

TOWARDS A PARACONTEXTUAL PRACTICE*

(*WITH FOOTNOTES TO *PARALLEL OF LIFE AND ART*)

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A THESIS PRESENTED FOR THE DEGREE OF
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CRATERS

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- 10 *missing: two craters*
- 21 *wound: an interview*
- 29 *you've never seen me: exhibit i*
- 40 *patter patter: an exchange*
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ABSTRACT:
AN OUTLINE

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This thesis concerns the question of the site for spatial practice. Drawing on Carol Burns' and Andrea Kahn's notions of 'cleared', 'constructed' and 'overlooked' sites within architecture, it proposes that a site is a construct of an array of contextual traces beyond perceptible boundaries, opening up to other sites, and asks how might phenomena not immediately *present* be acknowledged, in order to develop a practice for analysing the 'empty' site?

The thesis turns toward forms of spatial writing as developed by Jane Rendell and others, and to Gérard Genette's literary theory of *paratext* — which explores the marginal elements of a literary composition, including footnotes — to develop a new practice that is *paracontextual*. Whilst artists and writers have acknowledged and interrogated these phenomena within their own works, this thesis asks: what potential is offered by an interdisciplinary translation of these methods to spatial practice (practices between art and architecture)?

Paratextuality is explored here as a spatial phenomenon in relation to the Independent Group's exhibition *Parallel of Life and Art* (ICA, London, 1953). The exhibition's 'Editors' (including photographer Nigel Henderson and architects Alison and Peter Smithson) gathered figures from numerous publications (including *National Geographic Magazine*, *Journal of Iron and Steel Industry*, and *Life Magazine*) as a spatialisation of sources, but the images were mounted without wall labels — each source credited only within a supplementary (paratextual) catalogue. It was in the process of studying the installation photographs that I discovered two figures had disappeared from the gallery walls. By coincidence, these images were both of sites, and of voids: the excavation site for a skyscraper, and a meteor crater.

The thesis is structured in two parts. A detailed study builds on the work of critics, writers and artists such as Robert Smithson, Sophie Calle, Emma Cocker, and Marlene Creates to propose possible *paracontextual practices* that extend beyond the literary limitations of Genette's paratextual phenomena. A *paracontextual practice* is developed in response to the empty sites of the missing figures of the *Parallel of Life and Art* exhibition. The missing images provide an 'empty' site from which a fictional exhibition, *Craters*, and an accompanying catalogue are represented through a series of textual-spatial explorations, which extend from these images to the bomb-sites of post-war London beyond the original *Parallel of Life and Art* gallery, and to the Smithsons' own theories in relation to holes within the city.

On the one hand, the thesis presents a new *paratextual* interpretation of the *Parallel of Life and Art* exhibition, but on the other, as *paracontextual practice* the textual-spatial explorations of the *Craters* exhibition and catalogue are offered as a model that could be developed to account for the *para*-phenomena — the supplements, the sources, the craters — of other 'empty' sites.

FRONT MATTER :
AN INTRODUCTION

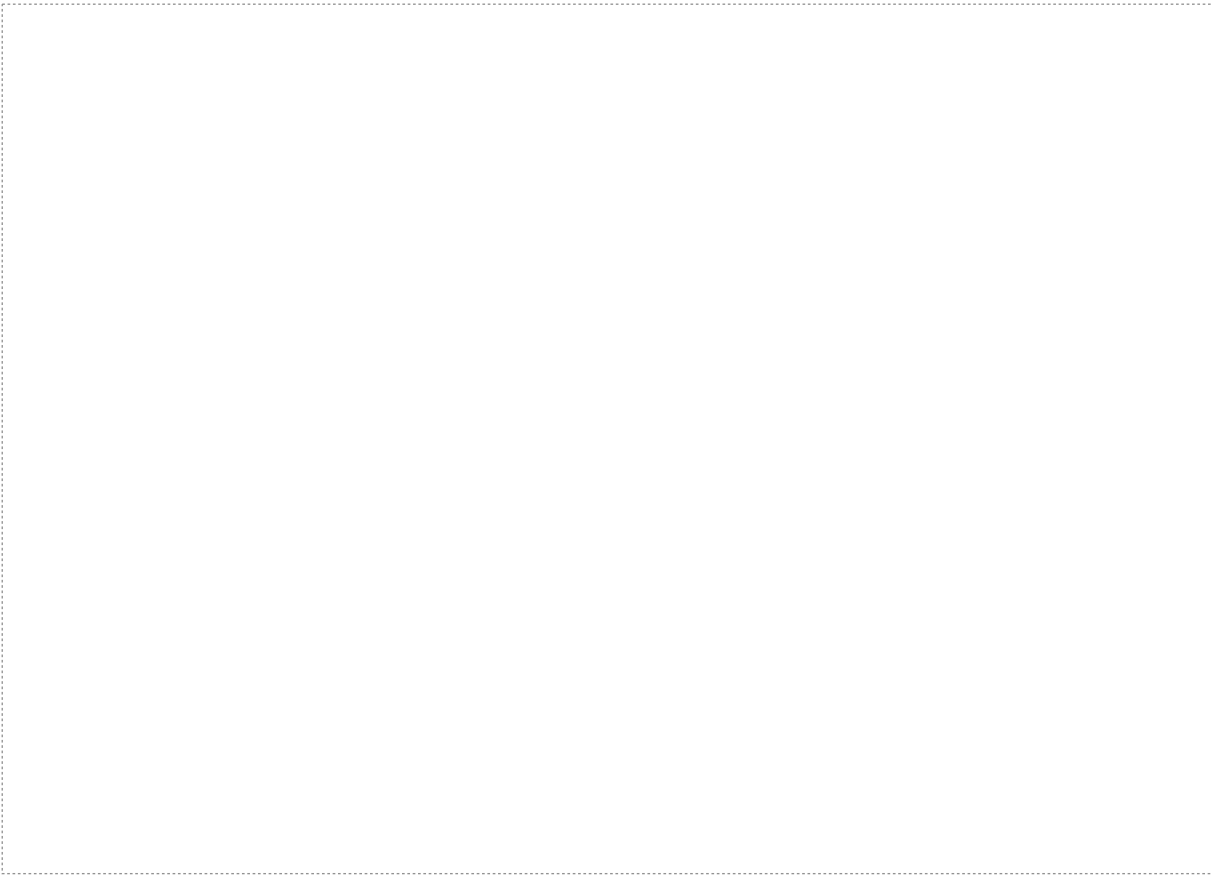


Figure 0.1 Independent Group, *Parallel of Life and Art*, London, 1953.

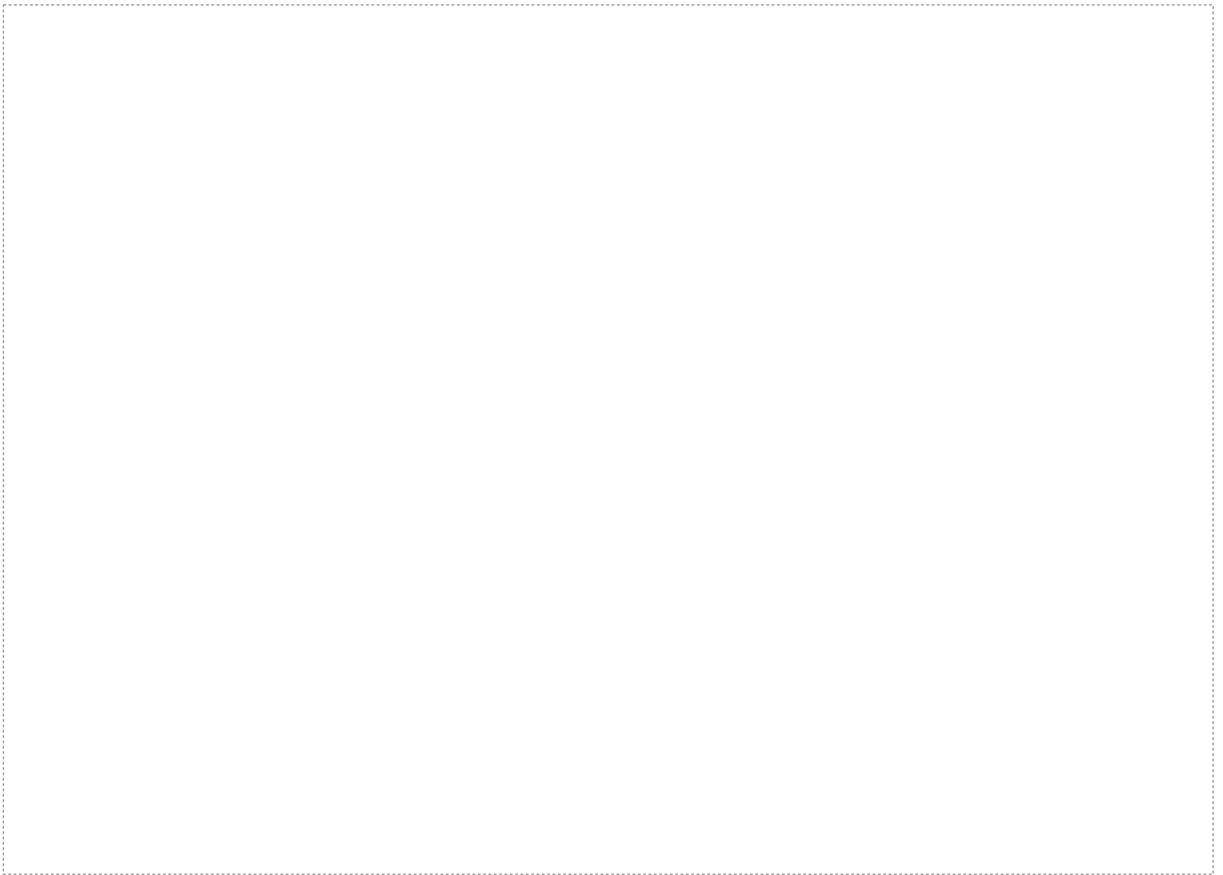


Figure 0.2 Independent Group, *Parallel of Life and Art*, London, 1953.

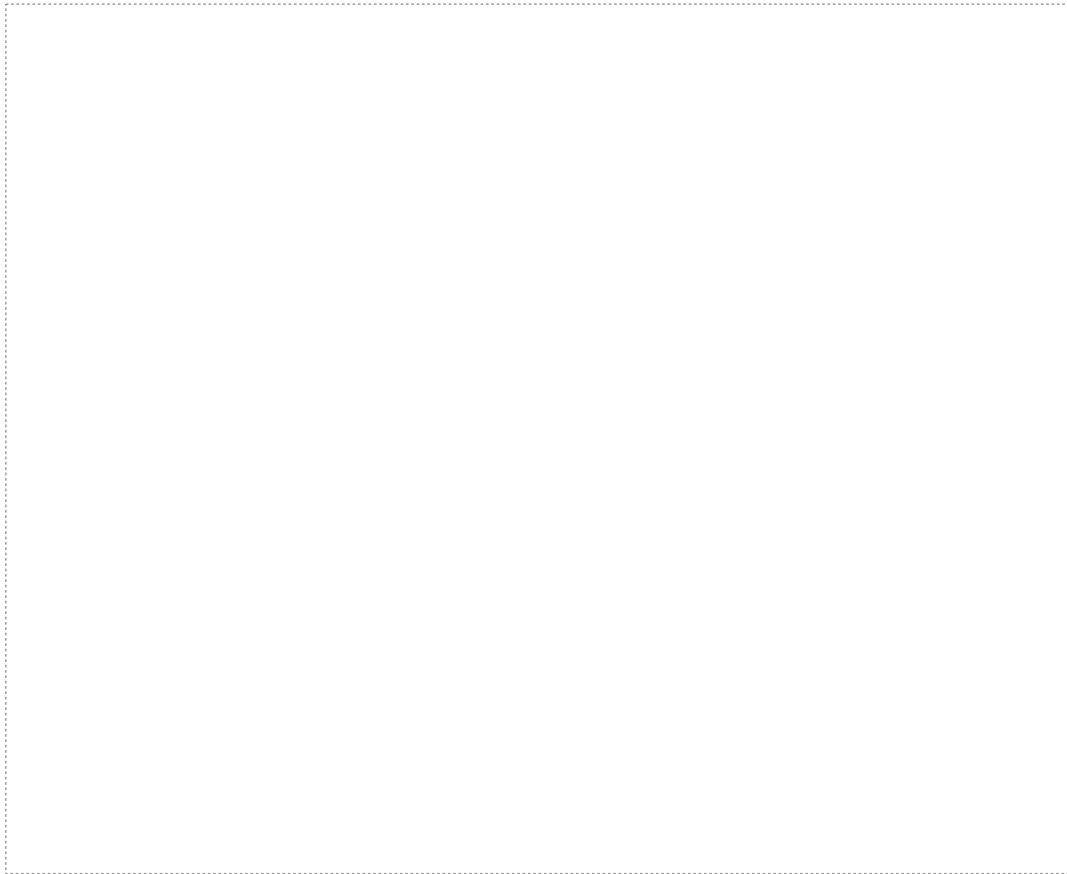


Figure 0.3 78. Mile Wide Crater (wide angle lens photo).
J. R. Eyerman, 'Meteor Crater', *Life Magazine*, 14 August 1950, p. 34.

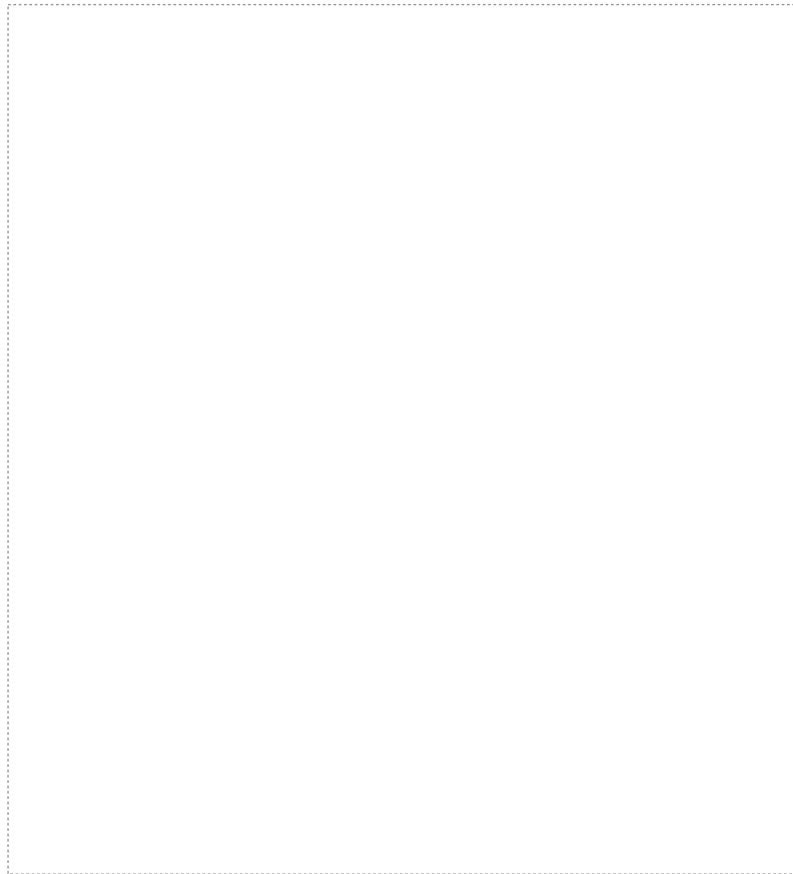


Figure 0.4 21. Skyscrapers. Wide angle lens photo.
George Strock, 'Skyscrapers', *Life Magazine*, 12 June 1950, p. 137.

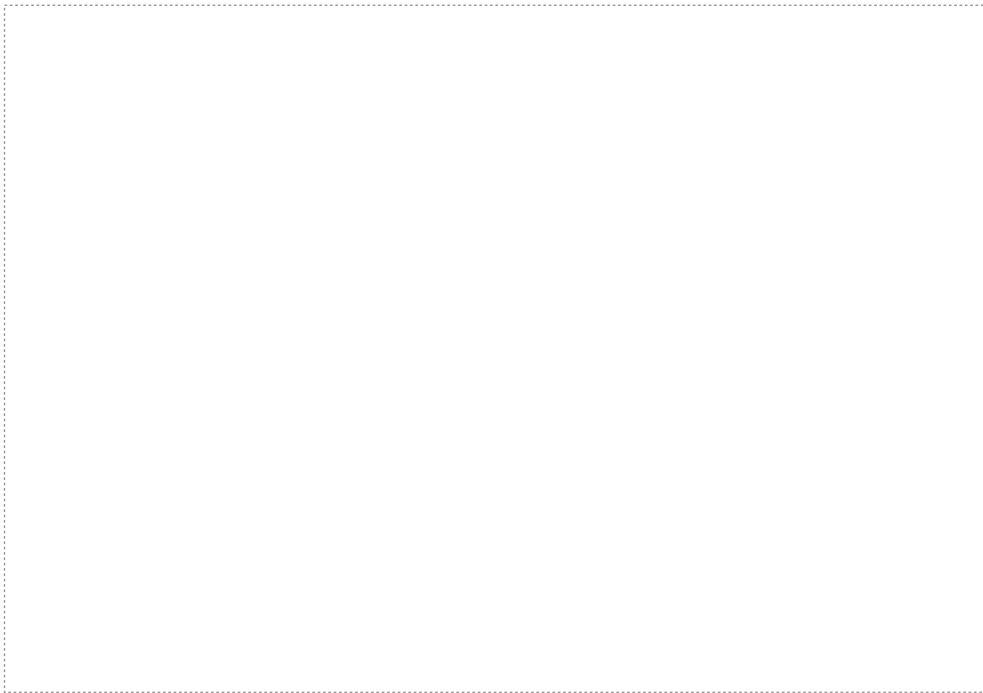


Figure 0.5 Independent Group, *Parallel of Life and Art*, Exhibition Catalogue, 1953.

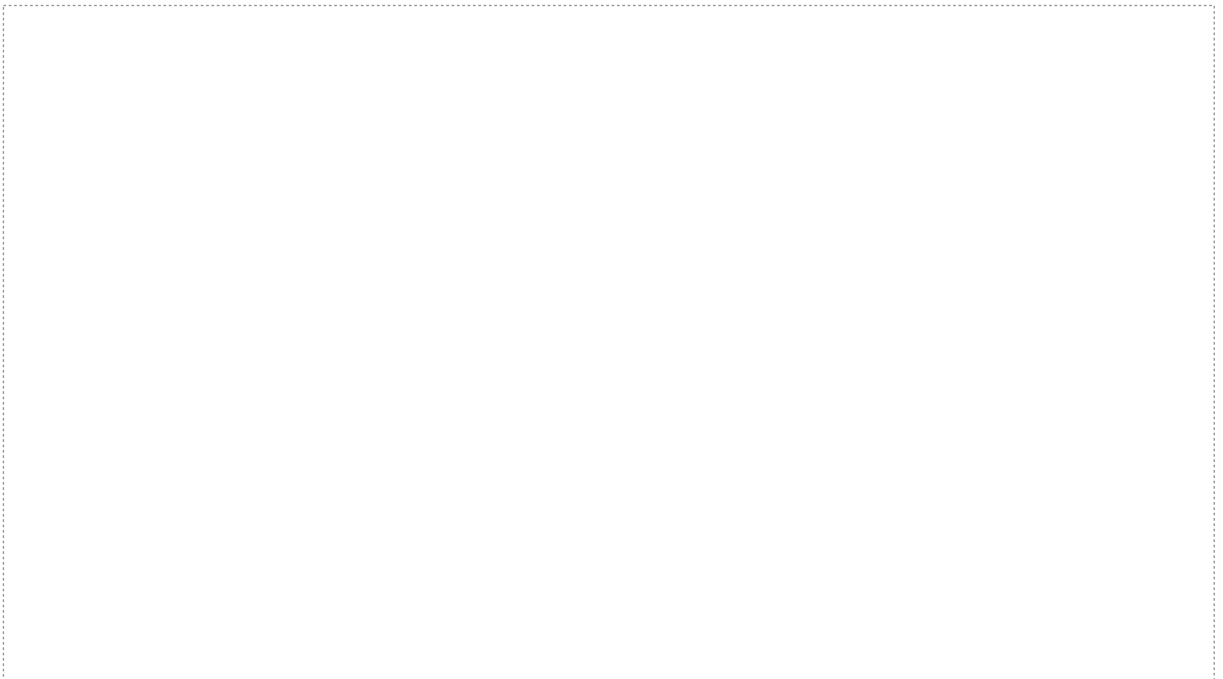


Figure 0.6 Independent Group, *Parallel of Life and Art*, Exhibition Catalogue, 1953.

0.1 THE 'EMPTY' SITE OF *PARALLEL OF LIFE AND ART*

This thesis started from a footnote. It was a footnote I had found while researching my family tree and which led me to an exhibition whose formation took place at the same time and within the same gallery as a recital (of Alfred Jarry's *Ubu Roi*), performed by a cast that included a long-lost relative, now deceased. It was then that I discovered the blank space on the gallery wall left behind by two images from this exhibition, now missing, and that an 'empty' site appeared.

This thesis is structured in two parts, set within two documents. The uncoupling is not intended to reflect how the thesis emerged — one document did not follow the other; equally, the order of reading is not prescriptive — the chapters of each may be interwoven; this is indicative of a diligent yet emergent practice, to-ing and fro-ing. The thesis is comprised of a detailed study of precedents and elaboration of an original (though not *originary*) practice, demonstrated in both the gathered precedents and my own research, and through theoretical and philosophical understandings. Resonances to both the sites and materials I was uncovering and methodologies developing were found within these precedents, and it is from these that further tactics have been taken and mobilised within a series of textual-spatial *footnotes*, in response to the array of sites beside and beyond the exhibition *Parallel of Life and Art* (Institute of Contemporary Arts (ICA), London, 1953).

This exhibition gathered figures from numerous publications, yet, these figures appeared without wall labels; each source was credited and captioned only within a supplementary catalogue.² It was in the process of studying the installation photographs, two images alongside each other, that I discovered that two figures had disappeared from the gallery walls (at an unknown point and for unknown reasons) [see figures 0.1–0.2]. By coincidence, these images were both of sites and of voids: the excavation site for a skyscraper and a meteor crater [see figures 0.3–0.4]. The *footnotes* extend from these missing images to the bomb-sites of post-war London beyond the gallery and to architectural theories in relation to holes within the city. The missing images, thus, provided an 'empty' site from which a fictional exhibition, *Craters*, and accompanying catalogue were created, with tactics derived from a series of precedents, contributing to what I have defined as a *paracontextual practice*.

This *paracontextual practice*'s foundations lie in the translation of a textual theorisation and its associated tactics to spatial practice. Within literary theory *paratextual* phenomena are the marginal and supplementary phenomena, such as footnotes and illustrations, that surround and set

1. Alfred Jarry, *Ubu Roi* (London: Gaberbocchus Press, 1951).

2. Independent Group, 'Catalogue for the exhibition 'Parallel of Life and Art'', London, Tate Gallery Archives, Institute of Contemporary Arts Collection, TGA 955.15.33.

a text in relationship with other texts.³ The *Parallel of Life and Art* exhibition was a scattered arrangement of photographic images, reproduced from various artistic and scientific publications (including *Life Magazine*), dispersed at all angles around the gallery space. The exhibition itself may be seen as a spatialisation of the sources that the Editors (an appellation which they chose for themselves, reflective of their practice) had been consulting to inspire their creative ideas — extracts from their imaginary museums.⁴ Now, all that remains of the exhibition are the catalogue — the textual collection of authors and references from which each image was sourced — and the photographs (taken by Nigel Henderson) of the installation within the gallery, without which we would be unable to determine what each of the images were, nor the sources and documents from which they were taken [see figures 0.5–0.6]. Thus, through its referential and illustrative nature, the exhibition was, and now is only, *paratextual*.

Parallel of Life and Art may subsequently be seen as an exemplar by which to communicate the nature of the *paratext* and, ultimately, its potential in translation to spatial practices, where what is at stake is a means to speak for the phenomena of ‘empty’ sites that are often left without a voice. From the *craters* of the exhibition — the two missing images of the meteor crater and the excavation site of a skyscraper under construction — I have performed a series of investigations, replete with serendipitous discoveries and encounters. Though, for the Independent Group (a collective which included photographer Nigel Henderson and architects Alison and Peter Smithson), the main focus of the exhibition were the graphic correspondences between the figures, using the missing images as a lens or analytical device to the surrounding context offers an opportunity to look beside and beyond the walls of the gallery. In doing so, an ‘acceptance of inheritance’ and ‘reassertion of context’ is at stake.⁵ Text — fictitious and factual — is here brought to bear upon an almost entirely photographic exhibition in order to highlight the crucial role played by the exhibition catalogue, despite its alleged status as mere supplement.

While most commentaries upon *Parallel of Life and Art* focus firmly on the images and, most particularly, their immersive arrangement within the gallery space, the exhibition catalogue which accompanied this event is often neglected, or else referred-to only to convey the varying types and scales of images reproduced. Yet, without the exhibition catalogue, the missing images would never have been identified. It is, thus, key that the *footnotes* to *Parallel of Life and Art*, too, take the form of a *paratextual* exhibition catalogue. Each figure alludes to the original they substitute for; yet, it is the absence of the original — the absent images — which forces the

3. Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. by Channa Newman and Claude Doubinsk (Paris: Seuil, 1982; repr. Lincoln: University of Nebraska Press, 1997), p. 1.

4. André Malraux, ‘Museum Without Walls’, *The Voices of Silence* (London: Doubleday, 1953), pp. 13–271.

5. Steve McCaffery and bp. Nichol, *Rational Geomancy: The Kids of the Book-Machine: The Collected Research Reports of the Toronto Research Group, 1973–82* (Vancouver: Talon Books, 2008), pp. 132, 154.

shift in focus from the work to the beyond, to the footnotes, to the *paratextual*. The following thesis — most especially the *paracontextual practice* contained within the *Craters* exhibition catalogue — will therefore further interrogate the potential of a translation of *paratextual* theory to spatial practice, by probing understandings and tactics pertaining to marginal and supplementary phenomena already employed within narrative artworks and land-use critiques, particularly in relation to those sites which might be seen to be, at first glance, ‘empty’.

0.2 TRACING THE ‘EMPTY’ SITE

Emptiness and voids are often feared; they are frequently seen as *wounds* within the spatial environment to be immediately filled-in. Yet, sites are never truly empty; they are always overflowing with references and traces leading to sources and documents that displace the site itself into new, marginal spaces — into archives, libraries, correspondence, diaries, photographs (accessible only if you hunt for them, or are open to following in the footsteps of *coincidences*).

This thesis is especially concerned with the ‘empty’ site. A site may appear to be a *tabula rasa*, empty of content and devoid of meaning, where the marginal phenomena of a spatial environment are overlooked, allowing only visible and temporally present information to inform our understanding of the given site. Writer Rebecca Solnit eloquently notes: “One can refuse the assumption that absence is lack by making out of existing materials renewing their meaning by rearranging them rather than changing them in such a way as to inscribe the hand of the maker over the face of the medium”⁶ — there remains always a web of referents behind each (re)production, a trail of *footnotes* and *footsteps* to trace. Indeed, a site is always more than its present state — how might its temporality be foregrounded? All seemingly empty sites are occupied in their reaching out beyond their perceptible boundaries — how might one account for this process of reaching out to other sites, to sources and precedents, to inheritance and context? Every new creation within the built environment is a deposit upon many pasts, many lost stories — how might we acknowledge the entangled threads?

Palimpsests, marks, fragile gestures, peripheral inscriptions, ephemeral witnesses, topographic supplements, annotations, fatigues, traces — all are tactics that bring depth to the layers and erasures evidenced within the narrative of an ‘empty’ site, whether a site of extraction, demolition, or impact. The ‘cleared’ site and the ‘constructed’ site of Carol Burns, and the ‘overlooking’ and ‘site constructions’ of Andrea Kahn express concern for the lack of admittance of the invisible aspects of site, the recognition of that which is not-immediately present, that may eventually be uncovered through microscope, archive, or lost property — through the

6. Rebecca Solnit, *As Eve Said to the Serpent: On Landscape, Gender, and Art* (Atlanta: University of Georgia Press, 2001), p. 165.

realms of the missing.⁷ This thesis, thus, exploits this entry point, builds upon the understanding that their explorations were left open, in order to elaborate a creative–critical and situated practice in which these elements might be admitted; it asks, how might these theories be developed, and the constellation of exoskeletal, yet, pertinent phenomena existent beside and beyond an architectural site be reasserted, in order to develop a practice that traces the marginal and supplementary phenomena associated with an ‘empty’ site?

0.3 WRITING THE ‘EMPTY’ SITE

Spatial writing practices offer a family of practitioners already engaged with and contributing to such understandings of site, and it is within this field that I am situated. Architectural theorist Jane Rendell is a key voice within textual–spatial practices, through her notion of ‘site–writing’.⁸ Rendell’s notion of site–writing has emerged alongside a range of other creative–critical practices which occupy the boundary between spatial and textual fields — including ‘writings–alongside’ and ‘ficto–critical approaches’;⁹ and including works by Jennifer Bloomer, Katja Grillner, Emma Cheatle, and Kristen Kreider, amongst many others.¹⁰ The majority of the practitioners I have been influenced by are female, feminists, here footnoted, not as evidence of their marginality, their submissive position owing to the dominance of neoliberal thought and the oppression of patriarchy, but as evidence of the potential of and, in fact, influential status of the margins — as identified by feminists including bell hooks.¹¹ These practi-

7. Carol J. Burns, ‘On Site: Architectural Preoccupations’, in *Drawing/Building/Text*, ed. by Andrea Kahn (New York: Princeton Architectural Press, 1991), pp. 146–167 (p. 154); Andrea Kahn, ‘Overlooking: A Look at How We Look at Site or...Site as Discrete Object of Desire’, in *Desiring Practices: Architecture, Gender and the Interdisciplinary*, ed. by Katerina Rüedi, Sarah Wigglesworth and Duncan McCorquodale (London: Black Dog Publishing, 1996), pp. 174–185; Carol J. Burns and Andrea Kahn, ‘Why Site Matters’, in *Site Matters: Design Concepts, Histories and Strategies*, ed. by Carol J. Burns and Andrea Kahn (London: Routledge, 2005), pp. vii–xxix.
8. See, for example: Jane Rendell, ‘Architecture–Writing’, in *Journal of Architecture*, 10.3 (2005), 255–264; Jane Rendell, ‘Site–Writing: she is walking about in a town which she does not know’, *Home Cultures*, 4.2 (2007), 177–199; Jane Rendell, ‘Space, Place, Site: Critical Spatial Practice’ in *The Practice of Public Art*, ed. by Cameron Cartiere and Shelly Willis (London: Routledge, 2008), pp. 32–55; Jane Rendell, *Site–Writing: The Architecture of Art Criticism* (London: I. B. Tauris, 2010).
9. See, for example: Emily Orley and Katja Hilevaara, ‘An Introduction in Five Acts’, in *The Creative Critic: Writing as/about Practice*, ed. by Katja Hilevaara and Emily Orley (London: Routledge, 2018), pp. 6–7; Hélène Frichot and Naomi Stead, eds., *Ficto–Critical Approaches to a Writing Architecture* (London: Bloomsbury, in preparation 2019).
10. See, for example: Jennifer Bloomer, *Architecture and the Text: The (S)Crypts of Joyce and Piranesi* (New Haven, CT: Yale University Press, 1993); Katja Grillner, *Ramble, Linger and Gaze: Dialogues from the Landscape Garden* (unpublished doctoral thesis, KTH Stockholm, 2000); Emma Cheatle, ‘Between Landscape and Confinement: Situating the Writings of Mary Wollstonecraft’, *Architecture and Feminism: Ecologies, Economies, Technologies*, ed. by Hélène Frichot, Catharina Gabriellson and Helen Runtig (London: Routledge, 2017), pp. 66–80; Kristen Kreider, *Poetics + Place: The Architecture of Sign, Subjects and Site* (London: I. B. Tauris, 2014); Kristen Kreider and James O’Leary, *Field Poetics* (London: MA Bibliothèque, 2018).
11. bell hooks, ‘Choosing the Margin as a Space of Radical Openness’, in *Gender Space Architecture: An Interdisciplinary Introduction*, ed. by Jane Rendell, Barbara Penner and Iain Borden (London: Routledge, 2000), pp. 203–210 (p. 208); originally in *Framework: The Journal of Cinema and Media*, 36 (1989), 15–23.

tioners and their practices offer a platform for engaging with the interactions between site and text, from the edges, opening up the potential of using literary methods in architectural research and of narrative forms within spatial discourses; it is from this platform that I advance my own practice, acknowledging certain key notions already identified by the field. Rendell's own writings seek to 'draw on spaces as they are remembered, dreamed, and imagined', revealing her consciousness that any form of criticism can never simply be of a static position located within the present moment, but, rather, accommodate a range of different voices and junctures in time. This concept is key for me, as it may also be applied to the 'empty' site — as an accumulation of materials able to be mined (or undermined) for one's own use. This referential web — even where the author or origin remain unknown — reinstates the temporal alongside the spatial, diffracting and expanding the field. In order to approach the question of the site for spatial practice and acknowledge the occasions where a site opens up to sites beyond its own in temporal dislocation, developing a practice for analysing the 'empty' site, this thesis, thus, looks toward forms of spatial writing. It asks: how might a practice which accounts for these phenomena in a spatial context be defined; how might the 'empty' site be written?

0.4 FOOTNOTING THE 'EMPTY' SITE

In 'L'avant-coup', a response to an invitation to compose a foreword for performance practitioner-researchers Katja Hilevaara and Emily Orley's recent gathering of 'writings-beside', *The Creative Critic*, Rendell wrestles with her own hesitation in writing between "that border between the outside and the inside of the book" and with the knowledge that her earlier work on site-writing and critical spatial practice is being lost through lack of citation, lack of footnotes.¹² Both Rendell's observations and those of other creative-critical practitioners gathered by Hilevaara and Orley indicate the pertinence and contemporaneity of my own concerns and explorations. In the accompanying afterword, raising the marginal space within which she writes, Rendell turns — as I myself have done before her, for and through this thesis — to literary theorist Gérard Genette.¹³

Within literary theory, the term *paratext* (first defined by Genette)¹⁴ gathers marginal elements of a literary composition, phenomena (including *footnotes*) which set all texts in relationship with other texts. All creations are a web of others, known or unknown; all writers are indebted

12. Jane Rendell, 'Foreword: L'avant-coup', in *The Creative Critic: Writing as/about Practice*, ed. by Katja Hilevaara and Emily Orley (London: Routledge, 2018), pp. xxi–xxii (p. xxi).

13. Jane Rendell, 'Afterword: L'après-coup', in *The Creative Critic: Writing as/about Practice*, ed. by Katja Hilevaara and Emily Orley (London: Routledge, 2018), pp. 291–294 (pp. 291–2).

14. Gérard Genette, *Paratexts: Thresholds of Interpretation* (Paris: Seuil, 1987; repr. Cambridge, MA: Cambridge University Press, 1997).

to precedent, all stitching together the same tales, repetitive acts. It is within the accompanying references and footnotes where we may discover treasures buried long ago, branches extending our critical research journeys further. This thesis is concerned with the acknowledgement of inheritance and context within sites, as seen within a textual setting through phenomena such as footnotes. While forms of ‘spatial writing’ inherently embody literary ideas and methods (through their nature as textual–spatial compositions), *paracontextual practice* is an explicit interrogation of the potential translation of a theory from a textual environment which admits similar conditions to those found at the ‘empty’ site, and that thereby asks how might our understanding of site be informed by the literary theory of *paratext*, or the exoskeletal elements of a composition? What might an interdisciplinary translation of the theories of *paratext* offer practices engaged with ‘empty’ sites?

My interest in the *paratextual* is equally informed by my work as Editorial Assistant for the Cambridge University Press journal, *arg: Architectural Research Quarterly*, for which I have been frequently engaged with matters *paratextual* — especially with footnotes, illustration credits, and captions. It is through this work that I have become conscious of not only each element’s respective conventions, but of the fact that it is the *paratextual* elements which hold the power of the reading through their ability to reassure and prove, or to evade, efface, or otherwise cultivate doubt. This power and potential has been acknowledged within literary and artistic creative works — most especially those with a feminist agenda, like my own, where the political and ethical implications of oppressive powers that insist on the authority of the centre have been considered — but how might this be transferred to spatial practices?

0.5 OTHERING THE ‘EMPTY’ SITE

This thesis is informed by practitioners engaged with margins, sources, and disappearance, through interdisciplinary crossings–over between spatial and literary practices. The works of *others* — from art, photography, poetry, land–use activism, and architecture — constitute the field within which I have been probing; each work has been selected for its particular approach to ‘empty’ sites — to marginal and supplementary phenomena, whether within spatial, artistic, or literary practices. Their use of textual forms within their photo–text essays, dialogues, walks, and markers — drawing attention to ‘empty’ sites including extraction sites, demolition sites, and impact sites — has enabled a critical appraisal of a translation of the literary *paratext* to site–practices, asking: what do these works offer for consideration in their collective attention to these *paratextual* phenomena?

It is sometimes the works of writers and sometimes those of artists that have been considered, but I have endeavoured to consider a specific selection of practices that support my own

version of site-writing, with comparable methodologies to those employed within each case coming to take place within my own compositions. The serendipitous discoveries of these textual-spatial works have also resonated with the coincidental nature of the rest of the thesis, where interconnections abound and the accidental encounter is fully embraced. The coincidental has a status as a *confirmational tool*, where parallels and intersections between findings confirm to me the path to pursue.

Situating the thesis within contemporary site concerns, activist, artist, and writer Lucy R. Lippard's *Undermining* (2014), poet Lisa Robertson's *Occasional Works and Seven Walks* (2003), and artist Marlene Creates' *Language and Land Use* (1994), amongst others, are selected as precedents deeply engaged with forms of 'empty' site — identified as extraction sites, demolition sites, and impact sites. Their writings are land-use critiques preoccupied with the connections between quarries, voids, strata, extractions, fossils, sediments, as well as with notations, margins, sources, annotations, reproductions, glosses — terrains where landscape and language are intertwined.¹⁵ Such correspondences are equally exemplified within the works of artist Robert Smithson. His 'Quasi-Infinities and the Waning of Space' (1966) and 'Strata: A Geo-photographic Fiction' (1970)¹⁶ use glosses and sedimentation to build an argument for the interconnections between all sites and all texts. He, too, examined and interrogated the blank and peripheral spaces of the page as fully as the original site, replicating the ways in which the geological sites were initially encountered, and revealing the page's potentialities as comparable to a geological entity able to be mined.

Artist Brigid McLeer's *In Place of the Page* (2000) and poet Caroline Bergvall's *Éclat* (1996)¹⁷ traverse the boundaries between textual and artistic fields and between academic theory and creative compositions, with multiple voices (of absent and unknown authors) allowing the various sites to be, following artist and researcher Emily Orley, remembered in unfixed and multiple ways.¹⁸ Marginal supplements, outlying appendages, tangential traces. In all cases the writings are edited fragments culled from elsewhere and reassembled, the voices remain multiple, calling out from the void; each *shifting, drifting, rifting* on to *others*.

15. Lucy R. Lippard, *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West* (London: The New Press, 2014); Lisa Robertson, *Occasional Work and Seven Walks from the Office for Soft Architecture* (Astoria, OR: Clear Cut Press, 2003; repr. Toronto: Coach House Books, 2011); Marlene Creates, *Language and Land Use, Newfoundland 1994* (Halifax: Mount Saint Vincent University, 1998).

16. Robert Smithson, 'Quasi-Infinities and the Waning of Space', *Arts Magazine*, 41.1 (November 1966), 28–31; Robert Smithson, 'Strata: A Geo-photographic Fiction', *Aspen*, 8 (Winter 1970).

17. Brigid McLeer, 'In Place of the Page' (2000), <<https://web.archive.org/web/20070415204649/http://www.inplaceofthepage.co.uk:80/>> [accessed 20 August 2017]; Caroline Bergvall, *Éclat* (Lowestoft: Sound and Language, 1996).

18. Emily Orley, 'Getting at and into place: writing as practice and research', *Journal of Writing in Creative Practice*, 2.2 (November 2009), 159–172.

The works of poet Susan Howe and artists Tacita Dean, Maria Anwander, and Sophie Calle (*Frolic Architecture*, *Blind Pan*, *My Most Favourite Art*, and *What Do You See?*, respectively)¹⁹ — in bringing awareness to traces, asides, culled quotations, theft, loss, and institutional components such as wall labels; and in showing that a site is never simply a fixed and present state, but one in flux — place their focus on those phenomena existent on the edges of the main work, yet, which are central to its understanding. They each interrogate established conventions — repurposing *fantômes*, reproducing the empty spaces — and, in doing so, move from the ‘non-site’ of the gallery (following R. Smithson) to the ‘sites’ beside and beyond. These explorations may, thus, be seen to parallel the land-use critiques of Creates and *others*.

Within the literary field there are a number of writers who have sought to test the limits of these *paratextual* elements. In cases such as Jenny Boully’s *The Body* (2002), Rosmarie Waldrop’s, *Lawn of Excluded Middle* (1993), novelist and essayist Georges Perec’s ‘The Page’ (1974), and writer and poet Paul Fournel’s ‘Banlieue (Suburbia)’ (1995),²⁰ not only are *paratextual* elements foregrounded, the works themselves exist without a main text. These writings, too, share with both the land-use critiques and artistic works I have encountered the proposition that attending to the margins and the missing within their respective mediums of representation is reflective of the content of the material presented; that, for example, Fournel’s ‘Banlieue (Suburbia)’ at once discusses the suburbs (of the built environment, of the page) while offering a fringed compositional form formed only of footnotes, prefaces, and dedications with vacuous space where the main text should be.

The *paracontextual practice* I perform is one which is informed by an understanding that the ‘empty’ site is in fact replete with stories, found outlying, around the edges. It is through tactics such as deliberately absent text, footnote-only compositions, markers, and walks — such as those of artist Roni Horn (*Another Water*) and writer Emma Cocker (*Pay Attention to the Footnotes*),²¹ where the wandering footsteps and drifting footnotes are a metaphor for the research process as a whole — that *paracontextual* tactics are brought from the background to the forefront. The actuation of each of these tactics may be found within the *Craters* exhibition catalogue. Such tactics are illuminated by philosophical understandings of trace, frame, and supplement devel-

19. Susan Howe and James Welling, *Frolic Architecture* (New York: The Grenfell Press, 2015); Tacita Dean, *Blind Pan*, Leeds Art Gallery, Leeds, 2004; Maria Anwander, *My Most Favourite Art*, [multiple locations], 2004–2014; Sophie Calle, *What Do You See?* [exhibition catalogue] (Boston, MA: Isabella Stewart Gardner Museum, 2012).

20. Jenny Boully, *The Body: An Essay* (Greenfield, MA: Slope Editions, 2002; repr. Ohio: Essay Press, 2007); Rosmarie Waldrop, *Lawn of Excluded Middle* (Providence: Tender Buttons, 1993); Georges Perec, ‘The Page’, in *Species of Spaces* (Paris: Editions Galilée, 1974; repr. London: Penguin Classics, 2008), pp. 9–15; Paul Fournel, ‘Banlieue (Suburbia)’, in (Various) *Oulipo Laboratory: Texts from the Bibliothèque Oulipienne* (London: Atlas Press, 1995), [unpag. within volume, but of itself pp. i–16].

21. Roni Horn, *Another Water* (Göttingen: Steidl, 2000); Emma Cocker, ‘Pay Attention to the Footnotes’, <<http://pay-attention-to-the-footnotes.blogspot.co.uk>> [accessed 19 August 2017].

oped by philosopher Jacques Derrida, as well as feminist positions in relation to practices which engage with such outlying regions — of the page, of the site — the supplements and margins indicative of a *paracontextual practice*. I have been conscious that the derivation (from source or precedent to my own explorations) should be evident, to illustrate the interconnections, to acknowledge inheritance as *Parallel of Life and Art* equally performed. For everything is always a copy; the nature of reproduction and precedent indicates that no work (though it may be original) is ever originary, but is consequent of multiple origins. The links between my own exploratory endeavours and those of the textual–spatial practitioners I have discovered, thus, remain perceptible — even, explicit — in order to demonstrate the applicability of these methods to other sites.

0.6 CARING FOR THE ‘EMPTY’ SITE

As architecture scholars Karin Reisinger and Meike Schalk observe, “The feminist strategy of making visible is often a critical reaction to that which has been rendered invisible or lacks representation, and which therefore demands to be reactivated”.²² This thesis can be found to employ such a feminist strategy, making visible the neglected aspects of sites, expressing empathy towards the overlooked and marginal details cast aside, challenging official and archival narratives, speaking for places under pressure, attentively listening to ‘empty’ sites with care. These acts of care are politically charged. Capitalism has “replaced acts of maintenance with acts of extraction”.²³ Our anthropogenic landscapes are haunted by extractive pasts, acts of warfare and imagined futures, “ghosts we cannot see and those we chose to forget”; our disturbed paths evidence our willingness to “turn things into rubble, destroy atmospheres, sell out companion species in exchange for dream worlds of progress”.²⁴

This thesis follows feminist thinkers such as Donna Haraway who champion ‘staying with the trouble’,²⁵ practices that are “grounded in the world, while, at the same time, recognising their potential to make worlds otherwise”,²⁶ and which focus on the transformative power of practising ‘otherhow’.²⁷ As with Rendell’s critical spatial practice, it seeks to interrogate the

22. Karin Reisinger and Meike Schalk, ‘Becoming a Feminist Architect, ... visible, momentous, with’, *Field*, 7.1 (2018), 1–10 (p. 3).

23. T.J. Demos, ed., *Elemental: an arts and ecology reader* (Manchester, UK: Gaia Project Press, 2016), p. 14.

24. Anna Lowenhaupt Tsing, Heather Anne Swanson, Elaine Gan and Nils Bubandt, eds., *Arts of Living on a Damaged Planet* (Minneapolis: University of Minnesota Press, 2017), p. 2.

25. Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016).

26. Tortsen Lange and Emily Eliza Scott, with contributions from Lila Athanasiadou, Harriet Harriss, Andrea Juanne Merret, Seyed Hossein, Iradj Moeini, Jane Rendell and Rachel Sara, ‘Making Trouble to Stay With: Architecture and Feminist Pedagogies’, *Field*, 7.1 (2018), 89–101 (p. 90).

27. Doina Petrescu, ‘Altering Practices’, in *Altering Practices: Feminist Politics and Poetics of Space*, ed. by Doina Petrescu (London: Routledge, 2007), pp. 1–14 (p. 5).

conditions of power of the sites into which it intervenes and to probe the limits of the sites it transforms — particularly textual–spatial disciplinary procedures, through an interweaving of narrative forms that seek to disrupt the boundaries conventionally separating genres such as scholarly and poetic writing, and thereby, as *others* have done, “acknowledging poetic vision as a form of knowledge.”²⁸

As with Rendell’s site–writing, and equally following ecofeminist scholar Haraway’s notion of ‘situated knowledges’,²⁹ it is key that the practice I propose is ‘situated’ and takes thoroughly into account that which has been excluded. Haraway has suggested that the discernment of any situation is always conditioned by the perspectives of a subject who is both spatially and temporally located — that knowledge is embedded, partial, relational, and site–specific.³⁰ To be situated is to be somewhere in particular, as opposed to claim an authoritative and totalising vision; it is to reject absolutist and relativist positions, but to instead open to an array of possibilities, to an array of potential *footnotes*.³¹ A *paracontextual practice* is one which is not merely reflective, insular, but diffractive and which, while acknowledging the situation of the practitioner, does so not at the expense of the phenomena emergent from the site or sites themselves — it is about more than myself, and a planet that is greater and more powerful than all of us.³²

It is in this light that this thesis — in its intention to disrupt powers that place emphasis on the visible, the known, the central, and disregard the edges, the *banlieues*, as well as the *tabula rasas* — aligns with matters of care, where care is “unthinkable as something abstracted from its situatedness”³³ and to care is “not self–indulgent; it is radical and necessary”.³⁴ Caring about, taking care of and care giving are expressive of a responsibility to *others*. Calls to care are everywhere, with ethical and emotional implications; sometimes such calls are exploitive,

28. Mary Mellor, *Feminism and Ecology* (New York: New York University Press, 1997), p. 3.

29. Donna Haraway, ‘Situated Knowledges: the Science Question in Feminism and the Privilege of Partial Perspective’, *Feminist Studies*, 14.3 (1988), 575–599; and, Nine Lykke, ‘Materialisms Prologue: Anticipating Feminist Futures While Playing with Materialisms’, in *Feminist Futures of Spatial Practice: Materialisms, Activisms, Dialogues, Pedagogies, Projections*, ed. by Meike Schalk, Thérèse Kristiansson and Ramia Mazé (Baunach: AADR, 2017), pp. 27–31 (p. 30).

30. Aikaterini Antonopolou, ‘Situated Knowledges and Shifting Grounds: Questioning the Reality Effect of High Resolution Imagery’, *Field*, 7.1 (2018), 53–64 (p. 53).

31. Karen J. Warren, *Ecofeminist Philosophy: A Western Perspective on what it is and why it Matters* (Lanham, MD: Rowman and Littlefield, 2000), p. 156.

32. Donna Haraway, referenced in Karen Barad, *Meeting the Universe: Quantum Physics and the Entanglement of Matter and Meaning* (London: Duke University Press, 2007), p. 71.

33. María Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human Worlds* (Minneapolis: University of Minnesota Press, 2017), p. 6.

34. Alison Mountz et al., ‘For Slow Scholarship: A Feminist Politics of Resistance Through Collective Action in the Neoliberal University’, *ACME: An International E–Journal for Critical Geographies*, 14.4 (2015), 1235–1259 (p. 1239). Referencing Silvia Federici, *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle* (Oakland, CA: PM Press, 2012) and Sara Ahmed, *Willful Subjects* (Durham, NC: Duke University Press, 2014).

where being-seen-to care obscures questionable morals; sometimes we don't have time to care enough, to care for ourselves or our landscapes.³⁵ Yet, care is, as ecofeminist María Puig de la Bellacasa asserts, worth reclaiming for its potential to disrupt, to stand against neglect — to cultivate 'power-with' and 'power-from-within' rather than 'power-over'.³⁶ We need practices that reveal "how power and privilege function",³⁷ and that can also enable their reconstruction, "developing new forms of activism, expanding dialogues, engaging materialisms, transforming pedagogies, and projecting alternatives" that can help to recover the marginalised, such as the peripheral phenomena of 'empty' sites with which this thesis is concerned.³⁸ We need practices that oppose the rush and quantification of neoliberal society, that value time-taken and attention to detail. Such acts of care-full attention have been advocated by other creative-critical practitioners, where: "We might say, then, that rigorous scholarship is, like writing-beside, a matter of taking care. Or put another way: in taking care, writing-beside is a form of rigorous scholarship".³⁹ It is to such practices of care I turn to and alongside which I position my own *paracontextual practice*, where the missing images of the meteor crater and excavation site of a skyscraper were recovered not through random chance but through meticulous scrutiny of the evidence (*and the less evident*). It is a practice which, though it may admit things to which I am drawn (with the implication of a fragile connection),⁴⁰ in fact enacts an obsessive attention to detail and searching for what might not be visible nor easily located.

In my own marginal situation — as a female operating between disciplines — I am drawn to phenomena beside and beyond, drawn to operating with marginal tactics indicative of the discoveries I have made and of the affiliation I feel for overlooked sites and outlying materials. As an embodied researcher, I have found myself aligned with feminist agendas, though this was not, for me, a conscious starting point. It is a position that has emerged and become more critical to me over the course of the research, consequent of acknowledging the array of situations that have arisen (the individuals whose work I have taken as precedents and their use of feminist methodologies; the post-war context and perspectives of key protagonists within this thesis, such as architect Alison Smithson; the political and ethical dimensions of the power that dictates what is central and what is peripheral). These sites are intimately entangled with no-

35. Puig de la Bellacasa, *Matters of Care*, pp. 9, 10–11.

36. *Ibid.*, p. 165.

37. Warren, *Ecofeminist Philosophy*, p. 159.

38. Meike Schalk, Ramia Mazé, Thérèse Kristiansson and Maryam Fanni, 'Introduction: Anticipating Feminist Futures of Spatial Practice', in *Feminist Futures of Spatial Practice*, ed. by Schalk, Kristiansson and Mazé, pp. 13–23 (p. 14).

39. Orley and Hilevaara, 'An Introduction in Five Acts', p. 11.

40. Elizabeth A. Povinelli, *Economics of Abandonment: Social Belonging and Endurance in Late Liberalism* (Durham, NC: Duke University Press, 2011), p. 28.

tions of margins, boundaries, edges; with notions of the overlooked, repressed, neglected. These notions, found within the phenomena beside and beyond *Parallel of Life and Art* and explored within *Craters*, were found to resonate with feminist philosophies and practitioners more—explicitly feminist than I was initially myself. It is, thus, that the practice I propose has become, too, feminist in nature.

0.7 BESIDE / BEYOND / OTHER ‘EMPTY’ SITES

I was drawn to *Parallel of Life and Art* as a consequence of the connection I share with two of its Editors — the Smithsons — through undertaking architectural studies at the same institution, Newcastle University (though then King’s College, University of Durham). Alison, too, was raised in South Shields and Sunderland in the north east of England, while I was raised there 60 or so years later.

Yet, though the thesis is tied to the *Parallel of Life and Art* exhibition, the additional works consulted indicate the applicability of the ideas contained within to *other* sites and situations. Whether another image missing from a different gallery wall, or the space left behind by a building lost to war (as the narrative—art of Calle has done); or, the blank spaces incurred through demolition, land—use, quarries, and urban sprawl (as Creates and other land—use critics have done); or, the absence of a text relating to a particular spatial environment (as Cocker and other spatial writers have done); or, the present site which a prior site is absent from (as the non—sites of R. Smithson have done); or, the site of a crater left behind by a meteor. It is a practice, a mode of spatial writing, which intends to further the notion that creation always occurs simultaneously from everything and nothing — from *sources* and *emptiness*. This *paracontextual practice* has been developed in response to the ‘empty’ sites of the missing figures of the *Parallel of Life and Art* exhibition, but it is a practice able to be developed to account for the *para—* phenomena — the margins, the supplements, the sources, the voids — of other ‘empty’ sites.

This thesis reveals the considerable body of work engaged with the outskirts — the forgotten fringes, the *banlieues*, and *tabula rasas* — and with a practice that embraces and, indeed, facilitates a reassertion of context — which is to say the peripheral materials, incidental details, and overlooked sediments that are necessarily outlying, but that always impact upon a reading of a landscape. This research thereby hopes to contribute not only to the discipline of architecture, but, through its nature as an interdisciplinary work, to occupy an equally interdisciplinary position in its dissemination, contributing to a range of other disciplines including (though not limited to): land—art and land—activism, literary theory and criticism, exhibition theory, landscape studies, urban studies, and, most especially, creative—critical and textual—spatial practice.

The conversations gathered within these two documents are original (though not *originary*) in contributing a feminist (care-full and attentive) creative-critical, textual-spatial practice through: an expansion upon the writings developed by Carol Burns and Andrea Kahn in relation to notions of site, in order to admit phenomena *not-immediately-present* (Chapter 1); a further contribution to the already expanding body of work of creative-critical theorists and practitioners engaged with literary practices and interdisciplinary explorations informed by the site-writing of Jane Rendell (Chapter 2); a means of further engaging with the spatial dimensions and potentials of the *paratext* as defined by Gérard Genette, as well as with the slippage between origin and original that the *paratext* entails (Chapter 3-4); an extensive survey of comparable explorations and practitioners equally engaged (politically, ethically, emotionally, provocatively) with marginal phenomena including Marlene Creates, Robert Smithson, Sophie Calle, and Emma Cocker (Chapters 1-4); a new reading of the *Parallel of Life and Art* exhibition (*Craters* document); new research on the work of architectural practitioners and theorists Alison and Peter Smithson, most especially in relation to their notions of holes within cities, yet, also in relation to their own personal histories, where the personal is political (*Craters* document); an additional and alternative reading of the development of the post-war city of London (*Craters* document); and, finally, a new practice through which to care-fully attend to the supplementary phenomena of an 'empty' site — a practice that is *paracontextual* (*Craters* document and Chapter 5).

0.8 STRUCTURE OF THE THESIS

Each chapter has a similar structure: a new topic is introduced, followed by consideration of a series of works. These chapters are formatted with footnotes directly below the text to which they are keyed, rather than isolated at the end of a chapter or, even, the whole document — *the elsewhere is always within reach*. The main text is also accompanied by marginal notations, asides, whose sides shift depending on their page's status as recto or verso — *they are always nearest the open edges*. In order to indicate appropriate pause points within the flow of the main text when these tangents might be consulted, markers have been inserted: [*]. These notes are additive in character: the main text might be read on its own, without a sideways glance. Yet, they are all supplements which resonated as I have progressed through the research and which in many ways have acted as confirmation that the paths I have taken have been productive and have a place within the wider disciplinary fields I have been engaged with, or have touched upon understandings already shared by others. Their placement adjacent and surrounding the main text is intentional, designed to reflect the *paratextual* phenomena and *paracontextual practice* under discussion. This formatting decision also accentuates the influence that the margins can have

on the centre — that these supplements, though they may be disregarded, have the capacity to affect our understanding and offer opportunities for unexpected discovery, other paths to alternative narratives. It is thus that the status of the (predominantly female; indeed, feminist) footnotes of this thesis is to be seen not as one of deferential subordination, where these fragments of *others* have been cast aside, abandoned, and look-up toward a higher power; rather, through these critical writings—beside, the *paratextual* is revealed as political and provocative.

The thesis is comprised of two documents: a series of chapters of appraisal and proposal and an exhibition catalogue of textual–spatial explorations. The reader, too, has freedom to read the documents however they desire: one followed by the other, or as an interleaving between the two, as indicated by the inserted ‘Notes’. This document now held carefully within your hands is concerned with the ‘empty’ site, with that which is not always present and visible, observing and acknowledging disappearance within the endeavours of other textual–spatial practitioners and offering a space for its discussion. In order to achieve this, the chapters (of an academic voice, as opposed to the creative voice of the catalogue) are constructed as follows:

Chapter 1: Site–Matters — an assessment of the field in relation to conceptions of site (especially the ‘empty’ site) as understood by Burns and Kahn, questioning: how might phenomena not immediately *present* be acknowledged, in order to develop a practice for analysing the ‘empty’ site? The key individuals whose works are investigated within this chapter are: Lippard, Palmer, Robertson, Calle, the Atkinsons, and Creates, for their means of land–use critique are each able to convey the mined nature of the site they place under discussion (whether extraction site, demolition site, or impact site).

Chapter 2: Site–Writing — an assessment of the field in relation to conceptions of spatial writing, particularly the site–writing of Rendell, questioning: how might these practices be developed to further interrogate and represent that which exists beside and beyond the ‘empty’ site, the material which is no longer present or visible? What are the political and ethical implications of acting with and within these peripheral matters and spaces? As a consequence of attending to these margins and voids, what is my position within the wider field? The key individuals whose works are investigated within this chapter are: R. Smithson, Bergvall, and McLeer, for their selected works have sought to interrogate the space of the page alongside that of the site, bringing interconnections between the spatial and textual into play. Smithson in particular bridges between the quarries and sediments of the works explored in *Chapter 1*, while setting up the analysis of the exoskeletal elements of a composition to follow in *Chapter 3*.

Chapter 3: Paratext — an assessment of the field in relation to conceptions of the exoskeletal elements of a composition within literary theory, the *paratextual* of Genette and its contribution to a slippage of origin (between origin, original, and originary; between that which occurred first and that which is unique in itself, yet, derivative of gatherings, *footnotes* to *others*), as well as critically analysing notions of trace, frame, and supplement as conceived by Derrida. The key individuals whose works are investigated within this chapter are: Howe, Dean, Anwander, and Calle, for their particular photographic–textual works have all employed a specific *paratextual* element (annotation, aside, footnote, marker, wall label, *fantôme*) in order to interrogate an ‘empty site’, or something which is missing. They take the notion of site–writing a step further, into the realms of the exoskeletal, and from the textual to the visual and spatial realms. Though they are all artists, they adeptly demonstrate an awareness of the peripheral nature of the materials they work with and, thus, may contribute methods by which to translate *paratextual* theory to the spatial. This chapter thereby questions: what potential is offered by an interdisciplinary translation of these methods to spatial practice?

Chapter 4: Footnotes — a deeper interrogation of one specific element which sets a text in relationship with other texts: the *footnote*. It questions: what are the potentials of this particular *paratextual* phenomenon for creative–critical and textual–spatial practices? The key individuals whose works are investigated within this chapter are: Bouilly, Waldrop, Fournel, Perec, Horn, and Cocker, for, in the works I have selected for discussion, their fullest attention is placed specifically upon the potentials of the *footnote*, as opposed to other *paratextual* phenomena. The first three are all text–based constructions; while the latter two progress to spatial environments through walks and wanderings, tying *footnotes* and *footsteps* together. With Cocker the thesis comes full circle, returning to the city and the ‘empty’ sites which matter.

Chapter 5: Paracontext — finally, a definition and understanding of *paracontextual practice* is composed, drawing upon all of the former chapters and their observations and conclusions. *Craters* and the catalogue’s testing of the method are also appraised, questioning whether the *Craters* work is mere demonstration and if not what else it could be. It is a proposition framed by a feminist reading of practices which inhabit and activate outlying sites, fringe spaces, marginal zones — a reading which shows that such supplementary and supportive sites and structures are not inferior sites but, rather, sites latent with potential — as is equally indicative of a *paracontextual practice*. It is a practice which attends to the margins and supplements, as well as the voids, in analysis and representation of the ‘empty’ site.

0.9 SPATIALISATION OF SOURCES

This thesis is concerned with the problem of the ‘empty’ site, with the acknowledgement of inheritance and context spatially — within sites — as seen textually in phenomena such as footnotes. This research has, thus, led me to construct a new practice: the *paracontextual*. Potential tactics of this *paracontextual practice* may be found within the footnotes to *Parallel of Life and Art*, now remembered (*paratextually*) within the *Craters* exhibition catalogue.

The *Parallel of Life and Art* exhibition was one that (almost wilfully) neglected text; the focus was undoubtedly visual. All of the images, culled from a multitude of sources, were also a commentary on the Editors’ wide-ranging creative influences; at this time, creative production was no longer restricted as a consequence of direct artistic precedent within the artist’s own discipline (by following the exemplars of a ‘master artisan’, for example). The *Parallel of Life and Art* exhibition was a spatialisation of the scrapbooks of ideas held by the Editors — the public were, here, let in to walk around inside the minds of the creators.

Parallel of Life and Art wasn’t the first title that the Editors composed, others included *Sources* and *Documents 53*.⁴¹ All images were numbered (frequently incorrectly) to align with the digits that appeared alongside captions and credits held within a typed pamphlet, the accompanying catalogue. The exhibition’s omission of wall labels might be seen as a commentary on the status of the caption or wall label as part of an institutional system — as a critique of the commodity of the art object, which the Editors themselves sought to avoid through their culling from items accessible to many in everyday life. The accompanying catalogue seems almost an afterthought, or merely a necessary condition of permission — that all of the sources used may be appropriately acknowledged.

The absence of such attributions within the actual gallery space aids in cultivating doubt as to what each image represents. The focus is placed upon what Henderson referred to as the ‘graphic correspondences’, where an image of a organism beneath the microscope may be confused with settlement patterns in an aerial view photograph.⁴² It is the doubt of what each image actually represents that makes these graphic correspondences more pronounced, since formal qualities are focused upon. The confusion between the microscopic and the macroscopic is enhanced by the blowing-up of the images to the point of obliteration, the grainy resolution becomes akin to that explored in Michelangelo Antonioni’s film *Blow-Up* (1966)⁴³ — here, too, the evidence is *undermined*. Such subversion may also explain why several of the images

41. Claude Lichtenstein and Thomas Schregenerberger, eds., *As Found: The Discovery of the Ordinary* (Zürich: Lars Müller Publishers, 2001), p. 12.

42. Nigel Henderson, ‘Notes on Parallel of Life and Art’, TGA, NHC, TGA 9211.5.1.6.

43. *Blow-Up*, dir. by Michelangelo Antonioni (Metro-Goldwyn-Mayer, 1967).

detailed within the catalogue were never able to be found (at any time) within the gallery, and why others were keyed incorrectly to their referents; the attempts at subterfuge (or, the lack of time for ensuring sufficient corroboration between figure, superscript, and reference) are further compounded through typing errors within the document, an additional indication that the Editors were not overly precious about its production.

The catalogue itself is an unfolding single sheet pamphlet, double sided. It uses typewriter text, alongside a selection of images which were included within the exhibition itself. Yet, there is no ordering to their placement, and no corroboration with the text. Within the columns of type, the figure titles and credits are arranged within categories, equally disruptive and confounding — any image might be assigned under other headings or multiple headings, the assignment seems arbitrary. One of the remaining copies of the catalogue is held within the Nigel Henderson Collection at the Tate Archive, London.

This pamphlet follows the precedent of the *livret*, little book — a simple pamphlet listing each of the works within the galleries of the French Salons, though (unlike *Parallel of Life and Art*) organised in correspondence with their display. Throughout the 1700s the pamphlets expanded as an increased number of entries and supplementary materials were included; the catalogues evolved from a checklist to a comprehensive document of hundreds of pages of factual, discursive, and relational writings. By the 1800s illustrations of the works were also provided; later, photographic reproductions allowed increasingly faithful representations of the originals. The catalogue grew in size, incorporating a vast amount of information, including biographic details and critical commentaries, from which emerged art criticism.⁴⁴ The history of the exhibition catalogue, thus, moved swiftly from taxonomical and descriptive toward critical and interpretative.⁴⁵ The increasing amount of critical literature surrounding the exhibitions of the Salon saw art criticism evolve in tandem with the *livret*.

Curator Peter Cannon–Brookes observes that: “it is remarkable how little attention has been given to the [...] catalogue per se”.⁴⁶ The catalogue may be simply a checklist for use within the exhibition itself, or a commemorative document for those unable to visit, with reproductions acting in place of the works within the exhibition (or as a memory aid once the exhibition has ended). It is this written material that remains once the exhibition has closed. The catalogue’s writings can often also clarify the ideas involved by re–narrating the exhibition to the visitor and non–visitors, and allowing the reader to reflect upon what they have

44. David Carrier, ‘The Display of Art: An Historical Perspective’, *Leonardo*, 20.1 (1987), 83–86 (p. 85).

45. John Hagoood, Yuriko Jackall, Kimberly A. Jones and Yuri Long, *Documenting the Salon: Paris Salon Catalogs, 1673–1945* (Washington: National Gallery of Art, 2016).

46. Peter Cannon–Brookes, ‘The evolution of the art exhibition catalogue and its future,’ *Museumleven*, 7/8 (1980), 139–144.

witnessed long after they have left the gallery space. Yet, the exhibition cannot be contained within the catalogue alone, for these documents always offer only an incomplete and partisan account, as art historians Beatrice Joyeux–Prunel and Olivier Marcel note: “we must remain conscious of the deceiving blankness of catalogues’ uncharted territories”.⁴⁷

The *Parallel of Life and Art* exhibition catalogue is replete with uncharted territories. It returns to the original *livret* in its simplified form largely absent of critique and commentary, but for a handful of quotations and a selection of images — the viewer is left to draw their own conclusions while the editorial of the Editors is stripped bare. And, yet, the Nigel Henderson Collection at Tate Archive holds notes made for subsequent lectures through which the Independent Group discussed their intentions (and errors of judgement).⁴⁸ The images, too, were photographic reproductions of photographs culled from elsewhere — territories beyond. The catalogue encapsulated only the essential details, much as a footnote, leading to elsewhere. The fact that the main components of this document are all *paratextual* (quotations, captions, credits, illustrations, titles) is reflective of the *paratextual* nature of the figures scattered around the gallery. The catalogue was formatted, with columns and headings, and numbers at a glance offering reassurance. It is only closer inspection which reveals the anomalies. While the first *livrets* were taxonomical, the *Parallel of Life and Art* exhibition catalogue keys were unreliable; it was, rather, the correspondences between the figures within the gallery space which were attended to. Thus, whether through intentional creative play or haste in completion, the stability of the checklist was undermined.

It is from these understandings that the textual–spatial, creative–critical pieces through which I have tested tactics of *paracontextual practice* and care–fully attended to marginalised phenomena (both of *Parallel of Life and Art* and of the works of others) comparably formed an exhibition, *Craters*, and that these exhibits were similarly accompanied by their own exhibition catalogue. The *Craters* catalogue gestures to that of *Parallel of Life and Art*, yet, it is considerably more expansive. The increased number of entries within the *Craters* catalogue move it beyond taxonomy and toward the array of other *paratextual* phenomena, demonstrating the productivity of differing elements, with inspiration taken from the wider family of practitioners and their respective tactics. A correlation is, thus, established between the pieces themselves and the main chapters. The exhibition from which these pieces are alleged to have been drawn in fact never took place, since what matters is the margins and supplements — the *paracontextual* is always engaged with that which exists and occurs beside and beyond the main

47. Beatrice Joyeux–Prunel and Olivier Marcel, ‘Exhibition Catalogues in the Globalization of Art. A Source for Social and Spatial Art History’, *Artl@s Bulletin, Art Traceability*, 4.2 (2016), Article 8, 80–104 (p. 89).

48. Nigel Henderson, ‘Notes on Parallel of Life and Art’, TGA, NHC, TGA 9211.5.1.6.

work (in this case the exhibition) — and so the focus is placed upon the catalogue as well as the other sites to which it leads. The fact that the catalogue holds reproductions of what (never) took place further underlines the nature of reproduction, precedent, and notation — always leading elsewhere, to other sites, without knowable origin. Not all of the ‘exhibits’ of *Craters* first took place within the gallery space: the archive, the city, and the quarry are all also sites which *Craters* inhabits and to which it extends — sites to which the following chapters will also attend. Yet, the analyses are eventually returned from the site within the landscape or the built environment to the site of the page.

0.10 CRATERS

The *Craters* exhibition never took place on 18 February 2018. The exhibition was an assemblage of all of the pieces which have unfolded throughout the journey of this thesis, composed entirely of marginal and supplementary — *paratextual* — phenomena: notes, interviews, inserted leaves, front and end matter — from beside and beyond, from the *para*-lands. The missing images of the meteor crater and excavation site of a skyscraper under construction within *Parallel of Life and Art* were employed as windows through which to advance further into matters beside and beyond. The pieces move between varying scales and conditions of ‘empty’ site: from the wall, to the quarry, to the archive, to the gallery, to the city, to the mind. Artists and writers have each acknowledged and interrogated such phenomena and scales of void within their own works, therefore, the works of which *Craters* was comprised probed the potential offered by an interdisciplinary translation of their tactics to spatial practice, in order to develop a creative–critical, textual–spatial practice for the ‘empty’ site.

While drawing on *paratextual* materials, all of the pieces (now held, *paratextually*, within the *paratextual Craters* exhibition catalogue) additionally identify with a particular *paratextual* form, reflective of both the materials consulted and the tactics employed: prefaces, labels, extracted leaves, inserted leaves, quotations, marginal glosses, annotations, *fantômes*, footnotes, markers, postfaces, and plots. These forms serve to highlight the primacy of the *paratext* within the research and how it has subsequently informed a *paracontextual practice*. Each piece, too, endeavours to interrogate particular conventions within exhibition catalogues, testing typical inclusions, including: a foreword from the gallery welcoming the viewer and offering an outline summary, an interview with the creator, a series of reviews from imminent persons qualifying the significance of the event to a wider audience, and an essay from an esteemed scholar. The pieces *Imminent Bodies*, *Wound*, *Patter Patter*, *A View From*, *Into the Forest*, and *I Found You in a Footnote* seek to examine these established practices; while the remaining pieces *Missing*, *You’ve Never Seen Me*, *Bare Chambers*, *The Moon’s an Arrant Thief*, *Little Stars*, and *Constellations are Made of Stories* are

more experimental. Yet, each is tied in pairs to the others, as indicated in the *paratextual* table of association found within the front matter of the catalogue. These pieces are each imbued with the influence of and critical acknowledgement of pertinent precedents laid out within the main chapters of this document; they are thereby each roughly tied to particular sections, identified in ‘notes’ inserted within chapters.

Imminent Bodies (pp. 4–9) acknowledges that the *Craters* exhibition had no one single origin, thus, confounding the notion that a single statement from the artist or gallery might be produced that would effectively embody and summarise the works. *Missing* (pp. 10–20) is a reproduction of the reproductions from which all of the subsequent works emerged, composed of copies of magazine clippings — the source documents (two issues of *Life Magazine*) within which the two missing images (of the meteor crater and construction site for a skyscraper) were eventually found. While *Wound* (pp. 21–28) recalls the writings of Alison and Peter Smithson in relation to holes in cities, spaces between, and charged voids conducted as an interview with *Craters*’ creator, the piece *You’ve Never Seen Me* (pp. 29–38) is engaged in the space between the built environment and the landscape, with sites of extraction, and thereby, equally, with contemporary concerns of land–use and site matters. *Patter Patter* (pp. 40–41) reviews the existing literature — in strata — quoting from the *paratextual* reviews of the exhibition already in existence; while *Bare Chambers* (pp. 42–53) identifies what all of these reviews overlooked, what is missing, as a discussion of the absent female presences within *Parallel of Life and Art. A View From* (pp. 54–59) is a review built upon annotations, layering — a palimpsest atop photographic reproductions of a scale model, at a further series of removes from the original event. *The Moon’s an Arrant Thief* (pp. 60–63) is a piece which cultivates doubt in the evidence offered by the photograph, ruminating on practices where narratives are asked to fill the ‘blank’ space following theft. The *footnotes* which may be found in *Into the Forest* (pp. 64–71), extend the discussion to the postwar construction context. *Little Stars* (pp. 74–86), too, wanders through the post–war landscape of London, finding only fragments of ground through which to gain a footing on what the commentaries on this (now only imagined) cityscape observed. The final piece, *Constellations are Made of Stories* (pp. 90–99) pairs with *I found you in a footnote* (pp. 88–89) — a piece which returned to the footnote from which this entire thesis journey stemmed: the footnote connecting a long distant and forgotten relative to the ICA gallery in Dover Street at the time the *Parallel of Life and Art* exhibition was first being considered (in February 1952). *Constellations are Made of Stories* draws upon all of the preceding analyses, constructing out of the debris left behind, forming plots of the craters alongside a narrative of erasure. The consequent catalogue is a tracing, revealing the site of the missing images within *Parallel of Life and Art* as, in fact (and fiction), never empty.

CHAPTER 1. SITE-MATTERS :

BURNS' AND KAHN'S 'CLEARED' AND 'CONSTRUCTED' SITES

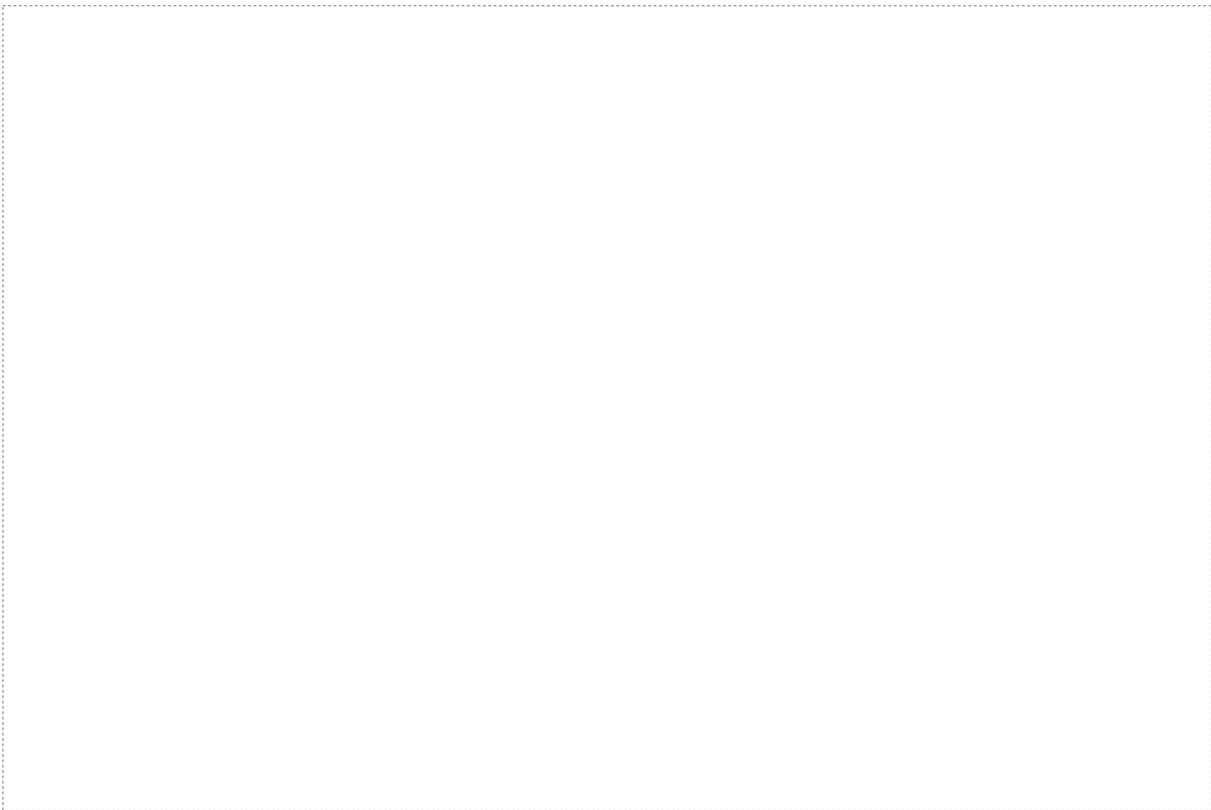


Figure 1.1 Lucy Lippard, *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West*, 2014, pp. 6–7.

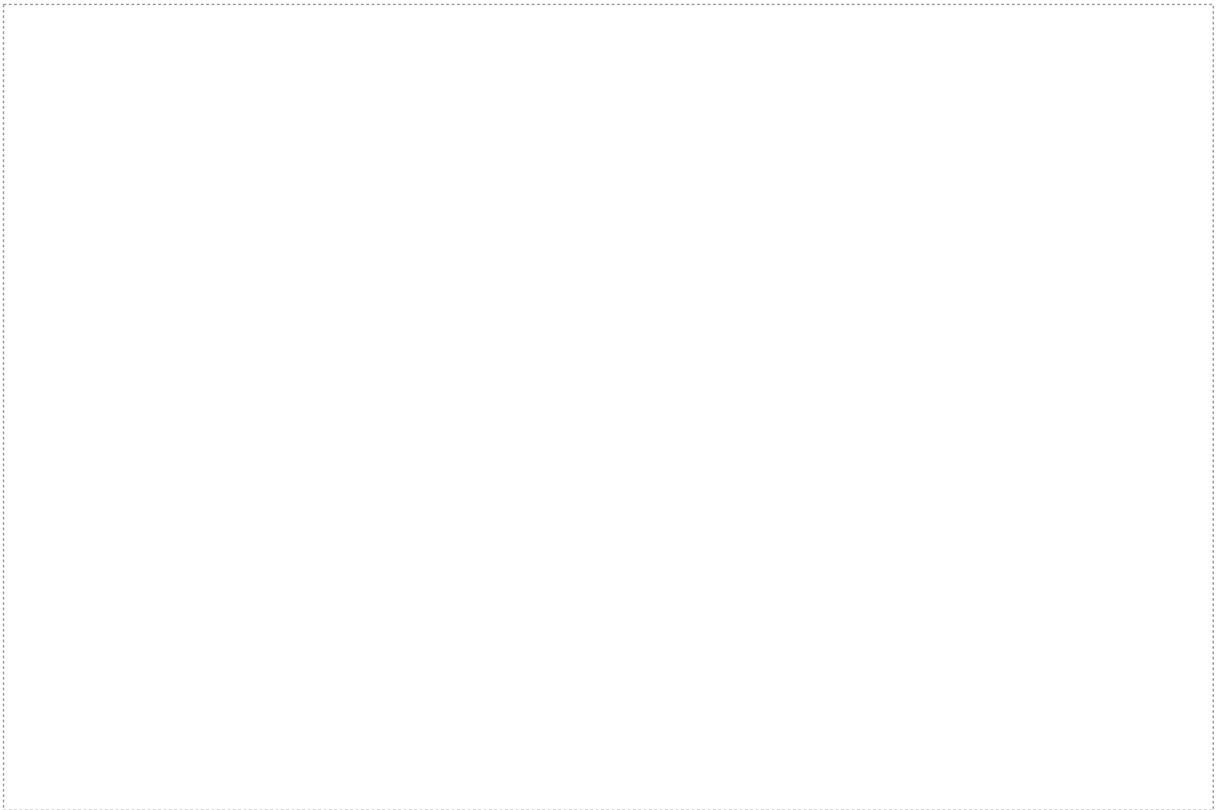


Figure 1.2 A. Laurie Palmer, *In the Aura of a Hole*, 2014, pp. 68–69.

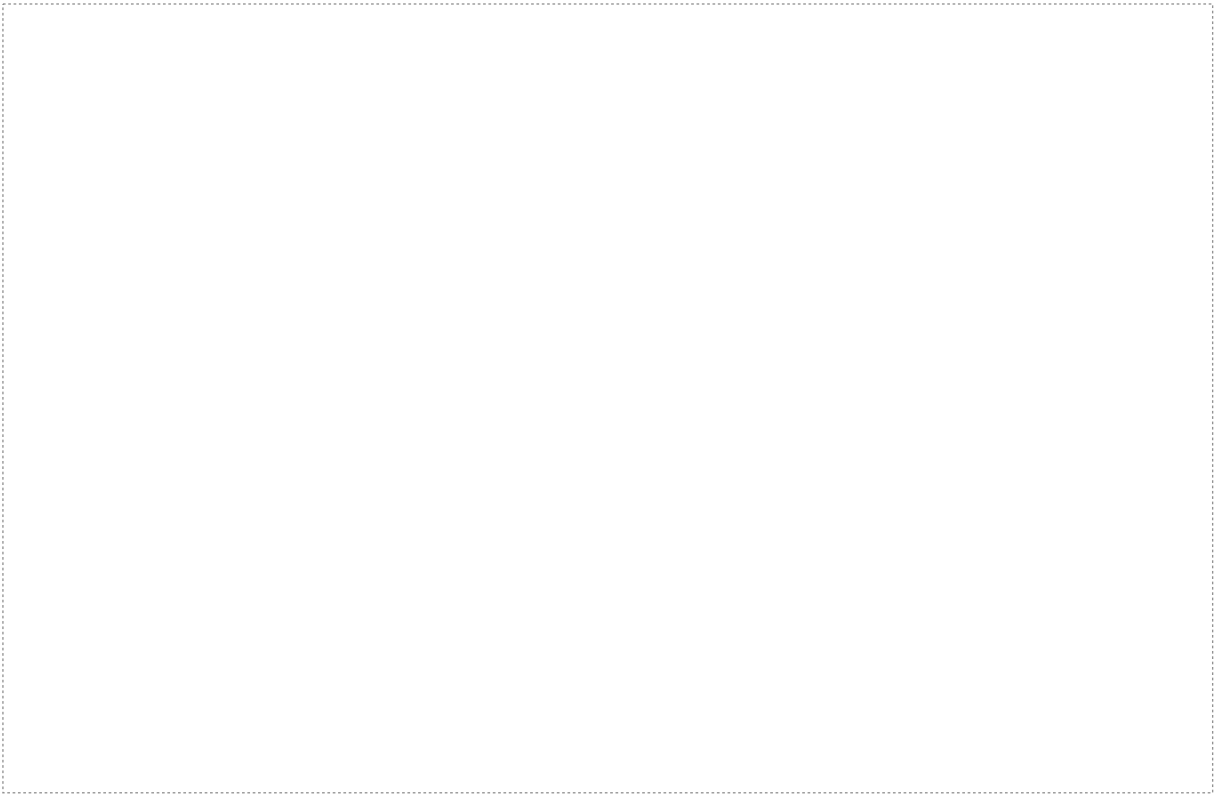


Figure 1.3 Lisa Robertson, 'Doubt and the History of Scaffolding', 2003, pp. 134–135.

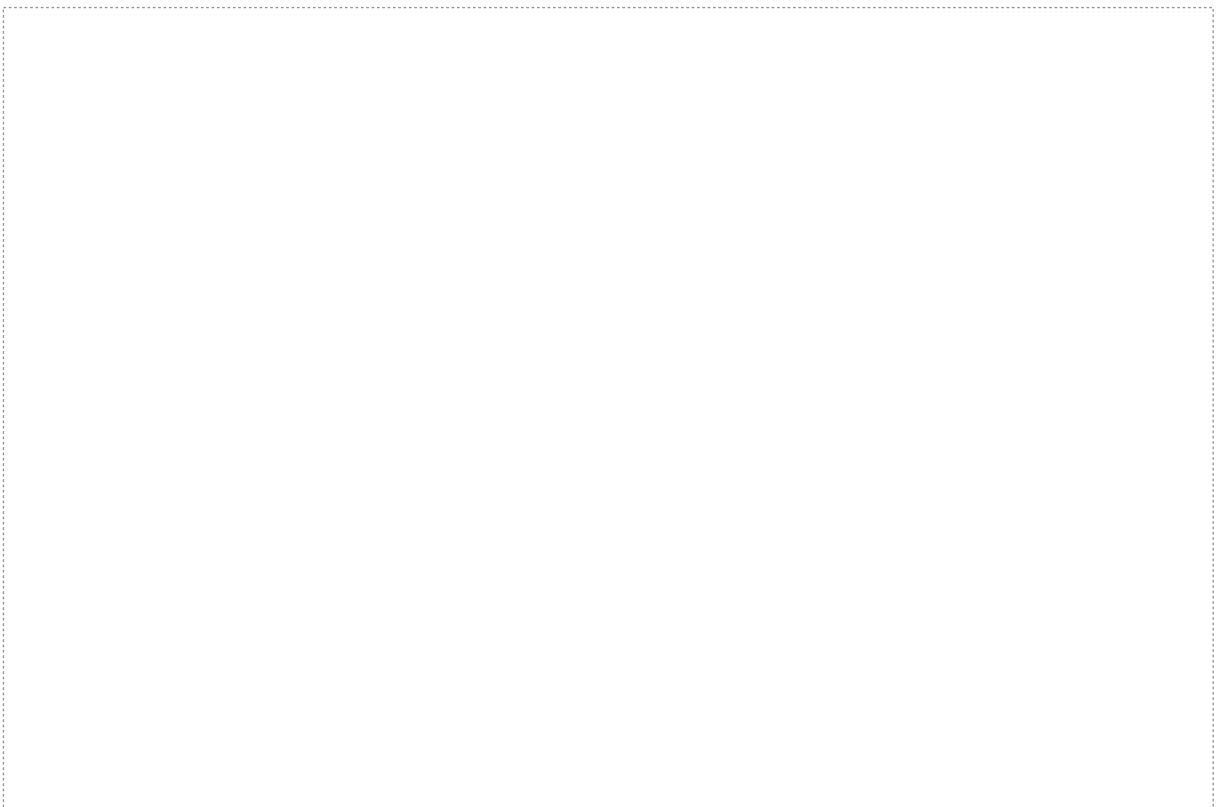


Figure 1.4 Sophie Calle, *The Detachment*, 1996, pp. 24–25.

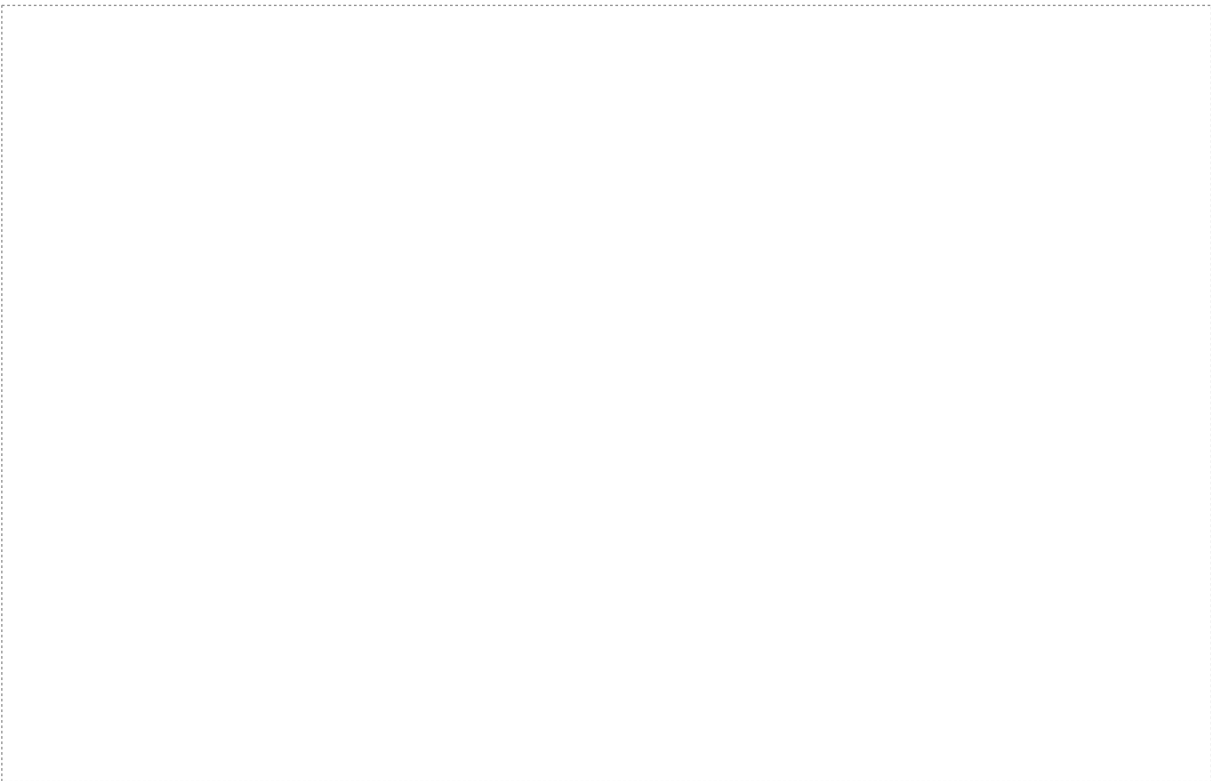


Figure 1.5 Beth and Thom Atkinson, *Missing Buildings*, 2015, pp. 17–18.

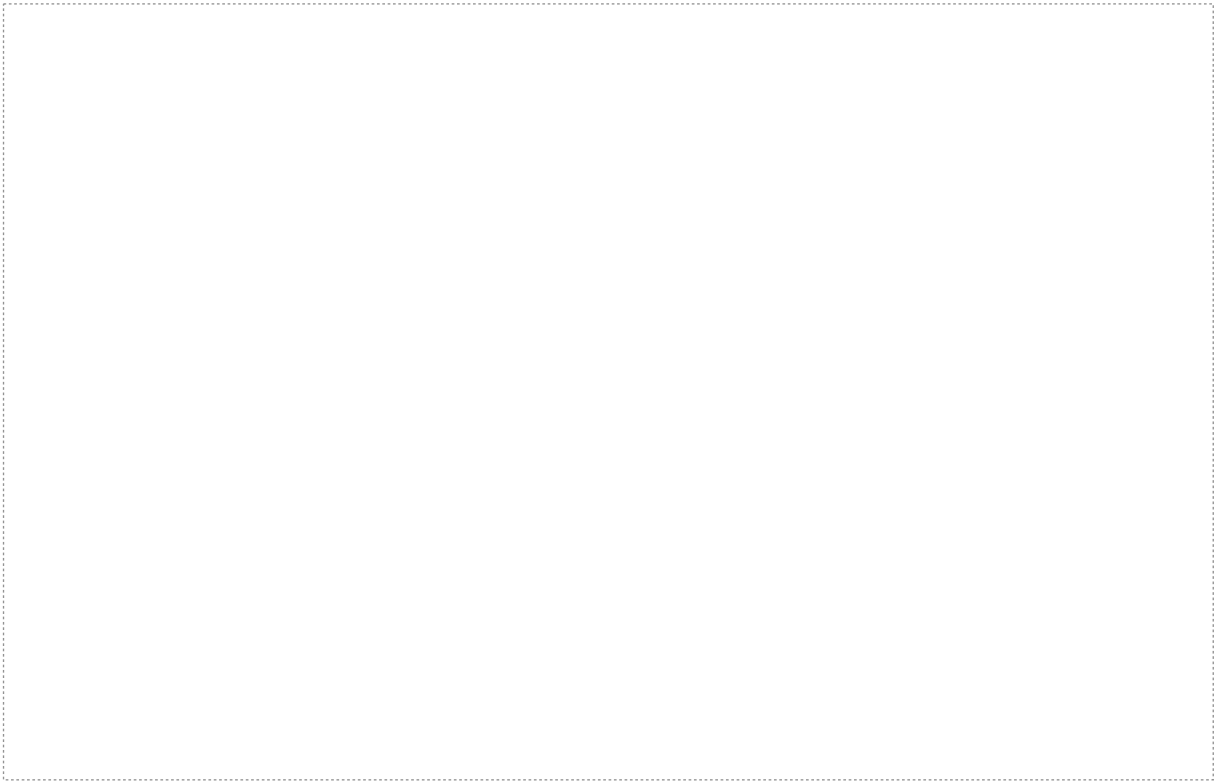


Figure 1.6 Marlene Creates, *The Distance Between Two Points is Measured in Memories*, 1989, pp. 62–63.

1.1 INTRODUCTION

This thesis follows the premise that sites — no matter their lack of visible, present elements — are never empty, but are always overflowing with references and traces engaged with temporality — no matter how distant, how fleeting, how ephemeral these gestures might be. Though site may be approached from a pragmatic perspective — informed by rational analyses of data, evaluative of what is present and evident, within the confines of its alleged limits — it might also be approached through notions which attend to the more qualitative and temporal aspects of a site, as well as to testing the permeability of its boundaries. This thesis, thus, builds upon an understanding of site as unbounded, as never bereft of constructs, in order to develop a practice of site analysis that will account for the associated phenomena *not-immediately-present*, or overlooked.

In order to extend such notions, it is necessary to focus upon those sites which appear devoid of content and meaning — which have no *visible* or *present* information to draw upon in site analysis. I have determined these to be ‘empty’ sites, though they are empty only in terms of the absence of visible, present phenomena. Forms of ‘empty’ sites include: sites of extraction (quarries and mines from which the earth is removed, revealing holes); sites of demolition (gaps where a building once stood within the fabric of the city or landscape, that may also extend to the hollows of groundwork excavations for the foundations of buildings under construction, or to the perforations of scaffold-work); and sites of impact (bomb-sites creating man-made craters within the ground, or craters created through the forces of the universe, through meteors and other unpredictable events). For the purposes of this research, these three types of site that one may associate with craters, lacunae, and absence provoke further consideration, since they have arose from the particular conditions within and surrounding the *Parallel of Life and Art* exhibition — from the contents of its two missing images and from the post-war context within which it was situated, as well as the extractive and impactful nature of the exhibition itself (culling figures from other sources; rendering theoretical and cultural ground unstable through its unprecedented admittance of precedent). To take these ‘empty’ sites further, one must inevitably also reconsider ‘site’ — its definitions, and its boundaries.

1.2 SITE AND ITS 'BOUNDARIES'

*“Imagine a ground, untouched. Imagine further a stone unturned in the untouched ground. Imagine its stillness and sediment. Imagine the silence. Imagine all of this, out here, beyond horizon; that is, beyond our knowable ground”.*¹

Site has evolved over time to represent many different phenomena at many different scales in relation to land and land-use: from lot to plot to context to region to landscape. These terms reveal the semantic, experiential, and temporal breadth of site and its definitions. [*] Site is thereby unveiled as both ‘inclusive and evasive’, betrayed through the ‘gaps, overlaps, and inconsistencies’ between these terms.² Site is both a noun and a verb: while ‘to space’ invokes the interval, the setting up of an emptiness, ‘to site’ is to note the prevailing conditions (including weather exposure, services, public/private access routes), to relate to existing surroundings (though without restrictions on creativity). No means or order are imposed in relation to how and when each aspect will be taken into consideration, if they are considered at all.³

Indeed, for design critic Andrea Kahn, site is a ‘thick concept’.⁴ As such there are many different forms of engagement and disciplinary positions that one may take in response to site. Kahn and theorist Carol Burns together produced a ‘didactic table’ capturing all accumulative meanings circulating around site as a construct. Drafts and redrafts unfolded, with crossings and re-crossings of disciplinary boundaries. As Kahn astutely notes: “No matter the methodology adopted, the site study’s discoveries occur in the *spaces between*: imagination and precision; creative enterprise and rigorous analysis; field and field work; the real and the represented; one disciplinary lens and another.”⁵ Borrowings insist on spaces between. Kahn offers philosopher John Dewey’s words (that “thinking is secreted in the interstices of habit”)⁶ as both a warning — for the propensity of ‘borrowings’ to disrupt progress toward new knowledge — and a beckoning: that the ‘charged spaces’⁷ within conventional practices are residence for innovative opportunities. It is such methods which interrogate the distinctions between art and science, and which cross disciplinary boundaries in order to progress understandings of what site is and can be.

1. Kristen Kreider and James O’Leary, *Falling* (Isle of Wight: Copy Press, 2015), p. 9.

2. Carol J. Burns, ‘On Site: Architectural Preoccupations’, in *Drawing/Building/Text*, ed. by Andrea Kahn (New York: Princeton Architectural Press, 1991), pp. 146–167 (p. 163).

3. Sandy Isenstadt, ‘Contested Contexts’, in *Site Matters: Design Concepts, Histories and Strategies*, ed. by Carol Burns and Andrea Kahn (London: Routledge, 2005), pp. 157–184 (p. 179).

4. Andrea Kahn, ‘Field note 1 — On inhabiting ‘thickness’’, in *Architecture and Field/Work*, ed. by Suzanne Ewing and others (London: Routledge, 2011), pp. 56–60 (p. 56).

5. *Ibid.*, p. 57 (emphasis author’s own).

6. *Ibid.*, p. 58.

7. Alison Smithson and Peter Smithson, *The Charged Void: Architecture* (New York: Monacelli Press, 2000).

From these understandings we see that site is multiple, unbounded, and that potential is most latent in the *spaces between*. Therefore, the more conventional boundaries by which site is often considered (confined by its bound edges; outlined on a map) are inadequate to deal with this multiplicity; are, in their constricted approach, neglectful of outlying opportunities. Thus, by acknowledging the limitations of these restrictive observations, the matter they overlook and disregard might begin to be admitted. It is a call to inhabit the charged spaces, the interstices, and to borrow from the margins. In light of this admittance of other matters, and in turning towards what such a creative–critical, textual–spatial practice might entail, or how it might be performed, it is equally important to recognise that such analyses of land and land–use may occupy other forms of site, most particularly that of the page.

1.2.1 The Sites of *Craters*

Site is not only associated with land, but exists in many other (though equally spatial) forms.⁸ The page can be considered to be a site. The page is a surface upon which the juxtaposition of lines and spaces (between both words and sentences), the interaction of punctuation and margins, occurs. As theorist Jane Rendell observes, the page — its “edges, boundaries, surfaces” and, indeed, the patterning of words upon it — is a space to be “actively exploited” for its “textual and material possibilities”.⁹ Even the terms used to describe the elements of a page have parallels in situational terminology — in margins, gutters, and spines. Rendell references Mary Ann Caws’ concept of ‘architexture’ as a term that both “situates the text in the world of other texts” and enables a text to be read as architecture through its tactile attention to the surface of the text.¹⁰ The page can thereby be seen as a site for a textual construction.

While I am concerned with particular forms of what I have called ‘empty’ sites within the built environment or landscape — which I follow through extraction sites, demolition sites, and impact sites — these sites are all eventually returned to the page in textual–spatial compositions, whether works of other practitioners that I will linger upon, or works of my own. Though these compositions involve spatial environments and in many cases were at one time physically situated within the sites from which they arose, they were each photographed, re–situated (often within a gallery exhibition), and subsequently bound within a document (often within an exhibition catalogue). As novelist and essayist Georges Perec notes: “There are few

8. Desa Philippi, ‘Invisible Sites’, *Sight Works Volume One: Several Enquiries* (London: Chance Books, 1988), quoted in Burns, ‘On Site’, p. 148.

9. Jane Rendell, *Site–Writing: The Architecture of Art Criticism* (London: I. B. Tauris, 2010), p. 17.

10. Mary Ann Caws, quoted in *Ibid.*; Mary Ann Caws, *A Metapoetics of the Passage: Architextures in Surrealism and After* (Hanover, NH: University Press of New England, 1981).

events which don't leave a written trace at least. At one time or another, almost everything passes through a sheet of paper, the page [...], or some other chance support".¹¹ It has therefore been critical for me to trace similar trajectories within my own works, to ask what may be lost or found in this translation from a site within the built environment or landscape to the site of the page. It is inevitably through documents and photographic reproductions that the legacy of critical spatial practices¹² are perpetuated once the event (whether exhibition, installation, or performance) ends, as has been highlighted to me through the *Parallel of Life and Art* exhibition and its remnants. I have subsequently sought to explore the replication of such loss and absence of the original site (and, in *Parallel of Life and Art's* case, the absence of the source documents from which the figures were culled). The site as page is, thus, an equally crucial part of the investigation.

While a 'site', for this thesis, might be considered to be a building plot, an exhibition, or a page (the *Parallel of Life and Art* gallery space, the event, the remaining archival material), the key site was in fact the 'blank' wall of the missing images in the *Parallel of Life and Art* exhibition. It is through this discovery that the temporal dimension is advanced, since without the photographs of the overall installation taken at different times throughout its duration by Nigel Henderson, the differences would have been undocumented and thereby unable to be discovered (for I have not located any witness statement corroborating the omissions). This realisation speaks of site as a spatial *and* temporal entity — the *Parallel of Life and Art* exhibition and its representations were not fixed, static, as might ordinarily be expected, thus leading me to question the conventions by which sites are typically analysed and by which both temporality and spatiality are admitted.

1.2.2 The Spatial and Temporal Dimensions of Site

The term site is derived from *sinere* (to leave, place, or lay); and *serere* (to sow): verbs stressing action, human agency, and, thereby, temporality. Yet, when viewed as a phenomenon of a particular juncture in time, a site becomes temporally isolated — the past is acknowledged only in terms of its sway upon the site's present, evident (visible) state. The potentialities of the temporal as opposed or in addition to that of the spatial are not pursued.¹³ Site is inherently complex, an accumulation of differing extents, agendas, actors, and ecologies which incorporate

11. Georges Perec, 'The Page', in *Species of Spaces* (Paris: Editions Galilée, 1974; repr. London: Penguin Classics, 2008), pp. 9–15 (p. 5).

12. Jane Rendell, 'Space, Place, Site: Critical Spatial Practice', in *The Practice of Public Art*, ed. by Cameron Cartiere and Shelly Willis (London: Routledge, 2008).

13. Burns, 'On Site', p. 149. As I have discussed, in: Ashley Mason, 'Craters: between cleared and constructed, between absent and present', *Interstices*, 17 'Return to Origins' (2017), 54–66 (p. 65).

trace imprints of the past in addition to potential future alterations. From this understanding we are able to appreciate that site is in flux, altering ceaselessly over time.

Site is material, enduring in matter, yet, it is continually regenerating. Site is also cultural, a construct contaminated by human endeavours (by the decisions of editors). For Burns these observations lead to three renderings of site: site as material source; site as store for imported materials from elsewhere; and, site as “linked interdependent system combining intrinsic and extrinsic resources”.¹⁴ [*] For the page as site, these imported materials from elsewhere are often in the form of quotations (whether textual or photographic), referenced in notes or footnotes. This literary form allows the text to reach beyond, into the past and into the surroundings. Burns notes that: “Site has come to mark a particular conjunction where the temporal is eroded by the spatial and where history becomes the isolated image of its residue.”¹⁶ This residue relays not only past, context, origins, but also the language of trace, imprint, mark — all terms which find resonance within both spatial and literary fields, whether marking the page or the land. That this trace has (through the primacy of spatial considerations at the expense of temporal) become isolated, is not only undesirable but ill-representative of the actual, fluctuating phenomena embodied by any site. It is thereby through a reassertion of these spatial *and* temporal traces that one might begin to develop methods by which to fully understand the ‘empty’ site.

Industrialisation revolutionised transport, enabling construction materials to be carried from locations further afield (where previously the site itself was used to generate the supply, it now becomes merely a space to stockpile). The advances in construction materials can thus be seen to have evolved alongside transportation developments, multiplying and dispersing the sites associated with the site in question.¹⁵

Sites are elusive, non-frontal, conspiring to evade a comprehensive appraisal; as activist, artist, and writer Lucy Lippard concurs: “A site is a half-full, half-empty container, its content(s) visible to some and invisible to others.”¹⁷ Though the container may attempt to structure and control (may seek to render a represented world as the only one possible), it remains only a version, only one representation. Indeed, for architectural theorist Catherine Ingraham, ‘landscape’ would not be imaginable without its multiple representations, whether photographs, drawings, or writings.¹⁸ It is from this position of representations and their control (their edits and omissions; the cropped space beyond the edges of the frame) that we are inevitably led to overlook certain aspects of site.

14. Carol Burns, ‘High-Performance Sites’, in *Site Matters*, ed. by Burns and Kahn, pp. 297–310 (pp. 297–8).

15. *Ibid.*, pp. 298–300.

16. Burns, ‘On Site’, p. 149.

17. Lucy R. Lippard, ‘Around the Corner: A Photo Essay’, in *Site Matters*, ed. by Burns and Kahn, pp. 1–18 (p. 1).

18. Catherine Ingraham, ‘Lines and Linearity: Problems in Architectural Theory’, in *Drawing/Building/Text*, ed. by Kahn, pp. 63–84 (pp. 65–66).

1.3 OVERSIGHTS

The predominant concern of contemporary architectural culture is the visible, where the site is as presented. Little regard is often given to the over-sighted, the margins, the craters — those ephemeral matters with which I am most interested, given their capacity to encapsulate

*“The pattern of manhole, gas, and water valve covers dotting streets and sidewalks often tells a story about what is there and what has disappeared. Even when obsolete, they remain witness to buildings and people who once were part of a place.”*¹⁹

the phenomena associated with the ‘empty’ site. [*] According to Burns and Kahn, “[...]the obscured, evaded, denied, excluded, or situated knowledge has no authority, and indeed, often, has no words”.²⁰ Site is often seen as delimited, with known edges and controlled connections to the world beyond, and seen in contrast with the fluctuations associated with the term ‘ground’. Such enclosure, marking off, or fencing to define specific areas

inevitably, as Kahn observes, “regulates action, exerts control, and constitutes a form of power.”²¹ In limiting site to an understanding which privileges such control, a ‘powerful myth’ (associated with assumptions that design advocates rational order) endures: that site is an entity which might be contained. Yet, this understanding eliminates the implications of contextual phenomena, *ever-reaching beyond the hedges*.

1.3.1 ‘Overlooking’

The specificities of site, it is suggested, have a tendency to be largely overlooked by spatial discourses, with Kahn positing that: “the ‘proper way to see’ has historically been guided by principles that seek to master site,” a desire which “contributes to, and reinforces the habitual practices of ‘overlooking’.”²² For Kahn, this desire to control, to ‘oversee’, invokes the vertical; stages the birds-eye view and the strategic — seemingly all-encompassing — plan or map. Site is viewed as something which is looked down upon from above, as the architect or urban designer looks down upon their model as a creator akin to ‘God’. Kahn contrasts this conception with the view that site is, rather, something which is inhabited, something which we are actually ‘in the midst of,’ rather than distanced from. The myth of the contained and controllable site — the *tabula rasa*, or clean slate from which modernism sought to emerge — is thus unravelled, with artists such as Mark Boyle equally recognising that acting ‘in the midst of’ offers a more stratified approach to site that instead operates from a position of intimacy with

19. Robin Dripps, ‘Groundwork’, in *Site Matters*, ed. by Burns and Kahn, pp. 59–92 (p. 69).

20. Carol J. Burns and Andrea Kahn, ‘Why Site Matters’, in *Site Matters*, ed. by Burns and Kahn, pp. vii—xxix (p. xiv).

21. Andrea Kahn, ‘The Invisible Mask’, in *Drawing/Building/Text*, ed. by Kahn, pp. 85–106 (p. 85).

22. Andrea Kahn, ‘Overlooking: A Look at How We Look at Site or...Site as Discrete Object of Desire’, in *Desiring Practices: Architecture, Gender and the Interdisciplinary*, ed. by Katerina Rüedi, Sarah Wigglesworth, and Duncan McCorquodale (London: Black Dog Publishing, 1996), pp. 174–185 (p. 176).

the surrounding landscape.²³ In challenging the prevailing assumption that the analysis of a site concerns only an objective description of data, Kahn reveals interpretation, assumption, and invention as key to understanding and achieving a response to a particular place.²⁴

1.3.2 'Site Constructions'

In her essay 'Overlooking', Kahn offers 'Site Constructions' as a means to show not merely that the interpretative reality of site should be acknowledged, but the fact that site is ultimately a conceptual construction. Others, too, have noted that site is always a "matter of invention".²⁵ [*] Site is, moreover, an archive of inventions, of stories, a source to be plundered in order to generate future fabrications. Kahn's critique raises a number of questions in relation to how the intentions of site analysis might change when site is understood in this way; what might be the implications of conceiving of site as a "complex material, spatial, temporal [and cultural] matrix, pursuing methods of site analysis [...] accordingly"?²⁷

"We have largely missed the creative aspect of site definition and the architect's responsibility to 'invent' the site of any design project."²⁶

Kahn's thoughts raise the problem of site delineation, questioning how a site and its boundaries come to be defined. Indeed, for Kahn, the many differing terms associated with this determination (including place, ground, context) for the most part fail to engage fully with the variations in setting with which they are confronted.²⁸ These indiscriminate responses reflect site's complexity: it is easier to particularise, reduce site to certain aspects in order to make it manageable. Such reductions will necessarily exclude certain phenomena, most likely those which are marginal, ephemeral, and thereby less easily locatable. Concerned that the prescribed rationale and beliefs guiding site analysis (in its prefiguring of the actual design process) inevitably become reflected within the subsequent design, Kahn offers an alternative to 'detached rational mappings'²⁹ — means by which to initiate a re-grounding of spatial thought that will resonate throughout both the analysis and consequent design:

23. Kristen Kreider and James O'Leary, 'Particles of Moisture or other Substance Suspended in Air and Visible as Clouds: Approaching Ambiguity through Site-Related Creative Practice', in *Drawing Ambiguity: Beside the Lines of Contemporary Art*, ed. by Phil Sawdon and Russell Marshall (London: I.B. Tauris, 2015), pp. 67–82 (p. 69).

24. Kahn, 'Overlooking', p. 176.

25. Suzanne Ewing, 'Reading the Site at Sverre Fehn's Hamar Museum', in *Reading Architecture and Culture: Researching Buildings, Spaces, and Documents*, ed. by Adam Sharr (London: Routledge, 2012), p. 63 [in considering David Leatherbarrow].

26. David Leatherbarrow, *The Roots of Architectural Invention: Site, Enclosure, Materials* (Cambridge, MA: Cambridge University Press, 1993), p. 7.

27. Kreider and O'Leary, 'Particles of Moisture or other Substance Suspended in Air and Visible as Clouds: Approaching Ambiguity through Site-Related Creative Practice', p. 67.

28. Andrea Kahn, 'Defining Urban Sites', in *Site Matters*, ed. by Burns and Kahn, pp. 281–296 (p. 281).

29. Genevieve S. Baudoin, *Interpreting Site: Studies in Perception, Representation, and Design* (New York: Taylor and Francis, 2016); Caroline O'Donnell, *Niche Tactics: Generative Relationships Between Architecture and Site* (London: Routledge, 2015).

1) *mobile ground*: where the ground is accepted as being in flux, as provisional, and as offering deviation to unknowable (rather than predetermined) destinations.

2) *site reach*: where the extents of a place, its range outward to its surroundings, is measured.

3) *site construction*: where a consciously selective view is employed, yielding a ‘designed understanding’, distinct site definitions (though these may differ from the physical project boundaries where construction will occur).

4) *unbound site*: where, through site limits open to potential configurations influenced by multiple forces, notions of property and authority are disconnected from the definition of the site boundary.

5) *urban constellation*: where site interaction occurs across multiple fields (physical, social, political, economic) and scales (local, regional, global), blurring the distinction between site and context.³⁰

The first point indicates an awareness of temporal conditions — not only is site an accumulative entity, a palimpsest, but it is a ceaselessly fluctuating entity, shifting in response to all of the

The horizon marks another limit, a boundary between the ground or sea and the heavens above. It offers balance as well as spiritual associations of consciousness and incarnation, of heaven and hell.³¹ Sverre Fehn also sees the horizon as critical to the invention of site. He refers to the horizon as a point of intersection, or a ‘dramatic confrontation between earth and sky’. He spoke, too, of the horizon’s connection with defence, in its determination of survival in relation to topography.³² Without the horizon, site is perceived as an open expanse, as a defenceless and unbounded field.

forces exerted upon it. [*] It is accepting of tangential paths as potentially fruitful, willing to follow serendipitous discoveries and coincidental encounters that might otherwise lead astray. This is particularly reflective of my own research practices, which are equally open to non-prescribed destinations, by allowing coincidence to function as a *confirmational tool* that affirms the value of certain paths over others. I feel that such a practice is inevitably personal, thus bringing into play Kahn’s third point of a ‘selective view’. This ‘site construction’ might appear to be the most problematic, affording a selective view as necessarily part of site analysis, and, yet, one might argue that ‘detached rational mappings’ are simply a particular ‘selective view’. It is, however, crucial that one realises that — after taking all of the other points into consideration — this view (though specific) should

move beyond the physical border lines and evident materials to which these more rational practices of site analysis are tied. For the second, fourth and fifth points all convey a sense of

30. Kahn, ‘Defining Urban Sites’, pp. 289–294.

31. Rebecca Solnit, ‘Excavating the Sky (2000)’, in *Storming the Gates of Paradise: Landscapes for Politics* (Berkeley: University of California Press, 2007), pp. 143–164 (p. 144).

32. Ewing, ‘Reading the Site at Sverre Fehn’s Hamar Museum’, pp. 66, 71.

extension, of reaching beyond any imposed definitions that might appear to exert control over the site — whether those be cultural, political, or economic forces. The received notion that context is merely an unresponsive background is thereby questioned. Yet, it requires more than extending the contextual frame, but instead instigating the site within multiple frames simultaneously, working across multiple fields, accommodating an array of materials. Here, context is brought from the background to the foreground, further enforcing an appreciation of site as a ‘relational construct’, inherently implicated by its context and its inheritances.

Kahn’s alternatives unveil site discoveries as occurring in the spaces between — in borrowings and in charged spaces. Together these points can be seen to attempt to address concerns that the ‘temporal has been eroded by the spatial’ and that the imposition of boundaries and exertion of control leads only to oversights where ‘situated knowledge has no words’. These points are therefore useful to take forward, to elaborate a practice through which words are returned to the ‘empty’ site. Yet, it remains crucial to me — in light of the ‘blank’ wall space of the *Parallel of Life and Art* exhibition’s missing images, which I serendipitously uncovered — that I question further such oversights in relation to understandings of an ‘empty’ site. Burns has looked more closely at clearings with the built environment and landscape. Her definitions of the ‘cleared site’ and the ‘constructed site’ reveal two alternative approaches to what might have been seen as *tabula rasas*, preoccupied with what is visible and evident — with the void devoid of meaning that is implied by ‘blank’ space.

1.4 THE ‘CLEARED SITE’ AND THE ‘CONSTRUCTED SITE’

The text ‘On Site: Architectural Preoccupations’ opens with a drawing for James Turrell’s volcanic art project of Roden Crater, Arizona, alongside the following quotation:

In mythic origins, the first human place was the sky, made by Jove’s thunder and lightning. To see it more clearly, the primeval forest was cleared; the clearings or ‘eyes’, loci, became groves as centres for ritual. ...The place-making rituals and geometry of the clearing were later transformed to foundation rites. ...The first mythic clearings established the site both as the embodiment of the sacred and as the source of human culture.³³

A crater marks a clearing. Such clearings within the spatial environment may have different origins — volcanic, meteoritic, man-made — but all are representative, simultaneously, of creation and destruction. All value the silence of the space between. The quotation suggests that clearings improve sight-lines, remove interruptions between ourselves and the *little stars*. There are fewer shadows in which history may hide, yet, our attachments — the focus for our

33. Burns, ‘On Site’, p. 146.

endeavours — lie in the universe beyond. These clearings gaze outward. It is, thus, that within these clearings not only were habitable dwellings constructed from the materials cleared away, but temples and monuments to the gods. The creation of a crater (whether the site of Turrell’s volcanic art project or man’s first foundations within the clearings of the forest) at once clears away any prior constructions whilst generating a new one, through a hollowing of the landscape. In each case, some material is lost, some is reused, and some is shifted elsewhere. The clearing is both there and not there, a source from which further creation may occur.

1.4.1 The ‘Cleared Site’

Burns proceeds to define the ‘cleared site’ and the ‘constructed site’. The ‘cleared site’: a site reputedly barren of content, or prior constructions — an unmarked leaf without signification. Such views are most often tied to land which lies undeveloped, or abandoned, that (in spite of being littered with other, often natural, constructions) is perceived to be deficient of any context. Maps, plans: lines occupy such ‘cleared’ sites from afar, flattening the creases and ridges to a surmountable surface.³⁴ These geometrical constructs, once applied across the surface of the landscape in abstract clarity, become invisible and immaterial, unable to be divorced from the lands they dissect; like the lenses with which we view all phenomena, the site cannot be isolated from the means by which it is known. Yet, as Burns shows, despite this apparent objectivity, in actuality it is still the physical undulations which ultimately determine the location of the drawn boundaries and intercessions, though their acknowledgement is refused.

1.4.2 The ‘Constructed Site’

The ‘constructed site’: here, temporality is admitted, with the visible and coextensive layers that have accumulated over time considered (including, the remains of agricultural production, the industrial revolution, as well as present operations, which might encompass, for example, highways and suburban developments). It is Burns’ assertion that, due to their intertwined accumulation, these phenomena provoke the coincidental wonders of “interruption, simultaneity, discontinuity, synchronism, fragmentation, coincidence, and disruption” — that they “cohere only in abrupt juxtapositions”.³⁵ Visible layers are assembled, a bricolage of remnants from different historical periods, juxtaposed to construct a new reading with every additional contribution to the site’s stories. These particular, *visible* phenomena (identified, isolated) rely, as Burns explicates, on sections through the site for their observation. The section, thus, reveals the site as never empty. It is affected not only by the layers within, but also those beyond.

34. Ibid., pp. 149–151. As I have discussed in: Mason, ‘Craters’, p. 59.

35. Ibid., pp. 153–154. As I have also discussed in: Mason, ‘Craters’, p. 59.

Should these envelopes alter, the site will be altered too; oscillating between open and closed, contradicting between inner and outward views. In addition to the implied verticality of the section, the horizontal aspect of moving beyond a site's boundaries is also recognised by Lippard:

*The best way to know a site is to move out from it in varying radiuses. When the ripples subside into the surface, or into the depths, it fades. Or, going the other direction, once you penetrate to the urban core, there may be a hole at the centre: ground zero, the site of....*³⁶

The ripples, surfaces and depths bring to mind *Another Water*.³⁷ In this work by artist Roni Horn a river becomes a microcosm mimicking the flows of thought — to the open unknown expanse of the turbulent seas beyond and drawn back to the source, the glacial unsurmountable peaks, constructing a subtext of *little stars*. The 'constructed site', unlike the 'cleared', is therefore both spatially and temporally implicated; though, as Lippard notes, still with absence and unknowns at its edges and origin.

Burns admits, however, that the notion of the 'constructed site' neglects other opportunities: in privileging material that is present or visible, material that may be absent or invisible is not appraised. By constructing upon this foundation of visible material, the architecture resultant is merely an addendum to the present conditions of the location (itself already constructed). Therefore, the architect or spatial practitioner does not create, but instead appropriates; revealing the site as "comparable to a myth, temple, or city in that it is open to archaeological deciphering. The site is a significative system with no single author".³⁸ A site is, thus, never 'cleared', but rather is always-already 'constructed' from a multitude of sources. It is, therefore, of no singular, determinable origin. Yet, Burns leaves the means by which to analyse and appropriate the more ephemeral, intangible, or hidden aspects of site open.

I have been drawn to clearings through the two missing images of the *Parallel of Life and Art* exhibition, which were not only part of their own clearing, but were reproductions of a meteor crater and the excavation site for a skyscraper, respectively. Reflecting upon the nature of these sites leads me further to ask what forms of 'empty' site there might be and from this to delve deeper into extraction sites, demolition sites, and impact sites (though these are not intended to be exhaustive) as a basis from which to proceed. These forms of site (revealed as overflowing with pertinent phenomena) have each been critically appraised by others. I am therefore inter-

36. Lippard, 'Around the Corner', p. 1.

37. Roni Horn, *Another Water* (Göttingen: Steidl, 2000).

38. Burns, 'On Site', pp. 155, 164. As I have discussed in: Mason, 'Craters', p. 59.

ested in uncovering their practices and the particular phenomena associated with each, in order to elucidate tactics translatable to the distinct conditions of the ‘empty’ site. It is equally crucial that any proposed practice’s inheritances are evident, that all precedents are made explicit, with inspiration duly taken from the *Parallel of Life and Art* exhibition, itself a web of references.

1.5 EXTRACTION SITES

Sites from which materials are extracted, where the site is a material source (following Burns’ understanding), yet, where this matter has already been or is in the process of being removed. The sites of quarries and mines leave man-made wounds within the surface of the earth, with their contents repurposed and relocated elsewhere, inevitably returning to the earth as landfill and rubble. The extraction site of the mine or quarry within the landscape may be seen as analogous to the multiple publications from which the *Parallel of Life and Art* exhibition’s figures were excavated; or, indeed, any text from which a footnote or reference within another text might be formed. I have chosen to focus on two works which each engage with sites of extraction, to interrogate their parallels and their differences, and to subsequently mobilise their respective practices within the *footnotes* to *Parallel of Life and Art*.

1.5.1 *Undermining* and *In the Aura of a Hole*

An opening has occurred between disciplines, where site has re-emerged, intersecting with concerns and progressions in a number of different fields, including: ecology, green politics, feminist critiques, spatial poetics, and site-specific art.³⁹ Activist, artist, and writer Lucy Lippard is one of many who have transcended the borders traditionally isolating art and landscape, preferring land-use rather than land-art or even site-specific art as a

*“The Centre is fixated on the ground [...] We work within this miasmic grey area where conflicting and even contradictory things can exist at once, overlapping [...] dedicated to ‘the increase and diffusion of information about how the world’s lands are appropriated, utilised, and perceived.’”*⁴¹

descriptor for the works associated with her writings, operating in the liminal space between. In *Undermining* (2014), Lippard operates not only in the space between disciplines, but between text and image [see figure 1.1]; between her understandings and experiences of the gravel pits surrounding her and photographs of them.⁴⁰ [*] For Lippard (in much the same way as the gallery space of the *Parallel of Life and Art* exhibition offered a micro-

39. Elizabeth Meyer, ‘Site Citations: The Grounds of Modern Landscape Architecture’, in *Site Matters*, ed. by Burns and Kahn, pp. 93–130 (p. 94).

40. Lucy R. Lippard, *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West* (London: The New Press, 2014), p. 175.

41. Centre for Land-Use Interpretation, ‘About the Centre’, [n.d.], [n.p.], <<http://www.clui.org/section/about-center>> [accessed 15 August 2017].

cosm contracting the array of precedents influencing the thoughts of the Independent Group, and, by their referential nature, encapsulating the evolving post–World War II context within which the editors were situated), this work provides a microcosm in which is condensed the cultural and social changes currently occurring within the hollowed landscapes of the west.⁴²

In *In the Aura of a Hole* (2014), a work similarly concerned with mineral extraction, artist, and activist A. Laurie Palmer documents eighteen different elements from the periodic table, mined from various locations across northern America, with writings which are based upon “moments of witnessing” (with parallels to Tacita Dean’s ephemeral witnesses⁴³). Like the compositions of Lippard, these writings are supplemented by historical and scientific context from an array of sources, in addition to “weaving in threads”⁴⁴ of accepted and emergent materialist philosophies through which the text has been transformed [see figure 1.2]. For Palmer, each of these threads illustrates the multiplicity of origin and referential frame encompassing any event, which she expresses more explicitly than Lippard. This multiplicity, too, can be found in an examination of *Parallel of Life and Art*, so necessarily informed by an array of sources and documents.

For Lippard, more so than Palmer, there is a greater focus on the juxtaposition of image and text. Indeed, within the text itself Lippard addresses the impact of photography (as the original readymade) on the propagation of the agenda of land–use and its critiques. The photograph is, for Lippard, a field, not an artefact; it is inherently composed of layers and margins. It is thereby also subtractive, a “cut into the space–time continuum. It is a minute, fragmentary part of an infinitely greater whole — the world that is shaved off at its edges.”⁴⁵ From this we can view the photographic fragment as one that preserves the fleeting moment, yet, which subtracts from unfolding temporal and spatial dimensions to which its borders can only hint. This understanding of the photograph as a shaving is especially evident in the case of the *Parallel of Life and Art* exhibition, where two different photographs taken at different times evidence different realities of the same event. Lippard may therefore be seen to acknowledge the photograph’s status as supplement (to what may lie beyond the edges, in the margins, within the layers, and to the main text), yet, at the same time (as seen in *Parallel of Life and Art*) its potentialities in generating allusion and doubt — of playing against the assurances of the written statements, undermining their intent.

42. Lippard, *Undermining*, p. 10.

43. Tacita Dean, *Tacita Dean* (London: Phaidon Press, 2006; repr. 2013), pp. 38–39.

44. A. Laurie Palmer, *In the Aura of a Hole: Exploring Sites of Material Extraction* (London: Black Dog Publishing, 2014), p. 6.

45. Jan Tumlir, quoted in Lippard, *Undermining*, p. 170.

The mining sites of *Undermining* are akin to graves, ‘stubborn scars’, eventually neglected and abandoned, their meanings forgotten. These scars, Lippard argues, are perpetrated by global corporations who determine ‘nature’ as a resource above all else, thus distorting our perception of the centre, the source, the origin. The materials extracted from these sites become elsewhere, become constructed into other mountains of matter (the extracted site as Burns’ material source; the displaced site as Burns’ material store). The urban, thus, feels divorced from its birthplace, from the landscape from which its materials were mined. Yet, the negative spaces left behind may (as Lippard shows) gain importance, as reverse images, as “cities turned upside down”,⁴⁶ from which might be generated a multitude of creative narratives. These spaces left behind still bear the traces of their loss, stories which Lippard demonstrates may be returned to the site, thus, provoking an interrogation of the relationship between the present and former sites of the material (as might be seen in the formulation of the ‘sites’ and ‘non-sites’ of Robert Smithson, in highlighting the source site’s absence),⁴⁷ as well as exposing the actual impossibility of these negative spaces being unmarked, unwritten, or ‘blank’.

Palmer, too, is concerned with ‘blank’ spaces. She considers how feminist philosopher Luce Irigaray conveys the clearing — the vacuous space delimited by forgetting — as, in fact, the place where the thoughts of philosophers have arisen.⁴⁸ For Irigaray, it is the air which offers the very possibility for these thoughts: “The philosopher can think that there is nothing but absence there, for in air he does not come up against a being or a thing [...] It is just as correct to interpret all discourse produced until the present day as forgetful of matter.”⁴⁹ One may think that the ‘blank’ space — the extraction site replete with voids following the removal and dispersal of material — is empty, but it is from the layers and margins of this assumed absence that one unveils opportunities.

These two land-use critics are attentive to sites of extraction, enacting their critiques through the production of photo-textual compositions from the voids left behind by the quarriers and miners. Extraction brings into play the section — as Burns’ ‘constructed site’ has shown — yet, it uncovers not only the physical remnants, the evident scars, but the ‘historical and scientific context’, the ‘supplements’ not immediately *present* or *visible* — phenomena like Alison and Peter Smithson’s ‘unbreathed air’.⁵⁰ Sites of extraction are not only analogous to

46. Lippard, *Undermining*, p. 11.

47. Robert Smithson, ‘Fragments of an Interview with Patsy Norvell (1969)’, in *Robert Smithson*, ed. by Flam, pp. 192–195 (p. 193).

48. Palmer, *In the Aura of a Hole*, p. 13.

49. Luce Irigaray, *The Forgetting of Air in Martin Heidegger* (Austin: University of Texas Press, 1999), pp. 11, 19; quoted in Palmer, *In the Aura of a Hole*, p. 13.

50. Beatriz Colomina, ‘Unbreathed Air 1956’, in *Alison and Peter Smithson: From the House of the Future to a House of Today*, ed. by Dirk van den Heuvel and Max Risselada (Rotterdam: 010 Publishers, 2004), pp. 30–49.

Notes 1 (on *Wound* and *You've Never Seen Me*)

Wound (pp. 21–28) is a confabulation. It is equally a microcosm in which is condensed the entire urban situation surrounding *Parallel of Life and Art*. A mine or quarry (as shown within the extraction sites of Lippard and Palmer) is a wound within the landscape; here, the resources excavated to construct and support the essay are shown to have left wounds within the textual terrain. Indeed, every graft has been lifted from a source equally concerned with spatial voids — akin to Palmer's supplements and woven threads. The quotations emerge from these readings — jump out at the reader as they did to myself, in their resonance and in their provocation that holes in cities offer other opportunities than to be merely filled in. This piece, like the generative discussions of Palmer and Lippard, implies that it is from wounds (or *craters*) that creation occurs. This piece is constructed (like Lippard's *Undermining*) as a double band (a double bind*) — as a dialogue not only in the sense of the interview occupying the lower section, but as a dialogue between upper and lower halves; a dialogue between the quotations / illustrations / sources and the conversation derived from them. The exchange itself is fragmented, composed as excerpts from a transcript — the rest is absent. It, too, is broken by interjections referencing the inconsequential details of the photographic images, the details that pierce and wound — *entr'acte*.

You've Never Seen Me (pp. 29–38) operates between image and text (overlaid; in two parts). One part of these writings (with inspiration from Lippard and Palmer) are factual compositions, where the bluntness and progressive build-up of associations and implications is designed to be provocative; with its intentions lying in the spaces between the lines of print, in the inferences beyond what is said and not said, in a double plot.** The cavities within the

* McCaffery, Steve and bp. Nichol, *Rational Geomancy: The Kids of the Book-Machine: The Collected Research Reports of the Toronto Research Group, 1973–82* (Vancouver: Talon Books, 2008), p. 166.

** Nick Hubble, *Mass-Observation and Everyday Life: History, Culture, Theory* (London: Palgrave, 2006), p. 93.

Portland stone are resultant of fossils — they tell a story of where the material has come from and the journey it has been on up until this point. Words are returned to the sites of the source material from which their composition arose, in certain cases deviating from the supporting framework, from the borders, to follow the fault lines and fissures of the stone. The other part relays a recollective tale by a protagonist in search of what has been lost or displaced. *You've Never Seen Me*, like *Wound*, is also constructed as a double band, with the pairs of material writings forming a scaffold upon the gallery wall, with sections above and below — equally tied to Henderson and Paolozzi's initial thoughts for the *Parallel of Life and Art* exhibition's arrangement, originally conceived as two parallel bands upon the wall.***

*** See: <<http://www.tate.org.uk/art/artworks/henderson-paolozzi-untitled-study-for-parallel-of-life-and-art-t12444>> [accessed 22 May 2018].

the nature of the *Parallel and Life and Art* exhibition but can be seen in the post–World War II built environment surrounding the gallery space at that time. Architects Alison and Peter Smithson were both members of the Independent Group and were involved in staging the exhibition. A few years later they would construct the Economist Building and Plaza in St James’s Street, St James’s, not far from the ICA gallery premises in Dover Street, Piccadilly. The building was completed in 1964, following the bombing of the magazine’s previous premises in the area in World War II, and the subsequent demolition of Victorian structures in order to acquire all of the land required for the new buildings. It was a construction which evidenced the history of its area and materials — the charged void and the fossil cavities within its stone⁵¹ — and one which, thus, evidenced the scars of its source. Archaeological methods, like those of scholars (in footnotes) or miners, involve excavations of the ground. The grounds of the Economist, as a charged void replete with minuscule voids, offer a space for the probing of the wider context beyond the gallery space of *Parallel of Life and Art*. It is from this basis, alongside the progression of correspondences between microscopic and macroscopic scales and the explication of geological constructs embodied in the exhibition, that I have composed the *footnotes: Wound and You’ve Never Seen Me*.

1.6 DEMOLITION SITES

The demolition site is a site which is inescapably impacted by the loss of what once was standing. The dust, debris, and detritus — the remnants of destruction — may still litter the scene and darken the air. The landscape is a text able to be re-written, with deletions. A demolition site, as Walter Benjamin in his own *Arcades Project* (1927–1940) shows, might thereby be a source from which to learn how to construct.⁵² The demolition site, though seemingly ‘empty’, is productive. It is pertinent in light of one of the missing images from the *Parallel of Life and Art* exhibition, which depicted the excavation site of a skyscraper due to begin construction — a gap amongst the surrounding skyscrapers, overlooked. This image was originally published within *Life Magazine*. The additional photographs within this issue (which form the basis of the piece *Missing* (pp. 10–20)), and relating to the project in other issues, reveal the stages of destruction of the building which formerly occupied the site in question (St Nicholas Collegiate Reformed Church, New York), and the subsequent construction of the new building (the Massachusetts Mutual Life Insurance Building) and its eventual completion. Looking up (to the

51. Alison Smithson and Peter Smithson, *The Charged Void: Architecture* (New York: Monacelli Press, 2000), p. 248.

52. Walter Benjamin, *The Arcades Project*, trans. by Howard Eiland and Kevin McLaughlin (Berlin: Suhrkamp Verlag, 1982; repr. Cambridge, MA: Harvard University Press, 1999).

unbreathed air) and looking down (to the fluctuating ground).⁵³ It is from this image and its source document that I have subsequently delved deeper into the built fabric within which the exhibition itself was situated, and to the various demolition sites and construction conditions of that time and place (post–World War II London). This image, thus, offers itself as a lens or analytical device through which to view the *not-immediately-present* phenomena affecting this ‘empty’ site.

From this image I have encountered two works which each undertake a layered analysis of demolition sites — sites between destruction and construction. They are layered in their commitment to documenting a series of incidences of loss, building the intensity. Each practitioner walks through the city, footnoting the absences they encounter. One of these works places its focus on literary constructs; the other, on narratives evoked through photo–textual compositions. Both seek to evoke the associated detachment and doubt — from what has been and in what will be.

1.6.1 ‘Doubt and the History of Scaffolding’ and *The Detachment*

In her *Occasional Work and Seven Walks from the Office for Soft Architecture* (2003)⁵⁴ (a fictional office

*“The ordinary practitioners of the city live ‘down below’, below the thresholds at which visibility begins. They walk [...] follow the thicks and thins of an urban ‘text’ they write without being able to read it. These practitioners make use of spaces that cannot be seen [...]. The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely other.”*⁵⁶

concerned only with proposals, studies, and ephemeral sites such as scaffolds, furnishings, and weather), poet Lisa Robertson sought to capture the disappearing spaces and surfaces of the city, to document the transitions she had witnessed, to make visible the impermanence of such structures (as air, shacks, and fabrics), and to subsequently self-reflexively interrogate her own nostalgia “for the minor, the local, the ruinous; for decay”.⁵⁵ These interrogations often documented demolition sites, through walks peeking through fences. [*] Through her writings Robertson has, thus, developed the poet’s role as spatial practitioner, exploring “the fringe and forgotten spaces of the city, [and] gathering and telling marginalised stories”.⁵⁷ Paths are

53. n.a., ‘Peak Performance’, *Life Magazine*, 14 November 1949, p. 48; n.a., ‘Skyscraper’s Start’, *Life Magazine*, 12 June 1950, pp. 136–138; n.a., ‘Skyscraper reaches the top’, *Life Magazine*, 28 August 1950, pp. 30–31.

54. Lisa Robertson, *Occasional Work and Seven Walks from the Office for Soft Architecture* (Astoria, OR: Clear Cut Press, 2003; repr. Toronto: Coach House Books, 2011).

55. *Ibid.*, pp. 231–2.

56. Michel de Certeau, ‘Walking in the City’, in *The Practice of Everyday Life* (Berkeley: University of California Press, 1984; repr. 1988), pp. 91–110 (p. 93).

57. Maia Joseph, ‘The Afterlife of the City: Reconsidering Urban Poetic Practice’, *Studies in Canadian Literature*, 34.2 (2009), 152–177 (p. 152); quoted in Ryan Fitzpatrick and Susan Rudy, “‘If everything is moving where is here?’: Lisa Robertson’s Occasional Work on cities, space and impermanence”, *British Journal of Canadian Studies*, 26.2 (2013), 173–189 (p. 177).

walked (footnoted) and archives are excavated, all in a quest for the site beyond the official narrative. The resultant varying histories are then mobilised across the site through textual–spatial activities. She traverses the boundaries between textual and spatial fields through her practices, which include wanderings and talks, as well as situational constructions actually produced within the sites themselves. A ‘landscape art’ is thus attractive for Robertson, where poetry becomes a kind of urbanism, shifting from the purely textual to the spatial, and annotating the marginal and disappearing sites that are encountered.

Like Robertson, artist Sophie Calle (1953–) is concerned with what has disappeared. She traces the footsteps of *others*, frequently through a combinatory practice of photography and textual narrative. This double focus is often accommodated in the form of an installation of photographs juxtaposed with framed printed text; and, a book publication of similar text–photo juxtaposition. Alongside delving into diaries, letters, and other papers for potential provocative transcriptions, Calle captures scenes as if photographing forensic evidence.⁵⁸ From the curious voyeur to the anonymous stalker; from encounters with absence⁵⁹ to scenarios of substitution,⁶⁰ Calle (stimulated by the autobiographical, the human narrative) is often found wandering within ‘aleatory’ spaces. Both of these practitioners have pursued their respective practices in relation to demolition sites.

The essay ‘Doubt and the History of Scaffolding’⁶¹ explains how, for Robertson, the scaffold may be seen as one such structure which unveils the ephemeral qualities with which site is always imbued [see figure 1.3]. [*] Robertson articulates the scaffold as a sieve capable of differentiating and localising the subsequent vibratory exchanges and inscriptions which occur within the site; its role is supplement, support.⁶³ It is the spaces between signification (the pregnant pause leading to the entangled web of *other* thoughts, *other* texts) that shore up and reinforce the structure of the argument. [*] It was post–World War II that the scaffold truly emerged, when a construction or demolition site came with a threshold, a transitory space

“Under the pavement, pavement. Hoaxes, failures, porches, archaeological strata spread out on a continuous thin plane; softness and speed, echoes, spores, tropes, fonts; not identity but incident [...]”⁶²

“If place is always retrospective, how do we begin?”⁶⁴

58. Whitney Chadwick, ‘Three artists/three women: Orlan, Annette Messager and Sophie Calle’, *Sites*, 4.1 (2000), 111–117 (p. 113).

59. Sophie Calle, *Double Game* (London: Violette Editions, 2007); Sophie Calle, *And so forth* (London: Prestel, 2016); Sophie Calle, *Proofs* [exhibition catalogue] (Hanover, NH: Hood Museum of Art, Dartmouth College, 1993).

60. Johnnie Gratton, ‘Sophie Calle’s *Des histoires vraies*: Irony and Beyond’, in *Phototextualities: Intersections of Photography and Narrative*, ed. by Alex Hughes and Andrea Noble (Albuquerque: University of New Mexico Press, 2003), p. 188.

61. Lisa Robertson, ‘Doubt and the History of Scaffolding’, in *Occasional Work*, pp. 131–143.

62. Robertson, *Occasional Work*, p. 20.

63. *Ibid.*, pp. 139, 140, 142.

64. *Ibid.*, cover.

between building and air. Since the technological advancements of the 1940s (especially in methods of reproduction), where the scaffixer component system enabled standardisation and even greater flexibility, the scaffold has been freed of the constraints of specificity, or origin. Despite this seeming detachment, Robertson believes that the transformations which unfold in its wake (atmospheric or emotional) determine the scaffold as a substitute for site, since it is adequate to not only shore up the existing and pre-existing conditions, but to open up onto future potentialities in exponential supplementation. Such supplementation is of importance, for it can be recognised not only within (or, rather, surrounding) sites undergoing demolition, refurbishment, or construction, but within the *Parallel of Life and Art* exhibition (indeed, any exhibition), where the supporting materials (the exhibition catalogue) shore up the scattered arrangement within the gallery. Indeed, the exhibition itself required the use of scaffolding in order for figures to be suspended from the ceiling, as was noted within the catalogue's acknowledgements section, where thanks were paid to the scaffolding company. Thus, the scaffold, though a seemingly inconsequential supplement, actually enabled the exhibition to take place with the full spatial immersion the Editors intended (where the viewer was encompassed by images), and enabled further *footnotes* to unfold some 65 years later.

In *The Detachment* (1996)⁶⁵ a record was made in response to the absence of German Democratic Republic (GDR) history, and its associated symbols at a variety of locations in reunified Germany, with residents and passers-by asked for descriptions of the objects that once occupied these voids [*see figure 1.4*]. Calle photographed the empty spaces and replaced the once-present constructions — the missing monuments — with their recollections and memories. This piece articulates the traces left behind within the urban landscape, the retrospective omissions, which leave sites as apparitions, hauntings. Both Robertson and Calle reframe the absent, offer a vocabulary for seeing, for reading these sediments and palimpsests “designed at erasure”.⁶⁶ They have both identified the detachment that occurs when the built environment is altered. Robertson's scaffold is an explicit supplement to the demolition site; Calle instead focuses upon the demolition site itself. She reveals the stories attached to these voids, returns words to the site — history is torn from the pages of the city, erased from view. Both works have, for me, provoked a need to walk through all of the ‘empty’ sites of loss encountered in relation to *Parallel of Life and Art*, and to fully acknowledge the primacy of textual transcripts and stories alongside photographs as (following Lippard) fields through which to navigate these ‘empty’ sites. These clearings wrought by demolition are man-made; the impressions left are wounds.

65. Sophie Calle, *The Detachment* (1996); Sophie Calle, *Detachment* (Paris: Actes Sud, 2013).

66. Lisa Robertson and Steve McCaffery, ‘PhillyTalks #17 Lisa Robertson / Steve McCaffery’, (3 October 2000), <<https://media.sas.upenn.edu/pennsound/groups/phillytalks/pdfs/pt17.pdf>> [accessed 5 May 2016].

Notes 2 (on *Wound* and *You've Never Seen Me*)

Wound (pp. 21–28) marks a shift from the contained space of the gallery of the *Parallel of Life and Art* exhibition, and from generalisations of the cityscape and context beyond the gallery walls, to the specific spatial theorisations and practices which attempted to engage with the holes left in cities following the devastation and destruction of World War II (the charged voids; the spaces between), namely in the works of Alison and Peter Smithson. While the works of the Smithsons have been heavily discussed in relation to the architects themselves and their own architectural practice, they have been overlooked in terms of their contribution to the *Parallel of Life and Art* exhibition and the post-war context which it was attempting to gather and make sense of. Their architectural theories and practices, like those of Robertson and Calle, sought to attend to the disappearing fabric of the city, now punctured with *lacunae*. Parallels are found in the exhibition, where the gathered materials evidence the enveloping chaos and shifts in scales brought about in-step with such conflict (from the atom, to the birds-eye view of the pilot). Both the Smithsons and Robertson call attention to ephemeral phenomena such as air — another clearing from which to contemplate (in the spirit of Irigaray). *Wound* is a conversation which took place on-site, in-the-midst-of site, like the textual-spatial activities of Robertson. *Wound* walks through the clearings of the Smithsons' thoughts, retraces their steps from void to void.

You've Never Seen Me (pp. 29–38) gathers and tells marginalised stories — connects between the Portland Quarry extraction site, the spatial and material cavities of the Economist buildings and plaza demolition site, and the undecipherable grain of the film *Blow-Up* (1966),* an impact site, conveying a geological connection between all three. Like Robertson they delve into archives, excavate marginal details, place their focus upon sources and documents (in line with the *Parallel of Life and Art* exhibition) as a scaffold to

* *Blow-Up*, dir. by Michelangelo Antonioni (Metro-Goldwyn-Mayer, 1967).

reinforce the argument, with sufficient perforations to allow for tangential conversations to develop, for a sequence of narratives to unfold. The traces, like those of both Robertson and Calle, are captured, yet, are further traced over the material. In this work the bonds between sites are reformed, though only through elusive gestures across the surface of the already sieve-ordered stone.** *You've Never Seen Me* offers a narrative scaffold to the photographs, allowing the scaffold (the overlaid text) to substitute for the site as a transitory space enabling an exponential supplementation of stories. Two voices are employed: factual (like Lippard and Palmer) and recollective (like Robertson and Calle); like Calle, it allows these materials to haunt their former homes. The source material and source texts are situated behind in each pairing, while the narratives support the material. These three stories have been chosen to indicate each type of site (extraction, demolition, impact), though others are indicated in the installation photograph. If you blow-up the photograph sufficiently, you may be able to read the others.

** de Certeau, 'Walking in the City', p. 107.

1.7 IMPACT SITES

The impact site is a site which may be either a man-made or a natural entity. Land or constructions that once used to exist are obliterated, leaving only craters in their wake. The bomb-site is relevant to the discussion in light of the period within which the *Parallel of Life and Art* exhibition took place — post-World War II London. The urban landscape was littered with craters and debris the Independent Group attempted to gather and make sense of within the ICA gallery. Once more the missing images function as lenses through which to view and critically examine the contexts within which this ‘empty’ site was situated. The following two compositions work with impact sites, with missing buildings, with distances between where environments made way for the acts of war. I am interested in the wandering narratives that unfold as a consequence of this displacement of memories now without materials to hold on to, as has been encapsulated within both of these works. While the first is principally photographic, the second combines image and text. While the first deals specifically with the remaining traces of postwar London, the second considers a foreign environment. They thereby offer different contributions to analysing an ‘empty’ site.

1.7.1 *Missing Buildings* and *The Distance Between*

In ‘The Architecture of Destruction’,⁶⁷ John Piper wrote: “when it is all over, a few of the wrecked buildings might well be left as permanent ruins”. It is this quotation which is included as a footnote in David Chandler’s afterword within photographers Beth and Thom Atkinson’s *Missing Buildings* (2015), a collection of photographs [see figure 1.5].⁶⁸ Over a million of London’s buildings were damaged or destroyed by bombing during World War II; *Missing Buildings* attempts to preserve the remaining landscape (both physical and psychological) found on their walks through the city — walks which retraced the footsteps of their grandfather (a bomb warden who helped to map the destruction in his ward).⁶⁹ Through each ‘curious gap’ they reveal the still-present scars, the city as an archaeological site. It is a shift from the scars of the landscape of Lippard and Palmer’s quarries, to scars within the city.

For artist Marlene Creates, it is also the traces that are left behind that matter. On one occasion, during a temporary stay on Baffin Island, she sought directions from the locals she encountered and from their varying responses became captivated by two dissimilar maps of the open tundra: while a map composed by a white man relied on labels, a map drawn by an Inuit focussed upon topographic features [see figure 1.6]. These maps marked the origins of a series

67. John Piper, ‘The Architecture of Destruction’, *Architectural Review* (July 1941), 25–26.

68. David Chandler, ‘Afterword’, in Beth Atkinson and Thom Atkinson, *Missing Buildings* (London: Hwaet Books, 2015).

69. Laurence Ward, *The London County Council Bomb Damage Maps, 1939–1945* (London: Thames and Hudson, 2015).

called *The Distance Between Two Points is Measured in Memories* (1989).⁷⁰ For this piece Creates worked with elderly individuals who had been displaced from the country *into* the city. The underlying concern of the intimate tales recounted rested upon the establishment of an air-force base in Labrador in the 1940s. Indeed, following a NATO agreement around 1981, militarisation has since increased within the area, with vast bombing ranges facilitating the

*“The explosion of the bomb is the moment when two traditions of thought collided: the world of dead fragments of Descartes and Bacon and the world of interconnected systems of quantum physics, of ecology, and later of postmodern theory.”*⁷²

gauging of holes within the landscape.⁷¹ [*] The resultant gatherings include a photograph of the individual, a transcript of part of their tale, and a ‘memory map’ of how they recall their environment. These maps were then followed, a landmark photographed, and (where appropriate) an object from the landscape collected. In this piece, Creates traverses the scarred ground between the individual’s present, lived space, the spaces of their recollections, and the spaces of the natural environment. It is through the subsequent narratives (and the ways they are communicated) that place, as well as the relationship between human experience and landscape, is able to be perceived.

The sites of the Atkinsons’ final photographs, like the sites resultant of Creates’ meandering conversations, were not found through meticulous research but through wandering, relying on intuition and curiosity rather than on factual commentaries — in fact, their process may be seen to parallel how the war damage was originally recorded. Only afterward were the locations researched, in certain cases only to find the spaces weren’t actually confirmed bomb-sites. In this way, the work begins to move from the physical environment to the imaginary:

*We photographed factual bomb sites but also the modern day apparitions of what had happened during the Blitz. The work is about both physical and psychological remnants. It’s about a kind of haunting*⁷³

Their collection draws on a concept of ‘thin places’ — the place where the threshold between spirit and earth world’s is thinnest — as a metaphor for the reality of occupying the same site where an event occurred, yet, feeling that you are still far removed, displaced temporally (while Creates’ contributors are displaced spatially). This work unveils these war-time apparitions as they resurface in the sites of the present city of London (much as can be seen in the photo-

70. Marlene Creates, *The Distance Between Two Points Is Measured in Memories* (St. John: Sir Wilfred Grenfell College Art Gallery Memorial University of Newfoundland, 1989).

71. Lucy R. Lippard, ‘Undertones: Ten Cultural Landscapes’, in *Reframings: New American Feminist Photographies*, ed. by Diane Neumaier (Philadelphia, PA: Temple University Press, 1995), pp. 38–58 (pp. 42–43).

72. Rebecca Solnit, ‘Elements of a New Landscape’, 5.4 (unpublished manuscript, [n.p], [n.d.]); quoted in: Lippard, ‘Undertones’, p. 49.

73. Thom Atkinson, quoted in: ‘Thom and Beth Atkinson — Missing Buildings’, *Paper Journal* [n.d], online: <<http://paper-journal.com/thom-and-beth-atkinson-missing-buildings/>> [accessed 5 October 2017].

graphed absences of Calle, but absent of a textual component). Their preference for (visual) stories over documenting facts⁷⁴ results in a series of photographic narratives betraying the traces left on the landscape, yet to be covered up by new builds. Despite the suggestions of stories, these photographs remain infiltrated only by sparse captions. The recollections the practitioners allude to are instead (unlike those of Calle) left drifting without commitment to print.

Creates has also worked with drifts and ellipses, yet, more intimately with language; with the ephemeral, the infinitesimal, and with *place*, “as a *process* that involves memory, multiple narratives, ecology, language, and both scientific and vernacular knowledge.”⁷⁵ Through each form Creates promotes a greater comprehension of the language of the environment by supplementing the impermanence of her momentary gestures with both photography *and* text. The resultant is an entangled web of evocative narratives, traces, and tangential paths. The compositions are palimpsests, imprinted with lost or forgotten histories intimately traced across the (physical and imagined) terrain, where each is: “one more layer, a mark, laid upon the thousands of other layers of human and geographic history on the surface of the land”.⁷⁶

The extraction site considered the figures of the source documents of *Parallel of Life and Art* — extractions from elsewhere. The demolition site considered the site relayed by the first *Parallel of Life and Art* missing image, the excavation site of the skyscraper. Here, the impact site has considered the site relayed by the second missing image, the meteor crater. In the late 1920s, physicists walked within the landscape surrounding them, though instead of contemplating absences within the built environment they pondered gaps in their knowledge, of stars and sub-atomic particles which would lead to the bombs that would later cause buildings to vanish from the face of the earth — vast craters could now be man-made. As writer Rebecca Solnit notes, the bomb altered everything, allowing the annihilation of any site without warning.⁷⁷

[*] The evidence that both Creates and the Atkinsons have recorded is continually threatening to disappear, as the holes are gradually filled in. Their

*The development of the bomb lies in the desert, in a place of silence: ‘A place without language, to some extent, unnamed, unmapped, unfamiliar, corresponding to no familiar categories of experience, not truly outside representation but challenging to it. It was, for a long time, literally a territory without a map [...]’*⁷⁸

74. Beth Atkinson, quoted in ‘Thom and Beth Atkinson — Missing Buildings’, *Landscape Stories* [n.d.], <<http://www.landscapistories.net/bookreview/bookreview-18-thom-and-beth-atkinson-missing-buildings?lang=en>> [accessed 5 October 2017].

75. Marlene Creates quoted in: Susan Gibson Garvey and Andrea Kunard, *Marlene Creates: Places, Paths, and Pauses* (Fredericton, NB: Goose Lane Editions, 2017), p. 5.

76. Creates, *The Distance Between Two Points Is Measured in Memories*, quoted in: Lippard, ‘Undertones’, p. 42; yet, found to be a quotation from land-artist Richard Long. See: Lucy R. Lippard, *Overlay, Contemporary Art and the Art of Prehistory* (New York: Pantheon Books, 1983), p. 129.

77. Rebecca Solnit, *As Eve Said to the Serpent* (Athens: University of Georgia Press, 2001), p. 43.

78. *Ibid.*, pp. 45, 74.

works therefore serve as traces of the traumas buried beneath the surface, tracing wounds within the landscape and ourselves.

1.8 'EMPTY' SITES

The 'cleared' and the 'constructed': as Burns concedes, neither of these understandings of site admit that which may be marginal, elusive, or obscured. The physical and evident is found, while the ephemeral and peripheral remains lost. The impact site considered the site relayed by the second missing image from the *Parallel of Life and Art* exhibition, the meteor crater. How might this (alongside the second missing image) be used as a lens or analytical device through which to view the context beyond, to develop a practice for analysing the 'empty' site?

1.8.1 Craters

crater:⁸⁰ noun

1. a bowl-shaped cavity in the ground or a celestial object, typically caused by an explosion or meteorite impact. Also, the large hollow forming the mouth of a volcano; and, a cavity or hole in any surface
2. a large bowl used in ancient Greece for mix-ing wine

verb form a crater in the ground or a celestial object (*cratered, adj.*)

ORIGIN early 17th century (denoting the hollow forming the mouth of a volcano): via Latin from Greek *kratér* 'mixing bowl', from *krasis* 'mix-ture'

THESAURUS hollow; bowl; basin; pan; hole; cavity; pocket

Crater
a small, faint southern constellation, 'the cup', believed to represent the cup of Apollo

ORIGIN Latin, from Greek, 'mixing bowl'

A crater is a mark within a landscape. It is an imprint consequent of the universe's quill; borne of the calligraphy of the cosmos, seared into the earth's yielding surface. That which once breathed there no longer does so; due to evaporation on impact, often no trace may even be found of the meteorite itself.⁷⁹ Absence. Yet, a crater is also a presence, for it is a remaining trace of the incident which led to its insertion within the landscape. All presences hold traces of absences; all craters are marks tied to the ground that has been annihilated. A crater, thus, dislocates, displaces, and refers beyond itself. [*] The site that is a crater refuses all knowable parameters, instead electing to depend upon thresholds that are transcendent — that are awakened fully to their roots and to their evasive inheritance.⁸¹

The crater may draw upon drill data and readings of the compass needle in order to unwaveringly and convincingly determine its origins. Or, alternatively, it may engage with an extended context, with its craterous potentiality: valuing gaps, interstices, and lacunae.⁸² The lacuna and the space between are the source of all creation. The craterous landscape is not the original, yet, though it may be perceived that nothing exists there, the crater remains a spectral vessel for the ghosts of prior constructions, as well as for visions of future potential. Still, it is intimately tied to loss and devastation.

79. G. L. Vershuur, *Impact!: The Threat of Comets and Asteroids* (Oxford, UK: Oxford University Press, 1997), p. 9.

80. *OED*.

81. As I have discussed in: Mason, 'Craters:', p. 61.

82. *Ibid.*, pp. 54–66.

Notes 3 (on *Wound* and *You've Never Seen Me*)

In English, the combined letters *wound* have two differing pronunciations each accompanied by two differing sets of derivatives and associations (such meddling with English can also be found in Caroline Bergvall's etymological explorations*). On the one hand, it could elucidate a past-participle, as in to have wound a particular entity around another entity (an individual around a little finger — bewitched; or, a thread around a spindle — to be woven into a fabrication, or text). On the other hand, it might be a noun or verb, as in an injury — a hole created — or its infliction. This double-play is reflective of the nature of dialogue, of a sub-text running underneath and in the margins. Here, in the title of the piece *Wound* (pp. 21–28), it references both Roland Barthes' punctum in relation to the photograph, and the brackets of parenthesis — as a supplementary act — via a Derridean etymological journey through *crochet*** For Barthes, it is the 'punctum' of the photograph, the seemingly inconsequential detail, that is actually deeply affecting — piercing and *wounding**** In the *Parallel of Life and Art* exhibition installation photographs, the inconsequential detail of the missing figures has actuated a walk through the wounds — the holes, the voids — of the Smithsons' writings. Two images, side by side, taken moments apart, yet, revealing different details — extraction: where thumb prints reveal traces of handling; demolition: the double exposure revealing a street name indicating proximity to other sites; impact: where a small piece of the photograph is at first concealed then subsequently revealed in the next photograph to be a small piece of ground. We are awaiting the next in the series to reveal what is missing behind the second mark.

* Caroline Bergvall, *Meddle English* (Callicoon, NY: Nightboat Books, 2010).

** Jacques Derrida in: David Wills, 'Lemming', in *Matchbook: Essays on Deconstruction* (Stanford, CA: Stanford University Press, 2005), pp. 22–44 (pp. 26–27).

*** Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. by Richard Howard (New York: Hill and Wang, 1981; repr. London: Vintage, 1993), p. 26.

The title of *You've Never Seen Me* (pp. 29–38) is stolen from a line in the film *Blow-Up*, adopted in irony for the transience of both the *Parallel of Life and Art* and *Craters* exhibition figures. No permanent imprints are left on the surface of the Portland quarry or the Economist building — like Creates' own impermanent gestures. The delicacy stands in contrast to the brutality of mining, yet, alongside the material subtleties of the New Brutalism of the Smithsons. The photographs are also blown-up (like the images in the original exhibition) to reveal the grains of the resolution, exposing the photograph, too, as geological, composed of fragments and cavities akin to the fossilised stone it captures. The text is white, threatening to disappear into the image. As for Calle and Creates, these photo-texts replace absent constructs (the victorian structures, the displaced material) with recollections paired with pragmatic, situated knowledge as a double voice, returning words to the site. It is the (imagined) voice of Eileen Guppy, a geologist at the time little recognised for her contributions to the field.**** It moves from recollections of the extraction site (the Portland quarry), replacing the displaced material, to the demolition site (the Economist buildings and plaza), replacing victorian structures, to the impact site of *Blow-Up*, replacing the author / protagonist that (like the images) inexplicably disappears.

**** Catherine Pennington, 'The Historic Role of Women Scientists at BGS and a Look at What is Happening Today', *GeoBlogy* — *British Geological Survey*, (2015), [n.p].

The removal of what once was there, yet no longer is, prompts the spatial practitioner, the site's decipherer, to *others* — to further contexts and sources in order that what is lost, missing, might be recreated (at least in representation, if not literal re-construction). A quest for recovery and reproduction is thereby sparked. The original is no longer the origin, but may be found fragmented and scattered. As I have elsewhere noted, perhaps it is the fate of all sites to be shattered and erased from view, to be found only within the traces left behind.⁸³

There are many scales of 'crater', spatially ranging from the minute to the astronomical, visually from the microscopic to the macroscopic, and temporally from the millisecond to the era. The instinct is to become preoccupied with what is missing, with what has been lost. Yet, these craterous creations (whether of meteoric or man-made origins; whether bomb-sites or demolition zones) are each also actual entities in themselves. There are phenomena which exist, however intangibly, however displaced, despite the immediate and often overwhelming emptiness with which we are faced. This thesis is littered with craters, natural and man-made, found and created — some indicated by [*]. The 'blank' space or 'empty' site has been a recurring theme of this research, emblematic of the journey which has been made, and of the pertinent discussions which have been prompted throughout. It is, thus, that the *footnotes* to *Parallel of Life and Art* have been gathered within an exhibition and catalogue titled *Craters*.

1.8.2 Creators

The works of Lippard, Palmer, Calle, Robertson, the Atkinsons, and Creates offer examples of means by which one might approach perceived absences within a site beyond those of the 'cleared' and 'constructed'. All operate in spaces between: between disciplines, between media, between sites. Each author has been drawn to the depths of the hollows within our landscape, to their own form of 'empty' site, whether within the urban or 'natural' environment. Their narratives are permeated by loss and longing, yet, also with purpose: a consciousness of their critical position in relation to the material (or, its absence) with which they are confronted. Though their foundation is in matter (matters of site, of landscape) their own materials are of the page — their critical constructions are all photo-textual narratives. Their work offers a glimpse into possible engagements with site which address the concerns established by Burns and Kahn that conventional site analyses do not effectively admit the *not-immediately-present* aspects of site. These means principally involve narrative, yet, not merely detached stories, but constructs indebted to and embedded in the context within which their associated sites were situated. Each example thereby contributes methods transferable to a creative-critical textual-spatial practice which engages with 'emptiness'.

83. As I have discussed in: Mason, 'Craters:', p. 65.

The practices of these particular practitioners operate frequently between site, text, and image, in addition to footnotes — mining texts for referents (as they have already been mined for quotations), tracing the scars for material origins and thereby relating to the site as source and material store (as conceived by Burns). They are concerned with disappearing environments (through destruction, demolition, excavation). The research not only brings such practices under discussion, but gathers together (as *Parallel of Life and Art* had done) the correspondences and affinities between works established across textual, visual, and spatial disciplines. Such a gathering can be seen to seek a means of dealing with inadequacies within site analysis — most especially in relation to the *not-immediately-present* and visible conditions implicated by temporality.

This section has thus revealed the semantic, experiential, and temporal breath of the term site, as a non-exclusive term which may be applied to both plot, wall, or page (and the margins, gutters, spines, edges, boundaries, surfaces of each). There is justified concern that the “temporal is eroded by the spatial” — that, like a photograph, site has come to be seen as a moment frozen in time, irrelevant of past and future conditions. Yet, the *Parallel of Life and Art* missing images show that this is not the case. The oversights elaborated by Kahn (where site is defined, delimited, and contained) eliminate the role of both time and context. We, thus, recognise, rather, that site requires a more stratified approach, looking toward and within the marginal or supplementary phenomena, and this has been explored in the *footnotes*.

Wound and *You've Never Seen Me* add to the contributions of the practitioners examined in furthering land-use critiques in relation to the writings of the Smithsons (their shared concern for charged voids and holes in cities), the Economist (the cavities within its material, the plaza itself, and the Portland quarry extraction site), but additionally in bringing a discussion of the fringe and forgotten spaces of the post-World War II urban environment to the foreground. They are thereby conscious of varying scales of void, of clearings in the sense of not only tactile, material lacunae, but fissures to the scale of buildings and, further, the city, thus, returning to the notion that narratives are engendered by these lost constructs. The notion of ghosts, apparitions of previous occupiers of the site, thus, necessarily leads us to that which is beside and beyond. These *footnotes* may tie together different scales of *emptiness* within the spatial environment — from microscopic to macroscopic, from material to cityscape — as well as to move between the textual and the spatial, between a writing and a site.

CHAPTER 2. SITE-WRITING :

ACCEPTING INHERITANCE AND REASSERTING CONTEXT

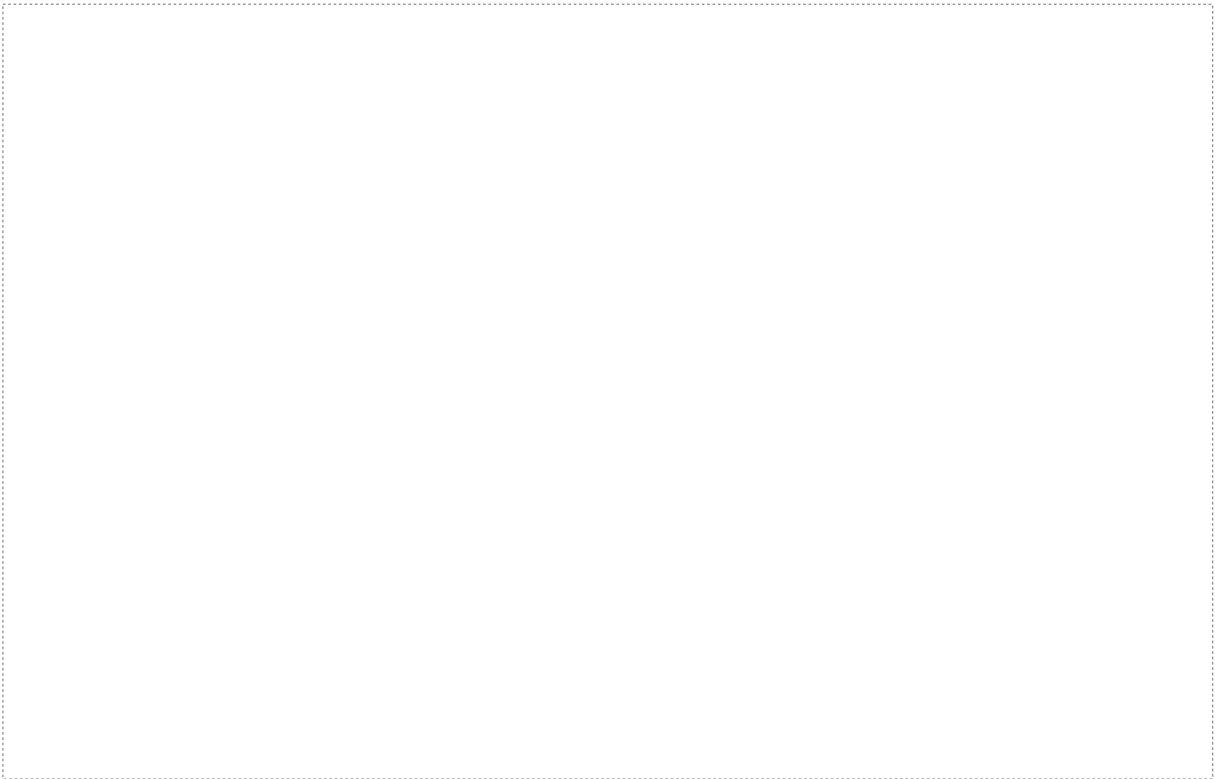


Figure 2.1 Marlene Creates, *Language and Land Use*, Newfoundland, 1994, pp. 96–97.

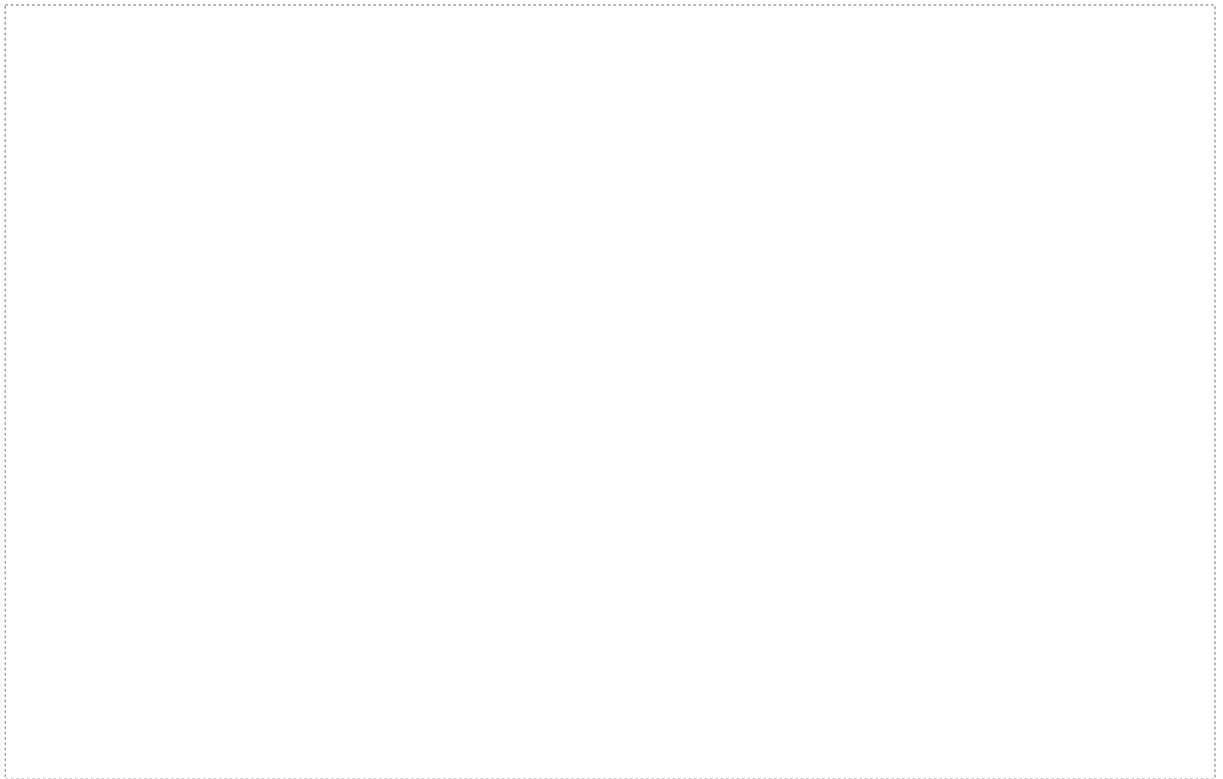


Figure 2.2 Brigid McLeer, *In Place of the Page*, (email exchange books installation view), Standpoint Gallery, London, 2004.

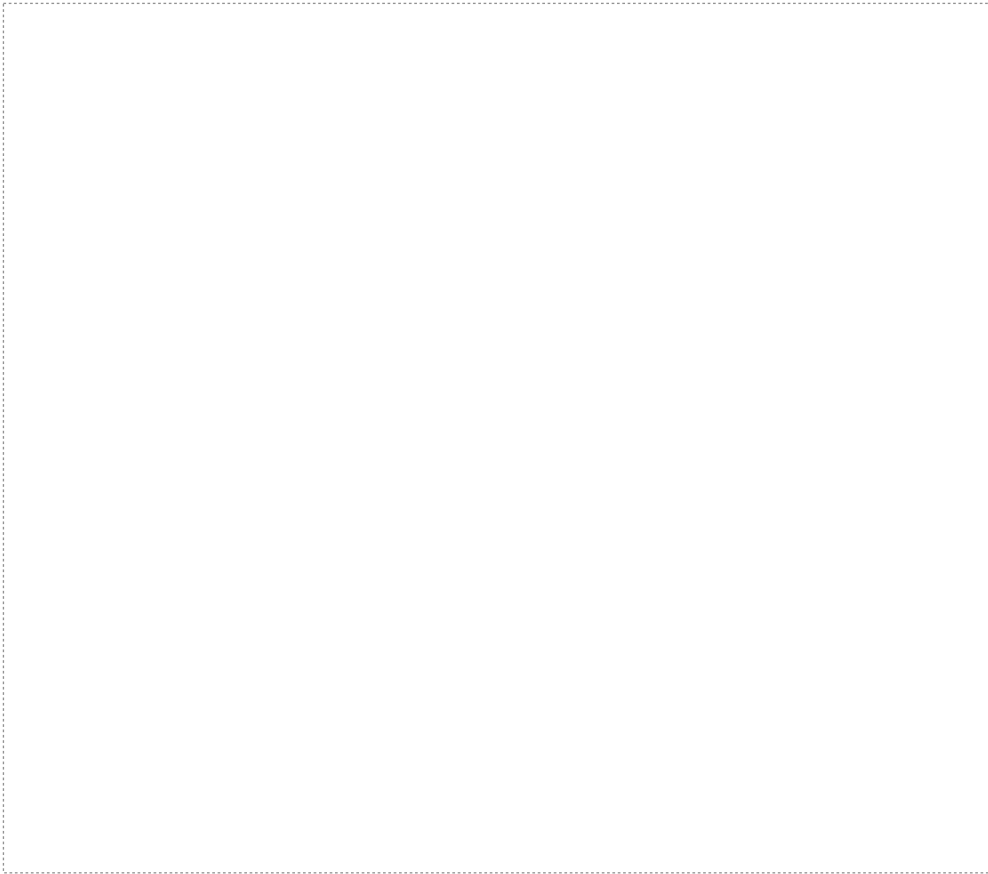


Figure 2.3 Caroline Bergvall, *Éclat*, 1996, p. 21.



Figure 2.4 Caroline Bergvall, *Éclat*, 1996, p. 31.

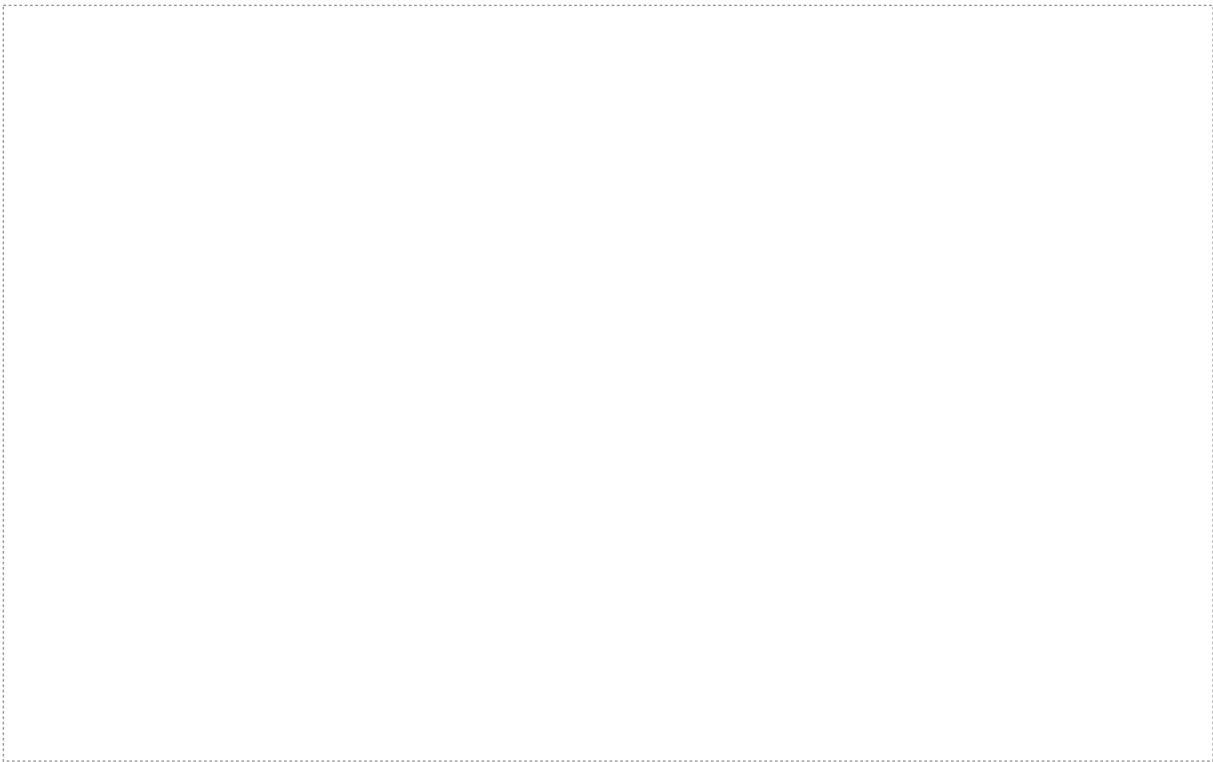


Figure 2.5 Robert Smithson, 'Quasi-Infinities and the Waning of Space',
Arts Magazine, 41.1 (November 1966), 28–31.

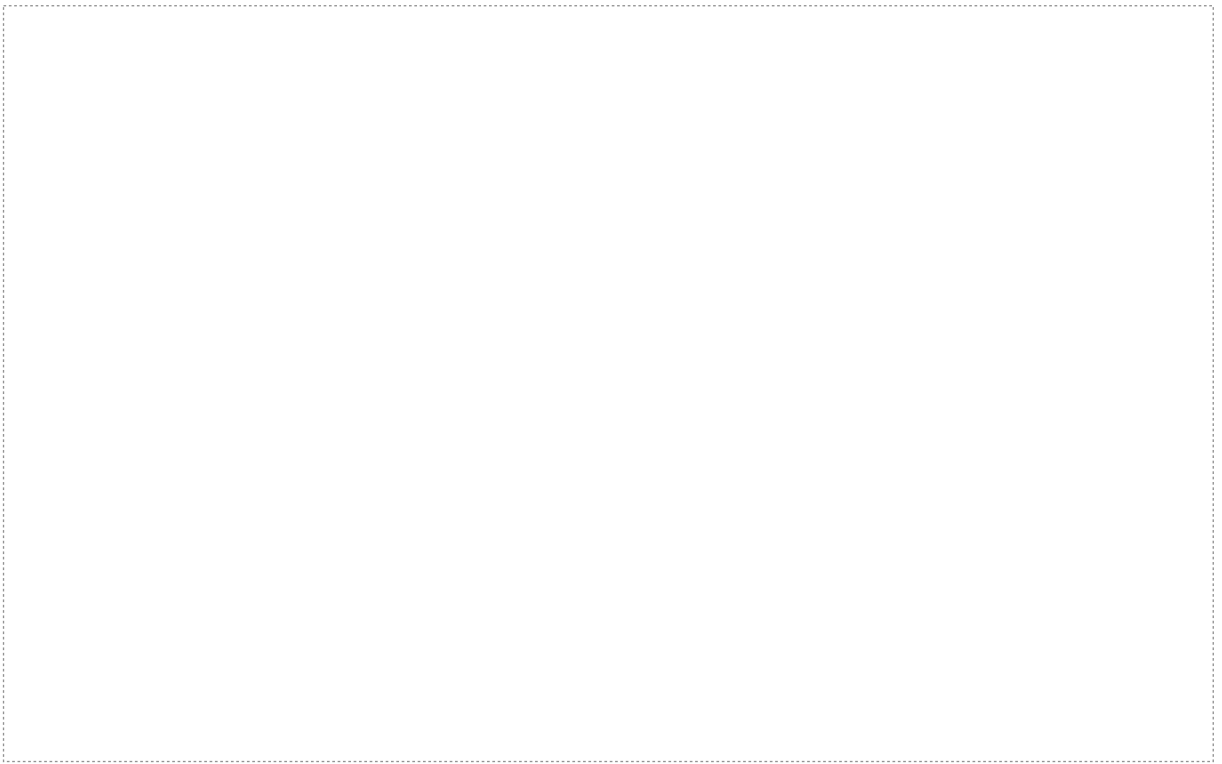


Figure 2.6 Robert Smithson, 'Strata: A Geo-photographic Fiction', *Aspen*, 8 (Winter 1970).

2.1 INTRODUCTION

Within the field of spatial writing there are practitioners who offer precedents that are temporal, circumstantial, and inextricable from their circumstances, all within a cosmology that (in the spirit of Burns and Kahn) no longer postulates a site as a defined and delimitable entity and land as something ‘out there’. Their works indicate the pertinency of explorations of the interaction between site and text. While such practices raise questions of copy and original, they are equally concerned with displacement — *shifting* focus from the origins to the entire contextual constellation existent beyond the initial focal point; *drifting* to the spaces surrounding and inviting the extra-textual within the composition; *rifting* to allow *other* referents to substitute for and elucidate a space between where creative possibilities open up. They reveal all as an intertextual web leading to a multi-authored constellation of inheritance with no single identifiable origin, thus, elevating the importance of the contextual, the sites within which we are situated, and from which we may glean material for our own use.

From this established family of architectural theorists and practitioners concerned with textual-spatial constructs, this thesis will look to extend the constellation, to bring others into play from the edges of other disciplines (including of art, poetry, and photography); it will look to a range of practices that have informed my own version of site-writing and indicate in each case how their tactics have come to take a place in my own writing. These tactics delve into layers and reach beyond boundaries, *accepting inheritance* and *reasserting context*. They are tactics touched upon in the previous chapter’s works, but here focus is placed on a critical relationship with textual opportunities — ways through which an ‘empty’ site and its marginal and ephemeral phenomena might be approached through spatial writing: through spatial *shifts* to the margins, supplements, glosses; through *drifts* to temporal palimpsests, layers, accumulations, strata; and through *riffs* opening up analogies between the surfaces of the land and of the page. These works are not only concerned with site and text, but also with absent authors, vacant buildings — bare chambers where blocks of text should or will be, with narrative as substitute for the missing. These works interrogate not only origins and the space of the page in general, but also its margins — the unboundedness of its container. These works are, like *site matters*, geological and archaeological, able to be mined for future potential; they are concerned with landscape and language, the printed page, as well as the physical site to which they are tied.

2.2 LANGUAGE AND LANDSCAPE

Considerable critical debate concerning site emerged in relation to the land art movement of the 1960s. Indeed, the criticality of multiple, diffracted sites has been ever more highlighted through the production and situation of creative constructions outside of the gallery space.

Land art, by emphasising inseparability from context, is conventionally viewed as a critique of the gallery and its institution, where the work may be situated outside of its

“The only public access to such works is photographic.”¹

physical boundaries. [*] Unfolding through the 1960s and 1970s, artist Robert Smithson’s ‘site’ and ‘non-site’ dialectic (non-gallery and gallery, respectively) might be deemed to be the first probing into relational sites.

These relations lead to multiple sites, generating spatial and temporal dispersal. Where there is no reference to the origin, where the origin is absent, the gallery site itself is instead curated across numerous sites through the simultaneous production of creative works, taking up art critic and theorist Rosalind Krauss’ notion of an ‘expanded field’.

2.2.1 ‘Expanded Field’

The previous chapter considered works which were predominantly land-use critiques, yet, these works (no matter their factual grounding) were also creative enquiries by artists and poets, utilising both photographic and literary mediums. These works attempted to re-engage with site, particularly sites with which the practitioners felt a relationship had been lost (whether quarries or disappearing surfaces). Krauss, too, was concerned with loss. In her 1979 essay, ‘Sculpture in the Expanded Field’,² Krauss’ own conception of an ‘expanded field’ (a term borrowed from artist Robert Morris) described the (at that time) increasing number of creative interventions by artists within the landscape. Like Smithson before her (with his notion of site and non-site), Krauss introduced her own dialectics delineating between architecture and not-architecture, landscape and not-landscape. Krauss’ concern was for the loss of a relationship with site which she perceived in modernist sculpture, in comparison with sculpture of the post-renaissance period which still had a relationship with site. Krauss, thus, sought to reposition contemporary sculpture as appreciative of site through all aspects (positive and negative) of architecture and landscape.³

1. Robert Morris, quoted in: Jane Rendell, ‘Space Place Site: Critical Spatial Practice’, pp. 28–59 (p. 38), <<http://www.janerendell.co.uk/wp-content/uploads/2013/02/SpacePlaceSite-Critical-Spatial-Practice-prepublication-PDF.pdf>> [accessed 17 August 2017].

2. Rosalind Krauss, ‘Sculpture in the Expanded Field’, in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1985), pp. 276–290; originally *October*, 8 (Spring 1979), 30–44.

3. *Ibid.*, p. 284.

Architectural theorist Jane Rendell questions how the expanded field might be extended further, to “think of art not in a site or as a place but in terms of spatial practice, and consider the relationship between art practice and those practices that occur beyond the gallery, those not normally associated with art”;⁴ to bring into play ‘other structures’ scattered across sites beyond that of the gallery. Since today many creative practitioners work across and within the boundaries of different disciplines (including art, design, architecture, and landscape) and, accordingly, utilise methods that question disciplinary procedures, the expanded field is further expanded into an interdisciplinary field. [*] The land-works of Lucy Lippard, Lisa Robertson, Marlene Creates, and others have already transgressed into this more greatly expanded field by looking to other disciplines for practices that may open up their own analyses and critiques of ‘empty’ sites — practices including walking, notating, and mining which, as these practitioners have shown, share affinities with practices of writing, of leaving marks on the landscape of the page. Though they have attended to some of the potentialities of the textual forms they employ to both work through these exhumations and re-present them (as a record; as a means to reach a wider audience), there are others to consider further, most especially those which traverse the boundaries between *spatial* and *textual* fields.

“How can the reading of sites allow for new interpretations of historical traces, for new writings of place?”⁵

2.2.2 Language and Land Use

In *Language and Land Use* (1993–94) and *Dwelling and Transience* (2000),⁶ Creates considered how the words we use in conjunction with a particular site reveal how we have understood or related to that landscape, with instructional signs indicating our ideal behaviours within the land they stand before (or within) [see figure 2.1]. Ironic and unsettling juxtapositions arise between the photographed sign and its surroundings, calling attention to the multiplicity of attitudes that dictate current land-use and perception. As Lippard notes: “Her images of signs in place call our attention to the attention-callers, which often seem to operate at cross purposes with the surrounding landscape, which is left un-described except by inference.”⁷ For *Dwelling and Transience*, the sign is placed in ‘central focus’, while the ‘natural’ landscape “recedes into the

4. Rendell, ‘Space Place Site’, p. 51.

5. Klaske Havik and others, ‘Introduction’, *Writingplace: Investigations in Architecture and Literature*, ed. by Klaske Havik, Jorge M. Hernández, Susana Oliveira, Mark Proosten and Mike Schäfer, (Rotterdam: nai 010 publishers, 2016), pp. 9–14 (p. 11).

6. Marlene Creates, *Language and Land Use*, Newfoundland, 1994; Marlene Creates, *Dwelling and Transience*, Greater Victoria, 2000.

7. Lucy R. Lippard, ‘Coming and Going’, in *Marlene Creates: Signs of Our Time* [exhibition catalogue] (St. Mary’s University Art Gallery, Halifax, NS, June 18 — July 31, 2005; The Rooms Corporation of Newfoundland and Labrador, St. John’s, NL.; Tom Thomson Memorial Art Gallery, Owen Sound, ON, 2005), p. 8.

background”. We are invited, thus, to “read the landscape through the sign” and, as such, to infer each composition’s interrogation of our relationship to the land.⁸ Perhaps the most essential function of a sign (like that of a signifier in language) is to indicate what is missing from the picture, to bring to mind what is not immediately tangible or present within one’s view. Therefore, one can suggest that signs stand for what has been lost — for the missing images — and that it is through language that absence might be acknowledged. Thus, writing practices offer means by which to acknowledge the ‘blank’ spaces with which we are confronted in analysing the ‘empty’ site.

The interaction of site (whether of the built environment or the page) and text raises an interrogation of the relations between spatial practice and language. Sites may not be linguistic objects — a building may not be directly equatable to a text — but meanings attributed to such structures have often been conveyed through words. Indeed, the narratives we compose often shape the way we perceive our environments and our relationship to them, as Creates has shown, as a consequence of their ability to make visible what first appears to be hidden beneath the surface.⁹ As Rebecca Solnit notes, perceptively:

*Stories are compasses and architecture; we navigate by them [...] Which means that a place is a story, and stories are geography, and empathy is first of all an act of imagination, a storyteller’s art, and then a way of traveling from here to there.*¹⁰

For poet and literary critic Susan Stewart, it is through attachment to prior histories that a story may be articulated by lacunae — gaps in the fabric of the tale — that provide for the possibility of re-writing, reinvention, moving from here to there.¹¹ As feminist writer bell hooks equally notes, “[s]paces can be real and imagined. Spaces can tell stories and unfold histories. Spaces can be interrupted, appropriated, and transformed through artistic and literary practice.”¹² We are all able to be spatial storytellers, “revealing [sites] in strangely familiar ways” and, ultimately, “creating [sites] as we desire them to be”.¹³

8. Jenn Craft, ‘Environmental Art and a New Creation: Marlene Creates’ Art of Place’, *Transpositions* [n.d], <<http://www.transpositions.co.uk/environmental-art-and-a-new-creation-marlene-creates-art-of-place/>> [accessed 5 October 2017].
9. L. Ruggeri, ‘The Poetics of Urban Inscription: From metaphorical cognition to counter-representation’, in *Critical Architecture*, ed. by Jane Rendell and others (London: Routledge, 2007), pp. 103–111 (p. 107).
10. Rebecca Solnit, *The Faraway Nearby* (London: Granta Publications, 2013), p. 3 (emphasis author’s own).
11. Susan Stewart, *On Longing: On Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Baltimore, MD: The Johns Hopkins University Press, 1984), pp. ix–xi.
12. bell hooks, ‘Choosing the Margin as a Space of Radical Openness’, in *Gender Space Architecture: An Interdisciplinary Introduction*, ed. by Iain Borden, Barbara Penner and Jane Rendell (London: Routledge, 2002), pp. 203–210 (p. 209).
13. Jane Rendell, “‘Bazaar Beauties’ or “‘Pleasure is our Pursuit’: A Spatial Story of Exchange”, in *The Unknown City: Contesting Architecture and Social Space*, ed. by Ian Borden, Joe Kerr, Alicia Pivaro and Jane Rendell (Cambridge, MA: MIT Press, 2002), p. 106.

2.3 TEXTUAL–SPATIAL

*It was a place that taught me to write.*¹⁴

The potential of using literary methods in architectural research and design has increasingly been explored by practitioners, including the writingplace¹⁵ collective, who seek to attend to the potential of narrative forms within spatial discourses. [*] The practices of this collective have included: adopting strategies employed by storytellers, the imaginary construct and literary language as tools, fictional writing as a critical mode of investigation, attending to the narrative origins of building, challenging the division of theory and practice — “[f]rom the reconsideration of urban landscapes based on literary texts, to the advancement of pedagogic strategies supported on writing techniques, and from inquiries into architecture’s representational demands to exercises in the appropriation of the elusive notion of place, [...we] aim to explore alternative ways of understanding and designing architecture, urban places and landscapes through literary means.”¹⁷ Spatial practices founded upon literary techniques occur in *The Manhattan Transcripts* of Bernard Tschumi, for example.¹⁸ It is from such works that a family of spatial practitioners also engaged with literary theory and practice has emerged, each demonstrating a trend of moving across the boundary between spatial and textual disciplines. This transaction between the spatial and the textual has become a central proposition of this research and of the practice developed; borne of the *Parallel of Life and Art* exhibition’s nature as spatial, photographic and immersive, as well as *textual* through its accompanying catalogue. It is easy to discount the contributions of this textual component, but it is through this supplement that I have been able to ascertain the nature of the missing figures and identify their sources. It is from the ‘empty’ site of the missing images that I have turned to the ephemeral and the marginal, to questioning how such phenomena might be acknowledged within site analysis and, further, to observe the literary turn in spatial practices that has attempted to attend to comparable questions. The textual–spatial works I have uncovered have all recognised their respective mediums. While drawings or other forms of graphical illustration are useful analytical tools, it is to the interactions afforded by words that these particular works have been most affiliated. And this, indeed, is reflective of emergent trends within the architectural field.

*“What does it mean to write a site that one has not yet visited, that can only be imagined, to know a place not with your feet but with your eyes tracing... words in a sentence...”*¹⁶

14. Rebecca Solnit, ‘Introduction: *Prisons and Paradises*’, in *Storming the Gates of Paradise: Landscapes for Politics* (Berkeley: University of California Press, 2007), pp. 1–11 (p. 1).

15. Havik and others, ‘Introduction’, p. 9.

16. Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London: I. B. Tauris, 2010), p. 187.

17. Havik and others, ‘Introduction’, p. 11.

18. Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994).

2.3.1 Writing Sites

One of the key theorists within this emerging interdisciplinary field at the intersection between architectural and literary practice has been architectural theorist Jane Rendell, who has investigated the potential interactions between site and text within her work on ‘site–writing’, where she has engaged with ‘writing’ as opposed to ‘writing about’ spatial conditions. Though her previous work focussed upon the place between art and architecture, Rendell’s gaze shifted toward the sites existent between the critic and the work, as well as to the site of writing itself.

Rendell’s conception of site–writing borrows from and extends art critic Mieke Bal’s definition of ‘art–writing’ to more fully place at the forefront of critical consideration the sites wherein artistic engagement occurs. [*] For Rendell, these include the material, emotive, political, and conceptual sites of a creative work’s construction, presentation, and documentation, in addition to those sites which may be either memories or fabrications conceived by the artistic creator, critic, or, indeed, viewer. It is concerned, therefore, with the *other*.²⁰ Her multiple ‘site–writings’ comprise textual–spatial constructions as essays or installations which engage specifically with artworks, writing the sites of the critical encounters and culminating in an ‘architecture of art criticism’.

*In undertaking ‘close readings’ of particular artworks, Bal acknowledges the crucial role played by architecture in any encounter with an artwork.*¹⁹

*“That thing we call a place is the intersection of many changing forces passing through, whirling around, mixing, dissolving, and exploring in fixed location. To write about a place is to acknowledge that phenomena often treated separately — ecology, democracy, culture, storytelling, urban design, individual life histories, and collective endeavours — coexist. They coexist geographically, spatially, in place, and to understand a place is to engage with braided narratives and sui generis explorations.”*²²

‘Site–specific’ art has advanced an apprehension of site beyond that which deems location as merely the artwork’s situational positioning. Such understandings do not compose geometrical definitions, but, rather, accommodate the cultural and spatial practices that produce the works, as well as the endeavours of those who investigate them.²¹ They are thus inseparable from the locations to which they are indebted. [*] Site–writings are also, by their very nature, consciously placed within a thorough consideration of context. For Rendell, if one wants to critically analyse any site’s existing or potential meanings then one must relate to the very contexts in which these sites are to be interpreted. She proposes:

*From the close–up to the glance, from the caress to the accidental brush, Site–Writing draws on spaces as they are remembered, dreamed, and imagined, as well as observed, in order to take into account the critic’s position in relation to a work and challenge criticism as a form of knowledge with a singular and static point of view located in the here and now.*²³

19. Mieke Bal, *Louise Bourgeois’ Spider: The Architecture of Art–Writing* (Chicago, IL: University of Chicago Press, 2001), p. xii.

20. Kristen Kreider, *Poetics + Place: The Architecture of Sign, Subjects and Site* (London: I. B. Tauris, 2014), p. 13; Rendell, *Site–Writing*, p. 1.

21. Jane Rendell, *Art and Architecture: A Place Between* (London: I. B. Tauris, 2006; repr. 2010), p. 15.

22. Rebecca Solnit, *Encyclopedia of Trouble and Spaciousness* (San Antonio, TX: Trinity University Press, 2014), p. 1.

23. Rendell, *Site–Writing*, p. 18.

In site-writings, thus, the performance of the critic as interpreter is determined through a form of practice which acknowledges, following ecofeminist Donna Haraway's notion of 'situated knowledges', the *situatedness* of the critic themselves.²⁴ Any situationally-based practice can always be seen to be affected, indeed, de-stabilised, by selection and manipulation. By thoroughly acknowledging this fact, Rendell suggests that a viewer's perception, conception, and criticism of art may differ depending upon both their geographical and psychological situation in relation to the site under investigation.²⁵

Psychologically speaking, these writings also express an awareness that knowledge is dependent upon subjective assumptions. [*] The narratives generated in these writings may be imaginative or reflective, founded upon real or fabricated experience, and may thereby equally enable the individual to transcend their everyday contexts, or return to their own inner biography — to their unique histories — and therefore to distinct psychological hinterlands or contexts capable of influencing their interpretations of sites. It is important to acknowledge this subjectivity; to understand it not as a negative attribute, but as a necessary condition of creative potentiality and originality — as I have been mindful of in my own *footnotes* and as the *Parallel of Life and Art* exhibition's Editors were equally conscious of, in producing an exhibition dedicated to creative influences which were, ultimately, of their own selection.

*"Which is only to say that the way we inhabit places also matters, and that comes from experience, imagination, belief, and desire as much as or more than from architecture and design. In other words, the mind and the terrain shape each other: every landscape is a landscape of desire to some degree, if not always for its inhabitants."*²⁶

Though Rendell's focus is placed upon an architecture of art criticism, site-writing's establishment of a relationship between site and context through writing techniques offers translatable tactics for the critical appraisal of sites that are not only those of artworks, and by practitioners who are not only critics (though their investigations may offer critique). Many of the commentaries that have enlightened the various techniques of criticism have adopted spatial terminology (terms including distance, frame, exteriority) in their explorations of the conceptual issues presiding over present relations between artwork and critic, alluding to an erosion of the temporal by the spatial. Rendell's challenge to the "singular and static point of view located in the here and now" opposes such neglect of temporal considerations, for writing is necessarily a process implicated by both location and duration.²⁷ It, too, hints at the need for a multiplicity of points of view, as the myriad of voices of the *Parallel of Life and Art* sources contribute, speaking from the temporal and spatial beyond.

24. Donna Haraway, 'Situated Knowledges: the Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, 14.3 (1988), 575–599.

25. Rendell, *Site-Writing*, p. 3.

26. Solnit, 'Introduction', *Storming the Gates of Paradise*, p. 9.

27. Jane Rendell, 'Site-Writing', p. 7, <<http://www.janerendell.co.uk/wp-content/uploads/2013/02/Rendell-Site-Writing-PDF.pdf>> [accessed 17 August 2017].

2.3.2 Inter–Leaving / Weaving

Site–writings often combine differing genres and modes with voices which are alternately objective and subjective, distant and intimate, academic and narrative, in character. Artist and researcher Emily Orley’s writing oscillates between intimate description and critical reflection; a juxtaposition of analytical, contextual text with more immediate, personal text — of “creative modes of writing alongside more traditional academic forms”.²⁸ Orley believes that such variation in written forms “guarantee[s] that we are not fixing that place [the site], but rather

“Maybe the critical analysis I am looking for is one that does not aim directly at the ‘out-of-doors’ but, by exploring the ‘indoors’ of the text and going deeper and deeper in its centripetal movement, succeeds in opening up some unexpected glimpses of that ‘out-of-doors’ — a result that depends less on the method itself than on the way one uses the method.”²⁹

helping to remember in the most ‘unfixed’ and ‘multiple’ of ways”.²⁹ [*]

Orley, too, privileges subjectivity, noting that we bring our own contexts, and that it is the spaces *in-between* which enable a ‘self-reflexive awareness’.

³¹ From essay to text–based installation: by examining these altering forms of writing, one can further contemplate the possibilities of writing techniques within architectural research and practice; indeed, this is one of this thesis’ aims. For Orley and fellow performance practitioner–researcher

Katja Hilevaara, the destabilisation of the boundaries between the critical

and creative offers the opportunity to enrich both forms of practice — to “destabilise the notion of what constitutes scholarship and to make space for the possible and that which is not yet known”.³² This ground is shared with architectural theorist and critic Katja Grillner and architect and writer Klaske Havik who also seek to unravel site’s latent complexities through literary modes of writing.³³ While Orley’s notion of multiple voices encourages an understanding of the site as ‘unfixed’, Grillner and Havik suggest that the introduction of dialogue as a mode of writing within architectural investigations (in addition to those of narrative and poetry), is a means through which different temporalities can gather and intersect:

KG: Indeed, the form of a dialogue [...] makes it possible to construct, or reconstruct, conversations between different positions, and to bring characters from different places and times into a temporary fictional location. This is a method [...] that] unfolds as the material ground on which discourse develops, and uses

28. Emily Orley, ‘Getting at and into place: writing as practice and research’, *Journal of Writing in Creative Practice*, 2.2 (November 2009), 159–172 (pp. 159–160).

29. *Ibid.*

30. Italo Calvino, *The Literature Machine* (London: Vintage, 1997), p. 58; quoted in Jane Rendell, ‘Site–Writing: she is walking about in a town which she does not know’, *Home Cultures*, 4.2 (2007), 177–199 (p. 181).

31. Susan Orr and Claire Hind, ‘Space and place: writing encounters self’, *Journal of Writing in Creative Practice*, 2.2 (November 2009), 133–138 (p. 137), <<https://core.ac.uk/download/pdf/294404.pdf>> [accessed 17 August 2017].

32. Emily Orley and Katja Hilevaara, ‘An Introduction in Five Acts’, in *The Creative Critic: Writing as/about Practice*, ed. by Katja Hilevaara and Emily Orley (London: Routledge, 2018), pp. 6–7.

33. Katja Grillner and Klaske Havik, ‘Between Sites and Stories, Between Texts and Times: a Dialogue’, in *Writingplace*, ed. by Havik and others, pp. 158–173 (p. 160).

different layers of text around the main body of text to care for different reflexive perspectives. Textual layers such as endnotes, preface, postscript, and bibliographical essay may function as such.

*KH: This reminds me of Mark Z. Danielewski's stunning novel *House of Leaves*,³⁴ in which different layers of text, such as footnotes that are considered 'neutral' in academic texts, as well as layers told by different narrators, are fully played out, to the extent that the novel consists of different parallel narratives that each make full use of the space that these layers offer. [...] These examples show that the text offers ample space to experiment, to go back and forth to different textual layers, and thereby to include different voices, timeframes, or narratives. This experimental space that the text has to offers rarely used to its full extent in architectural research.³⁵*

Conversations may be deconstructed (like *Wound* (pp. 21–28)), extracts may be culled, removed from original contexts, building layers as a palimpsest of commentaries offering different perspectives. In *Parallel of Life and Art* there are multiple voices overlaid within the gallery space through the numerous publications and sources from which the figures (as quotations) were taken, determined by a number of editors, yet, within the catalogue, there is only the single pragmatic tone of a factual series of statements (captions, credits, and quotations), rather than an experimental dialogue. Grillner and Havik draw attention to the spaces within which such plays might instead be situated, highlighting in particular those outlying regions of the page, considered 'neutral' territory, yet, with space for experimentation, for layering different voices, for bringing temporality and spatiality into play. As Havik points out this 'experimental' space is rarely used to its full extent within architectural research — nor within considerations of site, — but there are practitioners who have attended to these spaces in other fields.

2.3.3 Creative–Critical

In addition to site–writing, there have been a range of other modes of creative–critical enquiry, working across disciplines and combining poetic, theoretical, and critical modes, seeking to interrogate forms of writing within academic research and scholarship. These include art–writing, fictocriticism, performative writing, new nature writing, in addition to other emergent experimental forms.³⁶ With each, the form taken is as critical as the content of the writing, with use of: columns, mirrors, doubling; commentary with side–notes and footnotes; palimpsest layers; scripts, imaginary dialogues; the voice of the activist; evocative narrative, fictional and real; annotations; disruption of the linear movement of the text by using fragments, quotations, spacing, and visual imagery; spilling off the pages; offering folds and openings.³⁷

34. Mark Z. Danielewski, *House of Leaves* (London: Doubleday, 2000).

35. Grillner and Havik, 'Between Sites and Stories, Between Texts and Times', pp. 159–160.

36. See, for example, Hélène Frichot and Naomi Stead, eds., *Ficto–Critical Approaches to a Writing Architecture* (London: Bloomsbury, in preparation 2019).

37. Orley and Hilevaara, 'An Introduction in Five Acts', p. 13.

There have been a multitude of practitioners who have identified the critical and creative potentials of the combination of textual and spatial practices, and of working between textual, visual, and spatial disciplines. Architectural historian and theorist Katja Grillner constructed an imaginary space in her dissertation *Ramble, linger, and gaze: dialogues from the landscape garden* (2000)³⁸ — a narrative surrounded by a palimpsest of supplemental discourses, a multitude of footnotes, that provided a path beyond the garden. A postscript and bibliographic essay followed, thus further extending the discursive possibilities, whilst offering a poly-vocal discourse (akin to those promoted by Orley) through which phenomena were able to be approached from an array of differing angles simultaneously.³⁹ For Grillner, such a creative–critical discourse offers research outcomes that have the capacity to “stir and disturb our habitual ways of thinking architecture”.⁴⁰ This thesis seeks comparable stirrings of our creative–critical imaginations, through both supplemental narratives and recourse to alterity already documented, footnoted, archived.

Architectural historian and theorist Emma Cheatle has worked at the limits of the archive, where sometimes what you hope to see is revealed, other times its silences prove more compelling (where key questions are left unanswered, as I found myself in the Tate Archive documentation for *Parallel of Life and Art*, which did not reveal why the two images were missing). In her thesis *Part–Architecture: the Maison de Verre through the Large Glass* (2013),⁴¹ it is the seemingly mute dust which has registered time–passed — her creative–critical explorations included dustings of the Maison de Verre as an embodied labour of care that argued for ‘messy methodologies’, for alternate paths through architectural and archival materials.⁴² That such care, attention to seemingly mute details and admittance of messy actualities are offered as a means of creative–critical practice by Cheatle is, for me, key. Cheatle’s central conceptual tool and method was conceived as *part–architecture*, derived from psychoanalytical theory, specifically the notion of the ‘part–object’ — a present–absence that both marks and evades grasp.⁴³ Her work is, thus (like my own), indicative of an oscillation between what is there and not–there, and between loss and creation. Like Rendell, Cheatle is invested in the psychoanalytical as-

38. Katja Grillner, *Ramble, Linger, and Gaze: Dialogues from the Landscape Garden* (unpublished doctoral thesis, KTH Stockholm, 2000).

39. Katja Grillner, ‘Writing and Landscape — Setting Scenes for Critical Reflection’, *The Journal of Architecture* 8.2 (2003), 239–249 (p. 244).

40. *Ibid.*, p. 246.

41. Emma Cheatle, *Part–Architecture: the Maison de Verre through the Large Glass* (unpublished doctoral thesis, UCL, London, 2013).

42. Emma Cheatle, *Part–Architecture: The Maison de Verre, Duchamp, Domesticity and Desire in 1930s Paris* (London: Routledge, 2016).

43. Rosalind Krauss, *The Optical Unconscious* (London: MIT Press, 1994), p. 87.

pects of creative–critical practice, indebted to other feminists within visual and spatial culture who have drawn extensively on psychoanalytic theory to further understandings of subjectivity, most especially in relation to situation — here, “connections between the spatial politics of internal psychological figures and external cultural geographies” are marked.⁴⁴ Cheatele’s work acknowledges the importance of taking into account the power relations which govern what is repressed and actions taken against such repression. Her writings themselves work toward female liberation, as can be seen in her piece on feminist Mary Wollstonecraft, where creative–critical methods trace both from the spatiality of Wollstonecraft’s own writing to the space of her death, and through Cheatele’s own quest for a long–lost London building;⁴⁵ Cheatele’s practice, too, is one of superimposition, where historical accounts and fictive narratives are combined, through which she is able to ‘enter into conversation’ with Wollstonecraft and ‘build a feminist space’ between then and now. It is such a feminist space of superimposed historical and fictive conversation between past, present, and future that may be found also within the *Craters* catalogue, where forgotten female voices can be heard and where long–lost London spaces–between can be re–found. These pieces, too, work to determine and subsequently liberate repressed narratives found beside and beyond particular sites; all through a practice that is at once creative and critical, poetic and probing.

Poet Kristen Kreider and architect James O’Leary, too, are prominent exponents of creative–critical practice, with *Field Poetics* (2018) among their most recent publications.⁴⁶ This compilation includes works which employ varying techniques, including: the combination of critical footnotes with poetic verse; combinations of poetic quotations, QR codes, and captions, leading elsewhere; and (in common with all of the practitioners here considered) multiple voices. [*] In her publication *Towards a Material Poetics: Sign, Subject, Site* (2008), Kreider examines a series of five critical case studies relating to five different poets and text–based artists, wherein she reveals how the materiality of the linguistic signifier (ink, handwriting, ‘grain’) as well as of the site (the page, the spatial context, the reader’s body) are integral to meaning generation, implicating the referent’s materiality directly in interpretation — formulating what she proposes as a *material poetics*.⁴⁸ Kreider extends structural linguist Ro-

“There is a silence of page
beneath / all that is left to
the site of a spoken / if
only. / Herein lies the archae-
ology of word. / Heard in the
ruins of this place; felt by the
gestures of that hand.”⁴⁷

44. Jane Rendell, ‘Architecture–Writing’, *Journal of Architecture* 10.3 (2005), 255–264 (pp. 256–7).

45. Emma Cheatele, ‘Between Landscape and Confinement: Situating the Writings of Mary Wollstonecraft’, *Architecture and Feminism: Ecologies, Economies, Technologies*, ed. by Hélène Frichot, Catharina Gabrielsson and Helen Runting (London: Routledge, 2017)

46. Kristen Kreider and James O’Leary, *Field Poetics* (London: MA Bibliothèque, 2018).

47. *Ibid.*, p. 97.

48. Kreider, *Poetics + Place*, pp. 15–22.

man Jakobson’s ‘speech event’ scheme into a ‘communication event’: a “discursive embodied and politically situated critical framework through which to consider artworks at the crossover between poetry and text-based art practice” — works that might be considered comparable to those I consider within this thesis, for the elements of Kreider’s material poetics may be identified with paratext, as well as with site.⁴⁹ Kreider works through semiotic understandings of icons, indices, and symbols, and follows mathematician Arthur W. Burks’ discernment that

“MCLEER [aside] Each time I return the stories begin anew [...].

KREIDER & O’LEARY All of this, or something similar, will happen again. The vertical logic will hold. The pattern will repeat, each time with a slight variation, each time leaving behind a wall.”⁵¹

‘index’ should be shifted to ‘indexical symbol’ (to pronouns ‘I’ and ‘you’, for example, that are otherwise known as ‘shifters’ — the same shifters which artist Brigid McLeer also exploits).⁵⁰ [*] For Burks, the interpreter must possess a knowledge or understanding of the particular spatio-temporal location in which the indexical symbol is interpreted and this, for Kreider, is crucial. Kreider, too, raises structural linguist Émile Benveniste’s ‘discursive subject’, which is “transitive and contingent upon all of the contextual factors that bear on a given discursive instance,” and as such, “subjectivity is never fixed, but fluctuates and multiplies [...] depending upon the range

of discursive positions available at a given time”.⁵² Art historian and critical theorist Kaja Silverman has also argued that our subjectivities are founded upon a “range of discursive positions available at a given time, which reflect all sorts of economic, political, sexual, artistic and other determinants”.⁵³ In conveying the fluidity and multiplicity of positions which are at stake, these notions resonate with those mobilised by other creative-critical practitioners, as well as point to the cruciality of situation and context for Kreider — and this, *for me*, is key. All of these discussions, for Kreider, show how a material poetics enables a concept of subjectivity to emerge and it is, thus, through strategies drawn from performance-writing, art-writing, and site-writing that she responds to textual-spatial artworks through a critical practice with its own poetics, through a ‘writing-alongside’ — a notion which I also take forward, in order to address fully the range of positions available in relation to marginalised and neglected materials of so-deemed ‘empty’ sites.

49. Kristen Kreider, ‘Material Poetics and the ‘Communication Event’: A theory and critical framework for artworks at a crossover between poetry and text-based art,’ in *Performance Research: A Journal of the Performing Arts*, 20.1 (2015), 80–89 (p. 80).

50. *Ibid.*, p. 84. See also, section 2.4.1 of this thesis.

51. Orley and Hilevaara, ‘An Introduction in Five Acts’, p. 11.

52. Kreider, ‘Material Poetics and the ‘Communication Event’,’ p. 85.

53. Kaja Silverman, *The Subject of Semiotics* (Oxford: Oxford University Press, 1983), p. 199; quoted in Kreider, ‘Material Poetics and the ‘Communication Event’,’ p. 85.

2.3.4 Writing–Alongside

For Orley and Hilevaara, such creative–critical writings that make use of experimental spaces (as identified as little–used by Grillner and Havik) beside and beyond the main text can be understood as ‘writings–alongside’.⁵⁴ They cite scholar Eve Kosofsky Sedgwick’s understanding that taking up a critical position ‘alongside’ is to seek a new path around the ‘topos of depth or hiddenness’ — to trace origins and intentions by disrupting the traditional hierarchical and dualistic positions that insist upon isolating and disregarding that which they consider as being ‘beneath’.⁵⁵ For Orley and Hilevaara, this provocation is also evident in Rendell’s site–writing, as a shift in preposition that enables:

a different dynamic of power to be articulated, where, for example, the terms of domination and subjugation indicated by ‘over’ and ‘under’ can be replaced by the equivalence suggested by ‘to’ and ‘with’. Rendell goes so far as to suggest removing prepositions entirely and simply writing the work under scrutiny (rather than writing about or to or with it) and in so doing aims to shift the relation between the critic and her object of study from one of mastery — the object under critique — or distance — writing about an object — to one of equivalence and analogy — writing as the object. The use of analogy — the desire to invent a writing that is somehow ‘like’ the artwork — allows a certain creativity to intervene in the critical act as the critic comes to understand and interpret the work by remaking it on his / her own terms.⁵⁶

It is, thus, that creative–critical writings (like my own) extend the work (or site) rather than capturing it, thereby eliminating power relations that preside over and dominate. Such notions are important when considering not only materials but sites that have themselves been overlooked, for such sites inherently raise issues of hierarchy where certain matters have been privileged (rendered visible) at the expense of and over others.

Orley and Hilevaara identify that such a writing–alongside (comparably to my own writings beside and beyond) involves a ‘narrative of care’. It necessitates careful attention — an act of noticing, of *noticia* — that is “sustained, patient, subtly attuned to images and metaphors that track both hidden meanings and surface presentation”, and that “this may take place across temporal and spatial planes”.⁵⁷ Such *care–full* acts of creative–critical writing are, thus, politically charged, where care subverts traditional hierarchies of power that seek to erase particular points of view from view. It is with such care that I have equally sought to attend to peripheral phenomena, in order to disrupt hierarchies of power, by bringing *non–visible* site matters into view.

54. Orley and Hilevaara, ‘An Introduction in Five Acts’, p. 6.

55. Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, NC: Duke University Press, 2003), p. 8; quoted in Orley and Hilevaara, ‘An Introduction in Five Acts’, p. 7.

56. Orley and Hilevaara, ‘An Introduction in Five Acts’, p. 8.

57. *Ibid.*, p. 9.

Conceptual and critical tools such as ‘situated knowledges’ have probed alternative ways of knowing grounded in spatial terms, acknowledging the fact that our spatial and temporal locations (and accompanying situations), whether central or alongside, impact upon who we are and what we can know.⁵⁸ bell hooks’ exploration of oppressed race, class, and gender identities is one example of such a spatialisation, where hooks argues for the occupation of the margins as a place of radical difference.⁵⁹ It is in such peripheral activism (as found equally in Rendell, Orley and others’ shift from ‘writing-about’ to ‘writing-with’) that an alteration in relation might be facilitated — that power might not dictate position. Matters of relation and encounter necessarily involve objective and subjective modes of enquiry, distant and intimate positions, such as can be seen in the writings of Hélène Cixous and Gloria Anzaldúa, where the autobiographical and poetical are woven with critical and theoretical analyses.⁶⁰ The writer is placed in “two places at once, holding alternative possibilities together, specifically creative and critical modes of writing, combining the analytic with the associative, intellectual inquiry with storytelling, remembering with imagining”.⁶¹ For literary critic Mary Jacobus, reading is a

“We are sculptural practices anchored by textual narrative. We transgress borders between media and mode. [...] We meld anecdote and theory. We foreground the subjective voice. [...] We revel in puns, polari, plagiarism.”⁶³

relation between the reader’s inner world and the world held within the text.⁶² [*] From this correspondence Rendell suggests a double movement oscillating between inside and outside — across the threshold, the *paratextual* borderlands — that can both offer potentialities and return creative-critical practitioners to their own inner biographies. The creative-critical is thereby the site of an evolving, political exploration of subjectivity and situation.

We (including I, in this thesis) must therefore look beside and beyond our own disciplines to other situations and writing-modes in order to develop a practice that is not only creative-critical and situated, but also politically aware.

In the foreword to Orley and Hilevaara’s gathering *The Creative Critic*, Rendell admits to her hesitation in writing between “that border between the outside and the inside of the book”.⁶⁴

58. Haraway, ‘Situated Knowledges’, pp. 584–5.

59. hooks referenced in Rendell, ‘Architecture–Writing’, pp. 256–7.

60. See Gloria Anzaldúa, *Borderlands/La Frontera: the New Mestiza* (San Francisco: Lute Books, 1999); and Hélène Cixous, ‘Sorties’, in *The Hélène Cixous Reader*, ed. by Susan Sellers, trans. by Betsy Wing (London: Routledge, 1994); quoted in Jane Rendell, ‘Critical Spatial Practice: Curating, Editing, Writing’, p. 16, <<http://www.janerendell.co.uk/wp-content/uploads/2013/02/Curating-Editing-Writing-....pdf>> [accessed 17 August 2017].

61. Jane Rendell, ‘Site–Writing: she is walking about in a town which she does not know’, *Home Cultures*, 4.2 (2007), 177–199 (p. 179).

62. Mary Jacobus, *Psychoanalysis and the Scene of Reading* (Oxford: Oxford University Press, 1999), p. 18; quoted *Ibid.*, p. 185.

63. Susannah Thompson, ‘I Am For an Art (Writing)’, in *The Creative Critic: Writing as/about Practice*, ed. by Katja Hilevaara and Emily Orley (London: Routledge, 2018), pp. 25–29 (p. 27).

64. Rendell, ‘Foreword: L’avant-coup’, *The Creative Critic: Writing as/about Practice*, ed. by Katja Hilevaara and Emily Orley (London: Routledge, 2018), pp. xix–xxii (p. xxi).

[*] She also acknowledges her anxiety that her earlier work is being lost through lack of appropriate acknowledgement, purloined and re-appropriated without citation; while noting her own obsession with respectful referencing of the others who have influenced her. She asks “Why worry about possession and authorship? (It must have something to do with the ‘lost object’, it usually does, I’ve found.) Isn’t writing something to share? Isn’t that what I believe in? In writing together? Collectively?”⁶⁶ In the afterword, Rendell raises discussion of the marginal space within which she writes, referring (as I have done) to the *paratext* of Genette. She references critical theorist Richard Macksey’s foreword, in which he refers to the space explored by Genette as one of the ‘borderland’ between text and the ‘outside’ to which it relates. It is an undecidable space, “it is on the threshold; and it is on this very site that we must study it, because essentially *perhaps its being depends on its site*”.⁶⁷ Thus, to write about the margins — the beside and beyond, the *paratextual* — Rendell believes (as I do) that one must write within them.

*“A border is an undefined margin between two things, sanity and insanity, for example. It is an edge. To be marginal is to be not fully defined.”*⁶⁵

Rendell’s four texts for ‘From, in and with Anne Tallentire’ attempted to re-make a series of photographs in writing, translating from the visual to the textual.⁶⁸ They also raised questions concerning processes of authorship and citation:

*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. I wondered too about the labour and invention of those artists and writers who have come before, and whose has been buried over time, and about who gets to make the choice between making visible or / and rendering invisible.*⁶⁹

In this piece Rendell experiments with citation practices — with italics, quotation marks, and brackets — and with how these experiments impact acknowledgement. It was through attending a talk on citational practice by feminist and critical practice scholar Ramia Mazé that Rendell first became aware that citation was being considered as a research subject in feminist scholarship.⁷⁰ Of particular note is the observation that male authors remain dominant, that

65. Deborah Levy, *Swallowing Geography* (London: Jonathan Cape, Ltd., 1993), p. 73; quoted in Jane Rendell, ‘doing it, (un)doing it, (over)doing it yourself: Rhetorics of Architectural Abuse’, *Occupying Architecture: Between the Architect and the User*, ed. by Jonathan Hill (London: Routledge, 1998), pp. 229–246 (p. 240).

66. Rendell, ‘Foreword: L’avant-coup’, p. xxi.

67. Jane Rendell, ‘Afterword: L’après-coup’, in *The Creative Critic: Writing as/about Practice*, ed. by Emily Orley and Katja Hilevaara (London: Routledge, 2018), pp. 291–2.

68. Jane Rendell, ‘From, in and with Anne Tallentire’, *Field*, 7.1 (2018), 13–38 (p. 24).

69. *Ibid.*, p. 25.

70. *Ibid.*

gender biases continue to prevail. Scholar Sara Ahmed has made a related point, that it is often feminists themselves who tend to frame their own work in relation to a male intellectual tradition.⁷¹ It is from similar observations that I have elected to forefront female practitioners, though it is undoubtedly their works which best reflect the practices with which I most identify.

Feminist projects have sought to make visible those ‘hidden from history’, but it is important to identify the distinction between acts of citation which, though they may aim for acknowledgement, in fact defer to the often overwhelming authority of what has come before — thereby maintaining existing systems of power — and those acts of citation which additionally offer new forms of relation and position. As Audre Lorde wrote: “For the master’s tools will never dismantle to 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 [...]”⁷² Rendell notes that a feminism which treasures collaborative webs may become conflicted when faced with a practice of citation that emphasises a vertical (hierarchical) rather than a horizontal connection, for the “danger in referencing backwards is that one can make mistresses as well as masters”.⁷³ It is, thus, for Rendell, that new tools — including citational tools — 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 and differences to occur.*⁷⁴

Key is to understand citation as a “register of recognition, which operates materially, poetically, and ethically”, and thereby to explore alternative material, poetic, and ethical possibilities

of referencing, of accepting inheritance and reasserting context, much as *paracontextual practice* seeks to do.⁷⁵ [*] At the root of these practices is the question of how one might make phenomena visible and/or invisible, calling attention to the particularities evident in relations between materiality, poetics and ethics, and between creativity, criticality, and care. Rendering the suppressed or repressed visible can, thus, be understood as an ethical act, an act implicated by concern and care for that which is *other*.

“VOICES OFF We find ourselves in outer space

[Everyone is present but suspended as and between celestial bodies, amidst the vast unfolding [...] Slowly forms emerge, like constellations, satellite clusters.]”⁷⁶

71. Sara Ahmed, ‘Making Feminist Points,’ *feministkilljoys*, 11 September 2013, <<https://feministkilljoys.com/2013/09/11/making-feminist-points/>> [accessed 18 February 2018].

72. Audre Lorde, ‘The Master’s Tools Will Never Dismantle the Master’s House’, in *Reading Feminist Theory: From Modernity to Postmodernity*, ed. by Susan Archer Mann and Ashly Suzanne Patterson (Oxford: Oxford University Press, 2016), p. 259.

73. Rendell, ‘From, in and with Anne Tallentire’, pp. 28–29.

74. *Ibid.*, p. 29.

75. *Ibid.*, p. 31.

76. Orley and Hilevaara, ‘An Introduction in Five Acts’, p. 12.

As any practitioner employing creative–critical methods is thereby, necessarily, situated (spatially and temporally; politically and emotionally), it is, thus, crucial that my own situation is fully delineated. I am indebted to all of the individuals already mentioned and to those whose works will be brought into conversation. The notes, as inserted leaves within the thesis’ chapters, address the specific influences which have arisen in relation to the *Parallel of Life and Art* exhibition and the *Craters* compositions. However, there are certain threads which correspond across the works of all of these creative–critical, textual–spatial practitioners: the careful attention to site, to context, to referential material situated on the margins of landscapes, of pages — phenomena often overlooked or neglected. This careful attention is political in its attempt to disrupt assumptions and dominant views, to shift power from the centre to the periphery. My position is one of empathy and affiliation with attempts at disruption, for my own location is within the margin — as a female traversing the boundaries between disciplines. This situation (of caring, of feminism) has emerged over the course of the endeavours I have undertaken. Yet, it is as much a consequence of the sites of *Parallel of Life and Art* — the missing images, the post–war context, the craters — as it is of my present location, and in relation to my own genealogical roots from which the discovery of the exhibition itself was first made. It is the political potential of a caring, feminist, creative–critical writing in relation to the *para*–phenomena of ‘empty’ sites that I aim to pursue in the coming chapters.

2.4 SHIFTS

While the previous sections have established the relevance of the traversal of the boundary between textual and spatial disciplines, they have also provoked a questioning of how spatial and temporal dimensions are engaged and how different voices and sources are interwoven. Site–writings are both spatial and temporal compositions, traversing both beside and beyond the site concerned. In literary practices, such traversal is advanced in strata and glosses, in *shifts* and *drifts*. These shifts to other texts and contexts, alongside *drifts* within other layers and palimpsests, are tactics mobilised within the *Craters* analyses, for their evocation of the spatial and temporal dimensions embodied by the exhibition itself (as a spatialisation of sources of other times and other places). Though the previous section touched upon the marginal spaces most opportune for responding to these questions, both of the practitioners examined within the following sections generate works which are re–contextualisations, moving between sites inhabited and sites imagined, and which each attend to one of these tactics (*shifts*, *drifts*) through which a site may be written.

2.4.1 *In Place of the Page*

A place is being written. For now this is the place.

The page is already written as is the place. How does she enter

*the page? [...] She enters by stepping on / a 'stray sod', so she is oscillating, displaced, off the path.*⁷⁷

'Stray sods' are, for artist Brigid McLeer, unreasonable places. Whether sites of land, mind, or narrative, they are moments where time and place are disturbed, where a sudden find, encounter, or accident renders the ground — our supports — unstable.⁷⁸ 'Stray sods' are littered throughout *In Place of the Page* (2000),⁷⁹ a collaborative project derived from email-based discussions between McLeer and a selection of creative practitioners [see figure 2.2]. The conversations were concerned with explaining relationships between real and imagined ideas of 'place', often exploring the places in which they wrote to each other. The resultant 'textplans' were a series of visual compositions which spatialised the contributions as 'graphic samplings', where "passages of text may be removed from their original context of meaning, clipped, cropped, double, rearranged, laid over each other [...] to become a form or field in their own right"⁸⁰ — much like the figures of *Parallel of Life and Art*. All of the authors' names were removed from the final email-exchange books — much like the absent wall labels omitted from *Parallel of Life and Art*; the origin contexts thus remained unknown and their writings became "independent objects active in a universe of similar entities [...] outside any agency".⁸¹ They are ultimately turned into "materials for her own use"— as were the photographs from the *Sources and Documents*; thus, the multi-authorship and original contexts are not preserved, they are missing.

McLeer is drawn to the term 'shifter', used to describe those linguistic terms (including 'this', 'that', 'there', 'I', 'you', 'now', 'then') which are reliant upon the presence of their reference in order for their meanings to be understood. Their structure is akin to that of the index, alluding to the alleged original that they are supposedly a copy of or substitute for: they are doubles, shadows, imprints.⁸² For McLeer, it is the indexical that is a 'stray sod' offering a space — a *paratopia* — "in which things are undone, the space to the side and around, which is the space

77. Brigid McLeer, 'STRAY SODS: eight dispositions on the 'feminine', space and writing', in *Altering Practices*, ed. by Petrescu, pp. 113–124 (p. 115).

78. *Ibid.*, p. 120.

79. Brigid McLeer, 'In Place of the Page' (2000), <<https://web.archive.org/web/20070415204649/http://www.inplaceofthepage.co.uk:80/>> [accessed 20 August 2017].

80. Katie Lloyd Thomas, 'Building while being in it: notes on drawing 'otherhow'', in *Altering Practices: Feminist Politics and Poetics of Space*, ed. by Doina Petrescu (London: Routledge, 2007), pp. 89–112 (pp. 95, 99).

81. Ron Silliman, *The New Sentence* (New York: Roof Books, 1995), p. 8; in *Ibid.*, p. 98.

82. Émile Benveniste, quoted in McLeer, 'STRAY SODS', p. 121.

of subversion and fraying, the edges of identity's limits"⁸³ — the outlying regions favoured by Grillner and Havik. *In Place of the Page* is indexical: the pages are scattered with shifters, but whose references and contexts are no longer present; we are left with only the spaces between.

Parallel of Life and Art is indexical, shifting to 'off-site' precedents and publications; though, unlike *In Place of the Page*, we are left with catalogued footnotes to the absent. McLeer aligns with the work of Caroline Bergvall in her interrogation of absent bodies and adoption of narrative methods to substitute for the missing. McLeer, too, invites the extra-textual into her projects, enables swerves to permeate. [*] *In Place of the Page* shifts to the absent authors and swerves to other referents. These *other* places replace the page; they are a series of doors to yet more deposits of words.⁸⁵

It was the Greek philosopher Epicurus, in the third century B.C.E, who first posited the swerve of the clinamen to explain how atomic change could occur in what had previously been determined as a universe composed of elemental bodies moving in unalterable paths. It was the swerves that made everything happen.⁸⁴

McLeer's work is a mindful integration of actual and cognitive architectures (a term once more taken from Caws).⁸⁶ Her sites are permeable, multiple, in flux and, thus, never empty:

She is rummaging in narratives, she's in a text in a page. She is looking for alternatives. Other writings buried in the material of these architexts. She works closely with the detail of this material, entering right into it. [...]

She has chosen not to site herself in full view but she is figuring her place as an opening, a 'motive' place, an open text. She chooses not to place herself in a position of fixity [...] to confront the relationship to the other (the same), the viewer, the onlooker, the reader, the outside. And she confronts that relationship by not providing a stable body/place/sign to be seen/read against, by or as. But still a sign that is not 'empty', not EMPTY.

[...] she is aware of these narratives as fictions; delicately recomposed fantasies, fragments of referred language hinged together, scaffolds attempting to be facades.

This place, and who she is, are not a reflection of the closed narratives set out to construct her and the non-linearity of this open text, this place of writingbuilding, this 'diatecture', is where she finds herself. Singularity and closure mitigate against her, because she is figured by an opening, that is, by an action of an opening into a space that is not merely reproductive but productive [...].⁸⁷

The protagonist's quest for other writings — found rummaging, buried — confronts the entangled web of all texts and the referential fragments inserted within any work, whether explicit or concealed. The term 'intertextuality' was first used by Julia Kristeva in 'Word, Dialogue and Novel' (1966) before reappearing in 'The Bounded Text' (1966–67). For Kristeva, the text

83. Elizabeth Grosz, *Architecture From the Outside* (Cambridge, MA: MIT Press, 2001), p. 93; quoted in McLeer, 'STRAY SODS', p. 122.

84. Steve McCaffery, '5. A Chapter of Accidents', in *The Darkness of the Present: Poetics, Anachronism, and the Anomaly* (Tuscaloosa: University of Alabama Press, 2012), pp. 63–74.

85. Lloyd Thomas, 'Building while being in it', p. 95.

86. Caws, *A Metapoetics of the Passage*, p. 25.

87. McLeer, 'STRAY SODS', p. 119.

“[...] any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double.”⁸⁹

is a dynamic rather than static site, where words and texts are the “*intersection of textual surfaces* [...] as a dialogue among several writings”.⁸⁸ [*]

Kristeva’s concept of intertextuality is a development of Mikhail Bakhtin’s spatialisation of literary language, which requires “that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and trans-

formation of other textual structures.”⁹⁰ McLeer’s writing captures the process of delving within these intersecting textual surfaces. The traces of these *others* are not evident at first glance, but are found within the outlying regions, the margins. The boundaries between are permeable; the openings are not merely reproductive but productive, equally indicative of the openings which have occurred through a closer observation of *Parallel of Life and Art*.

2.5 DRIFTS

From *shifts* to *drifts*. Poet Caroline Bergvall’s *Drift* (2004) is a haunting work that retraces the language and imagination of both ancient and contemporary voyages, with tales recounting the losses of wanderers. She is haunted by the loss of letters (the *thorn* and the *yogh*), with which she identifies her own roots.⁹¹ It is through dwelling within such interstices that Bergvall initiates a patient excavation of the linguistic terrain. Artist Robert Smithson’s sites and non-sites are assemblages, containers for an exploration of entropy and language ecology. Bergvall’s poems, too, are assemblages of textual material, treating language geologically, as a mined entity overlaid with strata to be excavated and meddled with and within.⁹² [*] Her works, like

“No longer expecting to make it to the other side, or any other side, I open up the process to the accidents of the gravitational pull. I check my pockets for space fossils, meteoritic gravel. I stop writing in order to prepare for it.”⁹³

those of Smithson, are re-contextualisations. For Bergvall, one must dwell in the spaces in-between, in the spaces where the inside/outside dialectic is questioned. Her work, as poet Sophie Robinson observes, uses borders and margins, foregrounding liminality and undermining the main text’s alleged stability, driven by etymological journeys, with the bordered page either remaining blank or filled with ‘half-erased voices’ as a palimpsest.⁹⁴

88. Julia Kristeva, ‘Word, Dialogue, and Novel’, in *Desire in Language: A Semiotic Approach to Literature and Art*, ed. by Leon Samuel Roudiez, trans. by Thomas Gora (1966); repr. New York: Columbia University Press, 1980), pp. 64–91 (p. 65).

89. *Ibid.*, p. 66.

90. Maria Jesus Martinez Alfaro, ‘Intertextuality: Origins and Development of the Concept’, *Atlantis*, 18.1/2 (June — December 1996), 268–285 (p. 268).

91. Caroline Bergvall, *Drift* (Callicoon, NY: Nightboat Books, 2014) p. 177.

92. Caroline Bergvall, *Meddle English* (Callicoon, NY: Nightboat Books, 2010).

93. Bergvall, *Drift*, p. 146.

94. Sophie Robinson, “‘Now that’s what I’d call morphing’”: Building a Queer Architecture in Caroline Bergvall’s *Éclat*’, *HOW2*, 3.3, (December 2009), 1–20.

Notes 1 (on *Patter Patter* and *Bare Chambers*)

Patter Patter (pp. 40–41) (a title alluding to both chatter and movement of feet) draws visual comparison to *In Place of the Page*, where the transcript excerpts are arranged in strata upon the wall. In the former's case the dialogue (the *patter*) unfolds, as the research itself unfolded; while for the latter the conversation is severed with every page. It is a different form of overlay, where the extracts are sedimented, bound together, as opposed to quarried into individual facings. The quotations have been removed from their sources; though, unlike McLeer's work, the authors' names remain evident, a deviation tied to the specifics of the *Parallel of Life and Art* exhibition, where evidence (no matter how inaccurate, how sparse) was given. *Though, if the paper is folded differently, these details can disappear from view...* Like McLeer's shifters, the quotations rely on the presence of their references within the strata below, where the lighter grey sections of print are an index of all of the materials consulted, all of the supplementary documentation of *Parallel of Life and Art*. The sediments of background information, with multiple voices, as an intertextual accumulation, are entirely composed from others, unoriginal, from elsewhere; deposited in beds, resting upon the surface. Nearer the foot of the page these sediments disintegrate, fold within themselves and the rest of the text, generating dislocations and slippages in which gaps may open up; where absent bodies, authors as yet without voices, may be found.

Bare Chambers (pp. 42–53) attends to the overlooked feminine figures of *Parallel of Life and Art*. Unlike McLeer's piece, their names are returned, enclosed within an already empty folder within the archive, calling out their omission and oversight. The bare centres — the empty chambers — of these pages are surrounded on the one hand by gloss and on the other by reproductions. The eyes are constantly shifting between voices and figures. The

play between text and image in *Parallel of Life and Art* — between the exhibition and the catalogue and its captions — is, thus, foregrounded. The separation of text and image is identifiable with the separation of transcript and textplan of McLeer's work, but, here, it is to expose the empty centre. It is also a piece which shifts to the surroundings — to the edges of the page, to the sources and documents outlying, on the fringes of each particular character — yet, which also delves, looks further than what has already been documented in relation to the exhibition (as catalogued in *Patter Patter*).

2.5.1 *Éclat*

While the palimpsests and plots of *Drift* attend to journeys through waters and linguistics, Bergvall's *Éclat* (1996) attends to journeys through built space, as well as their translation to the space of the page.⁹⁵ Originally a performance installation, an audio tour of an 'empty' Victorian house and art space called the Institute of Rot, London, later a selected series of graphic constructions from the performance were committed to print; later still, a complete publication of *Sites 1–10* [see figures 2.3–2.4]. *Éclat* is defined, in translation, as 'a burst of shrapnel'.⁹⁶ Like shrapnel, the text is dispersed, as both performed tour and printed pages. Indeed, within the performance itself the same two spaces are confronted (the actual and imaginary of both the house and the page), prompting stops, re-starts, and re-reads in order to navigate the piece. The work thereby travels across the several — 'ephemeral', 'erasable', 'preservable' — surfaces upon which textual constructions are able to occur, drawing attention to the 'ruptures' between the text's imagined space and the performance space. [*] Like Sophie Calle, much of Bergvall's work touches upon absence. As an audio tour, the performer (Bergvall) was in fact physically absent from the space itself, evoking a distance, a space between, an absence repeated as the audience progressed both temporally and spatially — *as they took her place*.

*"How can I free myself from the original text without relinquishing the historical language altogether since this does remain the red thread of the entire project. How can I find an archaeological or forensic method that will help me generate a way of writing that can both speak to today and safely point to tagged and numbered teeth items in the ground. How can I find the tools necessary to dig at whatever is driving me."*⁹⁷

Through the dual textual-spatial components of *Éclat* the relationship between the textual and spatial is loosened:

*I developed Éclat in direct response to the site [...] cold closed run-down environment [...] not wanting to be disappeared but wanting to express that threat (and plausibility) of cultural disappearance [...]. Éclat became a guided walkman tour, as a reflexion and an apposition to, rather than an erasure of or being erased by, the ideologies of the space.*⁹⁸

Éclat might be seen as a map, yet, equally, its graphic form hints at architectural drawings.⁹⁹ As Robinson notes, the pages feature black frames with varying gaps and marks, pointing toward various forms of passage. The 'blank' spaces between are, thus, permeable, productive. Indeed, the visual arrangement of markings upon the page itself forms part of the performative aspect, in addition to an attention to the "unexpected word combinations, unconventional ty-

95. Caroline Bergvall, 'Éclat – Occupations des Lieux 1–10', *Performance Research*, 1.3 (1996), 70–71.

96. Ric Allsopp, 'Writing — Text — Performance', *Performance Research*, 2.1 (1997), 45–52 (p. 51).

97. Bergvall, *Drift*, p. 143.

98. Caroline Bergvall, quoted in: Karen Mac Cormack, 'MUTUAL LABYRINTH: a Proposal of Exchange', *Architectures of Poetry*, ed. by Maria E. D. Sanchez and Craig Dworkin (London: Rodopi, 2004), pp. 109–116 (p. 112 — in a footnote).

99. Robinson, "'Now that's what I'd call morphing'", p. 2.

pography, disjointed lineation, breakage, punning, linguistic switching, and multilingualism”.¹⁰⁰ Such instability is identifiable in the stray sods of McLeer, yet, here, the accumulation is not through the stratification of lines of text, but instead through writings that are overlaid.

Bergvall, like Marlene Creates, is conscious of the threat of disappearance (as I am, too, owing to the impermanence of the *Parallel of Life and Art* missing images). Thus, in her work, the overlays and embedded references to source texts offer ways to explore and reveal language and representation as at once mediated by and rooted in historical context — prompting a practice attentive to the “layered performativity of simultaneous texts and media”, a hybrid reading attentive to both palimpsest and void. Bergvall’s attention is drawn to poet Francis Ponge, who published a book of drafts.¹⁰¹ These re-writings included all of the false starts, dead ends, erasures, hesitations, notes, and insertions; all of the ‘traceable sheets’ of the progressing work which had become the work itself. As the plans of *Éclat* work through the chaotic reality of the journey within the empty building, in Ponge’s drafts the “messy actuality of writing’s visible quarry” was presented as text, as a “rough, repetitive, even fastidious, process of extrication and explication”.¹⁰² In both works, undecipherable marks, typically removed, are left as fissures. The drafts, for Bergvall, reveal that “writing is treated as a process which demands and occupies local, contextual, as much as conceptual space”.¹⁰³ Drafts and notations may thereby be seen as a productive means to elucidate such contextual traces within a written text or site.

Bergvall’s work gives prominence to the palimpsest, the shadowed script. For poet and feminist critic Rachel Blau DuPlessis, the marks, traces, indexes, imprints of all texts are continuously ‘erased’ (however imperfectly) in order to provide space for another writing, one that is overlaid.¹⁰⁴ [*] On approaching such a palimpsest one is able to either choose one layer over another, as a consequence of their temporality (where the first markings are original and the latter overlays are more immediate, contemporary); or, alternatively, to view the palimpsest as a whole, as the collective ‘situation of writing’. Whether continuation or

“No, my poetry was not dead
but it was built on or around
the crater of an extinct volcano.
Not rigour mortis. No, No! The
vines grow more abundantly on
those volcanic slopes. Ezra
would have destroyed me and
the centre they call *Air and
Crystal*’ of my poetry.”¹⁰⁵

100. Linda A. Kinnahan, ‘An Interview with Caroline Bergvall’, *Contemporary Women’s Writing*, 5.3 (2011), 232–251 (p. 236).

101. Ibid.; Francis Ponge, *Comment une figure de paroles et pourquoi* [*How A Fig of Utterance and Why*], ed. by Jean-Marie Gleize (Paris: Flammarion, 1997).

102. Caroline Bergvall, ‘In the Place of Writing’, in *Assembling Alternatives: Reading Postmodern Poetries Transnationally*, ed. by Romana Huk (Middletown, CT: Wesleyan University Press), pp. 327–337 (p. 327).

103. Ibid., p. 331.

104. Rachel Blau DuPlessis, *The Pink Guitar: Writing as Feminist Practice* (New York: Routledge, 1990; repr. Tuscaloosa: University of Alabama Press, 2006), p. 86.

105. H.D. quoted in: Ibid., p. 20.

prelude, the palimpsest (or over-written text) offers varying narrative positions: writing after the end, beyond the ending, critiquing, inscribing, re-inscribing. There are always at least two writings, where earlier configurations remain present as hauntings. Old words lie visible beneath the new, with irruptive residues, incisions, traces, and simultaneity through textual gestures; yet, also, parallels, disjunctions: “whisper[ing] the other-ness of half-seen, shadowy words”.¹⁰⁶ A palimpsest expresses itself in a continuous stream of metonymy which, the more it extends outward (with the writer as collector, as collagist, gathering and drawing together the various traces of other texts; with the Editor as *bricoleur*, gathering together trace figures reproduced from other publications), the more it seems to layer itself over and over. To write metonymically — to substitute words for *others* — is to write all margins; it is to critique the centre such that the binary distinction between text and space disappears and the work bleeds into the interstices and verges. It is a representation — a replacement — for what is not present. It is creation on the side, *an aside*, revealing the wonder of lacunae. With *Parallel of Life and Art*, the instinct was to mark-up the installation photographs, to overlay the correspondences between figure and catalogue caption, to trace paths to what was missing. The catalogue captions and figures of the exhibition are substitutes for the absent sources, as well as for the missing images, thus, instigating a bleeding into the margins as new gestures are overlaid. The allure of lost objects (the missing images) is a ground shared with Bergvall who uses the palimpsest as a means by which to wander — to *drift* — through the spaces of such lacunae, as artist-writer Emma Cocker discerns:

*Wandering operates tangentially; it detours, dallies, takes its time. To wander is to drift, becoming a little aimless or unanchored; it is a tactic for getting lost. Its disorientation subjects the commonplace or unnoticed elements of one’s familiar environment to the estrange scrutiny of a stranger’s glance. [...] Drifting is a mode of attention that lags behind the trajectory of more purposeful thought, yet other knowledge(s) become revealed in the slipstream of intention, in its shadows and asides. To catch the drift is to gauge the tenor of the subtext, to become attuned to what is left out or unspoken, to what is said in what remains unsaid. Become practiced in the art of wandering and of drifting thought. Follow in the footsteps of others who have wandered from the beaten track.*¹⁰⁷

For Cocker wandering equates to drifting equates to what is cast aside or lost. Bergvall’s loss in *Éclat* is of herself, as she wanders onward. Each page belies a subtext; a restlessness encourages these drifts of thought, in bodily movement through space. To begin with, a boundary is outlined; this line becomes punctured, sieve-like, allowing strangers to infiltrate.

106. DuPlessis, *The Pink Guitar*, p. 112.

107. Emma Cocker, ‘No.12 Drift’, in Emma Cocker and Sophie Mellor, *Manual for Marginal Spaces* (London: Close and Remote, 2011), p. 40.

2.6 RIFTS

McLeer's *In Place of the Page* extracted conversation fragments from an array of voices, allowing multiple authors to penetrate the void — re-contextualising, *shifting*, building a sedimented text. Bergvall's *Éclat* marked out footsteps through an 'empty' building; a series of plans with intersecting text and graphic imprints, *drifting*, writing the site within the site, tracing a palimpsest. Robert Smithson is focused on the site of the page, on strata and glosses, on treating language geologically (much like McLeer and Bergvall, *rummaging* and *meddling*). Though both McLeer and Bergvall make use of the page, test its margins and traces, Smithson offers greater focus on its components, extending concerns with *shifts* and *drifts* to other sites — to ruptures, to *riffts*.¹⁰⁸ A *rifft* suggests a tension or disruption, with connotations of creative or analytical process as well as of the earth, as a *rifft* (a tear or gap) between geological strata. It is through the *rifft* that landscape and language intersect with each other. The first work by Smithson that deals with such intersections is comparable to the strata of McLeer, quotations removed from context (as for *Parallel of Life and Art*) and laid down in sediments of lines of text upon the page. The second work is comparable to Bergvall's glosses, annotating margins, building layers through which to dig.

2.6.1 Towards the Development of an X Site

Smithson's work is critical of abstraction — the imposition of statistics upon a particular site, an architecture constructed by computers, detached from physical conditions.¹⁰⁹ He was, thus, drawn to entropic landscapes, outside the gallery — to quarries and their voids, where he engaged with data drilled from holes and with extractions of the invisible, the land as medium. Language, too, is constituted of ruptures and voids, and Smithson shows that it is in these spaces between that meaning might be uncovered:

*Words and rocks contain a language that follows a syntax of splits and ruptures. Look at any word long enough and you will see it open up into a series of faults, into a terrain of particles each containing its own end.*¹¹⁰

The analogies evident between landscape and language (as Creates also found) have thus been exploited by Smithson, who has used language, literary tactics, and the space of the page to

108. Gary Shapiro, 'Riffts: Beyond the Garden to the Sites of Time', in *Earthwards: Robert Smithson and Art After Babel* (Berkeley: University of California Press, 1997), pp. 113–152.

109. Robert Smithson, 'Conversation with Robert Smithson / Bruce Kurtz (1972)', in *Robert Smithson: The Collected Writings*, ed. by Jack Flam (Berkeley: University of California Press, 1996), pp. 262–269 (p. 265).

110. Robert Smithson, 'A Sedimentation of the Mind: Earth Projects (1968)', in *Robert Smithson*, ed. by Flam, pp. 100–113 (p. 107).

Notes 2 (on *Patter Patter* and *Bare Chambers*)

Patter Patter (pp. 40–41) is a layered performativity of simultaneous texts, brought together, decontextualised, drifting between sources and findings, attentive to its nature as palimpsest. Like Ponge's drafts it might also be seen as a work in progress that became the work itself, as more information was obtained and appended. The splits and ruptures between quotations and references prompt interruptions and re-reads in order to navigate the piece, much like the ruptures of Bergvall's own work. The lighter grey is less definitive, a more ephemeral and erasable surface, a shadow, expressing the threat of disappearance, even more greatly so in its final disintegration (as Bergvall, too, has done). The embedded references reveal all to be rooted in historical context, where the writing is entirely a substitution for other, absent authors, as a bricolage of references. Seen alongside *Bare Chambers* it critiques the solidity of its statements — allegedly all encompassing, yet, with little attention to the four female figures.

Yet, it is within *Bare Chambers* (pp. 42–53) that one begins to test the borders and occupy the margins, meddling in archives and materials for more information on these contributors (Justin Henderson, Nigel Henderson's daughter; Queen Elizabeth II; photographer Alice Austen; and architect Alison Smithson). The findings are returned to the site, a tactic also undertaken by Bergvall (though in this case of the archive); while the text is also not imprinted on the site itself — unlike Bergvall's literal marking of walls and handrails, the leaves left behind within the folder are more delicate gestures. These layered productions of simultaneous source texts are attentive to both palimpsest and void, building the case for the absent female bodies; while the linework outlining each chamber (like those of Bergvall) is also found to be permeable (though they may have initially been seen as inaccessible, as representative of the absent authors as bare chambers without passages, unable to yield to the outside). As for Bergvall, the lines and markings contrib-

ute to the assertion that these spaces, though seemingly barren, are productive. The source texts perforate the boundaries. It, thus, begins to test borders and occupy margins in a critical examination of what is missing; wandering within peripheral details, drifting within shadowed scripts. The marginal quotations, too, cut in to the gloss (a gloss on gloss); these peripheral accompaniments test the permeability of the block of text, much as has been attempted in relation to *Parallel of Life and Art* — in admitting inheritances, and seeing the 'blank' spaces of the missing images as fertile ground from which we may *shift* and *drift*.

open up the potentialities of site beyond any perceived emptiness, the necessary splits and ruptures, as well as the distance between the site and its *others*.

Smithson's dialectic of 'site' and 'non-site' (non-gallery and gallery), developed within the 1960s and early 1970s, as Rendell observes, might be seen as the first probing of interconnected sites through art.¹¹¹ Smithson's non-sites are composed of: documents (maps, photographs, texts); samples taken from the site; and, a container or 'bin' for these materials. The resulting representations are gatherings of fragments and experiences. There is a point, centred (secure and certain): the limited container within the room to which one returns from the outer (forgotten, abandoned) fringes after collecting raw material, recovering the site as it is, or was. A construction, a contraction, a weighted absence; a dialectical relationship between inside and outside, centre and periphery. [*] The approach to the non-site is one where the site itself is negated; the raw material remains, yet, its existence is always doubted. With a non-site you are confronted with the site's absence.¹¹³

*"Nature is an infinite sphere, whose centre is everywhere and whose circumference is nowhere". — Pascal*¹¹²

Smithson considers the limitations of not only site but the page. 'Quasi-Infinities and the Waning of Space' (1966) comprised four pages [see figure 2.5].¹¹⁴ The centre of each was occupied by a frame, a container for text; while around the edges, in the margins, were smaller footnotes and epigraphs that included: annotations, quotations ('indeterminate information'), drawings, photographs ('reproduced reproductions'), or (false) windows to the outside, to the inside, to the text.¹¹⁵ [*] All revealed replication as abyssal, as leading only to boundless horizons. Smithson observed that the universe was both expanding and contracting; this piece may be seen to both contract within a labyrinth and disperse into the margins of the page.¹¹⁷

*"Multifarious nothings [that] permute into false windows (frames) that open up onto a variety of blanks".*¹¹⁶

Yet, also to *other* texts beyond. The site, for Smithson, whether spatial or textual, is never autonomous, it is always situated within a context. His 'ultramundane margins' (often architectural or architectonic) — all already reproduced multiple times previously, a series of removes

111. Rendell, *Art and Architecture*, p. 16.

112. Robert Smithson, 'The Domain of the Great Bear (1966)', in *Robert Smithson*, ed. by Flam, pp. 26–33 (p. 27).

113. Robert Smithson, 'Fragments of an Interview with Patsy Norvell (1969)', in *Robert Smithson*, ed. by Flam, pp. 192–195 (p. 193); also in Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object* (New York: Praeger, 1973), pp. 87–90.

114. Robert Smithson, 'Quasi-Infinities and the Waning of Space', *Arts Magazine*, 41.1 (November 1966), 28–31.

115. Mark Linder, 'Towards 'A New Type of Building': Robert Smithson's Architectural Criticism', in *Robert Smithson*, ed. by Eugenie Tsai and Cornelia Butler (The Museum of Contemporary Art, Los Angeles: University of California Press, 2004), pp. 188–199 (p. 194).

116. Robert Smithson, 'Some Void Thoughts on Museums (1967)', in *Robert Smithson*, ed. by Flam, pp. 41–42 (p. 42).

117. Gary Shapiro, 'Printed Matter: A Heap of Language', in *Earthwards*, pp. 153–190 (pp. 166–170).

from the original source, much like the *Parallel of Life and Art* figures — are akin to the marginal gloss of medieval manuscripts.¹¹⁸ The draft version of the text added the distinction that the margins had no inside or outside; though used as a framing device, there was no actual boundary to the beside or beyond of the main blocks of critical text. For Smithson, as with Lucy Lippard, the reproductive photograph focuses, contracts, reduces to a rectangle.¹¹⁹ From this understanding, he questions the frame, questions its location: inside, set apart from the background or context; outside, extraneous, and merely framing the work.¹²⁰ Indeed, Smithson's work might be seen to explore terrain similar to philosopher Jacques Derrida's discussion of the *parergon*,¹²¹ for it induces interaction in the space between (citations) interrogating the role of the frame. The reader's eye is frequently diverted towards the images, leading to a questioning of where the text actually begins. The margins thereby simultaneously support and antagonise the centralised words. Though the notes often feel unstable, they nevertheless contribute a network of referential links however historically removed from one another. In this piece, therefore, Smithson mourns the loss of temporalisation, foregrounds the problematic of space and time. It is a "space waning under the laws of entropy equally exhausted by the matter of history itself" — history, like space, is found to be never-ending and, yet, of diminishing returns, with "nothing new under the stars".¹²²

Smithson reveals that all is found to be interconnected; his analogical representation shows that 'land masses' of text (criticism) are always surrounded by 'oceans' of referents, in this case photographs and notations, any of which might lead on to other worlds of 'traps and marvels'.¹²³ It is a view that may also be found within *Parallel of Life and Art*, where, though the figures are left floating within the gallery's void, it is the catalogue which leads on to other waters. Here, the mediums of land mass (photographic reproductions) and ocean (textual footnotes) are reversed, yet, the ground itself (the collection of figures) is found to also be composed exclusively of quotations, of assemblages that disrupt.

In 'Strata: A Geo-photographic Fiction' (1970), Smithson (like Bergvall) discerns language to exist in layers, with textual lines as geological strata, sedimented [*see figure 2.6*].¹²⁴ The space is filled — fossil-like — and compacted. These entropic structures are accumulations, evading

118. Steve McCaffery and bp. Nichol, *Rational Geomancy: The Kids of the Book-Machine: The Collected Research Reports of the Toronto Research Group, 1973–82* (Vancouver: Talon Books, 2008), pp. 132–133.

119. Lucy R. Lippard, *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West* (London: The New Press, 2014), p. 170.

120. Robert Smithson, 'Fragments of an Interview with Patsy Norvell (1969)', in *Robert Smithson*, ed. by Flam, p. 193.

121. Jacques Derrida, *The Truth in Painting* (Chicago, IL: University of Chicago Press, 1987), pp. 60–61.

122. Pamela M. Lee, *Chronophobia: On Time in the Art of the 1960s* (Cambridge, MA: MIT Press, 2004), p. 256.

123. Shapiro, 'Printed Matter', in *Earthwards*, p. 163.

124. Robert Smithson, 'Strata: A Geo-photographic Fiction', *Aspen*, 8 (Winter 1970).

a definitive reading; they are a ‘heap of wrecked maps’,¹²⁵ interrupted by chance elements, and interspersed with quotations, fragmented:

*The strata of the earth is a jumbled museum. Embedded in the sediment is a text that contains limits and boundaries which evade the rational order, and social structures which confine art. In order to read the rocks we must become conscious of geological time, and of the layers of prehistoric material that is entombed in the Earth’s crust. When one scans the ruined sites of pre-history one sees a heap of wrecked maps that upsets our present art historical limits. A rubble of logic confronts the viewer as he looks into the levels of the sedimentations. The abstract grids containing the raw matter are observed as something incomplete, broken and shattered.*¹²⁶

The piece alternates between image and text; between geo-photograph and fiction. [*] The text is overwhelmed by notes. Yet, what would usually be a displacement of the centre toward the periphery (the note throwing the reader outside the text to other texts), becomes a ruptured surface, forcing the reader inward to acknowledge the centrality of the sources the notes attempt to recreate. There are instead ‘regular indentations’, ‘crystalline patterns’ upon the page.¹²⁸ [*] Writing, for Smithson, is both geological and archaeological, drifting in strata: buried accumulations of libraries, archives, bookstores, bookshelves. And so, Smithson’s text illustrates the notion that locating that which we seek within a text might find its analogy in the unearthing of a long-buried geological era:

*“Language is fossil poetry. As the limestone of the continent consists of infinite masses of shells of animalcules, so language is made up of images or tropes, which now, in their secondary use, have long ceased to remind us of their poetic origin.”*¹²⁷

*“One’s mind and the earth are in a constant state of erosion, mental rivers wear away abstract banks, brain waves undermine cliffs of thought, ideas decompose into stones of unknowing, and conceptual crystallisations break apart into deposits of gritty reason.”*¹²⁹

Writing drifts into strata, and becomes a buried language.

*Look at any black and white photograph on these pages separated from its title or caption and it becomes a map with tangled longitudes and dislocated latitudes.[...] Columns of type sink into the whiteness of paper. Arctic zones surround isolated clumps of meaning. The edge of any paragraph is menaced by the margins of another ice age. Snow white spaces out glaciers into layers of words.*¹³⁰

The two works of Smithson both engage with the ‘blank’ space of the page in ways analogous to those with which the original geological sites were encountered. In delving into the earth, articulating the fractures and fissures that open up, they become, like the earth, sedimented and marked by fault lines — defined by *rifts*. *Parallel of Life and Art*, too, opens up the

125. Shapiro, ‘Printed Matter’, in *Earthwards*, pp. 156–157.

126. Smithson, ‘A Sedimentation of the Mind’, in *Robert Smithson*, ed. by Flam, p. 110.

127. Ralph Waldo Emerson, ‘The Poet’, in *Emerson: Poems* (London: Random House, 2012), p. 254.

128. Shapiro, ‘Printed Matter’, in *Earthwards*, p. 163.

129. Smithson, ‘A Sedimentation of the Mind’, in *Robert Smithson*, ed. by Flam, p. 100.

130. Robert Smithson, ‘Hidden Trails in Art (1969)’, in *Robert Smithson*, ed. by Flam, p. 366.

spaces between its sources and its reproductions, between its site and non-site, between the centre and its peripheral accompaniments. *Rifts* are, thus, mobilised within the *footnotes*.

2.7 SEWING

The emergence of modern architectural practice has been traced to the introduction of paper to the west in the fifteenth century.¹³¹ It is at this point that the drawing board, removed from the site, began to be favoured over the inscription of the site itself, which since ancient times had been the method used to convey a building's construction boundaries.¹³² Paul Emmons has discussed the term *ichnographia*, whose literal meaning is 'foot-marks'. Vitruvius used this term in the first century to denote plans, emphasising an association with the "weighty footprint that is impressed into the earth".¹³³ Site markings: the footprint is a signature of human presence which is hereby joined to the practice of marking the site (on the land and on the page). Emmons observes that the conventional preparation of a construction site might be compared to the (historical) preparation of the drawing page, the flattening and dusting of its blank surface. Yet, such a preparation of a 'blank' surface neglects the observation that this surface is in truth never 'blank'; that — following Smithson and Bergvall — the sites of land and page must not be flattened or dusted, but quarried.

The introduction of paper removed the practitioner from the site, continues to separate our markings from the landscape. As Krauss has shown, modernism, too, largely paid little attention to landscape. In its definition (confining the natural world to aesthetics) landscape was reduced to a stage set, a static background. Following modernism, practitioners such as Smithson have recognised that landscape is not merely a backdrop but, rather, a space we inhabit and are 'in the midst of'. Though landscape may be foremost associated with the spatial, it is equally inseparable from the temporal and accordingly is identified with the past — with irrecoverable origins. The works of Smithson, Bergvall, and McLeer have revealed the page's potentialities as comparable to a geological entity able to be mined (and *undermined*). By looking further into the peripheral and supplementary phenomena which practitioners have similarly appropriated within textual-spatial practices that both accept inheritance and reassert the context of a site, we might be able to identify further, specific tactics which not only write a site, but write its margins.

131. Marco Frascari, 'A Reflection on paper and its Virtues within the Material and Invisible *Factures* of Architecture', in *From Models to Drawings* (New York: Routledge, 2007), pp. 22–33; quoted in: Paul Emmons, 'Drawing Sites : : Site drawings', in *Architecture and Field/work*, ed. by Suzanne Ewing and others (London: Routledge, 2011), p. 119.

132. Aldo Rossi referenced in: Emmons, 'Drawing Sites', p. 119.

133. Emmons, 'Drawing Sites', p. 119.

Notes 3 (on *Patter Patter* and *Bare Chambers*)

The accumulative strata of *Patter Patter* (pp. 40–41) offer no definitive reading; all of the texts referenced are supplementary to the exhibition. The piece is a stratification of pertinent information akin to Smithson's 'Strata'; it is comprised of paraphrased and directly lifted quotations — discoveries found by digging through the layers of sources, the buried footnotes, each leading on to others; in a metaphor for the research process, burying oneself in archival and documentary accumulations. The previous writings are worked through as geological entities, as prior mutterings, that must always be attended to, yet, which are never as all-encompassing as presented — there is always something that has been overlooked. The progression and subsequent disintegration allude to this lack of exhaustion of all potentialities, no matter the assuredness of these other texts. The double composition, like that of Smithson's piece, is reflective of quarry and void, for the referents have been mined. The references are a fainter shade of grey; they are a ghostly trace haunting the sediments they separate, drifting from one layer to another — much as Smithson's rifted geological figures haunt their associated referents, much as the *Parallel of Life and Art* captions and credits haunt their figures.

Bare Chambers (pp. 42–53) is concerned with a critical examination of what is missing, with what lies in the spaces between, the sources not mentioned — the overlooked, yet, still present. Its elements have been gleaned from looking more attentively into four feminine figures within the exhibition *Parallel of Life and Art*, generating four elaborations akin to the four sets of four ultramundane margins of Smithson's 'Quasi-Infinities'. The title is a derivation of Angela Carter's *The Bloody Chamber*,* chamber here being not only room and womb, but also the chamber of a camera, in reference to the reproductive nature of the exhibition. 'Bare' alludes to the per-

* Angela Carter, *The Bloody Chamber: And Other Stories* (New York: Harper and Row, 1978; repr. London: Vintage 2006).

ception that these sites are 'empty', that their stories (in relation to the exhibition) had, thus far, not been documented. The piece elaborates upon my own position, as a female, and as a practitioner influenced by other feminist thinkers and creators. It looks to the *others*, to the absent bodies of female authors, to the contexts within which each was situated. Unlike Smithson's piece, each is situated around a bare centre, with a perforated outline indicating opportunities for traversal. The hunter of these absent figures, on uncovering their empty chambers, is identified (anonymously) as a chambermaid — made aware of the ties between genealogy, lineage as indebted to the womb and lineage as analogous to the trails of references within any work — though she herself has now disappeared within the family tree. The gloss is a supporting structure, a servant to the main text. The chambers are arranged low on the gallery wall, you have to crouch down low to the floor in order to read the lowest piece. Thus, the viewer is brought to the position of the servant, the searching chambermaid.

While inspiration has been taken from Rendell and others who have crossed the boundaries between disciplines (between architectural and literary theory and practice; between spatial and textual conditions), where architecture is seen as a narrative art,¹³⁴ this research attempts to step further: to traverse theorisations already established within the literary discipline in order to develop the potential means by which to consider parallel phenomena and means of practice within the spatial environment. It is from this interdisciplinary traversal that the means by which to talk about phenomena beside and beyond, or *other* — to fully account for the potentialities of spacing, spaces between, traces, margins — can emerge.

134. Paul Emmons, Marcia F. Feuerstein and Carolina Dayer, eds., *Confabulations: Storytelling in Architecture* (London: Ashgate, 2017), p. 2.

CHAPTER 3. PARATEXT :

THE 'BESIDE' AND 'BEYOND' OF A TEXT

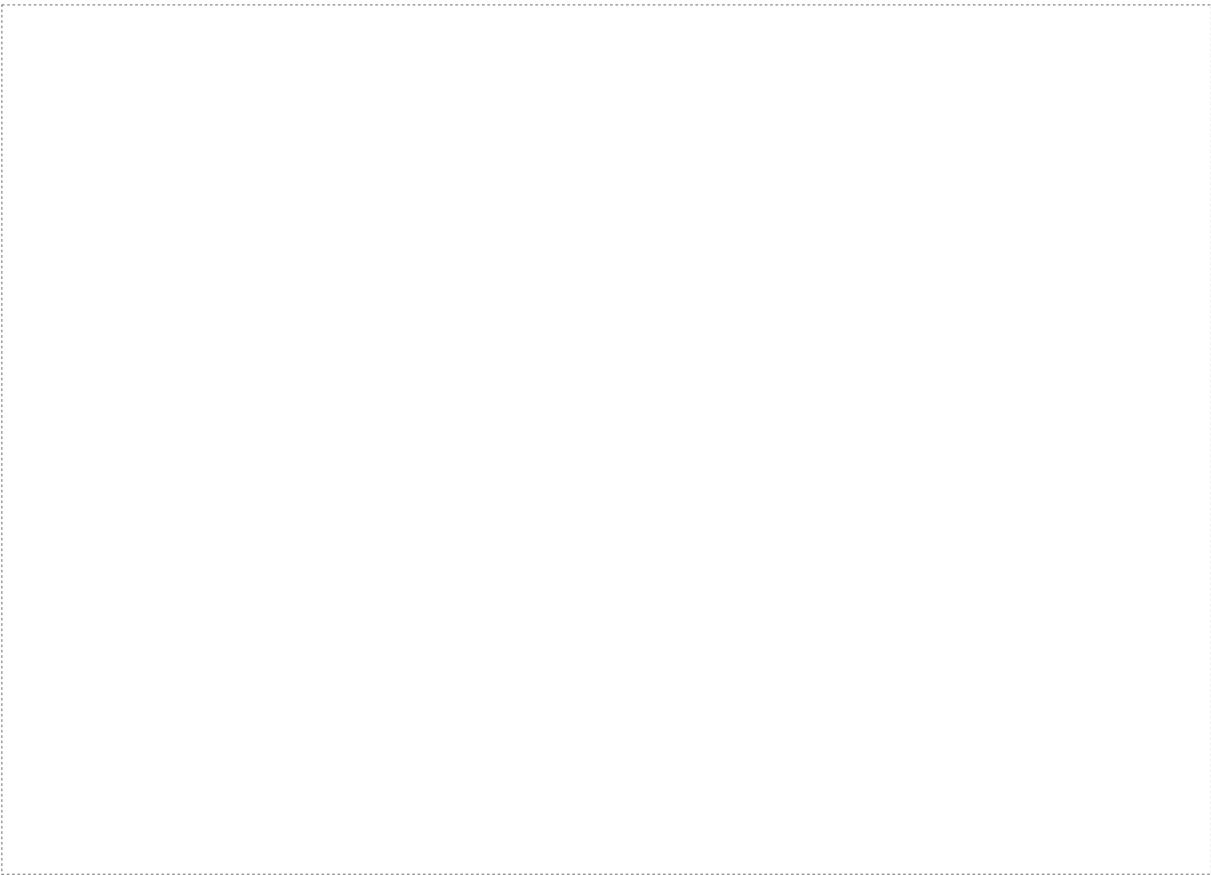


Figure 3.1 'Biggest Meteor Crater?', *Life Magazine*, 14 August 1950, pp. 34–35.

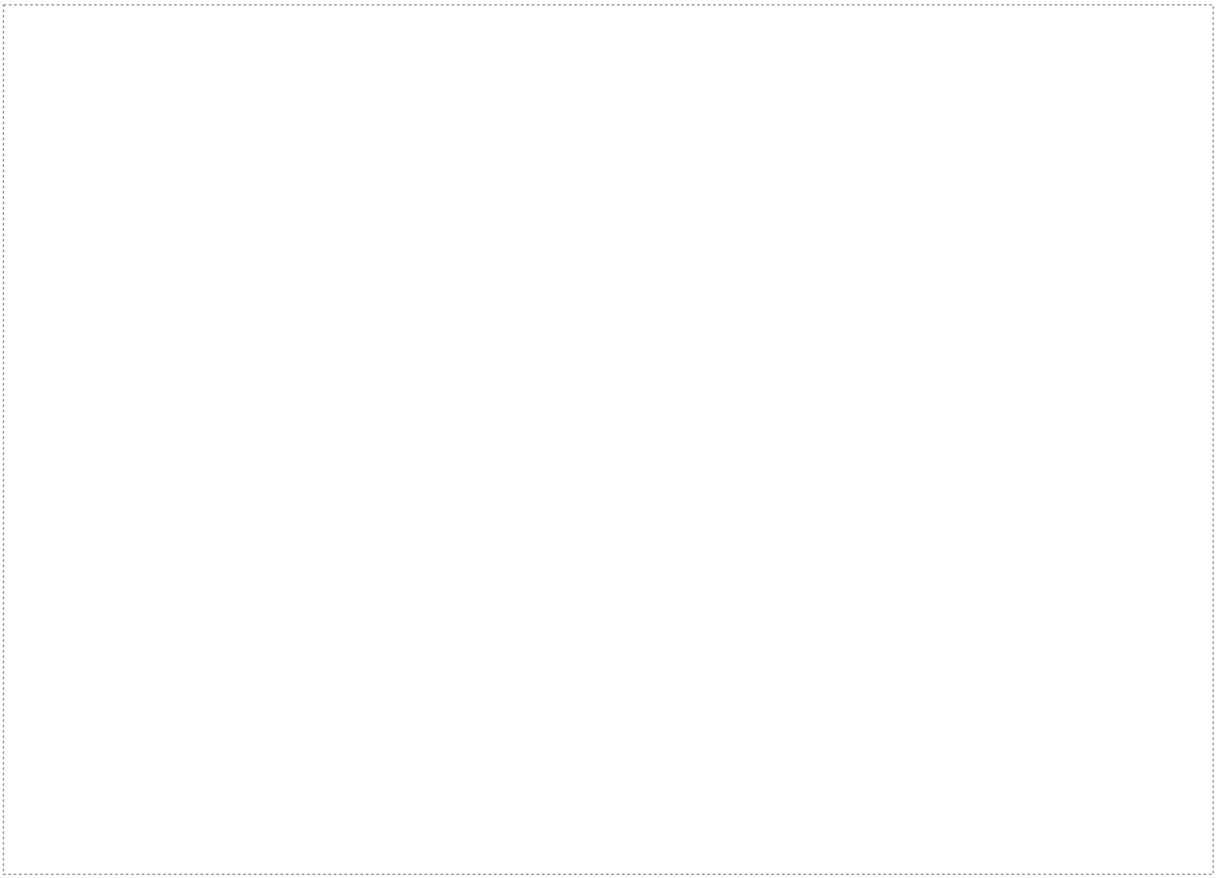


Figure 3.2 Independent Group, *Parallel of Life and Art*, London, 1953.

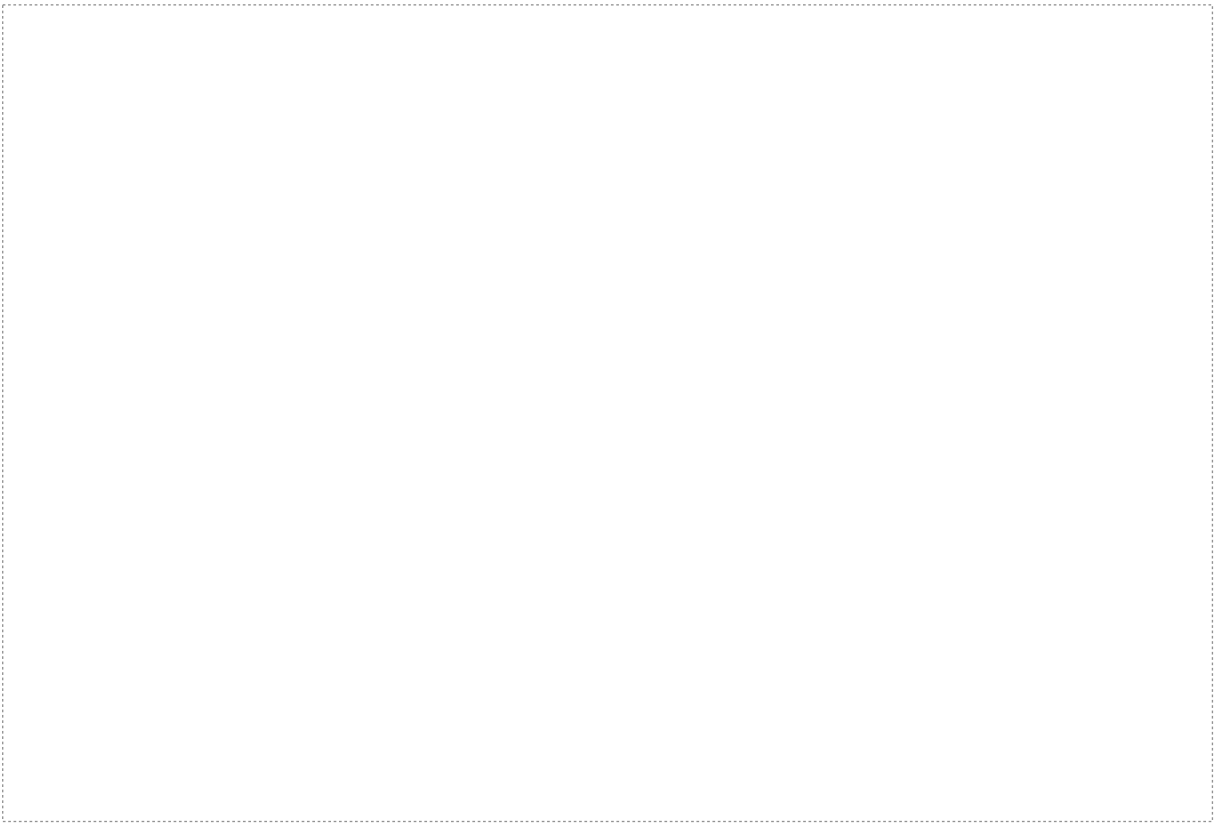


Figure 3.3 Tacita Dean, 'Blind Pan', in *Tacita Dean*, 2004, pp. 38–39.

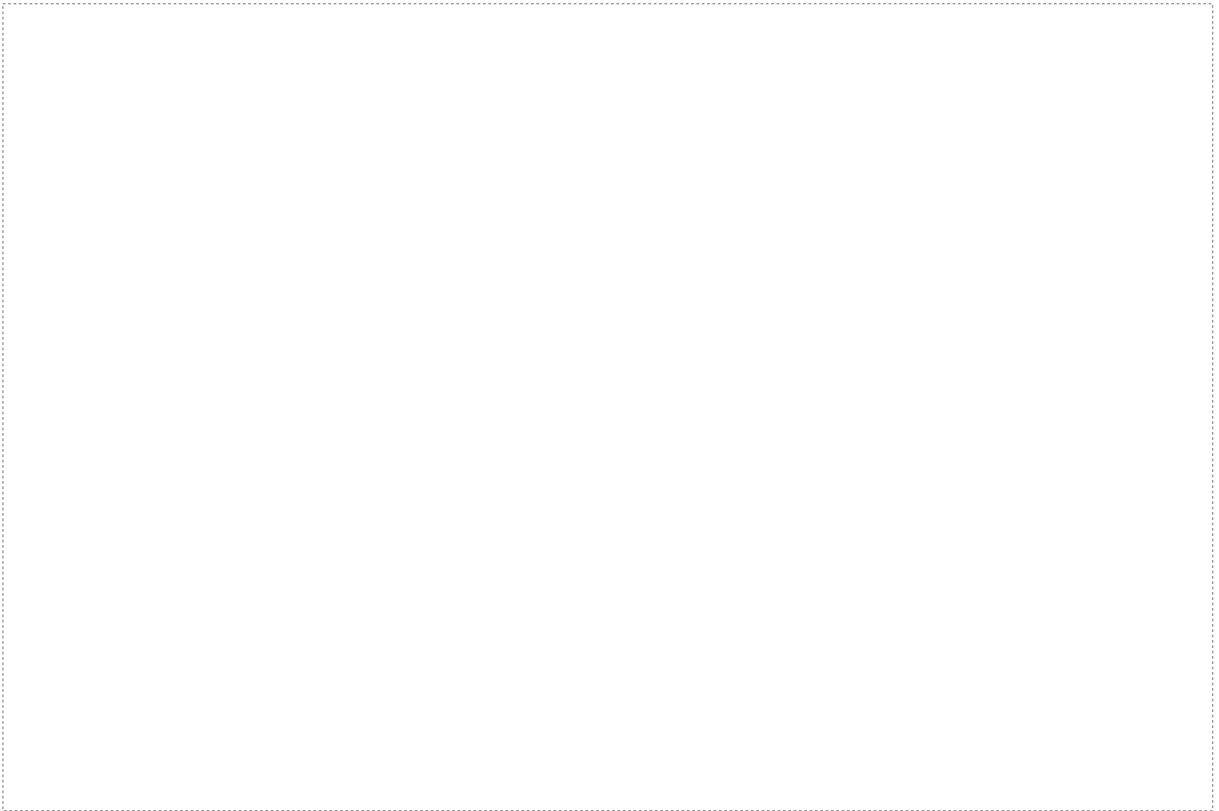


Figure 3.4 Susan Howe and James Welling, *Frolic Architecture*, 2010, pp. 50–51.

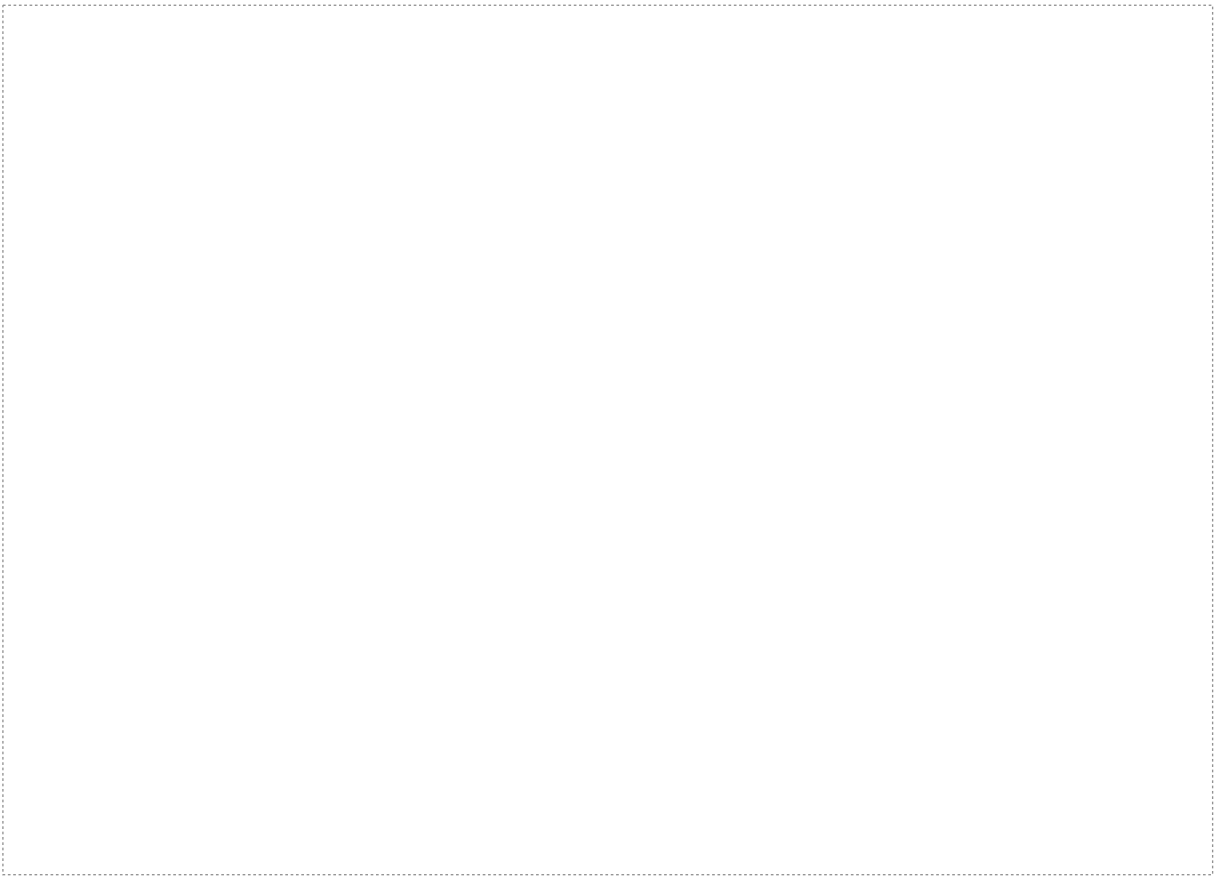


Figure 3.5 Maria Anwander, *My Most Favourite Art*, Berlin, 2014.

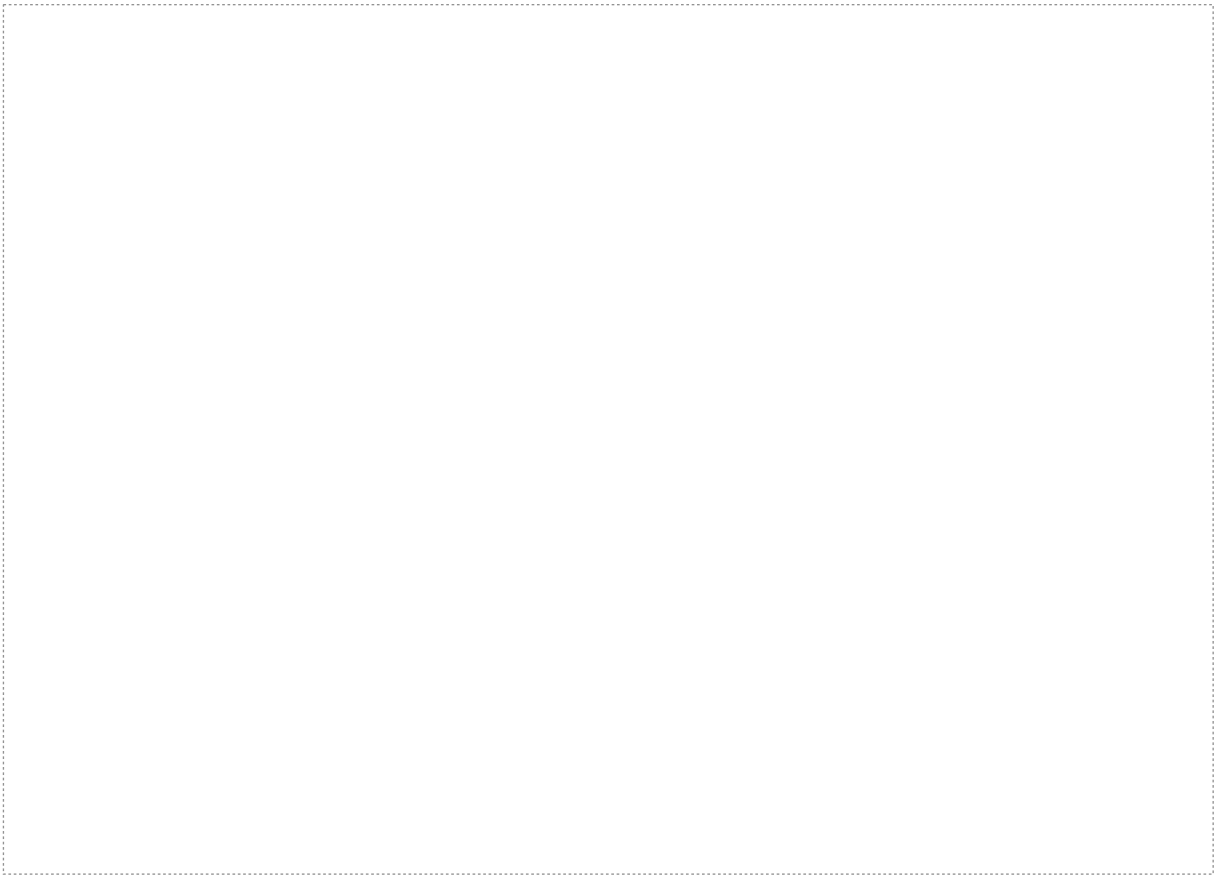


Figure 3.6 Sophie Calle, *What Do You See?* in *And So Forth*, 2012, pp. 106–107.

3.1 INTRODUCTION

Site-writing and its marginal and geological explorations, crossing the boundaries between disciplines (between architectural and literary theory and practice; between spatial and textual conditions), have provoked questions of peripherality and permanence, and revealed the pertinency of these interstitial zones within conversations of site and its absent or hidden narratives. This research steps further: it traverses a particular theorisation already established within the literary discipline in order to develop means by which to undertake analysis of parallel phenomena (from the edges, *haunting*) within the spatial environment and within spatial discourse. It is from this interdisciplinary traversal that tactics through which to talk about phenomena beside and beyond — to fully account for the potentialities of spacing, spaces between, traces, margins, and marks already associated with *site-writings* and *site-matters* — will emerge.

In looking toward literary theory for a deeper examination of the marginal, ephemeral, and trace phenomena of the page, I have identified others whose methods in approaching similar concerns I have translated and mobilised in the *Craters* pieces. The majority of these works have been found to be in some way associated with the margins, the outskirts, the traces of their respective sites, drawing attention once more to the ties between land and page. Their tactics are of *culls* and *thefts*. The appropriation of these examples reveals that the adoption of literary theory and techniques is not only a focus I make within *site-writing* (indicative of trends and commonalities I have identified), but also in extension beyond, looking to other fields for additional practices, tools, and theorisations. For though *site-writings* have interwoven site and text, here, the focus lies in the translation of a specific literary theorisation into the spatial realm.

Priority is placed upon a specific selection of elements relevant to a discussion of the *Parallel of Life and Art* exhibition: quotations and illustrations, annotations and markings, wall labels and *fantômes*. These elements are always in addition to the main site, the main work, the main text; these elements are always an echo of prior sites, works, texts. Conceptions of *trace* and *frame* are, thus, pertinent to a reading of these elements — as faint outlines outlying; as wavering supports (built upon *shifting*, *drifting*, *rifting* foundations). It is the *paratext* that situates the text; it is through the *paratext* that context permeates and through which other texts or sites transcend.

3.2 TEXTUAL TRANSCENDENCE

The cover or spine has not always contained a name or title. For medieval manuscripts with multiple authors there was usually not enough space available.² Anonymity; pseudonyms. Signatures, dedications, acknowledgements: all documenting the hands of involvement, all within. The spine is a narrow site. Title; author; publisher: allowing for identification on a bookshelf; heads tilted.

You will have encountered many paratexts on your journey here, to this page. The edges of the cover, traced over by your fingers and by others; the binding falling into a chasm in your hands.¹ You may have discovered its title in places other than upon this text's own spine, in footnotes and foot-steps leading back to the original scene. [*] Leafing through the contents, indexes, lists; searching through the rubble until you find the right quote or source. Its format, front and end matter, margins: all supplementary to the main text.

Exoskeletal elements of a composition, often beyond the boundary of discussion though vital to a work's conception, are — following Gérard Genette — theorised (within literary theory) as being *paratextual*. Titles, page format, inserted leaves (especially those where you wouldn't expect, such as the marbled leaves within Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*³), reviews, correspondence, and footnotes are all examples of paratextual phenomena which, though they may remain unacknowledged, can impact greatly upon the understanding of a text. [*] They are the surroundings, the outskirts, including: frame, signature, archive, reproduction, discourse.

In Tristram Shandy, Sterne completes an act of deterritorialisation by re-positioning an endpaper in the midst of his novel. No longer peripheral, but central.⁴ Exegesis within a text marbles: between invisible/visible, peripheral/into, background/foreground. The marbled leaf as a supplement to conventional understandings of textual representation.

The paratext is most often discussed in relation to the physical book — with its literal and handleable manifestations of container and commentary — yet, such paratextual elements undoubtedly also exist within other disciplines and around other so-called 'texts'.⁵ Critical discussion of such *para-* phenomena is often missing from theoretical considerations of spatial practices, often only unless these framing features are purposely dismantled and critiqued by the author(s) of the piece (and even more likely upon their instruction, in response to their exclamation of their intentions within subsequent interviews — interviews which might also be seen as supplementary to the main work, as paratextual forms). A building is surrounded by

1. Robert Smithson, 'Hidden Trails in Art (1969)', in *Robert Smithson: The Collected Writings*, ed. by Jack Flam (London: University of California Press, 1996), p. 366.
2. Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. by Jane E. Lewin (Paris: Seuil, 1987; repr. Cambridge: Cambridge University Press, 1997), p. 26.
3. Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* (London: Dodsley, 1761), pp. 169–170.
4. Steve McCaffery, '5. A Chapter of Accidents: Disfiguration and the Marbled Page in Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*', in *The Darkness of the Present: Poetics, Anachronism, and the Anomaly* (Tuscaloosa: University of Alabama Press, 2012), pp. 96–97.
5. Genette, *Paratexts*, p. 407.

blueprints and publication photographs (often absent of bodies); an exhibition is framed by wall labels and catalogues. The paratext, therefore, though it may often remain textual, is not a phenomenon exclusive to literature. Though it would not be appropriate to promote an unequivocal equation of architecture or a building *with* text, for the spatial and the textual are undoubtedly still (despite their commonalities) different domains,⁶ it is appropriate to promote a practice which engages with the marginal and trace phenomena of spatial practice, with inspiration taken from the paratextual practices which have already been demonstrated within literary theory, phenomena that “set the text in relationship, whether obvious or concealed, with *other* texts”.⁷

3.2.1 Epitexts and Peritexts

Genette further separates his definition of the paratextual into two distinct categories: epitexts — private and public, exterior texts that help the reader to reflect back upon and interpret the text itself; and peritexts — the features framing the text, frequently in blind submission to convention.⁸ Epitexts are innumerable, though they include newspaper and magazine articles, lectures and colloquia, archived recordings or documentation, interviews, correspondence and conversations. Epitexts such as interviews and editorials can offer invaluable insight into the influences and intentions of the author and in doing so ground the text within precedent. These epitexts may be autographical, assembled by the author, or allographical, determined by an intermediary. These epitexts may precede the work (memorandums, correspondence detailing intentions), occur at the same time of the work’s publication (interviews advertising release), or post-publication (subsequent events and commentaries). The author’s origins, their specific encounters and influences, the origins of their ideas, all offer paratextual insights into the text, even if the text itself is not directly discussed. Though, as Genette admits, these must often “be sought with a magnifying glass or caught with rod and line” — they are not always obvious nor evident.⁹

Site undoubtedly exposes the researcher to many of these forms of supplementary document; we are forever scavenging through footnotes in attempts to relocate more information, to generate a fuller, more comprehensive picture of the site under investigation — to make sure that there isn’t something critical we have missed. This suggests that modes of site-writing

6. Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2004), p. 85.

7. Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. by Channa Newman and Claude Doubinsk (Paris: Seuil, 1982; repr. Lincoln: University of Nebraska Press, 1997), p. 1 (emphasis author’s own).

8. Genette, *Paratexts*, p. 5.

9. *Ibid.*, p. 346.

or analysis are endeavours tied to the paratextual, should comparable delving into the depths of archives be undertaken. Yet, the potentials of these practices are never disclosed, nor thought of in this way — the analyses are instead worked through and presented as formalities, detached from the sites they claim to perceive. Everything is centred and certain; the peripheral zones of Robert Smithson's works are not instigated further, but are instead disregarded as irrelevant suburbs, or *banlieues*.

While the epitext largely concerns additional documents, the peritext returns to the main work, but to its edges. The term peritext covers phenomena such as: typefaces, bindings, page format, prefaces, dedications, advertisements, glosses, notes, footnotes, marginalia, annotations, endpapers, endnotes, indexes, publisher details, contents, illustrations, captions, titles, subtitles, paper type, paper size, ink, inserted leaves, and flyleaves which isolate the cover from the printed pages, leaving blank spaces between. All of these devices are capable of disrupting the narrative flow, diverting attention away from the text itself. This status of both insertion and supplementation, of location *within* and *around* the text, establishes the paratext as neither simply container nor contained but, rather, as a threshold — a traversable space. As Genette proposes:

More than a boundary or a sealed border, the paratext is, rather, a threshold [...]. It is an 'undefined zone' between the inside and the outside, a zone without any hard or fast boundary on either the inward side (turned toward the text), or the outward side (turned toward the world's discourse about the text), an edge, or, as Philippe Lejeune put it, 'a fringe of the printed text which in reality controls one's whole reading of the text'.¹⁰

The threshold is a space between: between the inside and outside of the text, between the text and other texts. It is contradictory, for while it controls the reader's confidence in (or distrust of) the text's statements, dictates their next steps, frames the discourse, imposes its own agendas (however subversively), the boundaries (as Genette notes) are not impermeable — a dialogue between inside and outside the text always takes place. One may draw comparison to the site constructions and unbounded sites of Andrea Kahn: neither a site nor a text are containable, their borders are inescapably fissured and open to the interleaving of other contexts beyond. One is then led to question: how has this permeability and weaving of other texts been admitted within literary theory? Might such methods be translatable to site matters within spatial fields?

10. Ibid., pp. 1–2.

3.2.2 Transtextual

The paratext is one part of an overall classification of “textual transcendence”¹¹ — where the boundaries of a work are transcended — which Genette termed ‘transtextual’. [*] In his writings (split across several volumes, with numerous revisions and elaborations over time), Genette expands upon the concepts of ‘dialogism’ and ‘intertextuality’ already established by theorists Mikhail Bakhtin¹³ and Julia Kristeva¹⁴ respectively, in order to define those literary techniques which enable the acknowledgement of inheritance and establish the reassertion of context within a literary composition. The notion of the transtextual is comprised of the following additional categories: the intertextual (allusions and references to other texts — “a relationship of co-presence between two texts or among several texts” and “the actual presence of one text within another”¹⁵ through quotation, plagiarism, or allusion¹⁶); the hypertextual (where a text is parasitical upon a pre-text, transforming its meaning,¹⁷ or a relation between a text and the text upon which it is based, but which it transforms, modifies, elaborates, or extends — as parody, sequel, translation, excision, self-purgation, or reduction¹⁸); the meta-textual (a commentary of one text on another¹⁹); and, finally, the architextual (relating to the designation of a text within a genre²⁰). Each of these categories exposes writing as an interconnected web with all texts leading on to each other. These references may be expressed in direct forms, or left as traces, allusions to be detected and inferred.

Insertions; rewritings: the writer is surrounded. Pre-existing texts are generative: “content will appear as the sum total of referential thrusts”¹². Non-static; intersecting textual surfaces; not a point, but a needle.

Within *Dissemination*, philosopher Jacques Derrida notes that all texts are indebted to anonymous inheritances as repetitions. Texts are pieced together, formed through supplements;

11. Gérard Genette, *The Architext: An Introduction*, trans. by Jane E. Lewin (Paris: Seuil, 1978; repr. Berkeley: University of California Press, 1992), pp. 81–84.

12. Peter Jaeger, *ABC of Reading TRG* (Vancouver: Talon Books, 1999), p. 58.

13. Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*, ed. by Michael Holquist, trans. by Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981).

14. Julia Kristeva, ‘Word, Dialogue, Novel’, in *Desire in Language: A Semiotic Approach to Literature and Art*, ed. by Leon Samuel Roudiez, trans. by Thomas Gora (1966; repr. New York: Columbia University Press, 1980), pp. 64–91; Julia Kristeva, ‘The Bounded Text’, in *Desire in Language: A Semiotic Approach to Literature and Art*, ed. by Leon Samuel Roudiez, trans. by Thomas Gora (1966–7; repr. New York: Columbia University Press, 1980), pp. 36–63.

15. Genette, *Palimpsests*, p. 2. For example, Julio Cortázar, *Hopscotch*, trans. by Gregory Rabassa (New York: Pantheon Books, 1966; repr. London: The Harvill Press, 1998), pp. 1–2.

16. Italo Calvino, *If on a winter’s night a traveller*, trans. by William Weaver (New York: Harcourt Brace Jovanovich, 1979; repr. London: Vintage, 2007).

17. Genette, *Palimpsests*, p. 5.

18. Tom Phillips, *A Humument* (London: Tetrad Press, 1970; repr. London: Thames and Hudson, 2012).

19. Vladimir Nabokov, *Pale Fire* (London: Weidenfeld and Nicolson, 1962; repr. London: Penguin Books, 2011).

20. Genette, *The Architext*, p. xix.

they are the resultant of citations, quotations so dependent upon the context within which they are situated.²¹ There are no texts that exist in isolation; instead they form a palimpsest of threads to be untangled by the reader, that are not only spatial but temporal — leading back to one another. Whilst conventionally the paratext may aim for clarification, the comforting assurances of citational evidence, it may also be deconstructed, seeking obfuscation and dissonance. Indeed, there have been a number of experimental works which have questioned the parameters of the paratext, intentionally circumventing established conventions.²² Following the findings of *Parallel of Life and Art* — at a series of removes from their sources.

The *Parallel of Life and Art* exhibition brings into play the paratextual not only in and of itself as a spatialisation of the sources influencing the creative endeavours of the Editors — as a disseminated ‘imaginary museum’ of quoted illustrations from multiple publications — but in its own supplements, expressed through the exhibition catalogue and installation photographs, as well as the (absent) wall labels. The absence of these wall labels indicates the visual focus of the exhibition at the time of its installation, yet, they now offer the opportunity for creative and critical exploration. These absent wall labels have also forced a discussion of the nature of the wall label or caption as a paratextual element. It is crucial to trace examples where such elements have been exploited, mined for their potential, to help demonstrate that the paratextual exists not only in the domain of the textual of the page, but also within the spatial environment — to help to extend the parameters by which the paratext is understood.

I am especially concerned with paratextual phenomena that might be associated with sources — with the reproductive, editorial, and derivative conditions of *Parallel of Life and Art* (as a photographic exhibition whose figures were an edited assemblage of figures from other publications) — in addition to the invisible and absent phenomena of the ‘empty’ site. It is not my intention to be exhaustive with discussion of all of the epitextual and peritextual elements and their associated practices and potentialities, but to focus on specific elements which contribute an alternative understanding of this particular case study of *Parallel of Life and Art*. From this basis, I have identified the following peritextual phenomena to be of particular note: illustrations and captions; marginalia and annotations; and notes and footnotes. Extending these components to the spatial — in this case of the exhibition — additional equivalents may be found in wall labels, or *fantômes*. In the following pages I will look toward works which have appropriated each of these forms (especially in relation to absence, traces, voids), and which may offer tactics to mobilise within my own analyses of the ‘empty’ sites I have encountered.

21. Jacques Derrida, *Dissemination*, trans. by Barbara Johnson (Paris: Seuil, 1972; repr. London: Continuum, 2004), pp. xiv, 158—159.

22. For example, Nick Thurston, ed., *Reading the Remove of Literature* (York: Information as Material, 2006); discussed in Craig Dworkin, *No Medium* (Cambridge, MA: MIT Press, 2013), p. 39.

3.3 CULLING

Compositions such as *Parallel of Life and Art* inevitably involve a degree of *culling*, taking an edited selection of sources forward (there are always sources that remain without rumination or confabulation). Excerpts, extracts, quotations are made, opening up *rifts* in the material left behind. These paratextual forms elucidate, support, elaborate; yet, though they are marginal in status, they may be found situated without their own pages (as opposed to within the page's borders like the ultra-mundane margins of Smithson's 'Quasi-Infinities', or as figures or words that illustrate in juxtaposition with each other, as was the case in *Parallel of Life and Art*). These culled fragments torn from their original contexts raise questions of selection, reproduction, distance, but also of their own support frameworks — the conventions of citation, the combinations of words and images (figurative or literal) — on which reliability is judged.

3.3.1 Illustrations

Illustrations are perhaps the least discussed of all 'peritextual furniture'.²³ Their pages are part of the framework of liminal devices encompassing and interspersed within the text, mediating the relations between itself and the reader.²⁴ [*] The *Parallel of Life and Art* exhibition culled figures from *Life Magazine* and an array of other publications, many of which were originally photographs (though some were drawings or diagrams); all were subsequently re-photographed by Nigel Henderson, before they were blown-up for inclusion within the gallery space [see figure 3.1]. It is therefore important to touch upon the development of photography, most especially in light of its evident applicability in practices of site analysis, as shown by Lucy Lippard and others — whether these photographs are part of the piece itself, or a retrospective addition to capture the event.

*Terrence Gower and Monica de la Torre's artist's book Appendices Illustrations and Notes, recreates ephemera to nonexistent books and exhibitions. Their book teases out the traces of social and institutional contexts in the details of the bibliography, as well as the intellectual laziness disguised by the clichés of genres such as the blurb.*²⁵

The invention of photography was first announced in 1839, at a time when the world was shrinking. Shattered distances, displacements; the world condensed within microcosmic frames.²⁶ The scale was altered; a reduction, a miniature. This focus, and indeed the photograph's proportions, imply selection, choice, control. All that surrounds the chosen image is

23. Helen Smith and Louise Wilson, 'Introduction', and Hester Lees-Jeffries, 'Pictures, Places, and Spaces: Sidney, Wroth, Wilton House and the *Songe de Poliphile*', in *Renaissance Paratexts*, ed. by Helen Smith and Louise Wilson (Cambridge, UK: Cambridge University Press, 2011), pp. 13–14, 196; William Sherman, 'On the Threshold: Architecture, Paratext, and Early Print Culture', in *Agents of Change: Print Culture Studies After Elizabeth Eisenstein*, ed. by Sabrina Baron, Eric Lindquist and Eleanor Shevlin (Cambridge, MA: University of Massachusetts Press, 2007), pp. 67–81.

24. Genette, *Paratexts*, p. xi.

25. Craig Dworkin, *No Medium* (Cambridge, MA: MIT Press, 2013), p. 81.

26. Vicki Goldberg, ed., *Photography in Print: Writings from 1816 to Present* (Albuquerque: University of New Mexico Press, 1981), p. 31.

discarded. One is unable to know of the outside, what exists beyond the frame. What fascinates is what lies beyond, in the margins, from which might be divined something unexpected.²⁷ Yet, at the same time, lenses enabled the capture of that which exceeded the limits of the naked eye, the microscopic and cosmic worlds previously invisible; the ‘intimate details’ and ‘contemplative distances’, the background as well as the foreground.²⁸ Indeed, such scale shifts and their potential indecipherability were utilised by *Parallel of Life and Art*’s Editors. When visually comparable images are placed alongside each other, yet, are taken from the differing perspectives of the microscope and telescope, graphic correspondences across scales occur. For writer and philosopher Susan Sontag, photographs offer infinite traces of the world, representations which are then (mis)taken for reality, as shadows.²⁹ Not only is the photograph a reproductive space between macrocosm and microcosm, but it is a productive space between reality and representation, truth and fiction — a gap is always marked.

Photographs have been seen to have evidential force and the ability to authenticate real events. Yet, because of the presentness of its referent, photography can only *be* history, it cannot *represent* it. Art historian and English scholar W. J. T. Mitchell claims that we must see every image as ‘there’ and ‘not there’ in order to understand that it is, indeed, an image — much as the *there-yet-not-there* of the ‘empty’ site.³⁰ Like ‘blank’ space, illustrations and figures also offer visual avenues of exchange between text and reader. Even the placement of images upon the page alludes to the value of the images for the author (or editor) and indicates how they should ideally be read. Illustrations have the capacity to displace (or replace) words, whether in relation to physical constraints (due to formatting or printing requirements), or by design (through their intentional placement centre-stage, or otherwise). Whether illustrations are placed within the outlying regions of the page, or woven between the words, they can (like any other form of paratext) suggest a complimentary, supplementary, or, even, contradictory reading. As writer Bonnie Mak attests: “Moreover, illustrations can refer to the world beyond the page and participate in a wider conversation about the book that involves the social status of the particular codex, its designers, and its owners.”³¹ Once more a wider context is brought into play.

There has been considerable contemporary concern with interactions and juxtapositions of photographs and words.³² Indeed, the etymological roots of the word ‘photography’ itself dir-

27. David Company, *A Handful of Dust: From the Cosmic to the Domestic* (Paris: MACK, 2015), p. 14.

28. *Ibid.*, pp. 23, 25.

29. Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977; repr. London: Penguin Books, 2014), p. 3.

30. W. J. T. Mitchell, *Iconology: Image, Text, Ideology* (Chicago: University of Chicago Press, 1986), p. 17.

31. Bonnie Mak, *How the Page Matters* (London: University of Toronto Press, 2011), p. 17.

32. Marsha Bryant, ‘Introduction’, in *Photo-textualities: Reading Photographs and Literature*, ed. by Marsha Bryant (London: Associated University Presses, 1996), p. 11.

ectly intertwine light with writing or drawing. A photograph is thereby a trace; a writing through the trace of light. The photographic essay finds its roots in documentary journalism, where the photo-textual compositions of W. Eugene Smith (amongst others) for the publication *Life Magazine* within the 1940s and 1950s had considerable impact as narratives in their own right. [*] Conventional understandings of the photographic essay show the function of text as explanatory, descriptive, while the images are illustrative, grounding the accompanying text. Yet, for Mitchell, such compositions should be thought of as:

[...] a multidimensional and heterogeneous terrain, a collage or patchwork quilt assembled over time out of fragments. Suppose further that this quilt was torn, folded, wrinkled, covered with accidental stains, traces of the bodies it has enfolded. [...] It would make materially visible the structure of representation as a trace of temporality and exchange, the fragments as mementos, as 'presents' re-presented in the ongoing process of assemblage, of stitching in and tearing out. [...] What lies 'beyond' representation would thus be found 'within' it (as the 'black hole' of the image is found within the ekphrastic text), or along its margins.³⁴

In W. Eugene Smith's 'Nurse Midwife' (Life, December 3, 1951), the words are "so sensitive an extension of the photographs, and the layout so clear and quiet that we ourselves are there, looking with our own eyes and hearts upon these people." The photographer was proximate to the 'raw material' necessary to compose such captions, with "spontaneous phrases embedded in the chaos of his notes express[ing] an experience more succinctly than the next deliberations of a writer remote from the event."³³

Mitchell observes that the combination of image and text should be viewed neither as a "method nor a guarantee of historical discovery; it is more like an aperture or cleavage in representation, a place where history might slip through the cracks".³⁵ It might be best described, not as a concept but as a theoretical figure rather like Derrida's *différance* — a site of dialectical tension, slippage, and transformation.³⁶ The photographic-text is the site of latent interconnections and overlaps between prior texts, as a woven composition of complex intertextuality. Latent, and therefore, of deferred meaning; origins established only through external references, to the author and the reader, as well as to other histories. A photograph is, thus, a replication of lost, already-passed moments and entities. The installation photographs documenting the exhibition *Parallel of Life and Art* side-by-side recreate the disappearance of two of its figures, thus, the photographic, illustrative component is critical to understanding how the 'empty' site (especially this particular site, though also others) are made evident and, thus, which mediums are to be engaged with further.

33. Nancy Newhall, 'The Caption: The Mutual Relation of Words/Photographs', *Aperture*, 1 (1952), 66–79, (pp. 71–72), <https://aperture.org/wp-content/uploads/2017/03/the_caption_NEWHALL.pdf> [accessed 15th July 2017].

34. W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago, IL: University of Chicago Press, 1995), p. 419.

35. *Ibid.*, p. 106.

36. Jacques Derrida, 'Différance', in *Speech and Phenomena: and Other Essays on Husserl's Theory of Signs*, trans. by David B. Allison (Evanston, IL: Northwestern University Press, 1973), pp. 129–160.

3.3.2 Quotations

While the *Parallel of Life and Art* exhibition figures were (as photographs) illustrations, they were also analogous to written quotations, fragments culled from an array of different publications (including scientific periodicals, lifestyle magazines, encyclopaedias, art journals, newspapers, amongst many others) [see figure 3.2]. Their selection represents a process of bricolage, a collection and curation of evidence. Though suspended around the gallery space to illustrate the Editors' ideas (including the graphic correspondences evident between worlds at different scales), the images were also illustrative in their original locations, where they may have accompanied texts, or illuminated particular events or *oeuvres*. Once removed, these images took on new roles. As Derrida notes:

I cull here and there out of several books such sentences as please me [...] to transplant them into the work, where, to say the truth, they are no more mine than they were in the places from whence I took them. [...] The tree is ultimately rootless. And at the same time [...] everything is a root [...] the subject's career or quarry. All this is possible only in the gap that separates the text from itself and thus allows for scission or for the disarticulation of silent spacings (bars, hyphen, dashes, numerals, periods, quotation marks, blanks, etc.). The heterogeneity of different writings is writing itself, the graft.³⁷

All citations (like the selected and subsequently disseminated photographic reproductions within *Parallel of Life and Art*) displace into a constellation or labyrinth (the sources listed within the accompanying exhibition catalogue). It is an infinite chain of reference (even citations of citations) without identifiable authorship; no longer accommodated by the frame of the page, always a doubling, modified and inherently biased — predicated upon the author's predispositions, their own roots.³⁸ [*] Yet, as much as it reveals distance — to other sites and other sources, as I have exploited in my own *footnotes* whose traces are now held within the *Craters* exhibition catalogue — it also conveys attachment, the 'grafting' of the roots of the text upon the text itself.

"[...] other books (already read) penetrate the novel's text either as directly copied (citations) or as mnemonic traces (memories). They are carried intact from their own space into the space of the novel being written; they are transcribed within quotation marks or are plagiarised."³⁹

The differential chain, always substituting and dispersing meaning to *other* texts, reveals the all pervading nature of supplements, in which all is marked by the trace of another, leading Derrida to famously declare that there is nothing outside of the text (or *trace*), for a text is always-already carried outside of itself in referral (or deferral) to other texts.⁴⁰ There have been

37. Derrida, *Dissemination*, p. 390.

38. *Ibid.*, pp. 201, 295.

39. Kristeva, 'The Bounded Text', in *Desire in Language*, p. 54.

40. Judith Butler, 'Introduction' in Jacques Derrida, *Of Grammatology*, trans. by Gayatri C. Spivak (Baltimore, MD: Johns Hopkins University Press, 1976; repr. 2016), p. xi.

propositions for a literary practice which exists only by twisting itself through a network of other texts. Through such a mode writing becomes a “collated and plagiarised multiplicity”, where, for poet Caroline Bergvall, “[c]ultural pillaging provides a poetic trajectory that negates the original authorial voice”.⁴¹ The work is resultant of a process of appropriation; it is a shadow of other texts from which its elements were transferred. The work is, thus, never unique.

Quotations and reproductive illustrations deploy imitative tactics, copying original remnants and laying them down upon the surface of new contexts. In the quoted words of cultural historian and poet Hillel Schwartz:

*Creation and imitation, invention and repetition may become as indistinct as knowing is from copying. A number of artists in the 1980s contended that copying is assimilation, reenactment is appropriation, appropriation is creation. [...] What therefore we make of the world is bound to be quotation, unavoidable if unwitting trespasses upon copyright. To quote is by definition to use out of original context, so copyright is a presumptuous assertion of the right to control what is, philosophically, uncontrollable.*⁴²

Appropriation is inevitable. The (dis)appearing images of *Parallel of Life and Art* were both taken from the same publication (*Life Magazine*), therefore it is plausible that the Editors were awaiting confirmation of permissions before their definite inclusion, or subsequent rejection. The question of plagiarism, thus, comes under consideration: what is appropriate appropriation? When all is interconnected, when all is indebted to precedent, no matter how distant or obscure, as *Parallel of Life and Art* — an assemblage of citations alone — has shown. The individual elements remain unoriginal, yet, their gathering (as indicated by the exhibition’s consequent assimilation within critical discourse) generates an original contribution. Quotations (such as those of the *Parallel of Life and Art* exhibition figures) are haunted by their former homes, shadowed by captions and footnotes (such as those within the accompanying catalogue). They are a doubling, a reproduction, a retracing of steps already taken, words and markings already used. [*] Quotations might, thus, be seen as *traces* acting in place of what is absent; as Schwartz succinctly captures: “Citation is what is left.”⁴⁴

“We are conceived as twins and, most of us, born single [...]. Acts and images of doubling start here [...].”⁴³

41. Caroline Bergvall, ‘The Conceptual Twist: A Foreword’, in *I’ll Drown My Book: Conceptual Writing by Women*, ed. by Caroline Bergvall, Laynie Brownie, Teresa Carmody and Vanessa Place (Los Angeles, CA: Les Figues Press, 2012), pp. 18–22 (p. 18).

42. Hillel Schwartz, *The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles* (New York: Zone Books, 1996), p. 240.

43. *Ibid.*, p. 19.

44. *Ibid.*, p. 308.

3.3.3 Origin / Original

The notion that photographic reproduction gives rise to a loss of aura, as promoted by philosopher Walter Benjamin, has endured. In his essay ‘The Work of Art in the Age of Mechanical Reproduction’ Benjamin considers aura in relation to presence, asserting that aura is bound inescapably to the presence of an original, and that this original is a unique entity particular to its situation (in both spatial and temporal terms).⁴⁵ Reproductive mediums (including photography) allow ‘originals’ to be accessible to a mass public, enabling both their appropriation and critique. Reproduction facilitates the substitution of copies for the original, yet, while the copies may proliferate, Benjamin insists that the aura cannot be reproduced. For Benjamin, the outcome of reproduction is the decay of the aura of the original and, thus, the decay of the original itself. All reproductions, all photographs, are thus artificial artefacts, absent of authenticity, and presence may never be experienced with nor attributed to them. With the destruction of the original, the unique and the permanent are replaced with the transitory and the reproducible.⁴⁶ This suggests that the cullings of *Parallel of Life and Art* are not original and that the objects and sites they reproduce may never be present. The fact that they are themselves multiple stages of remove from the ‘first’ sites as a series of reproductions means, if one adheres to the thoughts of Benjamin, that the aura is (allegedly) much further reduced.

Yet, it is through copying that our cultural practices and values are actually preserved and disseminated — human interaction is founded upon imitation. Origin, original, and originality (and their associated aura, their authenticity) are, thus, problematised. As art critic and theorist Rosalind Krauss notes, in actuality, ‘originality’ is nothing more than a “working assumption that itself emerges from a ground of repetition and recurrence”.⁴⁷ Her observations reveal the fundamental contribution of the notion of ‘copy’ to that of ‘original’, even though it is often ‘originality’ that is ascribed value and ‘copy’ that is (blindly) discredited. [*] For Krauss it was

Postmodernism that first began to deconstruct the notions of origin and originality, opening a schism, from where the Modernist ‘origin’ “splintered into endless replication”. She proceeded to ask: “What would it look like not to repress the concept of the copy? What would it look like to produce

“The term we don’t hear so much anymore is ‘original’. We beg to wonder what it might mean.”⁴⁸

45. Walter Benjamin, ‘The Work of Art in the Age of Mechanical Reproduction’, *Illuminations*, ed. by Hannah Arendt, trans. Harry Zorn ([n.p.]: [n.pub], 1936; London: Pimlico, 1999), pp. 214–217, 223; cited in Maria Chatzichristodoulou, ‘Networked Encounters: Presence, Pattern, and the Original Body,’ in *Second Nature: Origins and Originality in Art, Science and New Media*, ed. by Rolf Hughes and Jenny Sundén (Stockholm: Axl Books, 2011), pp. 99–122 (p. 114).

46. Ibid.

47. Rosalind Krauss, ‘The Originality of the Avant-Garde’, in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1986), pp. 151–170 (pp. 157, 160, 166); originally published as ‘The Originality of the Avant-Garde: A Postmodernist Repetition’, in *October*, 18 (1981), 47–66.

48. Thomas McEvilley, ‘Marginalia’, in *Origins Originality + Beyond* (Sydney: The Biennale of Sydney, 1986), p. 30.

a work that acted out the discourse of reproductions without originals [...]?”⁴⁹ From this question Sherrie Levine’s ‘pirated’ works are considered, in particular a series of photographs taken of photographs (as Nigel Henderson similarly rephotographed the photographs of the publications and sources used to compose *Parallel of Life and Art*), violating the copyright of the original photographer. And, yet, these alleged ‘original’ photographs are revealed to be themselves reproductions (taken from models of others) and are, thus, equally stolen. As with *Parallel of Life and Art*, there are no absolute firsts. As literary theorist and philosopher Roland Barthes concludes: “[...] realism consists not in copying the real but in copying a (depicted) copy ... Through secondary mimesis [realism] copies what is already a copy.”⁵⁰ Anything ever identified as ‘original’ is ultimately never unique but always—already resultant of copies of copies of copies — leading to referents of referents of referents.

From the duplication of photographs to the replication of words: literary writer Robert Macfarlane opens his text *Original Copy: Plagiarism and Originality in Nineteenth-Century Literature* with literary critic George Steiner’s appraisal of the distinction between creation (making from nothing) and invention (rearranging what is already there) — the distinction being that of source.⁵¹ Macfarlane perceives such notions of creation to be tied to understandings of a ‘unique creator,’ who “effortlessly constellates words into an entirely new and unforeseen formation”, evidently (and naïvely) without recourse to anything prior.⁵² Such notions of creation, Macfarlane shows, have become intimately entangled with both literary property (word ownership) and propriety (behaviours in relation to the words of others). As has been the case for the photograph, repetitious and reproductive writing modes (including quotation) that destabilise any grounds for originality as an ultimate and irrefutable assertion, have encountered hostility. [*] In this light, resemblance (within literary theory) is implicated with unoriginality — with both ‘intellectual servility’ and ‘imaginative infertility’ on the part of the author who cannot create originally, or on their own terms.⁵⁴ Yet, here, ontological issues are raised — how can something (something ‘original’, without prior source) ever

“Without her, the story of origins vacillates, narrative vacillates. It is as though the association with a body were the only way to stabilise reproduction.”⁵³

49. Krauss, ‘The Originality of the Avant-Garde’, p. 168.

50. Roland Barthes, *S/Z*, trans. by Richard Miller (New York: Hill and Wang, 1974), p. 55. Quoted in *Ibid.*, p. 168.

51. Robert Macfarlane, *Original Copy: Plagiarism and Originality in Nineteenth-Century Literature* (Oxford: Oxford University Press, 2007), p. 1.

52. *Ibid.*, p. 2.

53. Mary Ann Doane, ‘Technophilia: Technology, Representation and the Feminine’, in *The Gendered Cyborg: A Reader*, ed. by Gill Kirkup, Linda Janes, Kathryn Woodward and Fiona Hovenden (London: Routledge, 2000), pp. 110–121 (p. 120); cited in Jenny Sundén and Rolf Hughes, ‘Nature Seconded,’ in *Second Nature: Origins and Originality in Art, Science and New Media*, ed. by Rolf Hughes and Jenny Sundén (Stockholm: Axl Books, 2011), pp. 1–28 (p. 13).

54. Macfarlane, *Original Copy*, p. 3.

arise from nothing, from the depths of a void — from an *empty site*? Still, such creation from nothing has remained a persuasive myth. To be ‘original’ continues to be desirable; to identify a work as ‘original’ places upmost value in what is unique, what has never been before, what differentiates it from what has been before, rather than in the acknowledgement of any commonalities with the works and practices of others — the pretence of the *tabula rasa* is taken to its literary extreme. Indeed, originality — despite the undeniably accumulative and indebted nature of research — remains cherished within academic discourse, where ‘original contributions’ to the field are not merely desirable but essential outcomes.

On the other hand, there are *others* who refute the very possibility of such ‘creation from nothing’; for these others it is impossible for any work to be, in Macfarlane’s terms, ‘perfectly unborrowed’.⁵⁵ For poet and philosopher Paul Valéry, for example, all is second-hand; all creators are indebted to innumerable predecessors (and contemporaries).⁵⁶ What might be considered originality is, rather, benightedness on behalf of the reader or viewer in their failure to discern a creator’s sources, referents, or precedents — *Parallel of Life and Art* appears original to those who disregard the catalogue; *Craters* appears original to those who disregard the footnote insertions of this document. All is a refinement of what has come before; all writers inhabit the words of ‘others’ tolerating, in fact celebrating, repetitious and reproductive modes of writing. Originality is accepted as elusive; there is no quest to conceal precursors. Instead, that these works have arisen from somewhere, not nowhere — whether through refinement or outright duplication, replication, reproduction — is fully acknowledged; that these sites are not empty, but are replete with inheritance and context. This thesis is the realisation of an affiliation with such *others* that consciously borrow, that consciously reproduce alleged originals, in order to form an original contribution of my own.

Paratexts, both textual and photographic — especially illustrations, marginalia, footnotes, captions, front and end matter, bibliographies — are reproductive. They each gather and restate points which have already been made elsewhere, elaborate upon references which have already been placed within the main text, re-situating the spines of other published texts. Yet, we still define these notes, these references, as primary (or secondary) material; the main text is still deemed to be an ‘original’ contribution. Thus, paratextual phenomena open up a slippage between what is *origin* and what is *original*. From such an interrogation of the notions of *origin*, *original*, and *originality* one raises matters of agency, accountability, hybridity, identity, intellectual property, oeuvre, intention, and authority — elsewhere identified as among the most press-

55. Macfarlane, *Original Copy*, p. 4.

56. Paul Valéry, *Leonardo, Poe, Mallarmé*, trans. by Malcolm Cowley and James R. Lawler (London: Routledge, 1972), p. 241; quoted in *Ibid.*, p. 5.

ing debates in research today.⁵⁷ All of these issues can equally be seen to be exposed by the practices I employ, and which the *Parallel of Life and Art* Editors employed when they ‘borrowed’ their selection of images for their imaginary museum.

Fiction and material play an important role in this slippage between *origin* and *original* found within the paratextual. Photographs (despite any perceived loss of aura) and citations are often identified with truth — as can be seen in the evaluation of the documentary photographs of flâneur Eugène Atget as akin to the capturing of crime scene evidence, and in the value placed upon citations within scholarly discourse as a means of evaluating research esteem — and viewed as factual, as evidential.⁵⁸ Yet, photographs can be edited, cropped, zoomed in, paired with others, transformed by captions (as *Parallel of Life and Art* exemplifies); while citations, equally, can be embellished, taken out of context. Both are illustrative (and thus supplemental, paratextual) forms that have scope to be fictional. Photographs are always, in fact, secondary to the scene they capture, always a suspension of a passed moment; they are always, therefore, a refinement, a secondary source, a supplement, a fiction where the entirety of the fleeting moment is no longer present or visible beyond the edges of the crop marks.

[*] Photography critic Susan Sontag sees photographs not as absence nor presence but both — “a pseudo-presence and a token of absence”.⁶⁰ While the first scene (or text) may be missing, its trace is brought before us again as a paratextual ghost, as a latter haunting of a former haunt, as a fiction that undermines any notion that such material can ever be evidential, can stand in place of what has preceded it: such fictionalisation reveals that there are no original photographs, no first texts; no unwavering path to an ultimate truth is able to be traced.

“[...] metaphorically speaking, as much lies unseen, drinking deeper down than what we see when we stop, here, at this single point of reference: its outline pressing the too-blue-sky, its greenness a certain rapidity of vibration. It imprints our memory with a stop-time that, like a photograph, still takes time to develop.”⁵⁹

Reproduction assumes a first and a second, a distinction between something pre-existing and something wrought (whether textual, visual, or spatial). A consideration of chronology or lineage — of temporality — is thus brought to the fore, where originality may be found to be tied not to a ‘first and only’, but to an inheritance that is able to be transmitted further beyond the boundaries of other derivatives, as art history scholar Richard Shiff remarks:

If artists must use what has already been shaped, how can they and their artworks attain originality? Perhaps originality is transmissible (the artist as inheritor and bearer of the original first principles, a set of

57. Jenny Sundén and Rolf Hughes, ‘Nature Seconded,’ in *Second Nature: Origins and Originality in Art, Science and New Media*, ed. by Rolf Hughes and Jenny Sundén (Stockholm: Axl Books, 2011), pp. 1–28 (p. 2).

58. Benjamin, ‘The Work of Art in the Age of Mechanical Reproduction’, p. 176.

59. Kristen Kreider and James O’Leary, *Field Poetics* (London: MA Bibliothèque, 2018), p. 32.

60. Susan Sontag, *On Photography* (London: Allen Lane Penguin Books, 1978), p. 1.

universal truths). And perhaps originality is manifested when one alters existing directions or forces (the artist as counter-cultural deviator of a tradition or as social deviant).⁶¹

Paratextual phenomena — in their tangential altering of directions, their deviance through coincidental webs of referents — ask questions of creative–critical originality (as something from nothing, as derivation from existing), but also of first and second natures where ‘secondary’ might imply a redraft, later commentary, or supplementary details — anything which *follows* (though this chronological assumption may not in fact be so). Crucially, they ask to what extent a creative–critical practitioner should follow in the footsteps of existing conventions, or act against them and thereby evade the ‘anxiety of influence’ that forces many practitioners to pause — not in careful attention, but in apprehension that their work may never escape their predecessors grasp and attain the status of ‘original’.⁶² Yet, such anxiety over the perceived weakness of derivatives leads to the shunning of the *context* within which they are situated.

Architectural theorist and site–writer Jane Rendell (whose site–writing promotes the acknowledgement of the creator’s own situation) has most recently (and subsequent to my own explorations) discussed citation systems, including in–text citation and footnotes, where:

*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. [...] 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.*⁶³

For Rendell, as has been the case for myself, originality has to be positioned in *context* since it is inescapably defined by it (whether through indebtedness, or through divergence); it is the referencing and recognition of existing work within the field that in fact grounds and affirms the case for the ‘original’ production. *Origins, originals, and originality* cannot escape their contexts and the means by which these are asserted (whether through citation, quotation, or reproduction): original and copy are bound once more. Rendell is, equally, cognisant of the fact that the acknowledgement of original sources is often difficult in relation to spatial outcomes, and thus issues forth a call for a new mode of citation that might embrace creative–critical, textual–spatial outputs.⁶⁴ This echoes the comparable concerns I have had within my own work, and is thereby pertinent to what I hope to have achieved with the proposed *paracontextual practice*.

61. Richard Shiff, ‘Originality’, in *Critical Terms for Art History*, ed. by Robert Nelson and Richard Shiff (Chicago, IL: University of Chicago Press, 1996; repr. 2003), p. 145.

62. Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (Oxford: Oxford University Press, 1973; repr. 1997).

63. Jane Rendell, ‘From, in and with Anne Tallentire’, *Field*, 7.1 (2018), 13–38 (p. 27) (emphasis author’s own).

64. *Ibid.*, 29.

To follow is to be led; to follow is to potentially be subservient to the path already created by another. From this issues are raised concerning who is led and who is the leader. It is *power* which posits man as an original creator and woman as a copier, despite the female capacity to give birth, to originate the life of another. Author Maria Warner comments upon the interchangeability of woman as both origin and ‘manufactured maiden’:

*A paradigmatic metaphor for the act of artistic creation, so that artists ‘give birth’ to their works. These mythological principles, confusing women and art, together underpin the idea that man is a maker and woman made, in mythic reversal of biology [...].*⁶⁵

The artistic creation myth upends the biological actuality. This sets up the paratextual (and thereby the *paracontextual*) as a practice with a feminist agenda: to liberate the marginalised (female) originators (as I have sought through the largely female references admitted within this research) by exposing the margins as a space of originality, in spite of their repetition of what has been before. The slippage between *origin* and *original* propagated by the paratextual is also a slippage of *power*: a slippage of relation between who, or what, came first. That there are, in fact, no firsts means that there are not only no ultimate, authentic truths, but that there is no-one, or no-thing, that is ultimately powerful, that commands authority over all others and that relegates the outer edges of the page to mere subservience and subsequent disregard. Such claims are revealed, through the fissures opened by the paratextual, to be fictionalisations, and it is these fissures which are extended further when one opens the paratextual to spatial discourse and to the overlooked details of a (presumed-to-be) empty site.

The question of how anything can ever be new, unique, original is a problematic one, here critically exposed by the interrogation of the paratextual and the nature of reproduction (whether textual or photographic) — myths abound, coincidences are found:

*I suppose the first question to ask is how does anything new [or original] ever come about? More importantly, where do we go for the answer? Mythology, I suppose. Or science. More likely a combination of the two. [...] But it’s times like these, when everything you think you know gets turned on its head — when the world whose footnotes you observe everyday collides with that of your darkest imaginings — that you begin to think the answer might lie somewhere else. In chance, say. Or fate.*⁶⁶

It is thus, that the paratextual plays a crucial — indeed political — role, as it traces the power relations between former and latter, between truth and fiction, between origin and original, and between what is there and not there.

65. Marina Warner, *Monuments and Maidens: The Allegory of the Female Form* (New York: Atheneum, 1985; repr. Berkeley: University of California Press, 2000), p. 239; cited in Sundén and Hughes, ‘Nature Seconded,’ p. 19.

66. Kreider and O’Leary, *Field Poetics*, p. 65 (emphasis author’s own).

3.4 TRACES

Trace: both noun and verb, both action and event; both the marking and the mark itself. It is a thin veil and an act of mimesis. An ambiguous whisper, a vague outline: at once obscuring and, yet, enabling a copy to be made. The discernible paths are followed, traced over, flowing into a double, intent on preservation or subterfuge; never original. Occupying the threshold between past and present, between truth and deception. *Trace*: the absent part of a sign's presence. Because a sign's meaning is generated from its differences from other signs (most especially the other half of its binary), the sign itself contains a trace of what it does not mean. Trace can thereby be seen as a contingent term for a 'mark of the absence of a presence'. As Derrida observes:

*The trace is not a presence but is rather the simulacrum of a presence that dislocates, displaces, and refers beyond itself. The trace has, properly speaking, no place, for effacement belongs to the very structure of the trace....*⁶⁷

The trace does not fully exist, in the sense of being a tangible, definitive entity able to be located, situated, in one particular place; it is, instead, effaced through its own presentation, in its reaching out to many different sites. The traces left behind by the missing images in the *Parallel of Life and Art* installation photographs — in the catalogue, in the footnotes — displace the site-writer into the surroundings, tracing paths in all directions, in past and present dimensions. Since all signifiers considered as being present necessarily consist of the traces of these *other* non-present signifiers, the original signifier itself can consequently never be entirely present or absent. It will always extend a branch to what is elsewhere, missing, yet, which remains a part of the subconscious, a faint echo, just out of immediate grasp.

In French, many of the definitions of the word 'trace' are found to align with those of its

English equivalent, yet, it also embodies meanings more closely correspondent to those of 'track,' 'path', or 'mark'.⁶⁸ [*] It is therefore possible to consider 'crater' — or, thereby, the 'empty' site — as Derrida considers 'trace' or 'mark'. The 'creation of a cavity within a surface' might describe not only meteoritic impact, but early writing processes which would often entail pressing a sharp implement into a willing material.⁷⁰ The res-

*"In Dissemination (and other texts), writing is set in motion; it is used as an instrument for exploring the territories of texts, marking the craters and fault lines and untrustworthy bridges that clutter texts."*⁶⁹

67. Jacques Derrida, 'Differance', in *Speech and Phenomena: and Other Essays on Husserl's Theory of Signs* (Evanston, IL: Northwestern University Press, 1973), p. 156.

68. *Oxford English – French Dictionary*. As I have discussed previously, in: Ashley Mason, 'Craters: between cleared and constructed, between absent and present', *Interstices*, 17 'Return to Origins' (2017), 54–66 (p. 61).

69. Jennifer Bloomer, *Architecture & the Text: The (S)Crypts of Joyce and Piranesi* (New Haven: Yale University Press, 1993), p. 8.

70. W. Lowe, *Theology and Difference: The Wound of Reason* (Indianapolis: Indiana University Press, 1993), pp. 42–43.

ultant inscribed mark is a negative space, an absence; yet, at the same time, as writing, it is also a web of significations, a presence. The ‘empty’ site, thus, exemplifies a curious relation in spatial terms which, much like the trace or mark in writing, is neither absence nor presence, but both. It is therefore through traces that the ‘empty’ site is revealed as never empty, but as analogous to paratext — as overflowing with stories and phenomena that trace a web of referents to the context beyond, leaving tangential gestures across the surface.

3.4.1 *Blind Pan*

Artist Tacita Dean is one practitioner engaged with paratextual traces, who works with annotations, topographic supplements, fatigues, composed of a topo-photo-graphy of texts, visuals, reproductions, fragile gestures, peripheral inscriptions, and ephemeral witnesses. Her work thereby also engages with the concept of the trace, drawing on Derrida’s text *Memoirs of the Blind: The Self-Portrait and Other Ruins* (1990).⁷¹ The drawn mark and the trace — the unseen, yet, present — relate intrinsically. For art-writing scholar Michael Newman, this explains why Derrida tells stories; stories which show that marks are also traces:

*The story arises in relation to the mark as trace, trace of absence and trace of the other: the story concerns that which withdraws from or exceeds presence [...]. If trace names what Derrida calls the ‘originary supplement’ of presence — that which appears to come after and be derivative (the trace left by something that was present) but makes the ‘original presence’ possible, and we take that to be a dimension of the marks that make up a drawing — the trace as both absence and excess is supplemented in turn by the story that needs to be told about the work. In a movement of double supplementation, the story thus bears witness to the witness (to absence and otherness) borne by the trace.*⁷²

Similarly, for author, artist, and critic Johanna Drucker, the “gestural mark is a trace of the very act of production as dynamic action”, where the trace “remains a sign which has not yet reached the threshold of meaning.”⁷³ It is through traces that the phenomena not immediately present or visible associated with the site of the page (and, I would suggest, in translation, with the site of the built environment or gallery) are, thus, revealed. These traces in turn might be unveiled through narratives — supplementing the supplements — in forms indicative of the forms they attend to. Dean has worked with chalk and blackboard materials allowing for eras-

71. Jacques Derrida, *Memoirs of the Blind: The Self-Portrait and Other Ruins*, trans. by Pascale-Anne Brault and Michael Naas (Chicago, IL: University of Chicago Press, 1993).

72. Michael Newman, ‘Drawing Time: Tacita Dean’s Narratives of Inscription’, *Enclave Review* (Spring 2013), 5–9, <<http://enclavereview.org/drawing-time-tacita-deans-narratives-of-inscription/>> [accessed 22 May 2018].

73. Johanna Drucker, ‘The Art of the Written Image’ in *Figuring the Word: Essays on Books, Writing and Visual Poetics* (New York: Granary Books, 1998), pp. 57–75 (p. 65).

ures and layers; working temporally between boards and through depth, with marks overlaid.⁷⁴ The marks and traces of works such as Dean's *Blind Pan* (2004)⁷⁵ find their parallel in the marks and traces of writing — the paratextual elements (whether handwritten, palimpsests, or overlays, or those phenomena incorporated at the time of the document's printing) [see figure 3.3]. Temporality and spatiality are once more foregrounded.

In a piece within *Frame Structures* (1996),⁷⁶ Susan Howe considers the meanings of 'mark': (as a noun) a written sign, a visible trace, a significant inscription (concerned with ownership or origin), an indication of depth, a threshold, an expanse of land; and (as a verb) to observe, to render visible through impressions, to isolate, to note. She associates marking with annotation, where to annotate, to write notes in the margins of texts, generates a 'textual hunt' where the annotator "flees through a forest of texts [...] trying to find, to track, and catch, for an instant, the little ghostly-geist of otherness."⁷⁷ The text is a whispering wood,⁷⁸ where the hunter is always in the shadows of others, "running through the margins".⁷⁹ The annotator intervenes, undermines, marks, leaves clues in the margins, in the absence of the unsaid or unsayable, on the borders of the locatable text — as can be seen in the practices of Lisa Robertson, in annotating the city annotating itself.⁸⁰ No page is neutral; no page is blank.

In *Frolic Architecture* (2010)⁸¹ Howe slices and layers words into barely-readable palimpsests. Like Dean, she leaves double prints of the underwritten, unsaid, repressed, inhabiting the crevices [see figure 3.4]. Through memory, ellipses, silences, and interpreting traces, the pages of 'wild woods' are spaces devoted to margins. The marks are always indebted to prior inscriptions. The marginal states the impossibility of the centre; all that exists are parallels. Almost indecipherable; almost a narrative unto themselves. The margins multiply, identify a field of other situations. Affiliations, croppings, densities of reference (as in the case of the *Parallel of Life and Art* exhibition). It has been instinctive for me, for example, to mark up the installation photographs with ties between figures and captions within the catalogue — to ascertain what was missing — as it was for the Editors to mark up their plans and notes for the exhibition. Writing is a practice that the author disappears within; within the acts, the shifting ground, the

74. Jane Rendell, *Art and Architecture: A Place Between* (London: I. B. Tauris, 2006; repr. 2010), pp. 85–86.

75. Tacita Dean, 'Blind Pan', Leeds Art Gallery, Leeds, 2004.

76. Susan Howe, 'The Secret History of the Dividing Line', in *Frame Structures: Early Poems 1974–1979* (1978; repr. New York: New Directions Publishing, 1996).

77. Rachel Blau DuPlessis, *The Pink Guitar: Writing as Feminist Practice* (New York: Routledge, 1990; repr. Tuscaloosa: University of Alabama Press, 2006), p. 128.

78. Craig Dworkin, *Reading the Illegible* (Evanston, IL: Northwestern University Press, 2003), pp. 42–43.

79. Blau DuPlessis, *The Pink Guitar*, p. 128.

80. Lisa Robertson and Steve McCaffery, 'PhillyTalks #17 Lisa Robertson / Steve McCaffery', (3 October 2000), <<https://media.sas.upenn.edu/pennsound/groups/phillytalks/pdfs/pt17.pdf>> [accessed 5 May 2016].

81. Susan Howe and James Welling, *Frolic Architecture* (New York: The Grenfell Press, 2010).

interstitial cracks, where the: “wandering stars and little mercies, space / so empty, notched each moment.”⁸² For the writer is not a writer, but a marker.

3.4.2 *An Aside*

The writings of Dean are frequently concerned with how her works arose and progressed, often via a series of coincidental discoveries and serendipitous encounters. These digressions are supplementary; they are tangential, yet, essential structures by which to acknowledge the experiences to which they are indebted. Asides are paratextual forms; while *fatigues* are overlays, *asides* manipulate the edges — they fill in the blank space of the threshold between inside and outside of the main work, testing the frame. In 2005, Dean curated a group exhibition which she called *An Aside*. Her first book of writings was also of the same title,⁸³ and now it is a designation often used for her tales detailing the origins of her works. Parallels might be found in the annotative drafts of essayist and poet Francis Ponge as discussed by Bergvall (or in the PhD supervisor’s scribbled commentaries). An *aside* might be seen as part of the work, or as something existing alongside, yet, outside it. Whether annotations or asides, they bring words to bear upon the work — from outside or after — introducing different voices. These writings may be handwritten as spontaneous gestures, as marginalia; thus, they are more informal and ephemeral than the traditional note or wall label, akin to the found material of which they are composed. Through such forms attention is drawn to peripheral spaces, to marginal zones.

The paratext both inhabits and frames, is situated both inside and outside of the text. It may therefore be seen to occupy the same position as Derrida’s conception of the *parergon* in *The Truth in Painting*.⁸⁴ Derrida begins by delineating how the system of painting has been parasitised by the system of language and has thus opened up language to its outside, to that which exists *beyond the frame*. Yet, through this opening, the *parergon* itself becomes neither *ergon* (work) nor *hors d’oeuvre* (outside—the-work), interior nor exterior, above nor below, and is thereby no longer only of the immediate surroundings. The frame is worked; the frame is situated between the ‘visible edging and the phantom centre’. The *parergon* arises from a lack in that which it frames, a lack unable to be situated inside or outside the frame, which is both a result of and results in the frame itself.⁸⁵

The *parergon*, for Derrida, may thus be a supplement;⁸⁶ an “entity added to another entity that is both in excess of that to which it is added — is excessive — and that, by nature of being

82. Blau DuPlessis, *The Pink Guitar*, p. 156.

83. Tacita Dean, *An Aside* (London: Hayward Gallery, 2005).

84. Jacques Derrida, *The Truth in Painting* (Chicago, IL: University of Chicago Press, 1987), p. 9.

85. *Ibid.*, pp. 60–61.

86. *Ibid.*, p. 302.

added, points to, by supplying, a lack in the original entity.”⁸⁷ The supplement is an addition made necessary through a void — an ‘empty’ site; a missing image — within that to which it is appended. The supplement, too, disrupts any claim of origin; one may keep tracing the notes on further and further; yet, the roots continue to extend elsewhere:

*The supplement is always the supplement of a supplement. One wishes to go back from the supplement to the source, one must recognise that there is a supplement at the source.*⁸⁸

The supplement, thus, slips between absence and presence, enables the copy (the double) to replace the original, and insists upon a future of repetition.⁸⁹ Hence, the supplements of *parergon* and paratext arise from absence; like the ‘empty’ walls upon which the missing images of *Parallel of Life and Art* were once suspended, their frames are permeable, opening to the outside and the inside of the work, to a wider context.

Trace, mark, frame, and supplement are all terms which describe the nature of paratextual elements. Indeed, it is within his text, *Palimpsests*, that Genette first acknowledges the paratext. All paratexts draw attention to spaces between — between original and reproduction; between the work and its limits — as well as to deferral and detachment, owing to a multiplicity of sources and voices — a wider context brought to bear upon the surface of the page. Yet, these terms, too, elucidate the ephemerality, the fleeting, intangibility of these elements of a composition. In Dean’s case, her images are supplemented by the marks of her thoughts and experiences — her asides — and by handwritten traces, *fatigues*. Dean’s works and writings exemplify the writings of Derrida, and bring his thoughts of trace, mark, frame, and supplement, to the notion of the paratext, contributing a greater understanding crucial for translating these notions to practices for ‘empty’ sites — as apparitions, hauntings, *fantômes*.

3.5 GHOSTS

*“This note, this reference, the choice of this example are placed here merely to herald a certain out-of-placeness of language: we are thus introduced in to what is SUPPOSED to be found BEHIND the hymen: the hysteria, which exposes itself by transference and simulacrum — by mimicry.”*⁹⁰

Traces may be identified with apparitions, as ephemeral entities that, though they are there, seem ungraspable. [*] There were no wall labels to grasp within *Parallel of Life and Art*, one is forced to rely upon the catalogue’s captions. Indeed, it is through a search for these within online *Life Magazine* records that the exact issues the missing images were culled from were able to be located — the caption or wall label is, thus, a key paratext.

87. Bloomer, *Architecture and the Text*, p. 57.

88. Derrida, *Of Grammatology*, p. 330.

89. Derrida, ‘The Double Session’, in *Dissemination*, pp. 187–316 (pp. 201, 295).

90. *Ibid.*, p. 285.

Notes 1 (on *A View From*)

A View From (pp. 54–59) takes inspiration from Dean’s own annotative asides, though in this case annotating (adding *notations* to) reproductions of a scale model of the exhibition *Parallel of Life and Art*, tracing on overlays of trace. The piece itself, therefore, is supplementary; essential to, yet, not of the main work. The annotations are, following Dean: asides, inscriptions, supplements, ephemeral witnesses, and fragile gestures. They are also indicative of the manner in which written drafts actually take place, where the annotator (following poets Howe and Blau DuPlessis) is a form of editor sculpting the landscape of the work, potentially altering the way in which it is understood. In *A View From* the overwritten traces remain evident, thus, the editor’s voice is seemingly privileged, though this voice speaks only of others, of bricolage, and of affinities. Like Howe’s sliced and layered palimpsests, the *Parallel of Life and Art* installation photographs become dense with references representative of the displaced matter once surrounding the gallery space. The tracing paper is indicative of the nature of these ephemeral gestures as vague whispers, never fully present, never original; temporality is foregrounded. The trace layers over a reconstruction of the exhibition (a series of removes from the original; a microcosm) where the space between original and reproduction, between the work and its limits, thus, opens up. The piece undermines the evidential force of reproduction through an indefinite chain of overlaid reference; it is overflowing with prior inscriptions, where, as for Howe, the annotator’s tactic is intervention. These gestures and marks are traces of absence and other; they are traces that allow phenomena not–immediately–present or visible to speak, and displace the site–writer into the surroundings. Only the walls from which the missing images were taken have been focused upon, indeed these spaces have been severed entirely from the pages; the text from the catalogue (detailing captions and credits) occupies the spaces between the suspended images. The images are con-

structured upside down, indicative of the Smithsons' discovery of a German magazine who had published an image of the *Parallel of Life and Art* installation the incorrect way round, yet, also of the tactic of composing artworks upturned in order to place focus on the formal qualities of the object being copied, rather than become distracted by meaning and content. The pages are rifted into barely legible palimpsests of the unsaid, bringing words to bear upon the site, where asides manipulate the edges, test the frame. The second layer is the voice of the thief, now stealing parts of sentences, words, and letters, in addition to their own name. The title remains unfinished; the view is from anonymous. In this piece the title evades acknowledgement of the author — just as the thief of the *Parallel of Life and Art* exhibition images remains unknown and at large, imperceptible, as a ghost.

Mitchell's 'Word, Image, and Object: Wall Labels for Robert Morris' is punctuated by quotations from a piece by Robert Morris detailing his haunting nightmare about a wall label:

The wall label disturbed my sleep. It raises the insomniac's cold sweat. This wall label begins to throb with ambiguous threat, refusing its repressed status as linguistic blurb. This institutional, tautological annoyance slithers and coils in the shadows. [...] Beware of supplements. / Now I am awake, yet the label refuses to shrink. Here beneath the dim lamp its rectangularity seems to pulsate, its language groans and threatens. [...] Are you but a few simple guiding words, a soothing 'orientation'? Ah, now I catch your sneer, your twitching suspect words, your double meanings, your dominating strategies disguised beneath your platitudes. You wish to triumph once again (endlessly and forever) over the imagistic. Your agendas are always hidden. / You are the paragon of gentleness as you tell them what you think. You photo and precritical patch of writing. You totalitarian text of totalising. You linguistic grenade. You footnoteless, illustrationless, iconoclastic epitome of generic advertising. You babbling triumph of the information byte. You, labelless label, starched and washed and swinging that swift and fatal club of 'education' to the head.⁹¹

This nightmare about a wall label is found dissected, with fragments appearing in the spaces between Mitchell's own paragraphs, supporting his arguments and encapsulating their contents. The nightmare raises an interrogation of the wall label and its purpose. It suggests that the wall label undermines the main work, with hidden agendas obscured by the pragmatism of its prose. It also speaks of those particular forms of label which not only account for author, title, and year but attempt to offer a concise summary of the work, to allow words to speak on the work's behalf, to infiltrate the narratives already put forth, to dictate the conversations which unfold — perhaps guided by the authors, perhaps in speculation by an anonymous editor. It thereby equally addresses the nature of the label as generally being under the editor's (rather than the author's) control (or, as with *Parallel of Life and Art*, their choice to omit) — of belonging to conventions and to the institution. Drawing out these concerns within his nightmare, Morris throws attention on this peripheral accompaniment; a scrutiny that others extend.

3.5.1 Wall Labels

Wall labels and captions are the supplementary fragments of text that often accompany images, whether photographs within newspapers, or artworks upon the walls of the gallery. They may appear in many different forms, yet, often contribute referential details such as the author, photographer, source of the image, and the date on which it was created. The length may vary from a catchline to a miniature essay. Indeed, the definition of the word caption has altered

91. Robert Morris, entry from unpublished *Dream Journal*, 28 October 1990, in: W. J. T. Mitchell, 'Word, Image, and Object: Wall Labels for Robert Morris', in Mitchell, *Picture Theory*, pp. 241–280 (pp. 242–274) (emphasis author's own).

over time; originally (in the newspaper glossary) a caption was the headline or title (who, what, where, when), while what is often referred to as a caption today (the extended details, the enhanced understanding through why and how) was known as the ‘cutline’.⁹² Equally, they may be either narrative or additive in character: a commentary on the photograph’s contents, or the creation of a new, unexpected, and unforeseen representation, sprung from the particular juxtaposition of image and text.

The use of words in titles, captions, overlays, and footnotes, makes explicit the linguistic dimension that exists in many representations whether or not they are actually accompanied by words. As reinforced by artist and writer Victor Burgin:

It is the caption, and other forms of linguistic expression which traverse, surround and support the image. We rarely see a photograph in use which is not accompanied by writing [...]. But the influence of language goes beyond the fact of the physical presence of writing as a deliberate addition to the image. Even the uncaptioned photograph, framed and isolated on a gallery wall, is invaded by language when it is looked at: in memory, in association, snatches of words and image continually intermingle and exchange one for the other; what significant elements the subject recognises ‘in’ the photograph are inescapably supplemented from elsewhere.⁹³

For Burgin, language is always evident, even if the image should remain caption-less. In her provocative essay ‘The Caption’, photography critic Nancy Newhall considers both the exclusive use of and the omission of such captions. Novelist and photographer Wright Morris, in *The Inhabitants* (1946),⁹⁴ had eliminated titles, with textual equivalents for his images, connected together through a narrative thread in the form of captions. Later, in *The Home Place* (1948),⁹⁵ Morris composed a consecutive novel where the text appeared on the left, the associated images on the right, with captions entirely eliminated.⁹⁶ For Newhall these examples show how essential captions, titles, and labels are in aiding our understanding of what lies before us, observing that many feel lost in their absence, declining to look within the image themselves for an understanding as to what is represented. Indeed, critic Mary Price has also been concerned with revealing how “the language of description (be it title, caption, or text) is deeply implicated in how a viewer looks at photographs”.⁹⁷ Much like the *Parallel of Life and Art* exhibition’s

92. Newhall, ‘The Caption’, pp. 67–68.

93. Victor Burgin, ‘Photography, Phantasy, Function’, in *Situational Aesthetics: Selected Writings by Victor Burgin*, ed. by Alexander Streitberger (London: Macmillan, 1980; repr. Leuven: Leuven University Press, 2009), p. 122.

94. Wright Morris, *The Inhabitants* (New York: C. Scribner’s Sons, 1946; repr. New York: De Capo Press, 1972).

95. Wright Morris, *The Home Place* (New York: C. Scribner’s Sons, 1948; repr. Lincoln: University of Nebraska Press, 1999).

96. Newhall, ‘The Caption’, p. 75.

97. Mary Price, *The Photograph: A Strange, Confined Space* (Stanford, CA: Stanford University Press, 1994), (blurb).

Editors chose to intentionally forgo the assuredness afforded by textual accompaniments in favour of exploiting the slippages which occur in their absence, Morris attempted to experiment with the caption's status (even if, as Newhall asserts, these attempts were perhaps not as successful as they might have been). Comparable experimentation has also been evident within spatial practices, and it is from such examples that tactics capable of dealing with the conditions of absence of the 'empty' site might be taken.

As artist Andrea Fraser observes: “[e]stablishing authorship, ownership, pedigree, and, ultimately, value, such museum labels are the most conspicuous instance of the institutional exhibition of proper names.”⁹⁸ In *My Most Favourite Art* (2004–2014),⁹⁹ artist Maria Anwander amassed a collection of artwork labels from the walls of museums and galleries all over the world [see figure 3.5]. [*] Removed from the walls without permission, Anwander exhibited the nameplates as souvenirs, as an encyclopaedia of her preferences, and ultimately as her own artwork. The intention behind this theft may have been to convey her precedents and inspirations (without the, likely costly and illegal, theft of the works themselves, or their reproduction); it may also have been intended to question and provoke the established culture of institutional artwork ownership. In this piece Anwander can be seen to have performed an alternative to *Parallel of Life and Art*, though instead of borrowing (or stealing) the works themselves (or reproducing them), she borrowed their captions (which were of course absent from the gallery of *Parallel of Life and Art*). Yet, the act of *theft* rather than *borrowing* alludes to a more disruptive intent. The graphic correspondences to be found in Anwander's assemblage are merely the marks of standardised acknowledgement practices worldwide, not in the coincidental marks evident between dissimilar phenomena over microscopic and macroscopic scales. There is no blowing-up to take a closer look at the details but, rather, a blowing-apart of the role of the caption within the gallery. The assumption that the caption is able to capture the image in written form, is able to leave its impression upon the viewer without the actual visual presence of the work, is foregrounded; the traces between referent and reference are, thus, silenced.

*In the The Kiss (2010)*¹⁰⁰ Anwander smuggles an artwork and its label into MoMA, New York. A handheld camera captures the artist wandering through the rooms of the museum until she stops and kisses a blank section of a wall. Next to the kiss Anwander attaches a label, replicating this of the museum. With this gesture Anwander inserts her work in the museum collection and subverts the protocols of validation of the institution.

98. Andrea Fraser, 'In and Out of Place', in *Thinking About Exhibitions*, ed. by Bruce W. Ferguson, Reesa Greenberg and Sandy Naimé (London: Routledge, 1996), pp. 437–450 (p. 445).

99. Maria Anwander, *My Most Favourite Art*, [multiple locations], 2004–2014.

100. Maria Anwander, *The Kiss*, MoMA, New York, 2010.

Silence, the piercing white of the blank page: a critique of authority and the centre; bringing *otherness* from the background to the foreground, bringing dominant understandings under suspicion. Yet, the neutral, blank writing space is a fabrication, for the page is always–already written, filled with conventions and prior texts. The absence of works of art (or their labels), the white space on the exhibition wall, sets in motion André Malraux’s imaginary museum — an urge to collect the reproductions, trace the origins.¹⁰¹ The imagination produces inaccuracies; some aspects are forgotten, mixed–up. It is through these inaccuracies that the relationship between title and work is opened up. In these works, the signs (which now do not signal anything, due to the isolation of the title and artist from their corresponding work), let us revoke the principle of authorship (as Brigid McLeer and the *Parallel of Life and Art* exhibition have done). Yet, still, the traces haunt.

3.5.2 *Fantômes*

While Anwander’s work is concerned with thefts of her own, the *Parallel of Life and Art* exhibition’s thefts were undertaken by unknown actors (perhaps the Editors, perhaps without intention). From this footing I have been drawn to a further series of works which have responded not only to loss (as has been seen in the works of Dean), but to items absent due to thefts or

“The photographer remains acutely aware of frames, of limits, for elimination accounts for every photograph, being a condition at once imposed (by the rectangular edges of the shot when first taken, edges themselves dictated by the format of the film in the camera) and assumed, changed into something chosen (by framing, trimming, cropping, etc.).”¹⁰⁴

borrowings. Narrative–artist Sophie Calle’s *Purloined* (1994–2013)¹⁰² documented responses to artworks stolen from museums, whose images were replaced with written indications of what once was there. She inscribed their descriptions, impressions, and anecdotes at the exact location and dimensions of the missing works within the gallery space.¹⁰³ [*] Her earlier work *Ghosts* (1991),¹⁰⁵ an installation made for the exhibition *Dislocations*, was concerned not with stolen works, but with works absent from collections temporarily due to restoration, cleaning, or through being elsewhere

on temporary loan. All of these pieces convey a preoccupation with voids and with filling the spaces left behind with words — through a form of caption, or narrative essay.

101. André Malraux, ‘Museum Without Walls’, *The Voices of Silence* (London: Doubleday, 1953), pp. 13–271.

102. Sophie Calle, *Dérobés* [exhibition catalogue] (Paris: Galerie Perrotin, 2013–2014).

103. Caroline Bergvall, ‘In the Place of Writing’, in *Assembling Alternatives: Reading Postmodern Poetries Transnationally*, ed. by Romana Huk (Middletown, CT: Wesleyan University Press), p. 334.

104. Johnnie Gratton, ‘Experiment and Experience in the Phototextual Projects of Sophie Calle’, in *Women’s Writing in Contemporary France: New Writers, New Literatures in the 1990s*, ed. by G. Rye and M. Worton (Manchester: Manchester University Press, 2002), pp. 157–170 (p. 158).

105. Sophie Calle, *Ghosts (Fantômes)* in *Dislocations*, ed. by Robert Storr [exhibition catalogue] (New York: Museum of Modern Art, 1991); Sophie Calle, *Ghosts* (Paris: Actes Sud, 2013).

In 1991, in response to the theft of thirteen of their artworks in March of the previous year, Sophie Calle composed *Last Seen* (1991)¹⁰⁶ at the Isabella Stewart Gardner Museum, Boston. Poetic and provocative, the piece once more combined the visual with the textual, photographs of the empty spaces where the paintings once hung — architectural in scale — alongside text panels recalling people’s memories and observations in relation to the missing works. [*] In her will, Gardner left specific instructions that no arrangement of artworks was to be altered and so the gaps have never been filled with others. It is this stipulation which resulted in the ‘displayed absence’ with which Calle worked.

“Sometimes the disappearance must be violent.”¹⁰⁷

Calle later returned to the museum, asking visitors (as opposed to the guards, curators, cleaners, restorers of the first occasion) what they saw in the spaces, now articulated by the re-hanging of the original frames [see figure 3.6]. The fact that something was missing wasn’t mentioned, creating *What Do You See?* (2012):¹⁰⁸

*[I was told] there was a change since my last visit; the empty frames were back on the walls. [...] When I did Last Seen in 1991, the sense of absence was kind of unclear — just something missing — but now the absence was totally framed.*¹⁰⁹

Today, this framing of absence can still be seen within the gallery. In some cases, there is a small wall label detailing that the works are missing; in other cases, the frames are left to hang alone, the theft referenced in one of the museum’s laminated room guides. With the frame, the loss is accentuated. Unlike the *Parallel of Life and Art* exhibition figures which were suspended frameless within the gallery space, these empty frames frame the walls, outline the wallpaper that once was hidden behind. At the same time, the frame (the *parergon*; the supplement) takes the viewer to the outside — to wondering where, what, and why this loss has occurred, and to investigating more about what once was there and analysing what is there now. Calle moves from the recollections of the initial work to what is now seen — to musings on absence. Calle, like Anwander, moves beside and beyond the original work (the ‘empty’ site) through paratextual materials and articulates the subsequent findings in a representative paratextual form.

The shadowy traces of Calle’s works play on the pragmatic *fantôme*, which (in French) denotes both a ghost in the conventional sense of apparition — a trace of what once existed — and also the statement or wall label used to substitute for the haunting absence of a work from

106. Sophie Calle, *Last Seen..* [exhibition catalogue] (Boston, MA: Isabella Stewart Gardner Museum, 1991).

107. Schwartz, *The Culture of the Copy*, p. 26.

108. Sophie Calle, *What do you see?* [exhibition catalogue] (Boston, MA: Isabella Stewart Gardner Museum, 2012).

109. Sophie Calle, “What do you see?” — Sophie Calle in Conversation with Melissa Harris’, *Aperture*, 212 (Autumn 2013).

the wall of a museum or gallery (whether stolen, or otherwise elsewhere).¹¹⁰ Such a *fantôme*, typically provides factual information such as the title, date, and artist of the missing work, as well as occasionally, when known, the reason for its absence. These ghosts are tasked by the institutions with assuring visitors that the work might still exist, although its present location may remain undetermined. Calle's ghosts, *fantômes*, are also traces, written indications of what once was there. In Calle's works, the assuredness of the institution's historical narratives — their linearity and unified points of view — unravel. It is not enough for Calle to seize the wall label, she must also photograph the originary space between — the suspension between what was lost and what will be — from which her work arose. The formal descriptive details (title, author) are replaced with *ekphrastic* echoes, recollections, and memories evocative of the missing work's meaning, not in reality, but in the imaginations of those who encountered and were touched by the piece (*or so we are led to believe*). Though both her photographs and textual transcriptions (frequently presented as transcripts of actual conversations) claim factuality, her hints and slippages contradict these assumptions and instead convey the primacy of fictionality. Her works, ultimately, 'cultivate doubt'.¹¹¹ Since her works are responses in relation to missing artworks (and she herself played no part in their absence), she has consequently been pertinent in furthering creative-critical, textual-spatial practices in relation to the missing images of *Parallel of Life and Art*.

3.6 WOUNDED TERRAINS & SCARRED DOMAINS

Through ghosts and thefts we are left to contemplate the 'blank' space left behind, the 'empty' site from which what is now lost arose. Voids are left and right: a double bind, a suite of ends. Background details, enriched contexts; it is through a *trace wound* that Derrida and feminist writer, poet, critic, and philosopher Hélène Cixous operate.¹¹² As Cixous notes, wounded terrains lie all around us, their traces evident within the shadows and imprints trailing our every footstep; able to be mourned, able to generate wonder out of the ruins of the debris and detritus, should we choose to bare witness:

*holes, lacuna, monuments to absence, or yet again to persistence, according to the point of view and affect (of the reader) of the interpreter, the relationships between natural ruins (volcano crater, fault line) and the cultural ruin [...]. Innumerable are the scarred domains.*¹¹³

110. Kynaston McShine, *The Museum as Muse: Artists Reflect* (New York: Museum of Modern Art, 1999), p. 136.

111. Gratton, 'Experiment and Experience in the Phototextual Projects of Sophie Calle', p. 158.

112. Jacques Derrida and Hélène Cixous, *Veils: Cultural Memory in the Present*, trans. by Geoffrey Bennington (Stanford, CA: Stanford University Press, 2001).

113. Hélène Cixous, 'Room 91', in *Manhattan: Letters from Prehistory*, trans. by Beverly Bie Brahic (New York: Fordham University Press, 2007), pp. 133–146 (pp. 143–144).

Notes 2 (on *The Moon's an Arrant Thief*)

The Moon's an Arrant Thief (pp. 60–63) takes direct inspiration from Calle's *fantômes*, though, rather than transcribing actual *ekphrastic* echoes (descriptions of what once was or is there, drawing upon emotional associations) and photographic reproductions, an alternative commentary is offered which casts light on the very nature of such ghosts, enlightening the philosophical implications of their attempts to recreate the missing and to bring the absent vividly before the eyes once more. Essays on *ekphrasis* and reproduction were initially produced, before the duplication of the sources listed within these essays — the footnotes to the discussions — became the work itself. This step engenders a greater sense of apparition, of a trace leading onward to further unknowns. It is conceived to cultivate doubt not in the authorship of the statements, but in the nature of description as evidential, as able to reproduce the original. It is therefore a play upon the play of Calle, interrogating what it means for Calle, myself, and others to construct such *fantômes*. Both Calle's works and this piece are formed consequent to the discovery of missing images. While the locations of those missing images from which Calle's works developed are often unknown, the reasons for their disappearance (whether on loan, damaged, or stolen) more often are. The remaining archived fragments of *Parallel of Life and Art* offer no such reasonings; even the order of events (between appearance and disappearance, or vice versa) is unable to be clarified. The *The Moon's an Arrant Thief* installation photographs, where the *fantômes* have replaced the missing images of the crater and the skyscraper within the *Parallel of Life and Art* exhibition, appear alongside the original text of the *fantôme* used for each; they are thereby reproductions of reproductions akin to the removes of the *Parallel of Life and Art* exhibition photographs themselves, indeed, from which the absence–presence was first discovered. Though the original *Parallel of Life and Art* im-

ages were unframed, here, both the exhibition image and the *fantôme* text are framed in order to highlight the fact that the contents of the frame — the boundary between inside and outside — is being questioned, that the material within is found, in fact, to be uncontainable. The Editors of *Parallel of Life and Art* abandoned framing devices in their display to convey a sense that such boundaries were superfluous, permeable — they were intentionally acting against institutional convention in their attempts to reveal the graphic correspondences between images of different scales and sources. Yet, here, the intention is, rather, to interrogate and undermine such conventions by partaking — to exploit from within. The titles of which this analysis is comprised are stolen from the spines of the respective works, as apparitions; like Anwander's piece, it is a strategy of collection, or theft, of materials for one's own use. Comparably to Calle's works, it is also preoccupied by loss, documenting a response to the thefts and deploying theft as a tactic — the writing, as a list of source texts, is not of my own. Unlike for Calle and Anwander, the reason for the loss of the *Parallel of Life and Art* figures remains speculation; thus, their 'empty' sites remain haunted.

A final note: the title of this exploration is taken from a line within *Pale Fire*,* itself taken from a line within Shakespeare — an explication that anything new is always borrowed from elsewhere, as the moon steals light from the sun.

* Vladimir Nabokov, *Pale Fire* (London: Weidenfeld and Nicolson, 1962; repr. London: Penguin Books, 2011).

These wounded terrains and scarred domains are the realms of paratextual phenomena, and of *Parallel of Life and Art*. Yet, thus far, no translation has been made of this literary theory to textual–spatial practices such as site–writing. Other critics have, however, revealed the inadequacies of Genette’s estimations. These criticisms hint at the further possibilities of a traversal between textual and spatial fields.

3.6.1 Beyond Parameters

It is probable that there exists no text without a paratext, at least in Genette’s definition. Existence without some form of title — even ‘Untitled’ — is unlikely. Yet, paratexts exist without texts, as can be seen in the literary works of Paul Fournel’s ‘Banlieue (Suburbia)’¹¹⁴ and Jenny Bouilly’s *The Body*,¹¹⁵ for example, and, as might equally be seen in the narrative–artistic works of Calle and Anwander, where the original works to which their own works are tied are missing. Indeed, others remain only as titles, captions, after the works themselves were lost or misplaced. Yet, even though the exact details may not be known, Genette insists that in order to define a paratextual element, one must be capable of determining both its location, its mediums, its functions, and its associated dates (of appearance or disappearance).¹¹⁶ Yet, it may be argued that such determinations are not always possible (or, even, desirable), as has been the case with the *Parallel of Life and Art* exhibition’s missing images, whose whereabouts not only remain unaccounted for, but for whom the temporal sequence of appearance or disappearance upon the walls of the gallery cannot be determined. Yet, this lack of definitive proof does not prohibit the determination of its paratextual phenomena and their significance.

Fictive entries; author as editor; adjusted editions¹¹⁷ — all is provisional. Yet, Genette also argues that the marginal zone of the paratext is controlled by the author, a claim which has since provoked protests that this is not always the case.¹¹⁸ Indeed, Genette himself later admits that considerable responsibility for the paratextual lies with the publisher and that thereby, though they may be consulted, the paratextual can be outside of the author’s control.¹¹⁹ As *Parallel of Life and Art* and the works of Dean, Howe, Anwander, and Calle have shown, the ‘editor’, ‘thief’, ‘modulator’ plays a considerable role. Thus, the unreliable narrator, the unidentifiable origin, is brought into play once more.

114. Paul Fournel, ‘Banlieue (Suburbia)’, in *Oulipo Laboratory: Texts from the Bibliothèque Oulipienne* (London: Atlas Press, 1995), [n.p.], but of itself pp. i–16).

115. Jenny Bouilly, *The Body: An Essay* (Greenfield, MA: Slope Editions, 2002; repr. Ohio: Essay Press, 2007).

116. Genette, *Paratexts*, p. 6.

117. *Ibid.*, pp. 322–3, 340, 344.

118. Jerome McGann, *The Textual Condition* (Princeton, NJ: Princeton University Press, 1991), p. 13.

119. Genette, *Paratexts*, p. 16.

Critics have suggested that Genette, too, fails to sufficiently account for temporal change. While a threshold implies traversal in two directions, Genette's formulations privilege the passage of the reader in only one, glossing over the prospect of progress through labyrinthine pathways, or of turning back on reaching dead ends. Indeed, a paratext might be as likely to "deposit the reader back outside the building rather than guide him or her into the text".¹²⁰ Editing, modulating (as Dean, Howe, Anwander, as well as the Editors of *Parallel of Life and Art*, have done), and responding to theft (as Calle has done) are all actions that disclose the changeability of any site over time. All paratexts reach out in multiple directions in both time and space. Not only do they structure how the text is approached by the reader, but they also structure both the reading experience of the book itself and the reading of the world that exists beyond the bound leaves. Paratextual phenomena, thus, form a 'fringe' expressive of the entangled ends of *other* structures, fraying at the edges into *other* texts.¹²¹

One might question whether the paratext not only shapes the reading of the text and the reader's relationship with the world, but whether it in fact also shapes the text itself. Over time

The printing process uses skeleton forms (including adjustable 'cheeks' which create the necessary spaces for annotations within the margins) to frame the work before printing. Errata, dedications, and indices were among the paratextual elements to be printed individually, added to the work once it was complete.¹²² leading to physical and temporal separations.

publication conventions have been established which, one might argue, it is hard to break beyond, eliminate, or test the limits of. One might view the frame of the paratext as merely decorative, yet, like the frame of a painting, it is also a structure which not only frames and supports, but dictates the nature of the materials it holds. [*] More accurately, a text might be seen as constituted by its paratexts, informed by them, and it is to these paratexts and conventions that the text must inevitably conform. At the same time, however, these boundaries (as the works of Dean, Howe, Anwander, and Calle have shown) remain permeable and open to *shifts, drifts, and rifts* within

and beyond (like the unbounded site of Andrea Kahn), thus, the frame is not a bastion but a scaffold, a liminal character, punctuated with passages for one to traverse the boundaries between textual and spatial realms.

3.6.2 From Textual to Spatial

Paratextual phenomena offer undoubted opportunities for creative exploration, as has been demonstrated by numerous poetic and experimental authors, who have keenly identified and subsequently explored the potentials of the paratext within literary theory and practice. But what of its potential beyond, the possibilities of the paratext outside of literature, as might be

120. Helen Smith and Louise Wilson, eds., *Renaissance Paratexts* (Cambridge, UK: Cambridge University Press, 2011), p. 6.

121. Ibid.

122. Ibid., p. 3.

seen to have been demonstrated in the works of Dean, Howe, Anwander, and Calle? Genette suggests that the term might be extended to other fields where equivalents might be perceived, including: “all the opportunities for authorial commentary presented by catalogues of exhibitions”¹²³ — like those of the *Parallel of Life and Art* and *Craters* exhibitions. His conclusion is that such extension might offer fruitful explorations with the potential to ‘parallel’ his own.

Literary theory admits discussion of temporality — makes explicit its inheritances — bringing the past into play in simultaneity with the present through the acknowledgement of origins and sources through paratextual footnotes. Academic practice within any discipline conforms to a series of citational frameworks. All research is grounded within the assumption that further knowledge is only permissible through recourse to prior texts; it is essential that one’s concepts are evidenced within existing contexts, are situated within the writings and works of a family of associated practitioners, kindred spirits. Spatial theory, by contrast, often lacks these admissions and a thorough acceptance of inheritance. The sources are often absent; the marginal details are often cast aside. The *not-immediately-present* phenomena are often overlooked, cast into the void.

The *Parallel of Life and Art* exhibition brings into play the paratextual not only in and of itself as a spatialisation of the sources which had inspired the creative activities of the Editors, but in its own supplements — expressed through the exhibition catalogue and installation photographs, as well as the (absent) wall labels. The absence of these wall labels indicates the visual focus of the exhibition at the time of its installation, yet, they now offer the opportunity for creative and critical exploration, with inspiration taken from Calle — a precedent made even more pertinent by the discovery that two of the exhibition’s images actually disappeared. These absent wall labels have also forced a discussion of the nature of the wall label or caption as a paratextual element and have led to the associated explorations in relation to the work of Anwander, as well as to the traces of Dean and Howe. All of these case studies are important in helping to demonstrate that the paratextual exists not only in the domain of the textual of the page, but also within the spatial environment — each helps to extend the parameters by which the paratext is understood.

123. Genette, quoted in: Kathryn Batchelor, *Translation and Paratexts* (London: Routledge, 2018), p. 47.

CHAPTER 4. FOOTNOTES :

MARGINAL REMOVES

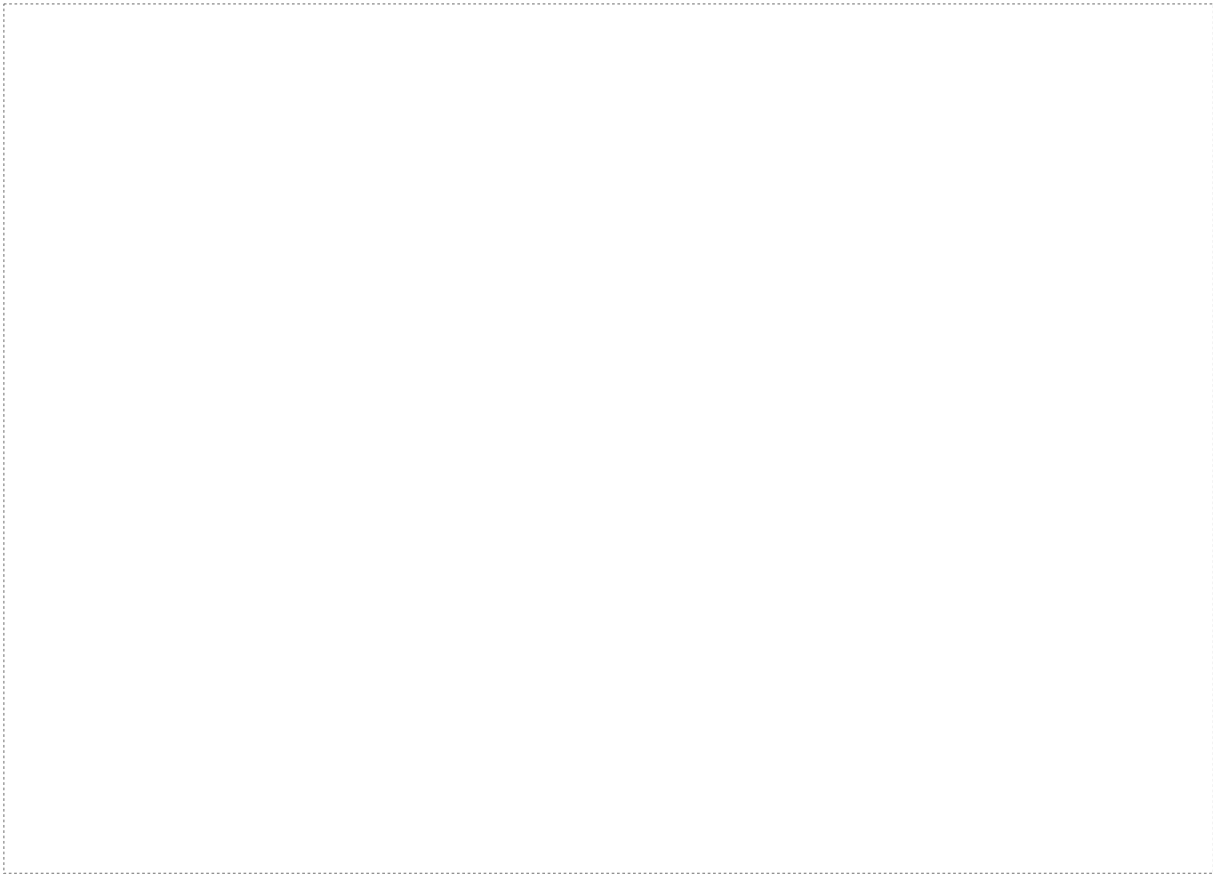


Figure 4.1 Jenny Bouly, *The Body: An Essay*, 2007, pp. 8–9.



Figure 4.2 Rosmarie Waldrop, *Lawn of Excluded Middle*, 1993, pp. 56–57.

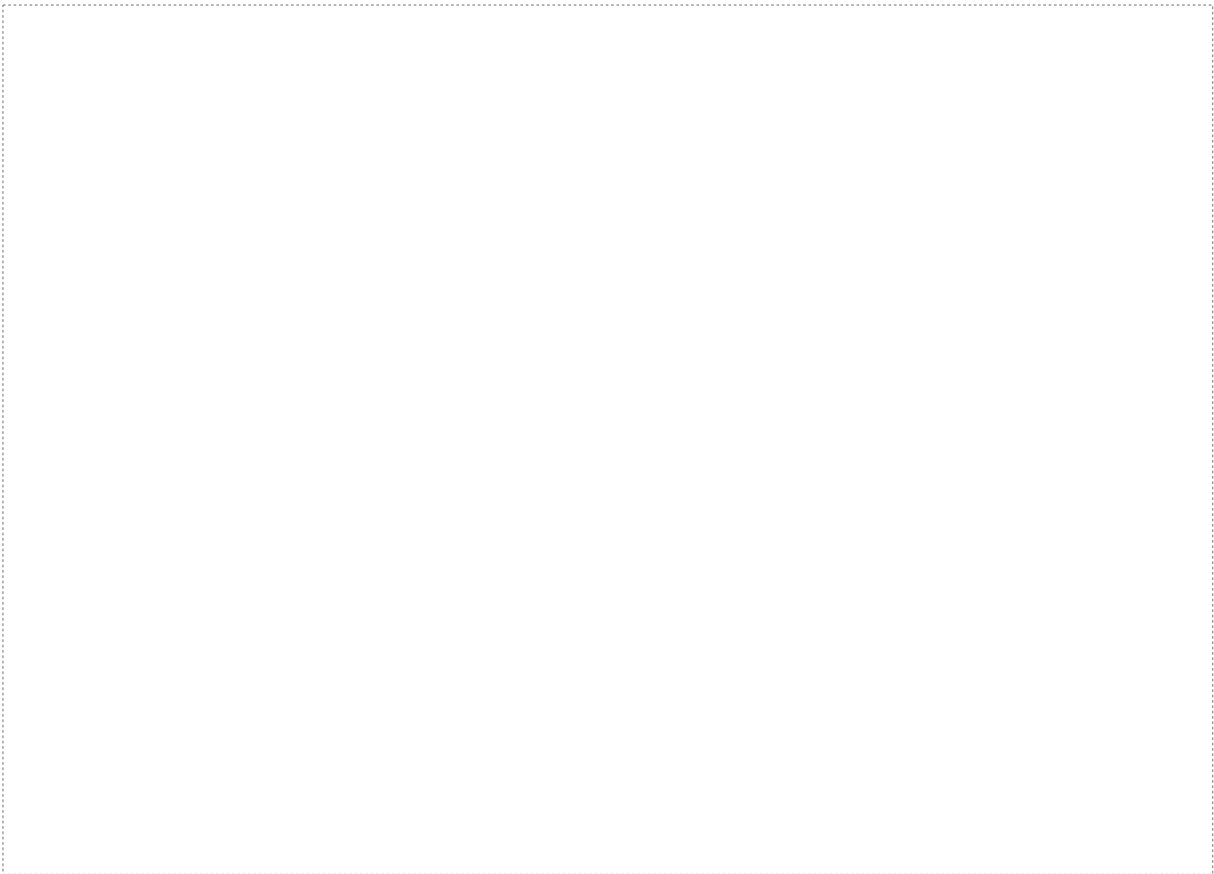


Figure 4.3 Georges Perec, 'The Page' in *Species of Spaces*, 1974, pp. 10–11.

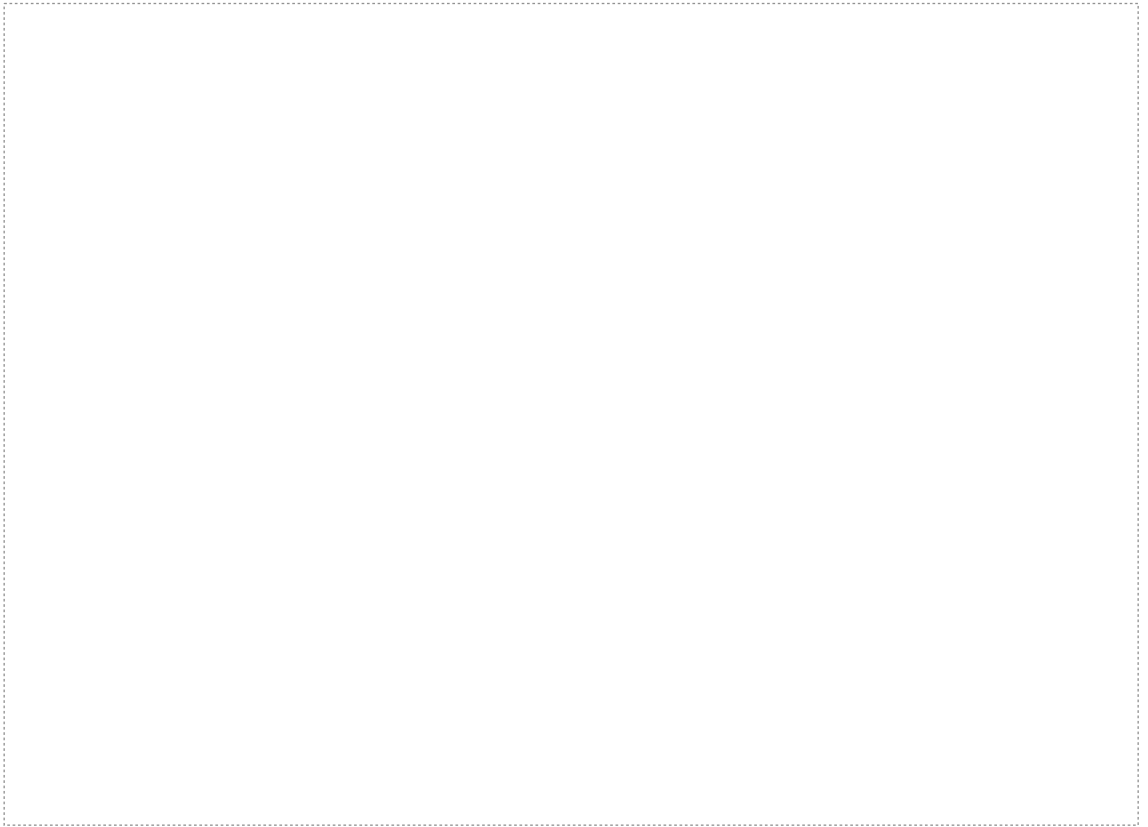


Figure 4.4 Paul Fournel, 'Banlieue (Suburbia)', 1995, pp. viii-1.

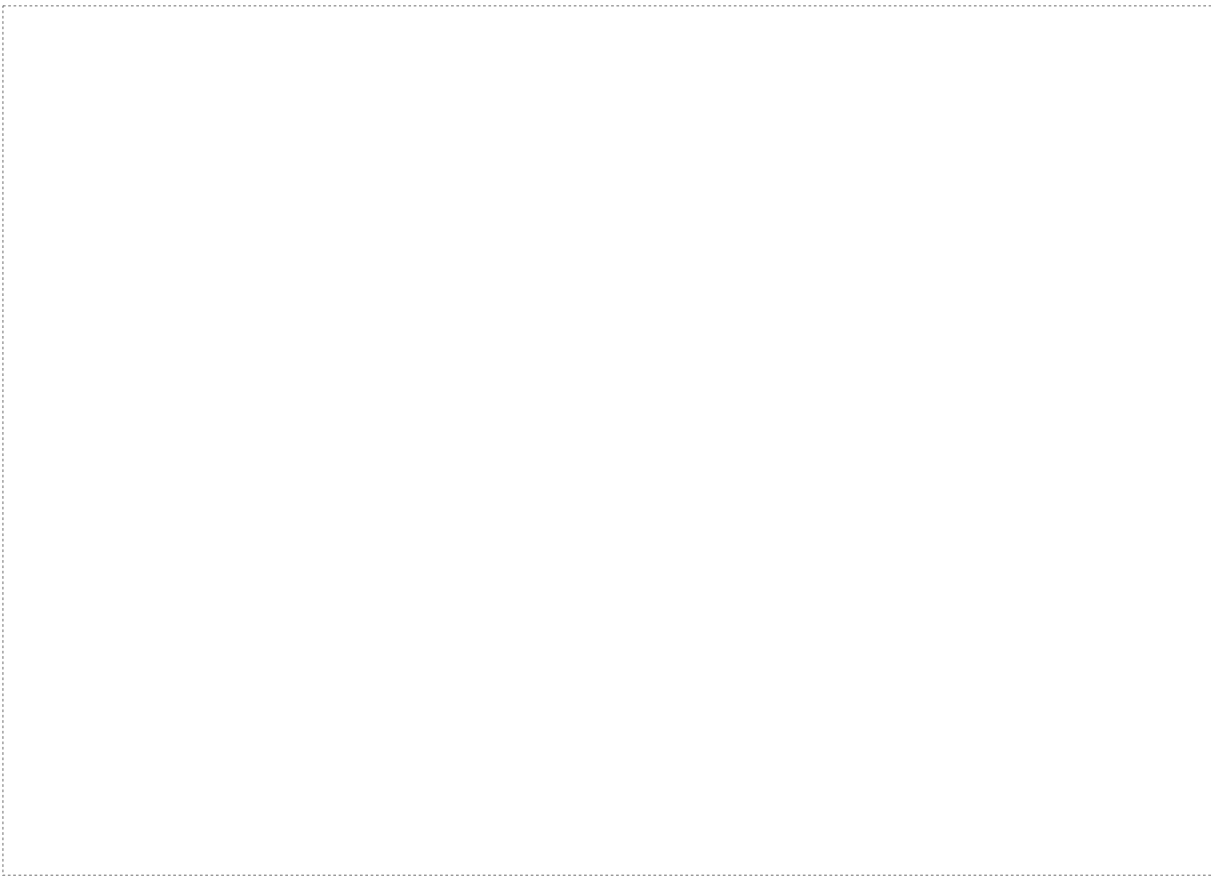


Figure 4.5 Roni Horn, *Another Water*, 2000, [n.p.; approx. pp. 49–50].

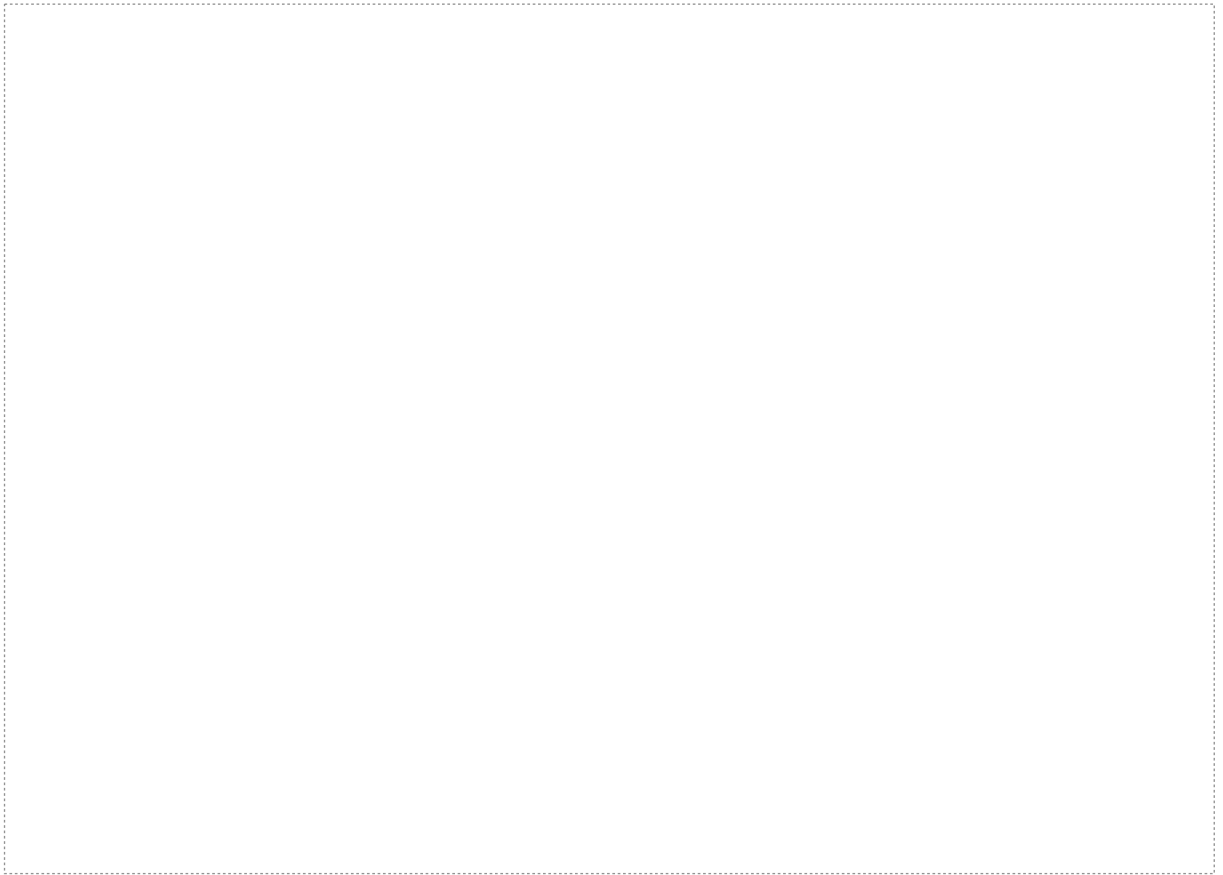


Figure 4.6 Emma Cocker, *Pay Attention to the Footnotes*, Nottingham, 2007.

4.1 INTRODUCTION

As the works of Tacita Dean, Susan Howe, Maria Anwander, and Sophie Calle have shown, the paratext can be translated from literary theory and practices to spatial theory and practices; such works take the paratext beyond a practice confined to literature. Genette, while acknowledging this possibility, left his assessment open-ended; though he hinted towards the translation of his term to other disciplines, he never demonstrated this intent. To take this translation further, to demonstrate its potential — to ask specifically how such a translation might be undertaken, what tactics might be employed — it is appropriate to narrow the focus to one key paratextual element; one which, too, relates directly to both the precedents investigated and the case study of the *Parallel of Life and Art* exhibition — since it is the numbered captions and credits within the exhibition catalogue which made the identification of the missing images possible, and, indeed, the exhibition itself was entirely concerned with sources, references which are conventionally relayed through notes. Thus, the exoskeletal element to be considered in greater depth is the *footnote*.

Footnotes are traces left within a site's outlying regions, the spaces between the composition and the edge; it is through footnotes that we might be led elsewhere, led astray. Since the footnote is foremost understood as a literary construct, the interrogation of literary examples begins to open up what the footnote represents and the various forms that can be taken (or subverted). There are numerous examples of the provocative employment of footnotes — where only one footnote fills an entire page; where footnotes within footnotes lead to an endless loop; or even where footnotes are appended to absent texts. These intentional 'blank' spaces of the site of the page may draw comparison to the 'blank' space of the 'empty' site within architectural practice, within the city or landscape. A page cleared of constructions and markings, yet, which, as such written compositions show, is bordered by margins overflowing with inheritance and context. Indeed, without the missing images, the thesis might be merely a discussion of the paratextual elements of the *Parallel of Life and Art* exhibition; it is the absences which add another dimension to the conversation.

Parallel of Life and Art is an exemplar of how we might find buried treasure within footnotes, or clues leading to other texts, extending our quests. While other paratexts are also supplementary or intertextual (wall label, quotation), and are equally tied to an analysis of *Parallel of Life and Art*, it is the footnote which enables the conversation to return to the spatial environment, to move from the realms of the page to the physical site once more; to works where not only the vacated and marginal zones of the page are exploited, but equally those of the built environment, which, thus, offer tactics which might be considered further.

4.2 NOTES

The paratext is an indefinite fringe, and it is perhaps the note which best represents this limitless marginality. Notes can be (though are not limited to) definitions, explanations, translations, quotations, references, additional sources, other authorities, comments, corroborations, digressions, supplements. All designations are reflective of support, or subversion. Their placement upon the page, or within the book, is always a consequence of an evaluation of economy and relevance: how necessary are these words to the main text? How detachable are these statements? How much space to leave between for reflection, for flicking through the leaves? The note — like the *Parallel of Life and Art* exhibition figures, like any photographic exposure — imply a selection, an edit, that leaves others and unknowns unseen beyond the edges. Notes are a concise commentary, an act of record and attention, yet, for all their succinct nature, there exists considerable variation to further consider. In particular, one must acknowledge the creator of such accretions and their intentions, as well as engage with a notation's predilections, in order to expose the potentialities of this paratextual phenomenon within spatial practice.

4.2.1 Running Through the Margins

Notes might be fictional.¹ Fictive editors (the author themselves) are able to highlight the gaps, omissions, and restorations of their own works, under the guise of *another*. Their supplements can offer explanations for the words they themselves used, an allographic commentary that seeks to ensure a particular reading of the text, or a confounding of reading itself. They simulate and assimilate, contributing further to the fiction.² Such notes can often be subversive, a different voice as equally capable of undermining as upholding, always having the last word.

The written voice can differ (like the multiple voices expounded by Emily Orley³) between notes of fictional or non-fictional texts, between the form of notation used (marginal gloss or footnote, for example), and between text and note. The tone of notes can be confessional, resolute, or neutral (pragmatic confessions like the formal references within the exhibition catalogue for *Parallel of Life and Art*) — where the latter disguises the author's presence, yet, is undone by the self-doubt imbued within notations, the insecurity that the words mean little on their own without further support from other texts. These crutches are found outside, are already begun elsewhere and will become elsewhere when the present writing is itself refer-

1. Shari Benstock, 'At the Margin of Discourse: Footnotes in the Fictional Text', *PMLA*, 98, 2 (March 1983), 204–225.

2. Vladimir Nabokov, *Pale Fire* (London: Weidenfeld and Nicolson, 1962; repr. London: Penguin Books, 2011).

3. Emily Orley, 'Getting at and into place: writing as practice and research', *Journal of Writing in Creative Practice*, 2.2 (November 2009), 159–172 (pp. 159–160).

enced within a note.⁴ Extra-referential or self-referential, for Derrida the text is: “henceforth no longer a finished corpus of writing, some content enclosed in a book or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, to other differential traces”.⁵ These intertextual folds are explicitly expressed in citational form; they are a palimpsest of pretexts *under erasure*, present and not present at the same time.

Notes can either extend, through references to endless other sources, or delimit by constraining the argument. Despite their simultaneous inward and outward orientation, their permeability and extension, notes can also be seen to be restricted, for they must often attempt to elaborate without overwhelming and detracting from the primary text.⁶ The catalogue which accompanied *Parallel of Life and Art* can be viewed in this vain, as a small and simply folded pamphlet evidently designed not to diminish the overwhelming impact of the figures suspended within the gallery space. Yet, this view has altered since the discovery of the missing figures, for the catalogue now holds greater importance in determining what has been lost. The note exists as supplement, yet, it still contains within itself the possibility for usurpation, of dominating over the main narrative. The limits and hierarchy of the textual constellation are, thus, constantly readjusted.

In keeping with other paratextual phenomena, the note is able to occur at any time throughout the duration of the text and even at any time throughout the text’s lifetime (including its potential multiple editions). Notes are often added at subsequent revisions of the original text, usually by the latest editor, who may offer additional insights not previously offered or considered (much as I have offered my *footnotes* to the *Parallel of Life and Art* exhibition). Indeed, some notes might also disappear.⁷ These signals render fissures within the text; their associated referential, parenthetical, and anecdotal notations further widen the *rifts*. The distances between text and referent, thus, vary spatially and temporally, even hierarchically — based on the ‘*rule of immediacy*’, where the farther we get from the actual event, the less trust-worthy the document.⁸ Primary or secondary; the desired or the achievable. Proximity to the source, the origin, is preferable, but ultimately impossible — I may access the photograph of the meteor crater and the excavation site of the skyscraper, but I can never replicate the precise moment of their capture; I must instead rely upon notational paratexts.

4. Benstock, ‘At the Margin of Discourse’, p. 206.

5. Jacques Derrida, ‘Living On: Borderlines’, in *De-construction and Criticism*, ed. by Harold Bloom and others, trans. by James Hulbert (New York: Seabury Press, 1979; repr. London: Continuum, 2004), pp. 62–142 (p. 69).

6. Benstock, ‘At the Margin of Discourse’, p. 204.

7. Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. by Jane E. Lewin (Paris: Seuil, 1987; repr. Cambridge, MA: Cambridge University Press, 1997), p. 322.

8. Linda Hutcheon, ‘Postmodern Paratextuality and History’, *Texte-Revue de Critique et de Théorie Littéraire*, 5–6 (1986), 301–312 (p. 306).

4.2.2 Some Incidental Remarks

Notes are the ‘proper repository’ for all that exists beyond the author’s own authorial control — the evidence provided by others which serves to corroborate.⁹ The footnote can be resented for its perceived pretentiousness and its ubiquitous accumulation, or respected for its empirical support, its reliable authority.¹⁰ Though references (a full account of sources consulted) are deemed to confirm the solid foundations of the research, depending upon the familiarity of these works to the readership there may in fact be few sufficiently acquainted with the same documents to critically appraise the derived conclusions. Indeed, depending on the accuracy of the details or whether the materials are preserved, the documents may subsequently not even be found (as I encountered with the details provided within the *Parallel of Life and Art* exhibition catalogue). Still, the referential details are intended to provide a trail and it is therefore only with the presence of footnotes that theses and their arguments can be verified or disproved.¹¹ As Anthony Grafton observes, footnotes:

*[...] seek to show that the work they support claims authority and solidity from the historical conditions of its creation: that its author excavated its foundations and discovered its components in the right places, and used the right crafts to mortise them together. To do so they locate the production of the work in question in time and space, emphasising the limited horizons and opportunities of its author, rather than those of the reader. Footnotes buttress and undermine, at one and the same time.*¹²

It seems evident that every writer and, indeed, every reader is able to interpret the material before them in their own individual way and to piece together all that appears relevant to themselves and their argument, omitting and emphasising as they desire. Thus, the footnotes tell a supplementary story, a sub-text, a second embedded voice interrupting the narrative flow of the main text, forming a conversation, yet, remaining, all the while, at a distance.¹³ They are a reflective, interpretative, and critical dialogue, addressing both inner and outer worlds of text and other texts in simultaneity. They negotiate the space between, a common ground in which the writer anticipates the readers’ queries, clarifies unspoken assumptions, and quells their concerns.

9. Craig Dworkin, ‘Textual Prostheses’, *Comparative Literature*, 57.1 (Winter 2005), 1–24 (p. 3); also included in: Dworkin, Craig, *No Medium* (Cambridge, MA.: MIT Press, 2013), pp. 55–83.

10. G. W. Bowersock, ‘The Art of the Footnote’, *The American Scholar*, 53.1 (Winter 1984), 54–62 (p. 54).

11. Anthony Grafton, *The Footnote: A Curious History* (Cambridge, MA: Harvard University Press, 1999), pp. vii, 7.

12. *Ibid.*, p. 32.

13. *Ibid.*, pp. 16, 23, 69, 234.

Notes are confidential *asides* (like those of Tacita Dean¹⁴), deviations from the tale; notes are “speculative, conjectural, and incidental remarks”, perhaps even “material too dear to the writer to part with”; not pertinent, yet, inescapable.¹⁵ Footnotes expand the field of consideration (dispensing), clarify the text’s statements, comment upon the discussion (synthesising); they are at once anchoring and incidental — they are at once integral to, yet (in more than their placement) not ‘of’ the main text. The eyes dart back and forth across the page; the mind traverses within and outside of the pages: “[a]rising out of one body, and leading us to multiple inhabitations, they prepare us, quite permissively, to detour, to dissent, and most importantly to look beyond what is set out before us.”¹⁶ The footnotes may aim at the creation of a complete picture, yet, this rendering is simultaneously undone:

*In representing an event, then, footnotes potentially move us away from a fixed point of reference (an exhibition), a universal device (a catalogue), and generalised participation (an audience) and towards a more complex assembly of positions. We stray from the event itself (and any pretence of origination or authorship that accompanies this notion) towards an understanding of how we continue to inform and occupy events even after they take place.*¹⁷

It is the footnotes of the *Parallel of Life and Art* exhibition catalogue which contain the only details of origin, source, or authorship of the figures included within the exhibition. In the case of the missing images, it is the matter-of-fact list of titles and source publications or copyright holders within the catalogue, alongside the installation photographs, which have allowed the ‘empty’ site of the gallery wall where these figures once were suspended to be occupied long after the event (and the disappearance) has taken place. The writings I have subsequently composed stray to the built environment of post-World War II London beyond the gallery walls, to the source documents, and subsequently to other works dedicated to margins and voids. None of the subsequent creative-critical, textual-spatial practices may lay claim to any singular origin or author — they are informed by a web of referents and a complex assembly of positions representative of the notational forms and practices that I have aimed to translate from literary theory. In this straying instigated by the catalogue *footnotes*, an understanding of how we might analyse, inform, and occupy the ‘empty’ site (in this case of the missing images) is, thus, revealed.

14. Tacita Dean, *An Aside* (London: Hayward Gallery, 2005).

15. Dworkin, ‘Textual Prostheses’, p. 2.

16. Sarah Pierce and Julie Bacon, eds., *Footnotes* (Belfast: Interface, University of Ulster, 2007), p. 3.

17. *Ibid.*, p. 4.

4.3 FROM MARGINAL GLOSS TO FOOTNOTE

The pragmatic contents of the *Parallel of Life and Art* exhibition catalogue are but one form of reference; there exist other forms of notation. The margins of the page have long been exploited, initially in wayward traces, spontaneous scribbles, fragmentary impulses. Contemporary literary practices remain variable, with much experimentation. Infrapaginal, crossing over the pages; occurring only on the recto or verso, restricted; degrees of annotation, notes appended to notes; multiple systems of reference within the same book; margins, between the lines, at the ends. All are possibilities; all are territories for the note to occupy.¹⁸

4.3.1 Glossing Over

The term ‘marginalia’ arose in the Romantic period, introduced by Samuel Taylor Coleridge,¹⁹ exemplified by Edgar Allan Poe:²⁰ on the edge, *haunting*. The marginal glosses of the medieval manuscripts and scholastic texts of the Middle Ages are much more specific: translating and interpreting, capturing the gist of the argument; rationalising, aligning each section to the entirety. The centred text would become encompassed by various commentaries, descriptions,

translations, and elaborations, always written in a smaller type size, a series of removes²¹ from that of the original text. [*] Greek for ‘tongue’, gloss was once identified with that which required explication, yet, it now refers to the explanation itself. The “possibility of glossing demonstrates that the space surrounding print is not a vacuum but a plenum”;²³ it is a plenum occupied by corrective, contradictory, and supplementary acts — by commentaries which evidence that the process of reading may also be a process of writing, and, thereby, in translation to the spatial realm, potentially a process of *writing sites*.

Poet and literary scholar Craig Dworkin observes that it is the margins of the page which have been the site where the reader has most physically interacted with a text, both in the book’s handling and in the composition of marginalia.²⁴ The margins account for bodily manipulation, for the turning of leaves and keeping pages open to view, for folding and marking a place to return to. The margins also offer a zone around the block of text (the land masses of

*“The degeneration of the word into ‘glossing over’ — a sophisticated explaining away — was abetted by confusion with another word, the glossy glaze that stands for superficial lustre. This etymology reflects the modern suspicion of glossing in general.”*²²

18. Genette, *Paratexts*, pp. 34–35, 319–321.

19. Samuel Taylor Coleridge, *The Collected Works of Samuel Taylor Coleridge: Marginalia* (London: Routledge, 2000).

20. Edgar Allan Poe, *Marginalia* (1846; repr. Charlottesville, VA: University of Virginia Press, 1981).

21. *OED*; Nick Thurston, ed., *Reading the Remove of Literature* (York: Information as Material, 2006).

22. Lawrence Lipking, ‘The Marginal Gloss’, *Critical Inquiry*, 4 (1977), 609–55 (p. 612, as a marginal note).

23. *Ibid.*, (pp. 612–613).

24. Dworkin, ‘Textual Protheses’, p. 16.

Robert Smithson²⁵) present on each page ideal for keyed written entries associated with particular passages of the text, thus, inviting active participation in a “written record of the ongoing dialogue that constitutes all reading”.²⁶ Yet, no matter the persuasiveness of the annotator’s argument, their annotations always remain on the periphery, reliant upon the reader to intervene. As Dworkin notes, the word margin itself (meaning edge, border, frontier) arose alongside the increased presence of writing within society, when writing practices gradually shifted from the privilege of a select few to the outskirts of society. A sense of writing has, thus, always been sheltered within the word margin, through an etymological tracing arriving at an Indo-European base shared with the work ‘mark’. The margin is thereby related not only to boundaries, peripheral zones, but to “traces, inscriptions, and memorials.”²⁷ It is the fringes of the page that are occupied by traces of other sites beyond, fraying into unknowns. Equally, it is within the margins that the site is marked.

It was in the early modern period that notation moved from the margins to the foot of the page, from glosses to footnotes. [*] Reformers viewed glosses with suspicion, as representing the inadequacies of religious scholastic abuses through the many annotations of many differing authorities.²⁹ The perceived objectivity of the note was, thus, challenged. Equally, printing methods and costs also impacted notational form.³⁰ While a mediaeval text (such as the *Gratian*³¹) gathered external knowledge as a boundary to the internal reading, in the present situation the ‘old’ lies buried beneath the ‘new’ in smaller type (a series of removes) either at the bottom of a page, or clustered together at the end of a chapter or book. Context is, thus, converted into index. Indexing constitutes a separation of past from present, providing access into the past, but failing to accumulate that past into the present reading. As Brigid McLeer discerns, the space of the index (in its allusion — as double, shadow, imprint of an alleged original) is a space to the side and around where subversion and fray-

*The first entry of the term ‘Foot Note’ in the Oxford English Dictionary (taken originally from William Savage, Dictionary of the Art of Printing (1841)), suggests that it remained a secondary term at this time. The format was also quite different (to current practices of continuous notae throughout the entire text or chapter), with a each page beginning the notae anew. These notae ‘contrived to encompass the pages of the text, that they might have the resemblance of a Looking-glas in the frame’.*²⁸

25. Gary Shapiro, ‘Printed Matter: A Heap of Language’, in *Earthwards: Robert Smithson and Art After Babel* (Berkeley: University of California Press, 1997), pp. 153–190 (pp. 166–170).

26. Dworkin, *No Medium*, p. 40.

27. Ibid.

28. John Smith, quoted in: Tribble, “‘Like a Looking-Glas in the Frame’: From the Marginal Note to the Footnote,” in *The Margins of the Text*, ed. by D. C. Greetham (Ann Arbor: University of Michigan Press, 1997), pp. 229–44 (p. 232); quoted in: Dworkin, ‘Textual Prostheses’, pp. 5–6.

29. Evelyn Tribble, “‘Like a Looking-Glas in the Frame’”, p. 230.

30. Lipking, ‘The Marginal Gloss’, p. 622.

31. Steve McCaffery and bp. Nichol, *Rational Geomancy: The Kids of the Book-Machine: The Collected Research Reports of the Toronto Research Group, 1973–82* (Vancouver: Talon Books, 2008), pp. 132–133.

ing occur.³² Yet, while such fraying opens up possibilities for disrupting the narrative flow, these opportunities are off-set by the distance between — by a dependency on the submersion of the reader (or the immersion of the visitor within the gallery) who delays their passage elsewhere (to the catalogue notes).

4.3.2 Interruptions

Glosses and footnotes may be seen to have differing purposes, ranging from commentary to clarification, each with a different voice, as literary scholar and critic Hugh Kenner observes:

*The man who writes a marginal comment is conducting a dialogue with the text he is reading, but the man who composes a footnote, and sends it to the printer along with his text, has discovered among the devices of printed language something analogue with counterpoint; a way of speaking in two voices at once, of ballasting or modifying or even bombarding with exceptions his own discourse without interrupting it.*³³

Yet, interruption (while it may not be *of*, or situated within, the main text) remains dependent upon the reader, their need for exceptions, and the pull of the superscripts that lead astray. In contrast to Kenner, English scholar Lawrence Lipking argues for the appropriateness of the marginal note (as opposed to the footnote) in contemporary practice, advocating for the parallel column that neither proves nor refutes the *other*. He notes that, stranded at the base of the page, footnotes are often easier to bypass and ignore at the reader's discretion than are marginal notations, which are more immediate, 'beside the point'.³⁴ Footnotes have also been seen to be problematic owing to the visibility of their accumulation. As Lipking argues, the "burden of the past weighs heaviest in our footnotes", and it is increasingly easy for the author to be overwhelmed with the knowledge that they might gather references without end, "without ever rising to the eminence of their own thin text".³⁵ While in Kenner's understanding the footnote is more blunt in character and therefore with potential for critical (if distant) commentary, in Lipking's understanding the immediacy of the marginal note offers conversation of a character that (though it may still subvert conventions) is more informal, more searching.

Poet and scholar Steve McCaffery and poet bp Nichol, too, have probed the potentials of a return to practices of glossing, which for them has value for:

32. Brigid McLeer, 'STRAY SODS: eight dispositions on the 'feminine', space and writing', in *Altering Practices*, ed. by Petrescu, pp. 113–124 (pp. 121–122).

33. Hugh Kenner, *Flaubert, Joyce and Beckett: The Stoic Comedians* (Berkeley: University of California Press, 1962; repr. London: Dalkey Archive edition, 2005), p. 40.

34. Lipking, 'The Marginal Gloss', pp. 640, 650.

35. *Ibid.*, p. 626.

[...] a retrospective appeal: a return to source citation to justify the present statement rather than the assertion of some new proposition. This reveals itself stereographically in a complex network of reference above, below and in the margins of the 'core' text. [...] the reading experience is never an isolated reading of an equally isolated text, for at every point the present reading is referred out to other texts. [...] what is new is literally surrounded by what is old (the larger framework within which it exists). The drive towards the exoskeletal [...] is a] drive towards a reassertion of context [...]. When both process and context are revealed, we are forced to recognise that the single, isolated person/text is always lacunaire.³⁶

The lacuna at the centre (like Derrida's supplement at the source³⁷) once more reveals the abyssal foundations upon which the paratext is built, its dependency on lack and thereby its potential for creative-critical, textual-spatial practices for the 'empty' site. It is, indeed, from McCaffery and Nichol that I have borrowed the notions of 'accepting inheritance' and 'reasserting context' — notions which they probe in relation to the marginal gloss and its potentialities. These notions have been specifically selected for their resonance with not only the functions of footnotes (thereby indicating the significance of the *Parallel of Life and Art* exhibition catalogue), but for their resonance with the concerns (the overlooked aspects of site brought to attention by Carol Burns and Andrea Kahn) which I have sought to address in developing a creative-critical, textual-spatial practice for the 'empty' site, one which translates the literary theory of the paratext to the spatial, and thereby brings into play the beside and beyond of a site's boundaries, *shifting, drifting, rifling, tracing, culling, calling* out to its inheritances and its context.

4.4 ABSENT BODIES

In the *Parallel of Life and Art* exhibition, the footnotes were confined to a catalogue; there were no marginal notes or glosses, no wall labels adjacent to the figures, initiating a direct dialogue with the works. The detachment and omission was undoubtedly intentional, appropriate for the Editor's purposes in focussing upon the graphic correspondences evident between the suspended images, but it is from this distance and absence that I have found value in such paratextual phenomena. It is important to consider closely literary examples which enact an analysis of the voids and marginal zones of the page through paratextual practices, but (in light of the nature of one of the most crucial pieces of evidence in relation to the case of the missing images of the *Parallel of Life and Art* exhibition — the catalogue) specifically those which probe such 'blank' spaces through forms of notation. A selection of examples follow whose particular

36. McCaffery and Nichol, *Rational Geomancy*, pp. 131–133.

37. Jacques Derrida, *Of Grammatology*, trans. by Gayatri C. Spivak (Baltimore, MD: The Johns Hopkins University Press, 1976; repr. 1997), p. 304.

qualities and author commentaries have resonated with the particular conditions of the case study, namely *absent bodies*. Their interrogation asks what it means to write a site that is a void, that no longer or never existed; like the works of Sophie Calle and others, it, too, raises questions of how might one begin to extend from these ‘empty’ or ‘blank’ spaces, though, here, with focus rooted in literary composition and acts of notation, which might contribute tactics to translate to the spatial and that have been mobilised further within the *footnotes* of *Craters*.

4.4.1 ‘Banlieue (Suburbia)’

Author Jenny Boully’s *The Body*³⁸ is a text with an *absent body*; only footnotes are present at the bottom of most (though not all) of the pages [see figure 4.1]. While such paratext–without–text compositions may use a range of paratextual elements to form their composition, the aforementioned text focuses on footnotes, on artificial limbs or *prostheses* — that which is placed in addition to another body.³⁹ Each note is without referent in terms of a keyed relationship with a part of the absent text, but also in terms of being quoted, paraphrased, or composed without

full citation, so that the reader remains unable to verify whether the refer-

121. *We are unable to determine whether the exact wording has a source.*⁴⁰

ence is accurately credited or has been misrepresented out of the context in which it was originally stated. [*] Like McLeer’s conversation extractions,⁴¹

this context will remain unknown to the reader. Boully, as Dworkin reveals,

is conscious that the ‘withheld referent’ has the capacity not only for frustration, but for creative adventure. She plays with the sense in which information might be seen to be ‘buried’ within the footnotes, employing throughout a theme of hunting for treasure;⁴² it is a notion resonant with the geological quarrying of Caroline Bergvall and Robert Smithson, as well as the research process.⁴³ As Dworkin writes:

*With its story of buried treasure and its references to an absent origin, The Body reenacts the history of the footnote’s evolution. Not only is the original first footnote lost to us, but the ancestor of the footnote itself also was used to indicate an absence; the asterisk, one of the critical marks that survived the translation from manuscript to print, appears in early printed books ‘with its original function, to mark omissions’.*⁴⁴

38. Jenny Boully, *The Body: An Essay* (Greenfield, MA: Slope Editions, 2002; repr. Ohio: Essay Press, 2007).

39. *OED*; Dworkin, ‘Textual Prostheses’, p. 16.

40. Boully, *The Body*, p. 53.

41. Brigid McLeer, ‘In Place of the Page’ (2000), <<https://web.archive.org/web/20070415204649/http://www.inplaceofthepage.co.uk:80/>> [accessed 20 August 2017].

42. Dworkin, ‘Textual Prostheses’, p. 17.

43. Caroline Bergvall, *Meddle English* (Callicoon, NY: Nightboat Books, 2010); Robert Smithson, ‘Hidden Trails in Art (1969)’, in *Robert Smithson*, ed. by Flam, p. 366.

44. Dworkin, ‘Textual Prostheses’, p. 18.

Any attempt to account for the missing text is, thus, futile, for not only is the main body of text missing, but the sources are also; it is through such evasive footnotes that we are led to question “what happens when something stands in place of something else”?⁴⁵ [*] Dworkin speaks of asterisks, typically found scattered throughout a body of text, marking what has been culled. Yet, in Bouilly’s work, these markers are not in evidence; as in *Parallel of Life and Art*, it is only the footnotes that survive.

9. Given this information, the definition of ‘footnote’ is of particular interest to the overall understanding of ‘bedlam’. Consider, for instance, this denotation: n.2. Something related to but of lesser importance than a larger work or occurrence.⁴⁶

Like Bouilly’s *The Body*, poet Rosmarie Waldrop’s *Lawn of Excluded Middle* is comprised exclusively of a series of notes [see figure 4.2]. While the consequent lack of any pretension to originality or ownership is comparable, the placement of the notes in Waldrop’s work differs: no longer at the base of the page, a note rather than a footnote. Still, there remains an insistence on breaking down the divisions between space and time, and inside and outside; though no clue is provided to any reliance on prior texts except a selection of hints on the final page — intertextuality is here not explicit, but subtle.⁴⁷

Waldrop has identified this use of unidentified texts with the notion of the palimpsest (in alignment with Rachel Blau DuPlessis — as a layering of marks, never empty, only unreadable⁴⁸), with the knowledge that all compositions are inevitably a sedimentation of prior sources (of language and landscape):

*The blank page is not blank. No text has a single author. Whether we are conscious of it or not, we always write on top of a PALIMPSEST. This is not a question of linear ‘influence’ and not just of tradition, but of writing as a multiple dialogue with a whole net of previous and concurrent texts [...].*⁴⁹

This ‘net’ is one that the *Parallel of Life and Art* Editors also recognised, though within their own creative context — constructing a spider’s web of precedents within the gallery space. Both the Editors and Waldrop have drawn upon sources of fiction, philosophy, art, and science; both, thereby, generate intertextual conversations (following Julia Kristeva’s definition⁵⁰), though

45. Arielle Greenberg, ‘*The Body* by Jenny Bouilly — Review’, *Jacket Magazine*, 19 (October 2002), [n.p.], <<http://jacket-magazine.com/19/gre2.html>> [accessed 4 July 2017].

46. Bouilly, *The Body*, p. 4.

47. Lynn Keller, “‘Fields of Patter-Bounded Unpredictability’”: Recent Palimpsests by Rosmarie Waldrop and Joan Retallack’, *Contemporary Literature*, 42.2, ‘Special Issue: American Poetry of the 1990s’ (Summer 2001), 376–412 (p. 380).

48. Rachel Blau DuPlessis, *The Pink Guitar: Writing as Feminist Practice* (New York: Routledge, 1990; repr. Tuscaloosa: University of Alabama Press, 2006), p. 86.

49. Rosmarie Waldrop, ‘Form and Discontent’, *Diacritics*, 26.3/4 (1996), 54–62 (p. 61); quoted in Keller, “‘Fields of Patter-Bounded Unpredictability’”, p. 381.

50. Julia Kristeva, ‘Word, Dialogue, and Novel’, in *Desire in Language: A Semiotic Approach to Literature and Art*, ed. by Leon Samuel Roudiez, trans. by Thomas Gora (1966; repr. New York: Columbia University Press, 1980), pp. 64–91 (p. 66).

26 *I wanted to settle down on a surface, a map perhaps, where my nearsightedness might help me see the facts. But grammar is deep. Even though it only describes, it submerges the mind in a maelstrom without discernible bottom, the dimensions of possibles swirling over the fixed edge of nothingness. [...] What are we searching behind the words as if a body of information could not also bruise? It is the skeleton that holds on longest to its native land.*⁵¹

*“The fact that the ‘empty’ space inside a flute or violin is where the sound happens, and that the uterus, a likewise ‘empty’ organ, is a locus of fertility wanted to be thought about.”*⁵³

without explicit references (indeed, the exhibition catalogue was far from accurate in all cases). [*] The text, therefore, offers a “plenitude *almost* as large, *almost* as unlimited and full of possibilities as emptiness”.⁵²

Waldrop’s text enacts a performance of ‘gap gardening’, of syntactic and referential shifts (like McLeer’s *shifters*) and ruptures both within the passages of text and across the space between the text and other compositions. Her intention is to ‘cultivate the gap itself’, to recycle the language fragments lain between, to salvage the discarded material — ‘scrap meanings’ — much as the *Parallel of Life and Art* exhibition’s Editors scavenged the bomb sites of World War II in order to construct from the detritus and debris. Such spaces between are often overlooked. [*] In her text *Lavish Absence*: Waldrop focuses specifically on reading such spaces between in the writings of Edmond Jabès:

*Gaps. Blank spaces that are perhaps what hold the books together, what replace the narrative thread. They let the book show through, the white of the page, of space. [...] makes possible the mirror stage, the gap between seeing and seen, between object and representation, me and my image, me and others.*⁵⁴

It is, thus, from this space between that Waldrop is also able to present the potential benefits gained from the employment of such ‘paratactic techniques’ as footnoting, elucidating an: “expanded awareness of one’s environment” — an awareness thereby also relevant to creative–critical textual–spatial practices which seek to expose the overlooked and *not–immediately–present* aspects of site.⁵⁵

Novelist and essayist Georges Perec, too, draws out the correspondences between the lacunae and margins of the page and the space beyond; that all pages and spaces are enwreathed with sources and documents, and it is in extension from the void that these surroundings become palpable. He writes:

51. Rosmarie Waldrop, *Lawn of Excluded Middle* (Providence, RI: Tender Buttons, 1993), (unpag.; approx. p. 26).

52. Rosmarie Waldrop, ‘A Conversation with Rosmarie Waldrop’, conducted by Joan Retallack in *Contemporary Literature*, 40 (1999), 329–377 (p. 368).

53. Rosmarie Waldrop, *Curves to the Apple: The Reproduction of Profiles, Lawn of Excluded Middle, Reluctant Gravities* (New York: New Directions, 2006), p. xi.

54. Rosmarie Waldrop, *Lavish Absence: Recalling and Rereading Edmond Jabès* (Middletown, CT: Wesleyan University Press, 2002), p. 8.

55. Keller, “Fields of Patter–Bounded Unpredictability”, p. 393.

*The subject of this book is not the void exactly, but rather what there is around or inside it. To start with, then, there isn't very much: nothingness, the impalpable, the virtually immaterial; extension, the external, what is external to us, what we move about in the midst of, our ambient milieu, the space around us.*⁵⁶

These lines eloquently summarise the practices I, too, have been interrogating within my own *footnotes*: reaching from the site to what lies beside and beyond.

In his text 'The Page' within *Species of Spaces*, Perec turns to the blank page, asks what it means to mark this surface [see figure 4.3]. Like Bouilly's text, most of the page is left empty, but, here, the specific tactics employed when one constructs a text are laid bare:

I write: I inhabit my sheet of paper, I invest it, I travel across it. / I incite blanks, spaces (jumps in the meaning: discontinuities, transitions, changes of key). / I write in the margin / I start a new / paragraph. / I refer to a footnote! / I go to a new sheet of paper.

*1. I am very fond of footnotes at the bottom of the page, even if I don't have anything in particular to clarify there.*⁵⁷

Perec enacts the tactics of which he speaks — breaking sentences across lines; writing literally in the margins of the page. Most critically, he (following Acts One to Three — of 'nothing'; themselves shadowing 'Figure 1: Map of the Ocean (from Lewis Carroll's *Hunting of the Snark*)' — a figure entirely devoid of any marks save for the outline of a square frame⁵⁸) draws attention to both traces and the blank sheet, before the third note (as quoted; numbered '3' in a manner similar to Waldrop's notes) identifies the margin and footer as spaces opportune for appropriation. For Perec, "space begins, with words only, signs traced on the blank page".⁵⁹ Yet, in dedicating a page to words occupying the edges, the confrontation with these peripheral zones is more powerful; blank space and margins are shown to be bound together.

In writer and poet Paul Fournel's piece 'Banlieue (Suburbia)',⁶⁰ the body of the text (like that of Bouilly's *The Body*) is entirely absent, leaving the centre of each page as an empty expanse [see figure 4.4]. Unlike *The Body* and *Lawn of Excluded Middle*, which both focused purely on notations, 'Banlieue (Suburbia)' is composed entirely of a plethora of peritextual accoutrements: legal disclaimers, a copyright notice, epigraphs, margins, headers, footers, a dedication, table of contents, index, errata, title page, foreword, afterword, introductory notes from both pub-

56. Georges Perec, *Species of Spaces* (Paris: Editions Galilée, 1974; repr. London: Penguin Classics, 2008), p. 5.

57. Perec, 'The Page', in *Species of Spaces*, pp. 9–15 (p. 11) (line breaks author's own).

58. *Ibid.*, pp. 2–10.

59. *Ibid.*, p. 13.

60. Paul Fournel, 'Banlieue (Suburbia)', in *Oulipo Laboratory: Texts from the Bibliothèque Oulipienne* (London: Atlas Press, 1995), (unpag. but of itself pp. i–16).

lisher and author, a supplement, blurb, biography, a recommended price, universal product code, and, of course, footnotes. Accordingly:

*[t]he cartography of 'Banlieue (Suburbia)' maps the suburbs of the book: those outlying regions of the page (the footer and header) and the neighbouring sprawl of commercial puff and commentary that crop up around the supposedly central text like bedroom communities of the mind — arrondissements just beyond the terrain vague at the edges of the book's recognisable sections.*⁶¹

The vacant pages are comparable to stereotypical perceptions of the suburbs of the postwar period in which the *Parallel of Life and Art* exhibition took place, spaces which were deemed “vacuous, uniform, and devoid of narrative interest” — vague terrain.⁶² The physical ‘empty’ sites of the post–World War II built environment were here translated to the space of the page — writing the ‘empty’ site.

Comparison might equally be drawn to Bergvall's *Éclat* which also deals with these two forms of ‘blank’ space (of a building site and of the page). Graphically the explorations are similar to those of Fournel, though they are more explorative and testing of the boundaries between centre and periphery (in contrast, Bouilly and others very much hold to established frameworks, though they may act subversively). *Éclat* is also concerned with performance and thereby sequence and temporality. The accompanying film, like Michael Antonioni's *Blow-Up* (1966)⁶³ (and like the figures of the *Parallel of Life and Art* exhibition) is of a grainy resolution which requires patience and close attention to discern the details, to decipher what is being shown. This example is pertinent due to its actual translation from site of the page to the physical environment (where there were also inscriptions upon the walls, along the banister), writing a site — an ‘empty’ site, whilst employing tactics that translate paratextual notions to a spatial environment.

4.4.2 Blank Space

Each of these examples employ not only footnotes, the suburbs of the page, but also central absences — ‘blank’ space. Literary scholar Bonnie Mak perceptively notes the impact of empty space more generally on the process of reading; it is taken for granted that spacings render words distinct and legible from each other, allowing the eye to skim.⁶⁴ The pace of our engagement with the page is moderated, designed with intentional visual (and thereby cognit-

61. Dworkin, ‘Textual Protheses’, p. 20.

62. *Ibid.*

63. *Éclat*, dir. by Caroline Bergvall, Daniela Faggio and Peter Dickinson (Institute of Rot Archive, 1996); *Blow-Up*, dir. by Michelangelo Antonioni (Metro–Goldwyn–Mayer, 1967).

64. Bonnie Mak, *How the Page Matters* (London: University of Toronto Press, 2011), p. 17.

Notes 1 (on *Into the Forest*)

The piece *Into the Forest's* (pp. 64–71) title is a reference to the clearing of Burns and Irigaray* — it is a bridge between site and writing, between wood and words, tracing the etymological connections between. The piece is composed of and defined by absent bodies, akin to the aforementioned works of Bouilly, Waldrop, and Fournel. Only the footnotes survive, though the events that have led to the missing texts remain unclear (like those leading to the *Parallel of Life and Art* missing figures). The footnotes force the space of the page to shift; additional footnotes (or greater detail within the footnotes) equate to less 'blank' space. Where the text ends and where the space between (separating text from footnote) begins is unclear; no lines define or separate the domains of text and subtext. Like 'Banlieue', the piece maps the suburbs of the page and of the *Parallel of Life and Art* exhibition, in addition to the physical suburbs of the spatial environment within which the exhibition and gallery space were situated (post–World War II London). The conditions (the debris, detritus, and bomb–sites) it was responding to are, thus, articulated; albeit it in fragments, representative of the fragmented condition of the built environment following the devastation of the war.

In *Into the Forest* the paratext as text (or without text) is (like 'The Page') not by accident but by design, calling attention to the fact that the details discussed are often themselves supplementary to *other* discussions of the spatial landscape at that time. The footnotes are dedicated to overlooked information (information drifting around the edges; information relating to ephemeral, intangible notions such as air quality). It is an exploration that (like *The Body*) plays with the reliability of sources (indeed, questioning factuality from the first footnote). The withheld referents reveal the lack of a

* Carol J. Burns, 'On Site: Architectural Preoccupations', in *Drawing/Building/Text*, ed. by Andrea Kahn (New York: Princeton Architectural Press, 1991), pp. 146–167 (p. 146); Luce Irigaray, *The Forgetting of Air in Martin Heidegger* (Austin: University of Texas Press, 1999), pp. 11, 19.

conclusive origin, leading the reader inevitably to further delving within. This in turn reveals how necessarily led elsewhere we are within research (whether the sources are disclosed fully or not). It cultivates not only doubt but the space between; it reveals a 'blank' space to be never blank but, rather, analogous to the ephemeral qualities discussed within. It is positioned in opposition to the conceits of the modernist *tabula rasa*, for, despite any perceived absence, no site is ever empty nor devoid of prior constructions; there remain everywhere footnotes calling out from this 'blank' space. The writing is less lucid than one would expect from the formal and pragmatic conventions of footnotes; the notes are instead broken up with etymological word play (wood-words; roots-genealogy-etymology), and all are constructed as footnotes within footnotes, branching within and beyond. The text gradually becomes smaller and smaller, a series of removes, until finally ^{illegible}.

ive) breaks in the form of the spaces between words, lines, and around the edges. In an immersive installation such as *Parallel of Life and Art*, where the visitor is overwhelmed by images covering every surface of the gallery, there seems to be little space left between. The spaces of the missing images, therefore, are analogous to holes within cities: allowing legibility of the fabric left standing and prompting narratives (like those of Sophie Calle's *The Detachment*⁶⁵) to fill the voids. These unfilled places are taken to the literary extreme in the works of Bouilly, Perec, and Fournel, allowing (or prompting) space and time for contemplative pauses. Indeed, the spaces themselves may later become filled with the reader's own additional thoughts, in the form of marginal inscriptions — an “annotating impulse” evident in works such as Daniel Spoerri's *An Anecdoted Topography of Chance*,⁶⁶ or Dean's *Blind Pan*, demonstrating the suspension of gloss: “in its excess, threatening glossolalia, and always, with an omission, the threat of loss.”⁶⁷ [*] The works of Bouilly, Perec, and Fournel, on the other hand, are more severe forms of the “evacuated page”, where only the framing elements are left behind. These works are less concerned with trace than with the blank space from which such traces arise.

“The fragment is not a particular style or failure, it is the very form of the written...First of all, the caesura lets the meaning rise. Not by itself, of course; but without the interruption — between the letters, words, sentences, books — no meaning could awaken. Assuming that Nature refuses leaps, we understand why Writing will never be Nature. It proceeds only by leaps.”⁶⁸

Space, like silence, is often feared, considered with suspicion. Derrida uses the spaces of writing and language to demonstrate their inherent rather than extraneous position in relation to the text itself, where *espacement* or ‘spacing’ is active and productive rather than a static void in which events take place. Spacing, as well as being an interval, a space between, also opens the text up to the outside and to *other* texts. [*] Thus, the ‘blank’ space of the ‘empty’ site — a space between, a charged void — opens up the site to the outside and to context.

“[...] I could tell you nothing not already legible in the lacunae or notes [...]”⁶⁹

4.5 CALLING

Notations (as appendages) may seem to be afterthoughts, to come always at the end and the edges, yet, they are engaged throughout a reading as a continual transaction, even if only through the superscript callouts which litter the scene, indicating something else to come.

65. Sophie Calle, *The Detachment* (1996); Sophie Calle, *Detachment* (Paris: Actes Sud, 2013).

66. Daniel Spoerri (and Robert Filliou, Emmett Williams, Dieter Rot and Roland Topor), *An Anecdoted Topography of Chance* (London: Atlas Press, 1995).

67. Dworkin, ‘Textual Prostheses’, p. 21.

68. Jacques Derrida quoted in Rosmarie Waldrop, *Lavish Absence: Recalling and Rereading Edmond Jabès* (Middletown, CT: Wesleyan University Press, 2002), p. 21.

69. Jacques Derrida, ‘Positions: Interview with Jean-Louis Houdebine and Guy Scarpetta’ in *Positions* (Paris: Les Editions de Minuit, 1972; London: Continuum, 2004), p. 55.

These indicators are typically numerical figures, asterisks, or other symbols: markers to *others* (the *Parallel of Life and Art* figures, too, were numbered, though not always accurately corresponding to the credits within the catalogue). Connections are, thus, (allegedly) made through repetition, either of the callout figure or the reprinting of fragments of the text to which the note refers.⁷⁰ The asterisk — or *little star* — marks omissions within the main text, leads elsewhere to supplementary words that were culled, deemed subservient or supportive, rather than substantive and *of* the main text. It has been employed similarly throughout this thesis — [*] — indicating pause points from which to follow tangents to the marginal notes, to hunt for other treasures in the spaces between. The information might have been included in the text itself, yet, the narrative flow would likely have been disrupted with too many deviations pulling outward in different directions.⁷¹ Yet, all notes are detours, forks in the road. As the following two examples will show, the *markers* still promote wandering.

4.5.1 *A River of Occurrences*

Artist Marlene Creates' *A River of Occurrences* (2003)⁷² comprises a series of 'photo-landworks', where small hand-written signs (made on site) note encounters, observations, and tales recounted specific to the particular place where she found herself. These notations are placed temporarily beside the river in the place where the discovery occurred, before the moment of 'special notice' is photographically captured. Similarly, for *Hidden Histories and Invisible Stories* (2003),⁷³ at each of five sites Creates placed a list of natural history and human events associated with the location, as well as inviting passers-by to pass on their own anecdotes. These notations were "meant to evoke the particularities of individual experience that either contrast or correspond with the larger social and cultural context that penetrates life and shifts over time".⁷⁴ In her works, Creates often incorporates such stories (whether her own, or those of others), while paying attention to the history of encounters in the landscape and the traces left behind.⁷⁵ In both of these works she refers to their notes as *markers* — marking moments, tracing histories, touching lightly upon the surface. These *markers* are constructed and placed during

70. Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. by Jane E. Lewin (Paris: Seuil, 1987; repr. Cambridge: Cambridge University Press, 1997), p. 321.

71. *Ibid.*, pp. 327–8.

72. Marlene Creates, *A River of Occurrences*, Yukon, 2003.

73. Marlene Creates, *Hidden Histories and Invisible Stories*, Hamilton, 2003. Part of *Zone 6B: Art in the Environment*.

74. Shirley Madill, 'Topography of Hidden Experience', *Zone 6B: Art in the Environment* [exhibition] (Hamilton: Hamilton Artists Inc., 2003), p. 10; quoted in: Joan M. Schwartz, 'Complicating the Picture: Place and Memory between Representation and Reflection', in *Placing memory and Remembering Place in Canada*, ed. by James Opp and John C. Walsh (Vancouver: UBC Press, 2010), p. 308.

75. Rebecca Solnit, *As Eve Said to the Serpent: On Landscape, Gender and Art* (Athens: University of Georgia Press, 2001), p. 11.

walks within the landscape — photographed in sequence, bringing the temporal alongside the spatial into play. These walks are, thus, analogous to those of Lisa Robertson and Bergvall⁷⁶ — annotating the city or landscape annotating itself — taking footsteps through marginal space (the corridors, the pavements, the rivers) as one walks through the notes of a text.

4.5.2 *Another Water*

Artist Roni Horn captured a series of photographs of the River Thames, fifty of which are reproduced in a book entitled *Another Water* (1998–2000),⁷⁷ accompanied by 832 footnotes [see figure 4.5]. [*] Fifteen enlargements from the series, flecked with tiny numbers, were exhibited in *Still Water (The River Thames, for Example)* (2009). These images presented, for Horn, “pictures of the water that are footnoted with whatever I was thinking of at the time, what the river provoked in me and what was in the river itself”.⁷⁹ Horn also produced another version, an installation entitled *Some Thames* (2000), where no footnotes were appended to the series of images, so that the photographs existed without any additional layer of meaning provided by an accompanying text.⁸⁰ Yet, it is the footnotes that reveal the capacity of the images to convey both a surface and a subtext.⁸¹ They are almost confessional asides (like those of Dean), reciting poems, historical facts, and references to *other* texts — all supplementary and intertextual appendages that offer new insights into what lies beneath or beyond the surface of the water, in restless quests elsewhere. [*] The images are concerned with conveying what cannot be seen — including the absence of the author (as for Bergvall in *Éclat*). These meanings and associations are tied to superscripts scattered throughout the image, delving into its depths. Thus, one is invited to allow oneself to be “absorbed by the surface both spatially and temporally”; the notion that notation and its accompanying markers are tactics that account

“This water exists in monolithic, indivisible continuity with all other waters. No water is separate from any other water. In the River Thames, in an arctic iceberg, in your drinking glass, in that drop of rain, on that frosty window, in your eyes and in every other micro-cosmic part of you, and me, all waters converge.”⁷⁸

“24. Are you paying attention to the numbers? Maybe you won't read all these footnotes. You'll probably get tired and walk away. (but there are more — more pictures, more footnotes: behind you or down the hall or in another room.)”⁸²

76. Lisa Robertson, *Occasional Work and Seven Walks from the Office for Soft Architecture* (Astoria, OR: Clear Cut Press, 2003; repr. Toronto: Coach House Books, 2011); Caroline Bergvall, *Éclat* (Lowestoft, UK: Sound and Language, 1996).

77. Roni Horn, *Another Water* (Göttingen: Steidl, 2000).

78. Roni Horn, *Still Water* (Santa Fe, NM: SITE Santa Fe and Lannan Foundation, 2000), unpaginated, plate 7, footnote no. 24.

79. Roni Horn, quoted in: Marnie McInnes, ‘A Meditation on Poetry and Photography’, *Photographies*, 5.1 (2012), 19–32 (p. 28).

80. Barbara A. C. Garrie, ‘(Dis)Orientation: Identity, Landscape and Embodiment in the work of Roni Horn’ (unpublished doctoral thesis, University of Canterbury, NZ, 2012), p. 82, <https://ir.canterbury.ac.nz/bitstream/handle/10092/7307/thesis_fulltext.pdf?sequence=2&isAllowed=y> [accessed 21 September 2017].

81. McInnes, ‘A Meditation on Poetry and Photography’, pp. 30–31.

82. Horn, *Still Water*, unpaginated, plate 12, footnote nos. 23–26.

“water is the in-between of the elements of landscape.”⁸⁴

for both spatial and temporal dimensions is, as others have observed, advanced to the extent of full submersion within a sea of referents.⁸³ [*] The viewer must look closely to determine the correspondences. As a consequence, as art historian Barbara Garrie notes, the viewer’s eyes are in constant movement across the surface, never resting still in any one particular place, mimicking the restless movements of the waters, always inevitably disturbed, moving on to the next — as was equally the case wandering within the gallery space of *Parallel of Life and Art*. Nor do the footnotes function in a conventional, linear way. Like the *Parallel of Life and Art* exhibition catalogue categories, often, they emphasise a feeling of disorientation, with repetitive and circuitous routes and even obscure referents that leave the viewer uncertain. Such annotations, for Garrie, offer only uncertainty and plurality of meaning, rather than a sense of clarity or resolution, calling attention to the feeling of ‘factual assurance’ with which notation practices are typically imbued.⁸⁵

All of the photographs (equally relied upon for their factuality, their faithful representation of what lies before the camera lens, their evidence of events) offer an ‘intimate portrait’; they appear as if cropped, as if intimating at the continuation of the surface beyond the edges (as also suggested by Lucy Lippard⁸⁶). The effect is similar to that explored in *Blow-Up* — a ‘blowing-up’ or zooming in on the surface — a film whose opening scene is staged within the plaza of Alison and Peter Smithson’s Economist building, and which is also cited by Horn in one of her footnotes to *Another Water*:

22 Did you see *Blow-Up*?

23 Do you remember the park scene? — and the rustling of the bushes in the wind? And the camera? — just watching — wandering over the clearing? The sound of the bushes was dark. The river reminds me of that sound.⁸⁷

The protagonist of *Blow-Up* is also a photographer, who comes to believe that he has photographed a murder. He proceeds to ‘blow-up’ his prints, enlarging them to the point of obliteration; yet, instead of discerning the truth in greater detail, he is left (through over-magnification) with a grainy surface.⁸⁸ Horn’s own images pull the viewer in to discern the details, to read the footnotes and locate their superscripts. Thus, the images become blurred and frag-

83. Garrie, ‘(Dis)Orientation’, p. 51.

84. Edward S. Casey, *Representing Place: Landscape Painting and Maps* (Minneapolis: University of Minnesota Press, 2002), p. 35.

85. Garrie, ‘(Dis)Orientation’, p. 65.

86. Lucy R. Lippard, *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West* (London: The New Press, 2014), p. 170; *Ibid.*, p. 50.

87. Horn, *Still Water*, unpaginated, plate 13, footnotes 22–23.

88. W. Arrowsmith, *Antonioni: Poet of Images* (New York: Oxford University Press, 1995), p. 2.

Notes 2 (on *Little Stars*)

I have taken inspiration from these examples to construct my own markers, within the piece *Little Stars* (pp. 74–86). The title of the piece relates not only to the scattered superscript markers or asterisks that may litter a scene (an exhibition, a city, a page), celestial bodies etched within a surface or landscape leading onwards to a constellation of *other* texts (much as in the works of Creates and Horn), but to allude to the knowledge that a note's terminus is forever out of reach; that (comparably) the distance between ourselves and the flickers of light in the night sky is insurmountable (at least at this present moment in time), though we still try to traverse the space between, to trace constellations of associated texts, to plot sources of light within the dark vacuum of space (a reversal of the black ink as pause points upon the 'blank', white page). Such star-scape terminology is equally strewn throughout this thesis, expressive of a return to cosmological and genealogical origins (originating from the image of the meteor crater and my own roots, twinkling). These *little stars* are merely old light.

In a similar manner to *Another Water*, the footnotes are detached from the image, sidestepping below — unlike *A River of Occurrences* whose notes feature within the photographic frame, indeed, are situated within the site itself. *Little Stars* uses markers as a tactic to trace a constellation of associated texts, as well as wandering commentaries, with the subtexts executed in marginal terrains. This piece, too, 'blows-up' an image of the post-war landscape; each image is a carefully selected photograph taken by Nigel Henderson of London pavements held within the Tate Archive. The photographs have been chosen for their portrayal of the surfaces upon which we step (or, at least, those we may have stepped upon in London in the post-war era). These pavements are indicative of spaces between, where the streets are the spaces left over between buildings* — the equivalent of the page's margins (its paratexts) in built-fabric form. These images have been enlarged (like those of

* Rebecca Solnit, *Wanderlust: A History of Walking* (London: Granta Books, 2014), p. 175.

Blow-Up, Another Water, and Parallel of Life and Art) and therefore serve to question the limits of decipher-ability, to suggest a continuation of the surface beyond the edges, to question the distinctions between microscopic and macroscopic views, to generate intimate portraits and, ultimately, pull the viewer in to find the markers, to walk among the graves.

mented. Such disintegrating textures are found in the photographic enlargements of *Parallel of Life and Art*, and, indeed, within my own detective work in relation to the exhibition, as I attempted to discern the missing images. The notion of the photograph as proof is, thus, problematised.

While Creates walks alongside the river, Horn dives within; while Creates works with traces left upon the surface, ephemeral gestures, Horn accesses what cannot be seen. Both employ markers to *others* — subservient and supportive; foundation and scaffold — leading to wandering detours in marginal terrains. Unlike the works of Bouilly and Fournel, the callouts (if you can locate them) remain. These *little stars* chart the paths taken, plot the pause points where the reader *calls* out from the void, mark the fluctuating ground where the assuredness of convention is unsettled as the tangential digressions multiply, as one traverses across spatial and textual boundaries.

4.6 FOOTPRINTS

Dworkin observes the anatomical etymological link between the footnote or index and the body (the peripherals; the feet and fingers).⁸⁹ While Bouilly focused upon the body as a whole, Creates and Horn initiate a shift to the peripherals, to the feet, through their walks and wanderings, treading through tangential and intertextual landscapes. Footnotes are inescapably tied to lower extremities, of ourselves and of the page. Analogies between practices of wading through footnotes and walking through environments abound, with historian, cultural theorist and psychoanalyst Michel de Certeau elaborating that: “[w]alking affirms, suspects, tries out, transgresses, respects, etc., the trajectories it ‘speaks’. [...] changing from step to step, stepping in through proportions, sequences, and intensities which vary according to the time, the path taken, and the walker.”⁹⁰ Such descriptors are equally applicable to research practices, where (as Robert Smithson noted in an extended footnote), notes turn into a “dizzying maze, full of tenuous paths, and innumerable riddles”.⁹¹

The walker and the reader of footnotes perform similar tactics, adaptive to the particular encounters with which they are faced — retracing from dead ends; taking short cuts or diverting when another route appears; slowing pace when something captivates their attention. Walking within an urban environment (especially where the spaces between are heightened) offers opportunities for the intersections of other texts, other conversations. As Rebecca Solnit discerns, walking “inevitably leads into other subjects. Walking is a subject that is always stray-

89. Dworkin, ‘Textual Prostheses’, p. 16.

90. Michel de Certeau, ‘Walking in the City’, in *The Practice of Everyday Life* (Berkeley: University of California Press, 1984; repr. 1988), pp. 91–110 (p. 99).

91. Gary Shapiro, *Earthwards: Robert Smithson and Art After Babel* (Berkeley: University of California Press, 1997), p. 119.

ing.”⁹² De Certeau goes further, suggesting that the operations and trajectories of walking can be transcribed, traced on the surface of the page, but more crucially that these markings (like the marks of words) also reference the “absence of what has passed by”.⁹³ Once more the trace or mark, is intertwined with absence, with loss. Like the photograph, where the world is cut off at its edges, *other* paths remain unknown — editing is inevitable. For de Certeau:

*The verbal relics of which the story is composed, being tied to lost stories and opaque acts, are juxtaposed in a collage [...]. They are articulated by lacunae. Within the structured space of the text, they thus produce anti-texts, effects of dissimulation and escape, possibilities of moving into other landscapes [...].*⁹⁴

The juxtapositions of words (runes), of relics (ruins), are prompted by erasures and indeterminate gestures; the fabric of the tale, of the city, is replete with fissures opening onto other texts, other avenues of thought. The analogies between walking and footnoting are more than terminological similitude, but are expressive of a parallel practice from which tactics for the analysis of ‘empty’ sites might, thus, be drawn.

The ties evident between walking and footnoting are found, also, in relation to *Parallel of Life and Art*, since several of the Independent Group’s members engaged with their own walks through the post-war city of London. Nigel Henderson, alongside Alison and Peter Smithson, would walk through the east end, photographing the detritus and debris they encountered. It is from these walks that their sensibilities towards graphic correspondences, alongside their pre-occupation with holes in cities, and their notion of the ‘as found’ developed:

In architecture, the ‘as found’ aesthetic was something we thought we named in the early 1950s when we first knew Nigel Henderson and saw in his photographs a perceptive recognition of the actuality around his house [...] doors used as site hoardings; the items in the detritus of bombed sites [...].

Setting ourselves the task of rethinking architecture in the early 1950s, we meant by the ‘as found’ not only adjacent buildings but all those marks that constitute remembrancers in a place and that are to be read through finding out how the existing built fabric of the place has come to be as it was. [...]

*Thus the ‘as found’ was a new seeing of the ordinary [...] confronting [...] what the postwar world was actually like. In a society that had nothing*⁹⁵

Such marks borne from ‘nothing’ are left as impressions, as footprints traceable throughout their creative output, though most especially within *Parallel of Life and Art*. One can walk through these footnotes as they walked through the war-torn city — marking and etching each encounter with the as found debris.

92. Solnit, *Wanderlust*, p. 8.

93. de Certeau, ‘Walking in the City’, p. 97.

94. *Ibid.*, p. 107.

95. Alison and Peter Smithson, ‘The ‘As Found’ and the ‘Found’’, in *As Found: The Discovery of the Ordinary*, ed. by Claude Lichtenstein and Thomas Schreggenberger (Zürich: Lars Müller Publishers, 2001), pp. 40–44 (p. 40).

4.6.1 Pay Attention to the Footnotes

Writer Emma Cocker (who performs under the title ‘Not Yet There’⁹⁶) is concerned with interdisciplinary investigations that unfold across the boundaries between literary and artistic practices. Writing of the work of McLeer, Cocker speaks of “seeping across and encroaching upon the space of the others, trying to breach or infiltrate their boundary”.⁹⁷ Her project *Pay Attention to the Footnotes* (2007–2010)⁹⁸ enacts such an infiltration. This work was composed of a series of footnotes presented on notecards, which then reappeared, scattered across a number of different locations both creative, spatial, and textual [see figure 4.6]. The dissemination of these creative prose texts throughout public space was intended to stimulate thought and action. Cocker has since reflected upon what she has determined as a critical shift within her own approach from a “mode of writing *about*” to one of “writing in dialogue *with* or *alongside* performance”, a shift paralleled to some extent by architectural theorists Jane Rendell in her work on site-writing — *writing* rather than *writing about* site.⁹⁹ Cocker, too, reflects upon the performance of her written forms, in this case focusing on the footnotes and the multiple meanings and associations they are able to conjure:

*Footnotes are one of the ways in which the different temporal possibilities of writing have been explored and exploited within the project, where they have been used as a creative and critical device for producing points of slowness and blockage within the act of reading, or as a form of performative invitation that encourages both textual and physical wandering by proposing tangents to be — both literally and literarily — followed.*¹⁰⁰

Footnotes, for Cocker, establish distinct readings as a consequence of their particular temporal interruption of the text. Her piece contains footnotes to footnotes, a further series of disruptions, of removes (as I have footnoted the footnotes of the *Parallel of Life and Art* exhibition catalogue); each card is indexed with its own number, as a footnote, and is read whilst physically

96. Emma Cocker, ‘Pay Attention to the Footnotes’, October 2010, <<http://not-yet-there.blogspot.co.uk/2010/10/pay-attention-to-footnotes-anti.html>> [accessed 19 August 2017].

97. Emma Cocker, ‘Somehow Between the Water and the Wind’, (2009), <<http://www.brididmcleer.com/cocker.html>> [accessed 10 May 2018].

98. ‘Postcards 1–6’, *Open City, NottDance*, 2007; Emma Cocker, ‘Pay Attention to the Footnotes’, *Journal of Writing in Creative Practice*, 2.2, (November 2009), 139–149; ‘Pay Attention to the Footnotes: interrogating the hidden itineraries of writing and wandering’, ‘Mythogeography, Writing, and Site Specific Performance’, Hidden City Symposium, University of Plymouth, 2008; *Pay Attention to the Footnotes*, Anti Festival: *Art, Site, Language*, (in collaboration with *Open City*), Kuopio, Finland, 2009; ‘Performing Stillness: Community in Waiting’, in *Stillness in a Mobile World*, ed. by David Bissell and Gillian Fuller (London: Routledge, 2010).

99. Emma Cocker, ‘Emma Cocker — in collaboration with *Open City*’, [n.d.] <<https://www.researchcatalogue.net/view/65916/65917>> [accessed 19 August 2017]; also, Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London: I. B. Tauris, 2010), p. 18.

100. Cocker, ‘Emma Cocker — in collaboration with *Open City*’.

navigating a particular location, footnoting the sites with actual bodily movements. Each card is also marked by its own constellation of superscripts, markers like those of Horn, but instead of leading to the base of the page, these callouts lead from the physical world to the virtual, to a series of sources and additional information collected on a webpage. The title is an instruction to attend to these textual origins — to pay attention, to notice — yet, simultaneously to account for a more extensive journey (however dispersed) within the spatial environment.

Cocker is, equally, increasingly intrigued by how the situation — the siting — of a text affects its reading. The notion of wandering is employed in relation to both

*“[...] explores the potential of an active and resistant — rather than passive and acquiescent — form of stillness that can be activated strategically within a performance-based practice. I investigate the potential within forms of stillness specifically produced in and by contemporary capitalism, by reflecting on how they might be (re)inhabited as sites of critical action. [...] the collective performance of stillness can be understood as a mode of playful resistance to or refusal of habitual social norms as well as additionally producing the germinal conditions for a nascent community of experience no longer bound by existing protocol, a model of ‘communitas’ emerging from the shared act of being still.”*¹⁰²

site and page, alongside the use of ‘pauses, hesitations, omissions, and notations’. Comparisons might be drawn to the thoughts embodied within the *Seven Walks* of Robertson, or *Sites 1–10* of Bergvall, where one strays within the city, within the building, where erased surfaces are annotated, where one pauses to peep through gaps in hoardings, where one loses oneself in notating the steps taken. As a consequence of her paradoxical attraction to “wandering and getting lost as methodological stances”, Cocker (similarly to both de Certeau and Solnit) suggests that wanderings (both physical and textual) might be used as devices in order to generate a certain “construction of subjectivity”.¹⁰¹ [*] Cocker’s writings, in their probing of the correspondences between site and page, thus, “draws us into the city and the possibilities of the footnote as an ‘intellectual journey’.”¹⁰³ As Cocker explains:

*Pay attention to the footnotes — those inconspicuous markers that linger at the edges of the text and in the crevices between words — for they are the unstoppable protagonists of meandering digression and of drifting thought. Analogous to your wandering footsteps, they are able to break the opacity of the text’s taut skin, rupture its continuous surface with their pauses or interjections; doubts or deviations; fragments; broken narratives, tangents and about–turns. Footnotes signal dead–ends and dark alleys in a text’s construction; the well–trodden districts and more marginal paths. They are the double–step, sub–text to any story: a nest of Russian dolls. Like the secret diary, footnotes attest to the relational and social practice of writing itself: to the pleasurable exchanges and late nights lost to darkened corners; to unexpected discoveries and chance encounters; to the irrevocable quarrels and clandestine love affairs with another’s thoughts. The footnotes narrate the intellectual journey of the text; reveal the hidden archaeology of its argument, expose the genealogy of its latent provenance. They speak both of a text’s past and of its potential future: they are its lost itinerary that can be literarily followed. They are to be retraced like Gretel’s pebbles back through the text.*¹⁰⁴

101. Susan Orr and Claire Hind, ‘Space and Place: Writing Encounters Self’, *Journal of Writing in Creative Practice*, 2.2 (November 2009), 133–138 (p. 135), <<https://core.ac.uk/download/pdf/294404.pdf>> [accessed 17 August 2017], p. 3.

102. Emma Cocker, ‘Emma Cocker — in collaboration with *Open City*’.

103. Orr and Hind, ‘Space and Place’, p. 3.

104. Emma Cocker, ‘Pay Attention to the Footnotes’, [n.d.], <<http://pay-attention-to-the-footnotes.blogspot.co.uk>> [accessed 19 August 2017].

Notes 3 (on *Little Stars*)

The combinatory influence of Horn and Cocker is reflected within this photo-textual piece (though elements were in fact composed at an earlier date before both practitioners' works were discovered). While Cocker photographed her notecards within the spaces to which their text led, the built environment appeared as merely a border, an edging, a marginal detail in these images (perhaps, it might be seen to have been conveyed as a paratext). Overall, *Little Stars* (pp. 74–86) is a piece concerned with subtext, with wandering visually, textually, and physically. It moves the paratext fully from the textual realm into the spatial environment. The viewer or reader is at once absorbed spatially and temporally through the minute markers and subsequent correspondences to the text which, like Cocker's piece, lead onward to further footnotes (as footnotes to footnotes to footnotes, once more an extended series of removes from the original event). I speak of the footnotes to the footnotes to footnotes as if they have been written, when they do not in fact exist, and, yet, the reader will inevitably instinctively search for them, thus, drawing attention to their (unseen) contribution.

The temporal possibilities are equally exploited through interruptions, pauses, and hesitations. Though wandering rightly implies tangents, it is perhaps wrongly associated with the haphazard — the tangents always relate to the starting point, even if they are a digression. Thus, the piece progresses logically from topic to topic relating to footnotes and footsteps, from shadow to surface to wandering. The spatial might have been a marginal detail within the photograph, yet, it is where these places lead to and from that are significant; it is the *other* spaces that are marginal — while Cocker foregrounds the marginal (the footnotes) as central in her photographs, in this piece, the margins are turned towards. An imaginary route on which the images were originally taken has been invented, joining the dots between the key sites of the other pieces. Though the text is broken up, shifting position between pages and around the page itself, the paths remain rigid; for though the route

through the city theoretically wandered, it remained confined to the streets laid out before it (much as one still must conform to the conventions of the text). Passages through the city and passages of text: *Into the Forest* was concerned with roots, like Alice, underground, digging; whereas *Little Stars* is concerned with looking up to the sky, to the constellations — it is about drawing correspondences.

Cocker, here, reveals the value of being attuned to the temporal potentialities embodied within acts of notation. The interruptions, tangents, and wanderings that are promoted rupture the surface of the page; punctuate, create ‘empty’ sites within. Indeed, the notecards have themselves been added to over time, as more opportunities for their implementation have arisen in different locations. [*] We are thereby inevitably led elsewhere, beyond the boundaries, to *other* domains, *other* disciplines, and *other* mediums. Cocker makes the researcher’s wandering journey within the footnotes of a text literal — as a walked-through reading of a city in physical, footstep form. She, too, brings the body of the reader, the protagonist, into physical interaction with their surroundings, yet, equally heightens the effects of distancing once one returns to consult the other materials.¹⁰⁶

In revealing the ‘archaeology’ of the argument, geological terms (as employed by Bergvall and Robert Smithson) are once more employed to define the practices undertaken when one is confronted with the palimpsests of notation. These inconspicuous markers at the foot of the page are an academic necessity, yet, are easily dismissed or overlooked — taken for granted. Cocker’s work instead seeks to foreground their potentialities, to facilitate the straying identified by Solnit as imbued within both practices of walking and footnoting, and, thus, to regain a “desire to be led astray”.¹⁰⁷

4.7 FOOTNOTES WITHIN FOOTNOTES

It was the *Parallel of Life and Art* exhibition that first prompted me to look further into footnotes and associated paratextual phenomena, for footnotes might equally be seen as the textual, referential equivalent of the wall label or caption in a gallery (intentionally negated within the exhibition), or equally as the credits within an exhibition catalogue (present, though always deemed supplementary). Yet, its prominence within the research also stems from the discovery of the H.L. footnote from which the *Parallel of Life and Art* exhibition was first truly considered.¹⁰⁸ The *Parallel of Life and Art* exhibition consisted of figures without captions, yet, it is imperative to acknowledge that the figures themselves are also paratexts. They, too, are concerned

“14. Footnotes invariably lead to further footnotes to further footnotes. This text already draws explicitly on other writing that has its own footnotes that might also be followed. See <http://not-yet-there.blogspot.com> for further links. The essay, ‘The Art of Misdirection’ is published online at <http://www.axisweb.org/dlFULLL.a.s.p.x?ESSAYID=70>, and examines the resurgence of interest in the act of wandering within contemporary art practice. The essay ‘Desiring to be Led Astray’ will be published in the journal of the Centre for Surrealism and its Legacies, in the Autumn of 2007. The text ‘Desiring to be Led Astray’ in particular explores the critical deployment of following as a tactical legacy of Surrealist errance, and refers to the connections between Sophie Calle’s project ‘Suite Venitienne’ and Andre Bretons ‘Nadja’, and as such has been informed by Jean Baudrillard’s text, ‘Please Follow Me’ in Sophie Calle, ‘Suite Venitienne’, trans Dany Barash and Danny Hatfield, (Bay Press, 1988).”¹⁰⁵

105. Cocker, ‘Pay Attention to the Footnotes’.

106. Emma Cocker, ‘The Hidden City’, May 2008, <<http://not-yet-there.blogspot.com/2008/05/hidden-city.html>> [accessed 19 August 2017].

107. Emma Cocker, ‘Desiring to be Led Astray’, *Papers of Surrealism*, 6 (2007), 1–30.

108. See *I Found You in a Footnote*, within the *Craters* exhibition catalogue.

with absent bodies, with withheld referents and absent origins. The blank page is not blank; no text has a single author, but is only ever a palimpsest.

Notations are marginal supplements. They articulate repetition, as reproduced reproductions, as a differential chain, never unique nor with a single determinable origin. Their ability to occur at any time both within the duration of the text and over its lifetime reveals the impact of temporality. It additionally problematises the rule of immediacy (where those further from the present time are deemed less trustworthy). Indeed, no matter their time of conception, they might even be entirely fictional (resultant of an unreliable narrator). The footnote is a form of source acknowledgment which is itself a metaphor for the entire process of research: a quest to validate positions and reveal what may have been missed in those already committed to print.

Whereas the previous chapter considered all paratextual phenomena, in this chapter the focus has been placed upon just one of these elements, one form of notation. There has also been a progression from textual to spatial domains and from sites of page to exhibition, land and city. Yet, it has still been important to determine the literary examples pertinent to the conversation, since this thesis offers a translation of a literary term into the spatial realm and in order to do so one must fully comprehend the conditions and limitations of the term within a literary setting. As the examples discussed have shown (Bouly, Waldrop, Perec, and Fournel), paratexts as text or paratexts without text can also be by design (if not by accident). From this starting point, the focus has gradually shifted towards more spatially oriented (though still textual) works. Horn specifically uses footnotes to append a subtext to her photographic compositions. These appendages are, however, not added to an absent text but to one in flux, one conspiring to movement, one trying to blow-up any discernibility and thereby absence only in the sense of clarity and resolution. It is Cocker who makes the final leap into the spatial realm. Her *Pay Attention to the Footnotes* explores creative, textual, and spatial locations. In this work temporal possibilities are exploited as a creative and critical device allowing for pauses, tangents, and interruptions to be promoted. The piece is concerned with attending to origins, and to a more immersed journey within the spatial environment, offering an alternative way of reading, mapping, observing, wandering, and learning about the city through an alternative methodological stance. Footnotes narrate the journey of the text while footsteps narrate the journey of the site (in metaphorical and literal quests).

The previous chapter hinted at the translation of the paratext into other mediums; this chapter has focused on notations, in light of the *Parallel of Life and Art* exhibition's nature as a spatialisation of sources (as acknowledging precedents) and the exhibition catalogue (alongside the installation photographs) leading to the discovery and identification of the missing images.

It is the observation of commonalities between all of the discussed works and the subsequent translation of such literary tactics associated with paratextual phenomena to the spatial environment, which form the new creative–critical, textual–spatial practice within architecture and spatial practices which I propose, a practice that is *paracontextual*.

CHAPTER 5. PARACONTEXT :
THE 'BESIDE' AND 'BEYOND' OF CONTEXT

5.1 RETURNING TO THE 'EMPTY' SITE

This thesis opened by asking how we might admit within spatial practices the constellation of exoskeletal, yet, pertinent phenomena — the marginal details, the supplementary stories — associated with a seemingly empty site? This question has been addressed by looking towards a new practice, one that draws upon tactics that have been employed to approach comparable phenomena within the literary field. It is through the notion of the paratext that the inheritances and context of textual constructions have been admitted within literary theory and practice — through strategies of textual transcendence such as marginal gloss, footnotes, and labels. Within spatial theory, Burns and Kahn have comparably identified a need for an alternative means of site analysis, one that accounts for the unboundedness of site and allows that which is not immediately present or visible to inform our understanding. That their explorations were left open has, thus, been used as an entry point to propose the interdisciplinary translation of paratextual tactics from literary to architectural discourse — to survey (as the *Parallel of Life and Art* Editors had done) a range of precedents from the fields of art, poetry, photography, literature, and land-use activism from which to glean modes of operation, most especially in relation to one paratextual phenomenon which has been recurrent throughout this thesis — the *footnote*. From these findings, the translation of their ideas from page to site, a new practice has been proposed, one that is *paracontextual*.

5.2 CONTEXT : FRAMING THE POSITION

The word *context* has only relatively recently become part of the vocabulary for spatial practices. The 1950s critique of the *tabula rasa* of modernism initiated a different attitude to place — immediate, historical — than had been engendered by the clean slates of their predecessors, where works stemmed solely from structure and program, and the surrounding fabric was deemed irrelevant.¹ This critique was subsequently followed by many other conceptions and movements,² each seeking to reinstate contextual material — the marginal phenomena that had been deemed expendable. Such notions tested prior assumptions that context might be contained.

1. Sandy Isenstadt, 'Contested Contexts', in *Site Matters: Design Concepts, Histories and Strategies*, ed. by Carol J. Burns and Andrea Kahn (London: Routledge, 2005), pp. 157–184 (pp. 160–162); contested by: Wendy Redfield, 'The Suppressed Site: Revealing the Influence of Site on Two Purist Works', in *Site Matters*, ed. by Burns and Kahn, pp. 185–222 (p. 157).
2. Robert Venturi, 'Context in Architectural Composition' (unpublished master's thesis, Princeton University, 1950); Eric P. Mumford, *The CIAM Discourse on Urbanism, 1928–1960* (Cambridge, MA: MIT Press, 2002), p. 204; Ernesto N. Rogers, 'Preexisting Conditions and Issues of Contemporary Building Practice', in *Architecture Culture: 1943–1968*, ed. by Joan Ockman (1955; repr. New York: Rizzoli 1993); Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960); Colin Rowe, *As I Was Saying: Recollections and Miscellaneous Essays (Volume Three: Urbanistics)* (Cambridge, MA: MIT Press, 1996), p. 2; Aldo Rossi, *The Architecture of the City* (Padova: Marsilio, 1966; repr. Cambridge, MA: MIT Press, 1982); Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (London: Academy Editions, 1980).

As one might ask ‘what are the limits of site?’, equally, what are the limits of context? Do they extend to the adjacent building, to the city, to other sites? To the present, the existing only, or to former, absent contexts? How far back and how far beyond is relevant?³ History and adjacency, when and where, become crucial. Jacques Derrida offers an early critique of the problem of context, in his estimation that: “no meaning can be determined out of context, but no context permits saturation”.⁴ His words highlight the fact that context offers infinite extension, a lack of defined boundaries — it may never be contained. The “unboundedness of context”⁵ — boundless both because its content is unlimited and because of the potential of infinite regression — or the notion of a contextual definition being itself contextualised through a new context and so on to infinity, is deemed in certain cases to be problematic. For others, the ‘problem’ of context lies in the necessary circularity of understanding: in order to understand the text, the context must first be understood; yet, in order to understand the context, one must first understand the text.⁶ Yet, this boundlessness, like the unbound site of Kahn, should be viewed as an opportunity.

The opening of Kevin Lynch and Gary Hack’s *Site Planning* offers starting points for site analysis.⁷ These particular propositions convey a logical, procedural approach, ill-adaptive to serendipitous encounters and discoveries (as those of Tacita Dean and myself). There are a range of comparable techniques available by which one might conventionally approach a given site, including site surveys; yet, in reducing the site to pragmatic data, these can reflect little upon the more sensual and spiritual aspects of a site (such as recollections of loss, as exemplified by Calle). They, too, often fail to interrogate the reality that the defined site (as Burns and Kahn have shown) is merely an invention that obscures the site’s evolving character. As Rebecca Solnit observes, often such terms can be employed strictly, where ‘site’ is a “discrete entity, something you could put a fence around,” when what ‘site’ is actually able to convey is a “crossroads, a particular point of intersection of forces coming from many directions and distances”⁸ — where the sources and documents (inheritances; context) are brought to bear upon the site, despite their status as marginal and supplementary, as existent beside and beyond.

3. Isenstadt, ‘Contested Contexts’, p. 157.

4. Jacques Derrida, ‘Living On: Borderlines’, trans. by James Hulbert, in *Deconstruction and Criticism*, ed. by Harold Bloom and others (New York: Seabury Press, 1979), pp. 75–176 (p. 81); quoted in: Roy Dilley, ‘Introduction’, *The Problem of Context*, ed. by Roy Dilley (Oxford, UK: Berghahn Books, 1999), p. 22.

5. Jonathan Culler, *On Deconstruction: Theory and Criticism After Structuralism* (New York: Cornell University Press, 1982), p. 128; paraphrased in Dilley, ‘Introduction’, *The Problem of Context*, ed. by Dilley, p. 7.

6. Paul Ricoeur, *Interpretation Theory: Discourse and the Surplus of Meaning* (Fort Worth, TX: TCU Press, 1976), pp. 75–79, quoted in: Dilley, ed., *The Problem of Context*, p. 109

7. Kevin Lynch and Gary Hack, *Site Planning* (Cambridge, MA: MIT Press, 1984), p. 5.

8. Rebecca Solnit, ‘Introduction: Prisons and Paradises’, in *Storming the Gates of Paradise: Landscapes for Politics* (Berkeley: University of California Press, 2007), p. 1.

Architect and academic Suzanne Ewing is conscious of the need for greater acknowledgement of the “circumstantial, the unfinished, the decayed, the abstract conditions of site”,⁹ and an appreciation that site operates not within its immediate character and essential features but, rather, in the *spaces between*. In ‘Site Citations’, landscape architect, critic, and theorist Elizabeth Meyer, too, detects a shift away from disengaged summaries communicating fundamental dispositions, toward means seeking to enable conceptual and interpretative appreciations:

*Site analysis, at a large scale and recorded through detached rational mappings, has given way to site-readings and interpretations drawn from first-hand experience and from a specific site’s social and ecological histories. These site-readings form a strong conceptual beginning for a design response, [...] conveying a site’s physical properties, operations, and sensual impressions.*¹⁰

For Meyer, site analysis as a term is redundant, is to be entirely replaced by more intimate and careful attention — by site-readings (and, by extension, site-writings) that convey the full depth and breadth of the contexts (whether of truth or fiction) within which the site is situated.

5.3 CON + TEXT : FRAMING THE PROPOSITION

A *con* + a *text*: a weaving of deceptions. There are many different types of context: social, moral, political, historical, cultural, literary, technological, disciplinary, spatial, imaginative, amongst others. As the dictionary definition shows, any of these forms of context are capable of influence, of determining meaning. Indeed, a context is never singular but multiple, always affected by and entwined with the other forms. Context is an envelope, a frame within which the ‘text’ is situated, whatever this ‘text’ might be.

From Latin *con-*, together, and *texere*, to weave; its use has changed over time from the act of composition (a verb), to the conditions within which we can understand something, and that meaning is attributed (a noun). The word’s obsolete meanings, thus, include the weaving of words to form a meaningful literary composition. The concept of context has continually oscillated between anthropology and linguistics and it has subsequently been shaped by both. Literary criticism — in its exportation of theories through-out the 1980s — led directly to developments of the concept of context within both its own and other fields.¹¹ It is simultaneously exterior and interior, existing both outside of the ‘text’ or ‘site’, and enabling reflection within.

9. Suzanne Ewing, Jérémie Michael McGowan, Chris Speed and Victoria Claire Bernie, eds., *Architecture and Field/Work* (London, UK: Routledge, 2011), p. 4.

10. Elizabeth Meyer, ‘Site Citations: The Grounds of Modern Landscape Architecture’, in *Site Matters*, ed. by Burns and Kahn, pp. 93–94.

11. Jonathan Culler, ‘Preface to 25th Anniversary Edition’, in *On Deconstruction*, [unpag., approx. p. iii].

A context is a tapestry of the conditions from which the spatial practitioner will proceed, and from which they will construct a response, for: “[t]he task of the architectural project is to reveal, through the transformation of form, the essence of the surrounding context.”¹² Though, this context is always—already inevitably the result of prior interpretation, alternative readings, and the agendas of others. We are reliant on the traces that have been preserved. Context is a term which suggests a range of synonyms in spatial discourses, including: setting, environment, and background.¹³ Though each has its own associations, many of these synonymous terms generate spatial images. It can be seen as figurative, as a descriptive composition (like that between a building and its location), a set of relevant connections simultaneously implying their binary disconnections, their traces, discarded information, that in other perceptions and definitions of relevance might become, rather, part of the picture. The analytical device of context, therefore, offers a means by which hidden meanings or particular interpretations might be revealed.

The word ‘context’ is associated not only with many different conditions of the ‘existing’, but also with varying scales. From the global to the local, from city to site, context can be considered from varying points of view. The scope of the contextual undoubtedly increased following the technological development of the optical lens, which expanded our field of vision from the micro to the macro, thus bringing the microscopic (the context of the atom) and that of the macrocosmic (the context of the universe) into our orbit (as the *Parallel of Life and Art* exhibition’s Editors, too, were aware of). The lens additionally made images of other places more accessible, allowing contexts from all over the world to be admired, understood, and interwoven.¹⁴

In reaching out to contexts beside and beyond — interweaving narratives of *others* — a *paracontextual practice*, too, brings material from an expanded field (once hidden; once *not-immediately-present*) to bear upon an analysis of an allegedly empty site, to inform any subsequent creative intervention. In contextual terms, the marginal zones subsequently drawn into the conversation are spaces often identified with *banlieues*, suburbs, which might be deemed to be inferior to the sites to which they are supplementary. A *paracontextual practice* identifies the latent potentialities of these peripheral spaces and materials and, rather than accepting their subservience, seeks to exploit the opportunities they offer for traversal beyond a site’s demarcated boundary lines.

12. Adrian Forty, ‘Context’, *Words & Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2004), p. 132.

13. *Oxford Thesaurus*.

14. Geoffrey Batchen, *Burning with Desire: The Conception of Photography* (Cambridge, MA: MIT Press, 1999).

Engaging with such outlying sites (the margins of the page; the boundaries of a site) as is indicative of a *paracontextual practice*, is equally reflective of feminist positions, as expressed by Rachel Blau DuPlessis, Julia Kristeva, and Hélène Cixous, amongst others — of the feminine body as subservient to masculine domination over discourse.¹⁵ Women have been seen to occupy peripheral zones within society, yet, it is within these fringe spaces — *of writing* — that female practitioners (throughout this thesis) have established practices and explored tactics which subvert any impression that the marginal and supplementary are inferior sites, but are, rather, sites latent with creative opportunities. The *paracontextual* is framed foremost by Jacques Derrida's understandings of trace and frame, of mark and supplement, of ghost and parergon — by the deconstructive notion that there is no outside of the text, that texts are unable to be written or read outside of the contexts established by *other* texts.¹⁶ Texts are always-already inscribed by *others*; all writing is intertextual, all writing doubles.¹⁷ Translating this notion to the spatial, site, too, can be seen as always-already marked and fissured by others, with surfaces that slip and intersect — vestiges that, though not-immediately-present, reveal that the 'empty' site is never truly empty. These traces and frames, thus, speak of *others*, located elsewhere. These *others* conceal absence, lack, loss; as feminist writer bell hooks notes:

*Often this speech about the 'Other' is also a mask, an oppressive talk hiding gaps, absences, that space where our words would be if we were speaking, if there were silence, if we were there. This 'we' is that 'us' in the margins, that 'we' who inhabit marginal space that is not a site of domination but a place of resistance. Enter that space. Often this speech about the 'Other' annihilates, erases [...] This is an intervention. I am writing to you. I am speaking from a place in the margins where I am different, where I see things differently. I am talking about what I see.*¹⁸

hooks' discerns that the margin is a site which (though allegedly dominated over) is, in actuality, a site of resistance and intervention. For hooks, choosing the margin as a space for open-

15. Rachel Blau DuPlessis, *The Pink Guitar: Writing as Feminist Practice* (New York: Routledge, 1990; repr. Tuscaloosa: University of Alabama Press, 2006); Hélène Cixous, *The Third Body*, trans. by Keith Cohen (Paris: Grasset, 1970; repr. Evanston, IL: Northwestern University Press, 1999); Julia Kristeva, 'The Bounded Text', in *Desire in Language: A Semiotic Approach to Literature and Art*, ed. by Leon Samuel Roudiez, trans. by Thomas Gora (1966–7; repr. New York: Columbia University Press, 1980), pp. 36–63.

16. Jacques Derrida, 'Differance', in *Speech and Phenomena: and Other Essays on Husserl's Theory of Signs* (Evanston, IL: Northwestern University Press, 1973), p. 156; Jacques Derrida, *The Truth in Painting* (Chicago, IL: University of Chicago Press, 1987), p. 9.

17. Ellen T. Armour, *Deconstruction, Feminist Theology, and the Problem of Difference: Subverting the Race/Gender Divide* (Chicago, IL: University of Chicago Press, 1999), p. 66.

18. bell hooks, 'Choosing the Margin as a Space of Radical Openness', in *Gender Space Architecture: An Interdisciplinary Introduction*, ed. by Jane Rendell, Barbara Penner and Iain Borden (London: Routledge, 2000), pp. 203–210 (p. 208); originally in *Framework: The Journal of Cinema and Media*, 36 (1989), p. 208.

ness and possibility is to defy oppressive structures which seek to control and delimit opportunities. It is to choose transformation, a ‘radical’ creative space, over an imposition of subordinate marginality; much as the *paracontextual* practitioner elects to perform tactics that are situated within and associated with the marginal and supplementary phenomena of a site. Here, the margins are not submissive, merely extant, but productive. Comparably, feminist philosopher Luce Irigaray identifies the history of philosophy with the erasure of feminine specificity. Yet, though women may not be explicitly identified (as within *Parallel of Life and Art*, as evoked in *You’ve Never Seen Me* (*Craters*, pp. 29–38) and *Bare Chambers* (*Craters*, pp. 42–53)), their presence remains. It is, thus, necessary to inhabit these peripheral zones where the feminine has been located, the “little structured margins of a dominant ideology, as waste or excess”.¹⁹ A *paracontextual practice* is one whose materials were deemed subservient, excess, supplementary and, yet, which ultimately (analogous to the assumed role of the female) support the central void, the ‘empty’ site:

*Men produce a universe built upon the erasure of bodies and contributions of women / mothers and the refusal to acknowledge the debt to the maternal body that they owe. They hollow out their own interiors and project them outward, and then require women as supports for this hollowed space.*²⁰

A *paracontextual practice* necessarily occupies the margins; the *paracontextual* practitioner assumes a position on the threshold of (literary, spatial, societal) convention and assumption. The boundary between is open to circumvention, to manipulation. A feminist reading of *paracontextual practice* is one which exposes its opportunities for acts of subversion, for, in hooks’ words, intervention; a “message from that space in the margin that is a site of creativity and power, that inclusive space where we recover ourselves [...]. Marginality as site of resistance.”²¹ This resistance may be against dominant powers, such as the global cooperations targeted by Lip-pard in her land–use critiques, or the institutional powers responsible for the loss of GDR history in Berlin as provoked by Calle. In these cases, the *paracontextual* becomes not only tactics for site–writing practices, but for site activism — the progression is made from analytical reflection to action. Yet, in attending to these supplementary phenomena through practices reflective of their adjunctive status, these *paracontextual* works are not inherently aggressive in their confrontations, but provocative, open to the alternatives which abound from this *para*–space, beside and beyond.

19. Luce Irigaray, *This Sex Which Is Not One*, trans. by Catherine Porter (New York: Cornell University Press, 1985), pp. 30, 150.

20. Elizabeth Grosz, ‘Woman, Chora, Dwelling’ in *Gender Space Architecture: An Interdisciplinary Introduction*, ed. by Jane Rendell, Barbara Penner and Iain Borden (London: Routledge, 2000), pp. 210–222 (pp. 211, 218).

21. hooks, ‘Choosing the Margin as a Space of Radical Openness’, *Ibid.*, p. 209.

5.4 FROM CERTAIN 'EMPTY' SITES

Paracontextual practice is not merely a creative exercise in understanding and borrowing from what lies or has lain before us, but a means of critique (of power, of subordination). It is not a vehicle through which to produce experimental works merely indebted to the works of others, but works that are creative–critical, that betray their own political (and feminist) agenda through recourse to other endeavours. To reduce *paracontextual practice* purely to a form of site analysis would be to downplay its political dimension. It is not solely a matter of offering modes of analysis for empty sites, but a matter of care–full attention, of (shy) activism, that disrupts any notion of hierarchy (by privileging the point of view of the marginalised; the voice of the overlooked) and that questions prevailing assumptions about the supportive (and thereby often secondary) status of supplemental phenomena, by revealing the potentialities of such peripheral phenomena, all while occupying and acting within the periphery itself.

While this thesis does not propose that any of the identified empty sites be built upon in strictly architectural terms, the nature of architectural practice (its shortages, conflicts, pauses, and lacunae) is exposed to critical appraisal. This thesis, thus, exists on the fringes of architectural production, dealing with ancillary issues. Site analysis, though often considered adjunctive to design phases, remains an influential part of the architectural production process. Yet, it is one in which undoubtedly key aspects of site (those not visible or present) have often been overlooked. However, the intention is not merely to make the practitioner reconsider their own approach to an 'empty' (whether through extraction, demolition, or impact) site when they set out to 'fill the void', but to uncover the political, social, and situational issues (of the site; of the practitioner themselves) at stake when one intervenes within *spaces between* and *beyond*. Here, conceptions of site analysis are revealed as inadequate to capture the marginal and supplemental; *paracontextual practice* serves not only to extend the range of creative–critical textual–spatial modes of enquiry already instigated within literary and artistic practices to the realms of spatial practices, to embrace the material of the margins, but to offer a position that is itself willingly and critically marginal and that thereby negates the inadequacies of other forms of engagement with site. *Paracontextual practice* is not a form of site analysis, but its replacement as an original mode of practice, one which not only engages with the past and present (analyses) but also looks towards future imaginaries, telling tales of potentialities for these empty sites should the phenomena usually disregarded be fully cared for.

To this extent, the *Craters* catalogue is, equally, not merely a demonstration of *paracontextual practice* to support the claims and agendas of this document, nor a reappropriation of established practices of documenting temporary events and encounters; the catalogue is, also, a gathering of criticisms of a multitude of instances (originally) lacking care–full attention of

what matters — the matter left discarded around the edges of these empty sites. The pieces of the *Craters* catalogue can, on the one hand, be understood to have been a means to test how modes of *paracontextual practice* explored by other practitioners and activists might be applied to other situations, in this case in relation to the particular materials and contexts of the sites of the *Parallel of Life and Art* exhibition. Yet, on the other hand, while the pieces of the *Craters* catalogue do test further the creative–critical, textual–spatial modes of practice of the precedents to which each piece is tied, the found materials of these pieces in fact also informed to a considerable extent the footnotes sought — the relationship between the two documents, between the so-called precedents and subsequents, cannot be reduced to a straightforward ‘one and then the other’ progression, for their bind is one that is oscillatory, interwoven, interleaved. The *Craters* catalogue’s status in relation to this document may be (like the *Parallel of Life and Art* catalogue, like all exhibition catalogues) understood as supplementary (to an exhibition that never took place), yet, this status of supplement (like all the supplements of this thesis) harbours a subversion, for it is the supplements that in fact inform the reading and understanding of the main text. In this light, the *Craters* catalogue may not only be a mere demonstration of *paracontextual practice*, following on from its conception, but is what has actually informed the practice itself. To this extent, as one looks towards the application of *paracontextual practice* to other empty sites, one finds that *paracontextual practice* may never be exclusively defined, but will continue to be in flux and to evolve and be shaped by its supplements, craters, and footnotes — both those it creates and those (already existing) that it brings within its orbit.

5.5 TOWARDS OTHER ‘EMPTY’ SITES

This thesis is an accumulation of spontaneous tangents and unforeseen encounters; it is a grasping of serendipitous opportunities. The thesis is, thus, very much situated in the margins (and appropriately so) between disciplines — textual, spatial, land–use, land–activism, creative, critical, photographic, literary. Indeed, there has been found to be a considerable body of work already engaged with the outskirts, the forgotten fringes, the *banlieues*, and *tabula rasas*, and with modes of practice that embrace and, indeed, facilitate a reassertion of context; which is to say the peripheral materials, incidental details, and overlooked sediments that are necessarily outlying, but which are, in actuality, pertinent sites resident of (alternative) creative–critical opportunity.

The pieces of which the accompanying *Craters* exhibition catalogue is composed bear the traces of the *paracontextual* precedents (equally interdisciplinary; marginal) I have interrogated. While the appropriate degree of appropriation or progression from these precedents was de-

liberated upon, making the ties intentionally tangible — as pursued by the *Parallel of Life and Art* exhibition Editors — proved the most productive means of demonstrating the practice’s applicability to sites other than those of this particular case study. [*] Though the thesis is inescapably tied to the *Parallel of Life and Art* exhibition, the additional works consulted indicate the translatability of the notions and tactics of *paracontextual practice* contained within to *other* sites and situations. Whether another image missing from a different gallery wall, or the space left behind by a building lost to war (as evident within the narrative-art of Calle); or, the blank spaces incurred through demolition, land-use, quarries, and urban sprawl (as shown within the works of Creates and other land-use critics); or, the absence of a text relating to a particular spatial environment, perhaps an excavation site (as demonstrated by Cocker and other spatial and performative writers); or, the present site which a prior site is absent from (as within the non-sites of Robert Smithson); or, the site of a crater left behind by a meteor. *Paracontextual practice* is thereby a mode of creative-critical, textual-spatial practice, which furthers the notion that creation always occurs simultaneously from everything and nothing, from supplements and voids, from *sources* and *craters*. This *paracontextual practice* has been developed in response to the ‘empty’ sites of the missing figures of the *Parallel of Life and Art* exhibition, but it is a practice, thus, demonstrably able to account for the *para-* phenomena — the supplements, the margins — of other ‘empty’ sites.

“I pocketed this tactic [...]”
22

5.6 TOWARDS A PARACONTEXTUAL PRACTICE

The ‘blank’ page is always-already written, filled with conventions and prior texts. ‘Spacing’ is active and productive rather than a static void in which events take place. Spacing, as well as being an interval, a space between, also opens the text up to the outside, and to other texts. Thus, the ‘blank’ space of the ‘empty’ site — a space between, a charged void — opens up the site to the outside and to context through its margins and supplements. [*] The three types of site that I have associated with absence — the extraction site, the demolition site, and the impact site — though they have been found evident in the works of a multitude of creative practitioners (including those I have investigated), arose from the particular conditions within and surrounding the *Parallel of Life and Art* exhibition — from the contents of its two missing images and from the post-war context within which it was situated, as well as the nature of the exhibition itself; the key site, however, was the ‘blank’ spaces left behind by the missing images, employed as a window through which to extend beyond the gallery walls.

“It was a place as blank as a sheet of paper. It was the place I had always been looking for.”²³

22. Julieanna Preston, *Performing Matter: Interior Surface and Feminist Actions* (Baunach: AADR / Spurbuchverlag, 2014), p. 143.

23. Rebecca Solnit, *Wanderlust: A History of Walking* (London: Granta Books, 2014), p. 30.

Trace, imprint, mark — all are terms which find resonance within both spatial and literary fields, whether marking the page or the landscape. The transaction between the spatial and the textual is, thus, a central proposition of this research and of the practice I have developed; borne of the *Parallel of Life and Art* exhibition's nature as spatial, photographic, as well as textual through its accompanying catalogue (a supplement which has subsequently contributed to an alternative reading of the exhibition dedicated to the missing figures), yet, it is also informed by a reading of the creative works I have found to be equally expressive of *paracontextual* tactics.

I have been concerned with the translation from textual to spatial of paratextual phenomena and tactics that might be associated with sources — with the reproductive, editorial, and derivative conditions of the *Parallel of Life and Art* exhibition (as a photographic exhibition whose figures were an edited assemblage of figures from other publications) — in addition to the invisible and absent phenomena of the 'empty' site. I subsequently selected specific elements which contributed alternative understandings of this particular case study of *Parallel of Life and Art* (illustrations and captions; marginalia and annotations; and, especially, notes and footnotes, wall labels). The absence of the wall labels, especially, have offered the opportunity for creative and critical exploration. These elements and their accompanying investigations have demonstrated that paratextual tactics are applicable not only within the domain of the textual of the page, but also, through translation, within the spatial environment.

The *Craters* creative-critical, textual-spatial pieces stray to the built environment of post-World War II London beyond the gallery walls, to the source documents, and subsequently to other works dedicated to margins and voids. These sites are all eventually returned to the page; though these compositions involve spatial environments and in many cases were at one time physically situated within the sites from which they arose, they were each photographed, re-situated (within a gallery exhibition), and subsequently bound within a document (within an exhibition catalogue). This thesis has therefore asked what may be lost or found in this translation from a site within the built environment or landscape to the site of the page, and has explored the replication of such loss and absence of the original site. The influence of all of the selected works of the selected practitioners may be found within the *footnotes*, with all precedents remaining perceptible — even, explicit — in order to demonstrate the applicability of these tactics to other sites. A *paracontextual practice* is, thus, one which mobilises tactics of *shifting, drifting, rifting, culling, grafting, quoting, calling, tracing, marking, framing, wandering, supplementing, footnoting* — all from the margins and supplements, beside and beyond the 'empty' site.

Notes 1 (on *I Found You in a Footnote* and *Constellations Are Made of Stories*)

I Found You in a Footnote (pp. 88–89) returns to the serendipitously discovered footnote from which this thesis emerged (in the spirit of Dean, Calle, Horn), relaying the coincidence of the recital of Ubu Roi at the Institute of Contemporary Arts, Dover Street, London, in February 1952 (involving a long lost relative, only discovered through genealogical research into my own family tree concurrent with the beginnings of the PhD research) at the same time as the *Parallel of Life and Art* exhibition was first being proposed by the Independent Group. It was a crossing of paths, yet, (admittedly) a minor deviation (a tangential digression from the performative of the recital to the spatial of the exhibition). The thesis which has unfolded, however, unveils an alignment with considerations in relation to my own practice and approach to site. It is from this seemingly inconsequential detail of a footnote (accompanying a photograph) that this entire thesis has emerged, and from which the comparable work of further practitioners have been encountered (these precedents are by no means limited). This piece was originally conceived in other permutations — as a Calle-inspired diary, as a reproduction of newspaper cut-outs (equally paratextual elements). Yet, in the end it was deemed more pertinent, more striking, to display only the footnote. A footnote which itself now no longer exists — the webpage to the Gaberbocchus Press exhibition details at the Victoria and Albert Museum, London that it formed part of has since been removed. A limited window existed for this footnote and the coincidental association to be discovered. Had I been able to relocate the piece in its entirety, perhaps I wouldn't have isolated this fragment, yet, such fragmentation is what in fact occurred within the *Parallel of Life and Art* exhibition, indeed, within the entire post-war spatial environment — sources of inspiration were isolated from their original contexts; buildings were re-

* Caroline Bergvall, *Drift* (Callicoon, NY: Nightboat Books, 2014), pp. 82–96.

duced to debris and detritus. It also unveils the genealogical and personal threads inevitably entangled within any work — always–already part of the constellation.

Constellations Are Made of Stories (pp. 90–99) is the final piece of the *Craters* exhibition. It is a piece which collates and plots the traces, the craters, of all of the preceding pieces. It gathers together the phenomena instrumental to their construction, yet, which has not been brought to attention — is part of the constellation, yet, *missing*. The piece is drawn from the pairings of pieces before it (*Wound* and *You've Never Seen Me*; *Patter Patter* and *Bare Chambers*; *A View From* and *The Moon's an Arrant Thief*; *Into the Forest* and *Little Stars*). One half of this pairing contributes plots of absences and the other narratives. The plots plot the voids (the pauses, the full stops, the little stars) of the selected texts; while the narratives are composed of textual fragments, as if someone were performing a *paracontextual* analysis on the *Craters* exhibition itself. These plots take inspiration from Calle's *Drift*,* plotting the various scales and forms of crater encountered throughout this work. Alongside these plots are short tales, fictions which aim to relay how one might join the dots, and how, as in our own articulation of the stars, we are able to create narratives from empty sites, from the *craters* which surround us.

Paracontextual practice, in relation to questions of origin, original, and originality (as teased out in Chapter 3), is a practice which accepts originality as an impossibility — there is no ultimate first, there is always something ‘other’ to trace back towards, some prior referent, whether in relation to the site, or in relation to the situations (past, present, and future) of the creator (who bears her own history, encounters, referents from other practices she has already undertaken, as well as her present state, observations, and hopes for the future) which impacts undeniably upon how she approaches what lies before her. *Paracontextual practice* exploits fully the slippage between origin and original — propagates and peoples it — reveals the fictionality of all texts (as reproductions of other texts, as duplications of other words, written elsewhere before), the ultimate elusiveness of primary material. Such a practice is inescapably feminist in its agenda — to expose the impossibility of an originary creator is to expose the impossibility of man’s patriarchal domination over women, of female subordination — contributing to feminist creative–critical, textual–spatial practice through a situated, caring *paracontextual practice*, admitting the overlooked and marginal. This is my *original contribution*.

Something from nothing; many would have assumed the empty site to be nothing, only to now see this thesis as something — something from nothing. I have worked with ‘nothing’; I have worked within the void. But this void, to me, is never nothing; this void is always replete with everything — every coincidence I need to tie together a something (this something) that says the empty site is never empty at all. The empty site, the nothing that is something, is my *paracontextual* home. And so, we are brought to face the discarded material, the haunted margins, the debris and detritus of language and landscape. Scavenging around the edges; within the voids, the absences, the gaps, the fissures, the allegedly blank expanses. We always begin from a construction site, a *tabula rasa* within the terrain — a fraud, overwhelmed with narratives, stories forming a constellation of *others* from which to create *and* critique.

END MATTER :

KATRINA PALMER

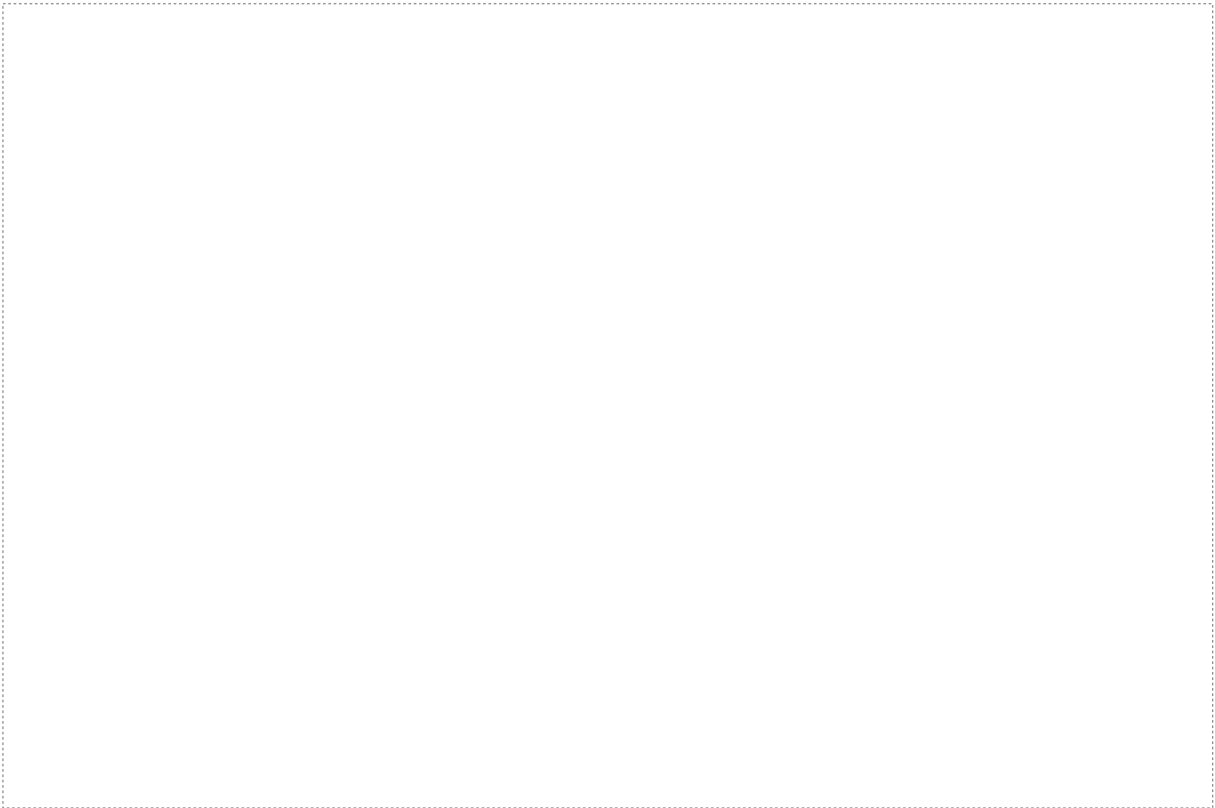


Figure 6.1 Katrina Palmer, *End Matter*, 2015, pp. 80–81.

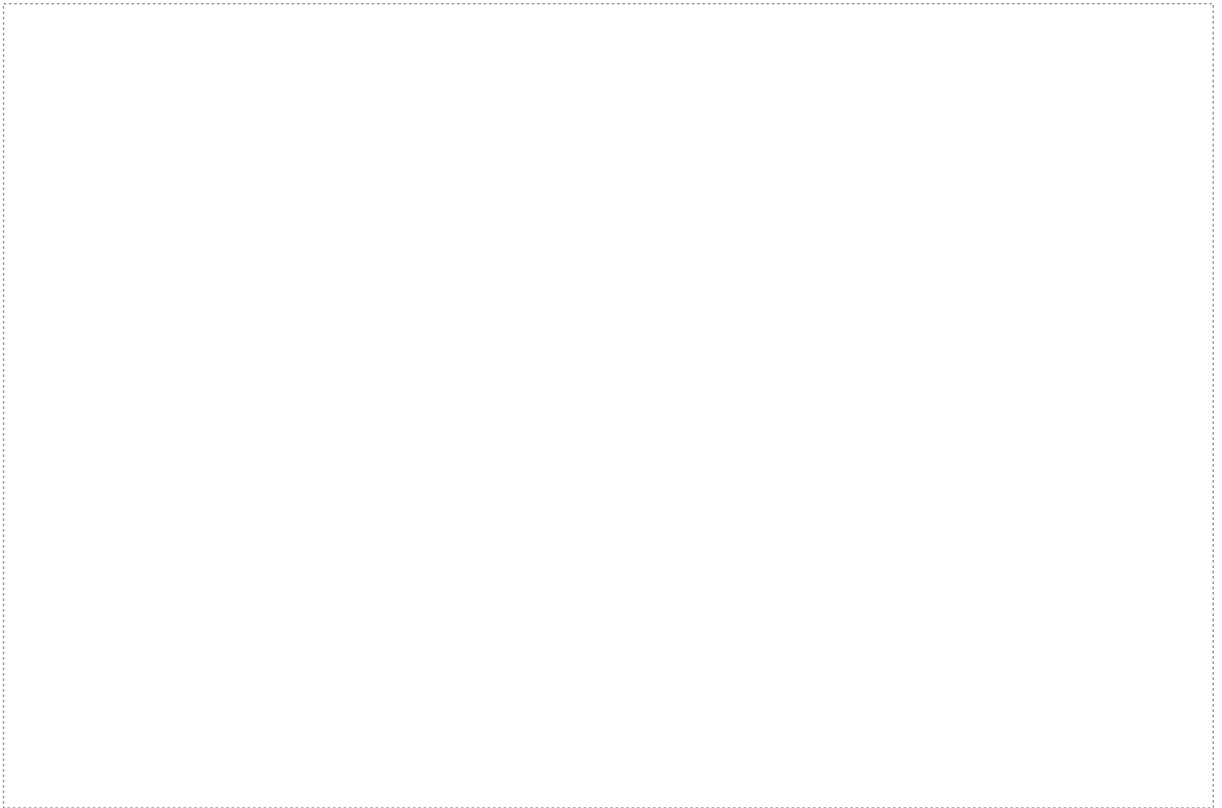


Figure 6.1 Katrina Palmer, *End Matter*, 2015, pp. 14–15.

END MATTER

End Matter (2015)¹ is a work by Katrina Palmer, a sculptor, whose works take the form of both spoken and written words [see figures 6.1–6.2]. *End Matter* is comprised of a publication, a site-specific audio walk ('The Loss Adjusters') and a radio play ('The Quarryman's Daughters') which combine to explore the Isle of Portland.² The Isle of Portland was formed through the sedimentation of limestone around 150 million years ago. It has for centuries been quarried and hollowed out for its stone (by both quarrymen and convicts) in order to provide the materials used for constructions, most especially within London's urban fabric (including after the Great Fire of 1666). For this project Palmer relocated to the island, residing in one of its buildings. Such 'being on-site' ('in-the-midst-of', as Andrea Kahn and others have also expressed) encourages much deeper rumination upon what lies sedimented beneath our footsteps, the absences. Yet, on absenting oneself from the Island of Portland, colliding with a building like the Economist in London, and lingering to locate the lacunae left behind by a long since perished organism, this work is found to resonate, even after the source (the quarry) has been vacated.³

This work documents shadows, accounts for the loss of stone through the curious undertakings of the (fictional) Loss Adjusters, an organisation that seeks to "quantify and appease the displacement of the island's stone through pataphysical exercises of reconstitution".⁴ These pataphysical exercises (imaginary solutions)⁵ include reproductive acts, intimate experiments and excursions; in a reverse of *You've Never Seen Me* (*Craters*, pp. 29–38), we are taken from the void of the quarry to the city, to those whom must be held accountable for the loss. It is an excavation work comparable to those of Caroline Bergvall, Lucy Lippard, and Robert Smithson. The reports of the Loss Adjusters are interrupted by a writer, an unreliable narrator, who inhabits the island's quarries. In this way, "haunting analytical fictions" evolve from factual, situated knowledge (exposed, returned to the surface);⁶ a play of multiple voices, creative and pragmatic.⁷ For the Loss Adjusters, the processes of the island must be compensatory — each

1. Katrina Palmer, *End Matter* (London: Bookworks, 2015).

2. Jamie Sutcliffe, 'Katrina Palmer: End Matter — Review', *Art Monthly*, 387 (June 2015), 34.

3. Beth Bramich, 'Katrina Palmer: End Matter', *this is tomorrow* (15 June 2015), online: <<http://thisistomorrow.info/articles/katrina-palmer-end-matter>> [accessed 17 May 2018]; Andrea Kahn, 'Overlooking: A Look at How We Look at Site or...Site as Discrete Object of Desire', in *Desiring Practices: Architecture, Gender and the Interdisciplinary*, ed. by Katerina Rüedi, Sarah Wigglesworth, and Duncan McCorquodale (London: Black Dog Publishing, 1996), pp. 174–185 (p. 176).

4. Sutcliffe, 'Katrina Palmer', 34.

5. Alfred Jarry, *Exploits and Opinions of Dr Faustroll, Pataphysician: A Neo-scientific Novel* (Boston, MA: Exact Change, 1996).

6. Sutcliffe, 'Katrina Palmer', 34.

7. Emily Orley, 'Getting at and into place: writing as practice and research', *Journal of Writing in Creative Practice*, 2.2 (November 2009), 159–172.

instance of loss must be balanced by a reconciliation, an adjustment, or a reconstitution of materials elsewhere:

*Crucially they create material copies, actually printing the maps and the photographs of the construction of houses and spaces across Portland's disrupted landscape. They are sent photographs taken by other Adjusters who record parts of Portland found in different locations (especially London).*⁸

The stone is thereby displaced (to Carol Burns' site as material store;⁹ to the built-fabric of London); it remains in existence, though *not-immediately-present*. [*] As with the primacy of that which is not immediate nor tangible proposed by Burns,¹¹ Palmer prioritises imaginary potential over the immediate context and that which is visible and evident. Yet, it is a prioritisation which also enables fiction and the ordinary, 'everyday' (as found¹²) to cross paths. The stories contained within *End Matter* subsequently stand for the inherent identity of the site. The stories are presented like the displaced stone: as absent text.

*"Stories about places are makeshift things. They are composed of the world's debris."*¹⁰

End Matter is set within the conventions of the end matter of a publication — elements including notes, epilogue, afterword, postscript, and appendices. Like quarrying's waste, cast aside, the contents of *End Matter* are conceived to be surplus material to the absent body of text, to the absent stone. Palmer is attentive to not only the site of the quarries of the Isle of Portland, but also to the site of the page, engaging with forms that haunt both. This attention (similar to my own) is indebted to her former role in book production, as Palmer herself notes: "For all of that time I was working with the physicality of the page; it was all about typesetting, printing and binding — in other words, the material components."¹³ In publishing the works of others, especially where the author is unknown or absent (at least on personal and geographical levels), the main text (while checked for grammatical and typographical errors) becomes a secondary concern over the accuracy of the peripheral accompaniments — ensuring that the footnotes correspond to the superscripts, ensuring all sources are fully referenced, ensuring that all titles and captions are without error. The role is foremost one of a copy editor

8. Palmer, *End Matter*, p. 9.

9. Carol Burns, 'High-Performance Sites', in *Site Matters: Design Concepts, Histories and Strategies*, ed. by Carol Burns and Andrea Kahn (London: Routledge, 2005), pp. 297–310 (pp. 297–8).

10. Michel de Certeau, 'Walking in the City', in *The Practice of Everyday Life* (Berkeley: University of California Press, 1984; repr. 1988), pp. 91–110 (p. 107).

11. Carol J. Burns, 'On Site: Architectural Preoccupations', in *Drawing/Building/Text*, ed. by Andrea Kahn (New York: Princeton Architectural Press, 1991), pp. 146–167 (p. 164).

12. Claude Lichtenstein and Thomas Schregenerberger, eds., *As Found: The Discovery of the Ordinary* (Zürich: Lars Müller Publishers, 2001).

13. Katrina Palmer, quoted in Jamie Sutcliffe, 'Interview with Katrina Palmer', *The White Review* (September 2015), [n.p.], <<http://www.thewhitereview.org/feature/interview-with-katrina-palmer/>> [accessed 17 May 2018].

(though, as Editorial Assistant, the checks have often been similar). An editor of copies, of reproductions attesting to sources and documents from elsewhere found within the current text — intertextual insertions.¹⁴ These repetitions of context and inheritance stand in place of what is no longer present. In *End Matter*, further contamination of sources and narratives occurs through the intersections of “slightly rewritten material, field recordings and echo”,¹⁵ as well as ‘unwritten’ insertions, marginalia — alluded to, yet, absent:

*It is the Loss Adjusters’ conceit to embellish these accounts with supplementary reflections. These observations leap from factual descriptions, through hypothesis, to a determination that as the quarrymen traverse the stone, work on it and think about it, their perceptions are constantly fused with the awareness of what was there before. It is concluded that these men get the measure of the terrain, not via the immediacy of the land there, but rather by way of the stone that is elsewhere; an experiential understanding that is discerned and documented in the Loss Adjusters’ imagined files.*¹⁶

Like Marlene Creates and other land–use critics, Palmer is taken by loss, marking the unsettling absences she has found;¹⁷ like Jenny Bouilly’s *The Body* and *The Book of Beginnings and Endings* (a work entirely composed of opening and closing statements to absent or unwritten novels),¹⁸ *End Matter* heightens this loss through missing material, through a narrative and composition that asks: “what sort of imagined world could sustain the loss of the ground underfoot to extensive quarrying”?¹⁹ These *paracontextual* writings (similar to those of Sophie Calle, Maria Anwander, and Brigid McLeer) are often resultant of deviant activities — undertaken by a Rogue adjuster — such as theft and absent authors, as well as challenging conventions and institutional boundaries. The world Palmer constructs is one equally permeable and unstable — an expanded frame of reference as a ‘para–academic arena’; *shifting, drifting, rifting* in replication of the fracturing and dispersal of the stone material.

These writings also *wander*; they are analyses drawn from walks amidst the cut rocks, marked with fault lines and slippages. [*] Emma Cocker, Lisa Robertson, and Bergvall all undertook walks within their respective sites

*“Their story begins on ground level, with footsteps.”*²⁰

14. Julia Kristeva, ‘Word, Dialogue, and Novel’, in *Desire in Language: A Semiotic Approach to Literature and Art*, ed. by Leon Samuel Roudiez, trans. by Thomas Gora (1966; repr. New York: Columbia University Press, 1980), pp. 64–91, (p. 66).

15. Sutcliffe, ‘Katrina Palmer’, 34.

16. Palmer, *End Matter*, p. 8.

17. Lucy R. Lippard, ‘Undertones: Ten Cultural Landscapes’, in *Reframings: New American Feminist Photographies*, ed. by Diane Neumaier (Philadelphia, PA: Temple University Press, 1995), pp. 38–58 (p. 42).

18. Jenny Bouilly, *The Book of Beginnings and Endings* (Louisville, KY: Sarabande Books, 2007).

19. Katrina Palmer, quoted in Sutcliffe, ‘Interview with Katrina Palmer’, [n.p.].

20. de Certeau, ‘Walking in the City’, p. 97.

“There is a very practical sense in which to trace even an imaginary route is to trace the spirit or thought of what passed there before.”²¹

(city and building; including demolition and derelict sites). Palmer, too, investigated site (the extraction site) through the medium of walking. [*] The route taken is circular, traversing the island. Like Bergvall’s *Éclat* audio tour,²² the author is once more absent, yet, present, as the participants re-trace the author’s footsteps across the landscape while listening. It is, thus, indicative of the notion that “key elements of the story might persist beyond the writer”;²³ that traces may remain (like the paratextual catalogue of *Parallel of Life and Art* held within the archive). Cocker’s footnote cards were composed as instructions, prompts that instigated hesitations, stops, starts, and tangents for the participant to follow. Palmer is equally conscious of writing’s capacity to affect movement, especially to slow down encounters — to “mine into and extend a moment.”²⁴ In *End Matter*, this ‘extension of a moment’ is set against writings reflective of the swiftness of quarrying; through the contrast between momentary, contemporary stories and fragmentary, yet, enduring histories interleaved with each other, the walker’s path “seems to resonate with the processes of the island itself” — oscillating between sedimenting and excavating, much as the stone was compressed in its genesis, and hollowed through subsequent extraction.²⁵

Following WWII, London and other devastated cities used Portland Stone facades for their reconstruction. The Economist buildings (by architects and Independent Group members Alison and Peter Smithson, from 1959–1964) were clad with Portland roach bed facings, as the first major building to use the roach bed layer for cladding material.²⁶ Roach is the top layer from the strata found on the Isle of Portland; its distinguishing feature is its prevalent number of cavities, the remaining casts of missing fossils found scattered throughout the rock. Portland Stone is a material rich in marine fossils, ‘Portland Screws’ and ‘horse-heads’, cavities left by absent bodies.²⁷ The site of the Economist buildings and plaza is in St James’s Street, St James’s, a short walk south of the former premises of the ICA gallery in Dover Street, Piccadilly. *You’ve Never Seen Me* (*Craters*, pp. 29–38) extends beyond the blank walls of the gallery (where the figures of a crater and extraction site for a skyscraper under construction should be) to the extraction, demolition, and impact sites of this architectural work (a composition of

21. Rebecca Solnit, *Wanderlust: A History of Walking* (London: Granta Books, 2014), p. 76.

22. Bergvall, Caroline, *Éclat* (Lowestoft, Suffolk: Sound and Language, 1996); also available as: Caroline Bergvall, *Éclat* (Ubu Editions, 2004), <http://www.ubu.com/ubu/bergvall_eclat.html> [accessed 10 January 2018].

23. Katrina Palmer, quoted in Sutcliffe, ‘Interview with Katrina Palmer’, [n.p.].

24. Ibid.

25. Bramich, ‘Katrina Palmer: End Matter’, [n.p.].

26. Peter Salter in: Jonathan Hill, *Weather Architecture* (London: Routledge, 2013), p. 248.

27. John Allen Howe, ed., *Geology of Building Stones* (1910; repr. London: Taylor and Francis, 2001), p. 245.

three towers around a void, in an area impacted by missiles), to the Portland quarries — a reversal of Palmer’s journey from the quarry to the city (though she notes that the Loss Adjusters first arrived on the island via steam train in 1952).²⁸ Coincidences are found further (not least in one of the few named characters, Ash) in *Bare Chambers* (pp. 42–53), where an empty folder was filled with missing material, absent figures, and returned to the archives; Palmer’s work, too, is drawn from missing files:

*Among the Adjusters is rumour of a deleted folder which if recovered and opened must be investigated by the entire team. The valiant Adjusters who work in this lacuna must assess the danger they themselves might be displaced, or cease to be present. According to the principles of supersensibility, they must proceed by investigating their consciousness of their own perceptions. And they will begin by asking if it will be possible for their work to continue to exist, should they themselves vanish.*²⁹

End Matter may, thus, be seen as encompassing all of the elements of the proposed *paracontextual practice* — the parallels to my own explorations are, indeed, striking — attentive to an ‘empty’ site and performing an analysis of this site through the translation of paratextual tactics (in this case, through end matter) from literary theory to spatial writing; extending the site’s boundaries to accept inheritance and reassert context, following the material trail as one follows *footnotes* to unknown ends.

28. Palmer, p. 31.

29. *Ibid.*, p. 14.

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