

Paula McCloskey

Post-Partum Document and Affect

This paper takes one of the most well known artworks of the last forty years created by a female artist that explores the mother-child relation - Mary Kelly's *Post-Partum Document* (1973-1979) - and analyses it in relation to Lisa Baraitser's *Maternal Encounters: The Ethics of Interruption*ⁱ alongside aspects of Bracha Ettinger's theory of the *matrixial*.ⁱⁱ It does this by exploring the place of 'affect' in *Post-Partum Document* and in doing so considers it as a complex assemblage, as a monument, and as potentially a place where things happen. The paper aims to contribute to the already expansive range of commentary and writing on *Post-Partum Document* and to open up new thinking on the piece.



Figure 1: Mary Kelly Post-Partum Document, Installation, General Foundation, Vienna, 1998

Post-Partum Document (Figure 1, herein PPD) uses the relationship of the mother and child to explore sexual difference. It is a mixed media installation that was created over a six-year period in the 1970's by the contemporary artist Mary Kellyⁱⁱⁱ. It is a multi-layered piece; a constellation of different discourses (mother and child, the women's movement, mother-as-artist)^{iv} and different objects (texts, diagrams, artefacts), collected, documented and pieced

together over time. During the period of its creation there was a wave of political activism, consciousness-raising and theoretical and artistic innovation, all of which were connected by the complex and often contradictory issues that faced a revolutionary struggle to transform social relations. Mary Kelly was active in the women's movement at this time and had already produced work that was informed by contemporary political debates.^v This complex and dense piece uses the device of 'Documentations' to explore issues such as sexuality, maternity, the sexual division of labour, sexual difference, and the development and/or emergence of subjectivity. It traces the shifting debates and concerns of the women's movement throughout the mid-1970s, with particular emphasis on the sexual division of labour and sexual difference, viewed specifically through a Lacanian psychoanalytical lens.



Figure 2: Mary Kelly Post-Partum Document, Introduction 1973, (detail 1 of 4)

PPD consists of a total of 139 individual parts and has been exhibited in edited versions on numerous occasions. The 'Introduction' (Figure 2) and the following six sections (Documentation I-VI, Figures 3 to 8) explore the relationship of the mother with her male child. The diverse range of objects, texts and discourses in each Documentation foster connections with – and between – different registers and regimes such as the scientific, the

medical, the autobiographical, feminism, the women's movement, psychoanalysis, education and child-care. This constellation includes inscribed reflections, theoretical writing, diagrams, children's scribbles, diary extracts and transcriptions of conversations, alongside baby clothes, stained nappies, scientific images and the child's gifts to his mother. The placing of the panels in the exhibition space from the Introduction to Documentation VI form a diegetic space^{vi}, an almost cinematic experience for the participant.

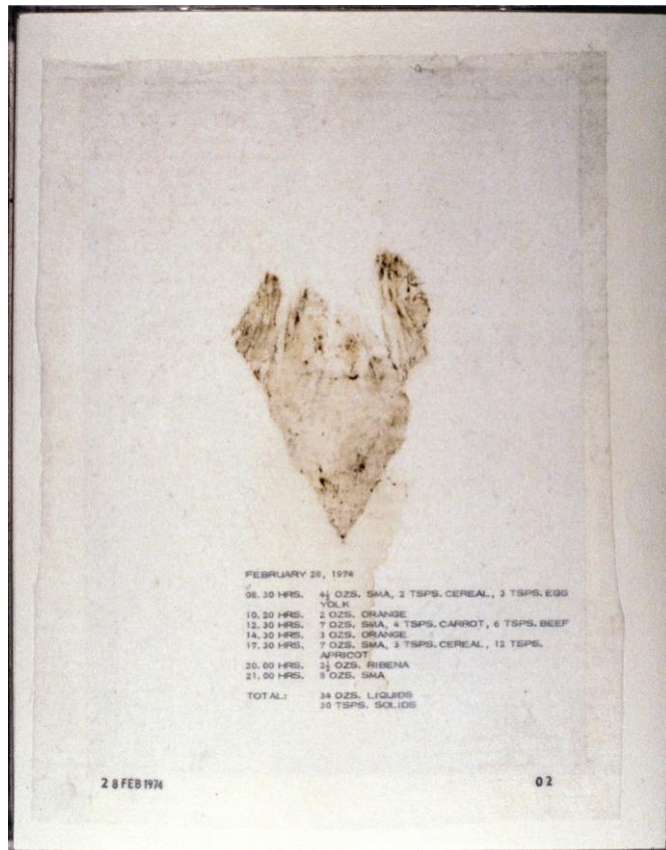


Figure 3: Mary Kelly Post-Partum Document, Documentation I Analysed Fecal Stains and Feeding Charts, 1974, (detail, 1 of 28)

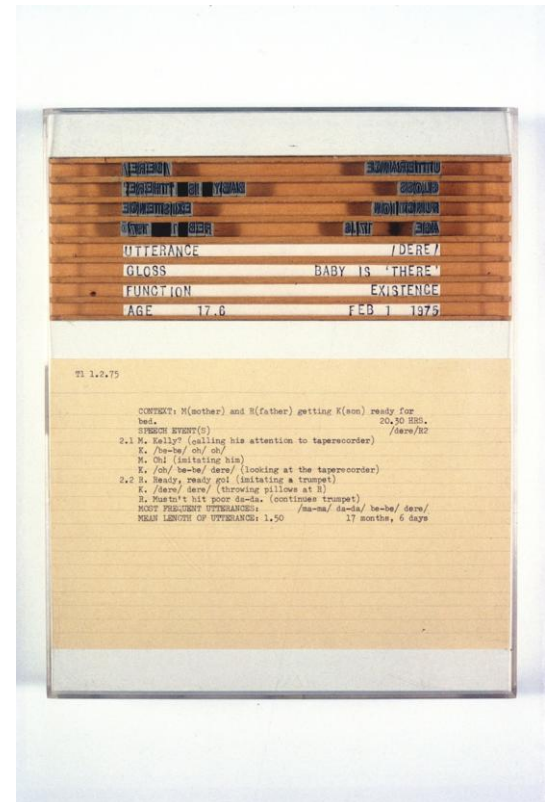


Figure 4: Mary Kelly Post-Partum Document, Documentation II, Analysed Utterances and Related Speech Events, 1975, (detail, 1 of 23)

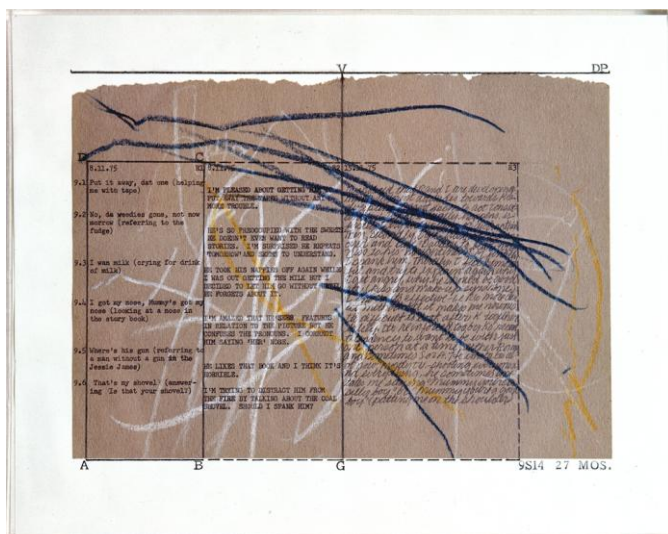


Figure 5: Mary Kelly Post-Partum Document, Documentation III, Analysed Utterances Markings and Diary-perspective Schema, 1975, (detail, 1 of 10)

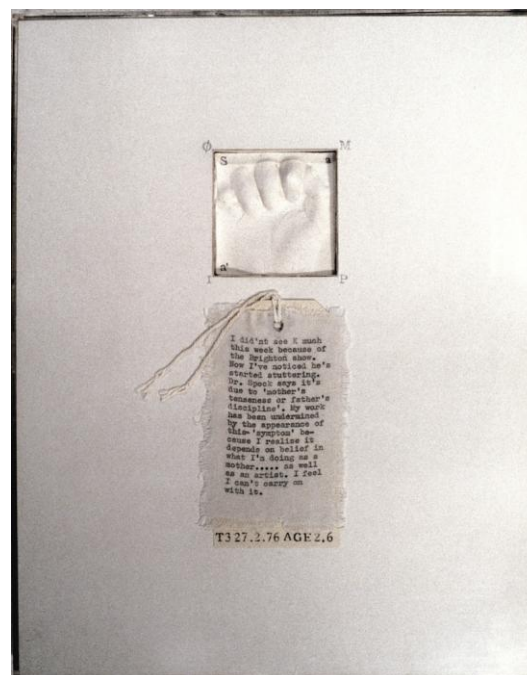


Figure 6: Mary Kelly Post-Partum Document, Documentation IV, Analysed Transitional Objects, Diary and Diagram, 1976, (detail, 1 of 8) 1976



Figure 7: Mary Kelly Post-Partum Document, Documentation V, Classified Specimens, Proportional Diagrams, Statistical Tables, Research and Index, 1977, (detail, 3 of 33)

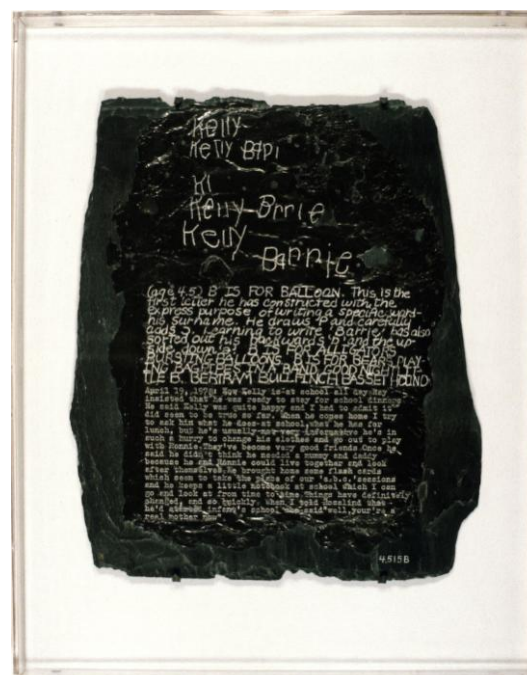


Figure 8: Mary Kelly Post-Partum Document, Documentation VI, Pre-writing Alphabet, Exergue and Diary, 1978, (detail, 1 of 15)

PPD: First Encounters

I first encountered PPD in my late-twenties. I was, by then already a mother, but not really familiar with psychoanalysis. Lucy Lippard, years before my first viewing of PPD, wrote of her initial responses to the piece, which echo many of my own views:

When I first saw *Post-Partum Document* in London in 1977, it was incomplete but already four years underway. I saw it, as most people do initially, as a ‘fetish’ – a more or less conventional work of art, visually refined, hung on the wall in pretty plastic boxes. I was touched by what I sensed of its content rather than what there was to ‘know’ about the piece – which turned out to be a great deal. The simultaneity of sensual immediacy and immediate nostalgia I recognised from my own, earlier, maternal experience. On a formal basis, I ‘liked’ the melancholic delicacy, the visual parallels to the ephemerality of motherhood; the organic traces and talismans of the mother’s individual discoveries as gifts to the mother... I was baffled by the content of the Lacanian diagrams, being mostly innocent of linguistic and psychoanalytic theory, but I ‘liked’, again, the *sense* of rigorous analysis applied to the intimate memories of the mother-child relationship.^{vii}

Like Lippard, I first encountered PPD as a series of carefully staged images that I could not quite make sense of. I could not muster the kind of intensive response I had experienced with other works, such as that of French born artist Louise Bourgeois.^{viii} When I viewed PPD, the heavy referencing of Lacan, the use of diagrams, the pseudo-scientific language and the overall ‘presence’ of the artist meant that, in terms of how carefully staged the whole piece was, I mostly concurred with Rosemary Betterton’s response:

What troubled me was the way in which such distancing excluded representation of the ambivalent emotions of love and hate, guilt and loss in relation to the maternal body that shape our psychic lives. I remained impressed by the mark of the child’s hand, but shivered under the Lacanian theory that foreclosed my affective responses to it.^{ix}

Betterton and Lippard both describe initial encounters with PPD to which I can relate. The presence of psychoanalysis was also a real barrier to my ‘accessing’ of the work. Like Lippard, I came to PPD ‘mostly innocent’ of psychoanalysis and semiotic discourses. However, unlike Lippard,^x the many objects, such as a child’s comfort blanket, imprints of the artist’s son’s tiny hands (Figure 6), children’s drawings, and emotion-heavy reflections on the mother-child separation, left me initially unmoved. I did not experience the ‘sensual immediacy’ or ‘nostalgia’ described by Lippard, possibly because at the time of first viewing PPD my early maternal memories were clouded with the particularity of my own difficult early maternal experience. This distracted me from thinking of the everydayness of mothering, or what deeper significance it might have, which seemed to be so much of what PPD was about.

PDD traces and explores Lacanian ideas of the child's encounter with the Symbolic. A highly simplified account would maintain that for Lacan, sexual identity is achieved through the negotiation of the Oedipus complex and with the acceptance of symbolic castration. The imagined threat of castration disrupts the pre-Oedipal mother-child dyad that has functioned to provide the child with an imaginary sense of wholeness (with the mother's body). The child must repudiate the mother's body to avoid castration and instead turns to the Law-of-the-Father (initially language). The threat of paternal castration, which initiates the child's subjective development is inscribed in the Imaginary, that is, in fantasy. In order for the child to accept sexual difference they must accept that the mother does not have a phallus (have not), which the child then identifies with (as either have or have not).^{xi} According to Mary Kelly, this acceptance may be postponed in the Imaginary (fantasy and image), which for males can be associated with the iconography of pornography and for the females with the desire for a child:

For the woman, in so far as the outcome of the Oedipal moment has involved at some point a heterosexual object choice (that is, she has identified with the mother and has taken her father as a love object), it will postpone the recognition of lack in view of the promise of having the child. In having the child, in a sense she has the phallus. So the loss of the child is the loss of that symbolic plenitude—more exactly the ability to represent lack.^{xii}

Part of what PPD articulates is this 'mother's desire', primarily for the child, which is denied in a Lacanian frame. PPD offers a version of the mother's loss as told by lived experience, using the emblems of the mother's desire and the ephemeral memorabilia of objects. For example, it is arguable that PPD complicates the question of the mother's desire in an overarching sense as the assembled objects and texts are put there by, not only a mother, but an artist-mother. In Documentation II the unit holds the maternal utterance 'Why don't I understand?' over a small 's' (the 'signified' in a Lacanian frame). This is a culmination of Documentation II where the infant's early speech emerges, as well as the mother's role in this language development. This maternal articulation 'Why don't I understand?' seems to play out the realisation for the mother that the child has developed a system of language on his own; the child's imaginary identification with the mother is further split as he identifies with another – the language of the Father. In responding to this maternal utterance 'Why don't I understand?' Dorothea Olkowski's poses the question that pulls in the mother-artist as desiring:

What happens when the mother makes this misfire between the child's world and her own into a work of art, producing a new series out of it, creatively

constituting a new series rather than attempting to compensate for the misfire? Does such an act turn the Oedipal world inside out, the world in which, hypothetically, the father seeks to be in the child's place (object of desire), the mother wants to be in the father's place (structure-Other of the child's desire), the child wants both father's place (Other of the mother's desire), and the mother's place (signifier of the father's desire)?^{xiii}

In showing the mother's desire for the child, for her relationship with the child, PPD arguably transgresses the Symbolic 'Law-of-the-Father'.

It was via a process of 'working-through' that I was able to find a point of anchorage in PPD. This 'working-through' involved developing a better understanding of psychoanalysis, exploring the use of Lacan (as well as psychoanalytic ideas about intersubjectivity^{xiv}) in PPD and reading the many commentaries and analyses of PPD.^{xv} It took some time to start to grasp what the purpose of this psychoanalytic content was. However, in so doing I was able to access what lay beyond (but still connected to) the visual representations in the work. This 'working-through' enabled me to approach PPD from different points of view, and 'put-it-to-work' alongside 'new'^{xvi} thinking on maternal subjectivity and maternal ethics, namely Lisa Baraitser's *Maternal Encounters* and Bracha Ettinger's *matrixial* theory. In a crude sense, it was necessary to 'remove' the 'stumbling block' (my ignorance of psychoanalysis) to PPD and the only way to achieve this was to work-through those aspects that not so much 'foreclosed an affective response', in Betterton's terms, but rather foreclosed a response that allowed me to access those forces and intensities that operate differently to, but with, that which is captured in the literal visual representations of PPD. This differently understood conception of an 'affective response' to PPD is explored below, as I describe some of my post-working-through thinking on PPD. This discussion takes a slightly different approach to the majority of commentaries and reflections that have responded to the piece since its emergence in 1976. By exploring PPD and affect, it might be said to constitute a partial departure^{xvii} from thinking on PPD that focuses on what the work represents in terms of the psychic and social signifiers within it (partial in that it is not unrelated to these 'signifying' aspects of the piece) and in doing so opens up an alternative understanding of PPD.

Opening up to Affect in PPD

My first point of entry for rethinking PPD reads it alongside Lisa Baraitser's book, *Maternal Encounters*. The second considers aspects of Ettinger's *matrixial* theory (which is introduced below) in relation to PPD. Ettinger's *matrixial*^{xviii} theory and Baraitser's ideas in *Maternal*

Encounters are connected in that each explicitly draws the concept of encounter^{xix} into the conversation of the maternal (albeit in very different ways). In particular Baraitser's use of encounter is postnatal where she explores the care of a child as constituting a series of everyday encounters that are presented as a way to look at maternity's potential to be the very point where we might learn or understand more about subjectivity. In Ettinger's work the use of encounter stems from a different time and place – that of the *sub-subjectivising* or *trans-subjectivising prenatal encounter-event* of the later stages of pregnancy – where the original matrixial encounter is between the becoming-mother and the foetus in the later stages of pregnancy. Although she refers to the intrauterine as a *matrix*, Ettinger's notion of the matrixial is not so much concerned with maternity as it is about feminine^{xx} sexual difference and subjectivity that originates in this pre-Oedipal stage of human development. Ettinger's work on the matrixial and Baraitser's maternal encounters connect by using the maternal as a thinking apparatus, as an encounter-event that produce different affects. As such, *Maternal Encounters* and Ettinger's matrixial open up PPD to the notion of affect – a pre-discursive realm of intensities and forces (rather than affect in terms of referring to emotion or sentiment) – that is, they both open up thinking on PPD beyond its literal visual imagery.

Maternal Encounters

Lisa Baraitser's *Maternal Encounters* explores maternity in terms of encounters. It charts the generative nature of motherhood – not in a romantic or sentimental sense – but looks at what might emerge from the many everyday maternal encounters that constitute mothering. These encounters are presented as a way to look at maternity's potential to be the very point from which we might learn or understand more about subjectivity. The book also asks if there is a particular relation of 'motherhood' – the continuous experience/relationship – that helps us to think of a specific maternal subjectivity.

Maternal Encounters weaves beautifully written personal anecdotes from Baraitser's own experience of mothering with rigorous cross-disciplinary theoretical exploration. Baraitser's use of anecdotes are meant to elevate the everyday of motherhood into a 'something', which she terms 'material', and which she uses in her exploration of maternity as a potentially life-changing event shared with another, an encounter with another, which brings new possibilities. Without necessarily opposing the phallic order, or developing a specific feminine supplementary, as will be seen in Ettinger's matrixial, Baraitser makes a significant shift to the transformative, by opening up maternity as being important for a different understanding

of subjectivity – maternity as an encounter. Baraitser employs anecdotal theory,^{xxi} or at least performs what she describes as an approximation of it, to add a materiality to the abstraction of the theory used to explore the post-birth mother-child relation as an encounter. She uses her own experience of mothering young children, singling out key moments that struck her as interesting or alarming. In developing her thesis Baraitser takes the reader through ‘maternal alterity’, ‘maternal transformations’, ‘maternal interruptions’, ‘maternal love’ and finally to ‘maternal stuff’. By way of example of these ‘encounters’, Baraitser explores maternal interruptions as the constant, incessant interruptions that come with mothering young children, which she posits as a possible site of a new subjective experience:

Yes, motherhood is the pitilessness of the present tense. The cry pulls me out of whatever I was embedded in, and before I have a chance to re-equilibrate, it pulls me out again. There are days that follow nights that follow days in which I am punch-drunk from interruptions.^{xxii}

The maternal subject is one that is presented as a subject of interruption, ‘both she who is subjected to relentless interruption, and she whom interruption enunciates; a subject that emerges from the experience of interruption itself’.^{xxiii} It is the seemingly inconsequential daily interruptions that interest Baraitser, how these incessant moment-by-moment interruptions impact upon the mother in terms of her ‘self-experience’. That is, how the mother is forced to respond not only in a practical way (‘seeing to’ the child), but also whether the ‘again-and-again’ of such interruptions allows for any other effects. Baraitser argues that these disturbances have the potential to allow the mother access to new subjective experiences. For example, she discusses the impact of maternal disruptions on the mother’s sense of time:

Though thought is arrested by the constant interruption that a child performs on the maternal psyche, a more ‘organic apprehension of the present moment’ is made available – those intense moments of pleasure or connectedness that mothers report, moments that may paradoxically allow access to a somatic or sensory mode of experiencing which may have been unavailable previously, and may constitute a new mode of self-experiencing.^{xxiv}

At one point Baraitser posits that such interruptions perhaps render reflective thought impossible, thereby creating the conditions for a new subjective experience to emerge as we are literally forced into a new relation with ourselves.

PPD and Maternal Encounters

There is something in Baraitser’s thesis that I think helps in a (re)consideration of what PPD *does*. With its strange constellations, moving through the mother-child relation in the

articulation of the mother's desire, PPD makes use of the everyday. It brings to light the often mundane and repetitive experience of mothering, as well as the extreme emotions it provokes. The mother's care for her child: feeding, cleaning, listening, teaching, modelling, validating, observing, reassuring and helping, is juxtaposed with worry, fear, frustration, joy, amusement, bewilderment, to portray the everydayness of mothering. PPD could be seen as a *monument* to these everyday maternal encounters. Not a monument in the sense of it being a commemoration to the past, but in the terms described by Simon O'Sullivan below:

Art then has an independent and self-sustaining existence in the world and as such 'works' independently of its producer. Here art is to be understood as a kind of monument, even if it is composed of only a few lines. However, this is not a monument commemorating the past; an art work has less to do with origins in this sense (in the subjective state of the artist, in the mode of production of the time and so on). Indeed, the monument is not summoning or 'conjuring up' a once present absence, it is not 'in' memory in this sense that the materials for art are to be found.^{xxv}

The everyday maternal encounters that are experienced in PPD and explored by *Maternal Encounters* emerge in the most unlikely and unstable of places and render the mother as a subject of transformation, alterity, interruption, heightened sentience, viscosity, encumberment and love. As Baraitser writes:

...maternity is an experience that I maintain is impossible to anticipate in advance, one that unravels as it proceeds, and that one is always chasing the tail of, never becoming expert at, or even competent, and that always eludes our attempts to fully understand it. It involves relations with a particular and peculiar other whose rate of change is devastatingly rapid, who is always, by definition, 'developing', shifting, changing, and yet it is another to whom one is 'linked' in an equally particular and peculiar way, a way that has something to do with larger issues of responsibility and care but played out in the most seemingly ridiculous forums; those of the daily 'thinking' about feeding, sleeping, dressing, manners, routines, good stuff, schools, friendships, more stuff, influences, environments, time, responsibility, freedom, control and so on.^{xxvi}

In *Maternal Encounters* Baraitser presents the emergence of maternal subjectivity in terms of that which comes back from the encounter with the other who is a child. These maternal encounters cause an *affect* or *affects* in that they bring bodies (mother, infant, objects) into contact with forces and intensities that the daily, close, peculiar and heightened interaction of being with/for another, as a mother, generates. These affects are 'felt' or experienced as something that has happened to the body. This use of 'affect' is concerned with the pre-discursive, that which cannot be fully realised in language, that which is prior and/or outside consciousness. This is encapsulated in Brian Massumi's definition of affect in the opening of Gilles Deleuze and Félix Guattari's *A Thousand Plateaus*:

Paula McCloskey, Post-Partum Document and Affect

Studies in the Maternal, 5(1), 2012, www.mamsie.bbk.ac.uk

AFFECT/AFFECTION. Neither word denotes a personal feeling (sentiment in Deleuze and Guattari). *L'affect* (Spinoza's *affectus*) is an ability to affect and be affected. It is a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act. *L'affection* (Spinoza's *affection*) is each such state considered as an encounter between the affected body and a second, affecting, body.^{xxvii}

Affect in these terms could be said to be that which is left-over from an encounter between two bodies. Rather than representing maternal encounters as such, perhaps PPD captures and then releases something of the residual affect of the maternal encounters to which the gathered objects and written texts are tokens of.

The earlier notion of PPD as a *monument* to these maternal encounters is significant in thinking of how PPD is not a representation of these maternal encounters as such, but is its own thing, existing independently from them. In *What is Philosophy?*^{xxviii} Deleuze and Guattari state that in 'each case style is needed – the writer's syntax, the musician's modes and rhythms, the painter's lines and colours – to raise lived perceptions to the percept and lived affections to the affect'.^{xxix} It is how Kelly assembled these objects – the process, the particular composition, the duration – that then preserved something of those passing sensations that are felt on the body in Baraitser's maternal encounters. Deleuze and Guattari's writing is helpful once more:

Percepts are no longer perceptions; they are independent of a state of those who experience them. Affects are no longer feelings or affections; they go beyond the strength of those who undergo them. Sensations, percepts and affects are *beings* whose validity lies in themselves and exceeds any living. They could be said to exist in the absence of man because man, as he is caught in stone, on the canvas, or by words, is himself a compound of percepts and affects. The work of art is a being of sensation and nothing else: it exists in itself.^{xxx}

In thinking of PPD, this conceptualisation means that the percepts – or Kelly's perceptions in terms of her maternal experience – are independent from her. The maternal objects from her numerous maternal encounters over the six years of creating PPD are conceptualised no longer as feelings, but rather go beyond her felt experience (in the process of art-making) to become affects. As a monument, this is not simply a memory of Kelly's maternal encounters, PPD is something different – altogether its own being – it becomes, as seen in the extract above, a 'being of sensation...it exists in itself.' As a monument, as a bloc of sensations, it is the *movement* or *vibrations* between the everyday keepsakes imbued with an intensity that conjures the different connections to PPD that I would later experience. The ephemera stripped of its original context and curiously placed inside small plastic boxes alongside the

multitude of texts – typed, inscribed and scribbled – generates spaces and conjures sensations. I experience these sensations when I now view PPD, which quiver and vibrate as I move through the documentation; as I draw close to the small units and as I stand back and view the whole spectacle; as I breathe in and exhale – a rhythm has been created. In the process of Kelly’s own working-on/through the objects and the texts, she has created something else that is connectible to her original ‘maternal encounter’ and the original maternal affects, but in the collation and assemblage a new sensation has been created.

The cacophony of elements that make up the different units, which comprise the documentation that is PPD, might then render the elusive maternal subject palpable (rather than representing her) as they actualise that which is left over from Kelly’s own maternal encounters – which cannot be represented as such, by plundering and then using objects permeated with sensory potential and traces. Without recourse to the literal maternal figure, it is through the different elements and how they are assembled (importantly, the *movement* between these different elements, each mined from a maternal encounter), that PPD plunges the viewer into the virtual realm of the artist-mother, her bodily experiences and memory. In thinking about art as a monument, O’Sullivan^{xxxii} writes that art embodies these virtual events and cites Deleuze and Guattari who state ‘it gives it a body, a life, a universe... These universalises are neither virtual or actual; they are possibles’.^{xxxiii} PPD thus creates something new that is different from, but connected to, the affects that were generated by the maternal encounters from which they originated. These maternal encounters operate as a dynamic of maternal love, maternal desire, and maternal ambivalence – the very stuff of maternal subjectivity. PPD creates a bundle of sensations in its new assemblage of the different elements that remain a ‘possible’ until the participant and the work meet – what the participant comes to the work with – their intention, what they are hoping for – will ultimately determine whether or not the bodies have an affirmative connection.

The Matrixial

In elucidating her matrixial theory, Bracha Ettinger proffers an array of neologisms: *the matrix*, *metramorphosis*, *border-swerving*, *borderlinking*, *co-emergence*, *co-poiesis*, *trans-subjectivity*, which are used to explain what she proposes to be a *primordial encounter* between the emerging mother and the emerging child in the late stages of pregnancy.^{xxxiii} As mentioned, Ettinger’s matrixial is not so much concerned with maternity as it is with a feminine sexual difference and subjectivity that originates in the pre-Oedipal stage of human development. This is where Ettinger’s

psychoanalytic paradigm breaks with that of Freud and Lacan, as well as the work of Klein, Winnicott, Benjamin and Kohut, while simultaneously being part of this frame.^{xxxiv} Ettinger develops her matrixial by a 'layering up' of her ideas and concepts, showing that the matrixial is a supplementary organising frame or stratum (to that of the phallic), which is used to 'rethink desire and the unconscious by reference instead to the transgressive encounter between I and non-I grounded in the maternal womb/intrauterine complex and a notion of affective economy that avoids phallocentrism.'^{xxxv} She continues with the explanation of the matrixial in the following passage:

The point is to understand the passage into the symbolic kingdom outside the paradigm of castration and the role of the symbolic phallus in it, particularly the way in which it has theorized the pre-Oedipal impulses linked to the archaic Other/mother, and to the *objet a* as signifier of desire based upon primordial loss. A different affective economy then emerges by which one is able to think of another kind of loss or separation which is not attributed to rejection, 'castration' or abjection. This perspective opens a non-psychotic connection between the female and creation, and thus points to an artistic practice that reconnects with an enlarged symbolic in which the feminine (neither male or female) is fully active and informing knowledge and the ethical realm.^{xxxvi}

Ettinger proposes an alternative way to think of the maternal than that proposed in the psychoanalysis of Freud and Lacan, by suggesting a different stratum to that of the phallic. This is important as the phallic has proved problematic for the maternal (for the feminine). The phallic stratum emerges from Freud's use of Oedipus and the process of castration. Here the subject is the 'universal' phallic (male). Lacan developed the phallic frame, arguing that subjectivity and sexualisation are formed postnatally through a series of cuts, which leave in their wake a legacy of lost objects, the search for which drives subjectivity and provides a passage into the Symbolic. This organises maternity negatively as Griselda Pollock eloquently explains:

The mother is sacrificed to the begetting of the phallic order: in Kristeva's terms she is massacred. That is to say, the giver of life is represented by a phallic Symbolic as a variously idealised lost object or abjected as a physical hole, bodily place, an alluring and suffocating entombment which does not contribute other than through its negation and abjection, to the constitution of human subjectivity and, by its lack, sexual difference.^{xxxvii}

Ettinger posits that the 'castration complex' is not the only route into the Symbolic, but that there is also the 'intrauterine complex'.^{xxxviii} She proposes this by returning to Freud whom, she claims, spoke of both the castration and the intrauterine complexes without differentiation, suggesting them both as triggers for the uncanny.^{xxxix} Ettinger, however, counterposes that they must be differentiated, stating that anxiety is the effect of both

complexes on the adult subject, and prior to their repression^{xl} they were attached to entirely different affects. As such, she states:

The intrauterine or womb phantasy is not to be folded retroactively into the castration phantasy but must be considered as coexisting with it, contrary to other pre-Oedipal – postnatal – phantasies based on weaning or on separation from organs as part-objects.^{xli}

This leads Ettinger to an analysis of the matrixial phantasy and complex; and towards the conceptualisation of an entirely different subjectivising framework to that of the phallic: the matrixial.

According to Ettinger, this matrixial realm is that of the intrauterine space in the late stages of pregnancy: it is a place of emergence, where objects, images, and meanings are glimpsed in their incipiency, before they are differentiated. The matrixial is a shareable, psychic dimension which underlies an individual's experience, as well as their unconscious. It is concerned with intrauterine^{xlii} time and space, which it subsequently transcends. The womb, however, is not merely appealed to as a 'natural organ'^{xliii}, but is deployed instead as a support for the theorisation of the matrixial field. A field where primal trans-subjectivity and sub-subjectivity is developed along with the ability, in the later stages of pregnancy, to relate to each other as partial subjectivities: what Ettinger refers to as *co-emerging I and non-I's*, of the foetus/baby and the mother. Griselda Pollock points out that herein lies the basis for a supplementary feminine difference^{xliv} that is the human potentiality for 'shareability':

Female sexual bodily specificity allows for thinking primarily co-affectively... The womb which is a female bodily specificity stands here for a sense-and-thinking apparatus as well as for a psychic capacity for shareability that is based upon borderlinking to a female body. This borderlinking permits *differentiation-in-co-emergence* and *separation-in-jointness*, which take their sense from continuous reattuning of *distance-in-proximity* between partial-subjects and partial-subjects, I and non-Is interweave their borderlinking in a process I have named 'metramorphosis' activating relations-without-relating on the borders of presence and absence.^{xlv}

At the *matrixial borderspace* – the meeting point between the becoming-mother and the foetus in the later stages of pregnancy – through trans-subjectivity, I and non-I co-emerge and co-fade. This happening concerns *subjectivity-as-encounter*: subjectivity as a shared event, between I and non-I. This process is situated in the liminal space between the becoming-subject and becoming-mother, and is different each time it occurs. When trans-subjectivity does happen, matrixial 'paths' and what Ettinger calls 'strings' are opened. This is Ettinger's idea of borderlinking between 'I' as partial-subject and *unknown* non-I(s). A merged partial subjectivity produces and shares 'objects' through vibrations and resonances via borderlinking

between the subject-to-be and the becoming-mother. Within this trans-subjective zone, matrixial frequencies, intensities and affects (which Ettinger terms the *erotic antennae of the psyche*^{xlvii}), circulate memory traces. These memories may be activated by a woman becoming a mother herself and may potentially be triggered by other events, such as encounters with art. Ettinger explains further the effect of the transmission in this intrauterine, late-pregnancy encounter:

If we conceive of traces of links, transindividual transmissions and transformational reattunements, rather than relations to and communication with objects and subjects, in terms of a transgressive psychic position in which the co-emergence and co-fading is prior to the I versus others, a different passageway to others and to knowledge arises – suitable for transformative links that are not frozen into objects.^{xlviii}

Ettinger states that because these transmissions occur through a different organising framework to that of ‘subjects and objects’, i.e. that of the phallic frame, a different passageway (relation) with others and to knowledge is rendered possible. Because the memories of this primordial event are not forgotten, as the co-emergence from whence they were created is a psychic legacy, the new knowledges and the different relation with others that the event engenders are taken forward into the postnatal realm^{xlviii}.

The interlacing of I and non-I is a process Ettinger calls *metramorphosis*.^{xlix} The importance of metramorphosis is that it gives name to the passage through which matrixial affects infiltrate the unconscious, wherein each matrixial encounter ‘...engenders *jouissance*, traumas, pictograms, phantasies, and affects and channels death-drive oscillations, libidinal-erotic flows, their imprints and affected traces in several partners, in com-passion, conjointly but differently.^l This sharing is different between the I and non-I because, according to Ettinger, the non-I is a premature subjectivity. Griselda Pollock comments on how with metramorphosis a specific kind of knowledge is generated, as well as how the process is different for the becoming-mother and becoming-infant:

[T]he process of human genesis is to be understood as generating a specific kind of knowledge, or rather a knowing, which will show itself as re-cognition or re-co-naissance only in retrospect, since for the becoming-infant, the encounter happens too soon.^{li}

In other words, she postulates that an Other, starting with the *m/Other* (the non-I archaic, first of all a becoming-mother, a mother-to-be)^{lii} will take the transcriptions of the imprints, these traumatic events. The m/Other will thus process them by becoming a *wit(h)ness* to them. Ettinger uses the neologism ‘wit(h)ness’ (witness with an ‘h’ in the middle) to indicate the

sense of mutual co-emergence which marks relations with the matrixial borderspace. Pollock elucidates:

Ettinger does not, however, replace one word with another. She expands a word's conceptual range from the legal and testimonial meaning of bearing witness to the crime against the other, to being with, but not assimilated to, and to being beside the other in a gesture that is much more than mere ethical solidarity. There is risk; but there is also a sharing.^{liii}

This wit(h)nessing enables the 'woman' (but not only women, for this is a feminine field accessible to both men and women) to be able to enter into a web of several, partial subjectivities.^{liv} It also sets up metamorphosis as a process that engenders primordial *difference*, which is transformed by the transcription of memories in what Ettinger calls a 'poetic-artistic process'.^{lv} Ettinger maintains that the inter-psyche communication and transmission between individuals of the I and non-I, develops a *surplus of fragility* and dissolves individual borderlines so they become thresholds. It is on these thresholds that knowledge is passed. Ettinger argues one has a sense of this knowledge or *subknowledge* – 'a specific kind of knowledge, or rather a knowing' – in visual arts.

PPD and the Matrixial

Prima facie, the matrixial might seem like an unlikely theory to invoke when considering PPD. Whereas Baraitser's maternal encounters are postnatal events, the matrixial is concerned with the intrauterine, the pre-Oedipal, the pre-discursive – which might be seen as the antithesis to that which PPD embodies or expresses. PPD is ostensibly concerned with the postnatal, the social-relation between mother and child, and specifically the Oedipal trajectory of this relation. It thus documents an intersubjective – rather than a trans-subjective – interaction. However, just because PPD is *visibly* an exploration of these postnatal concerns, this does not mean that the matrixial is not also present beside these other signifying aspects, working alongside and with the affects explored above. This is not only because the matrixial is concerned with the maternal, but because the matrixial attends to something else at work in PPD.

Once I had worked-through some of the other signifying aspects of PPD, such as the referencing of Lacan and intersubjectivity, the primordial event of the mutual but different co-affecting prenatal severality described in Ettinger's matrixial seemed to offer an alternative way to connect to the intensity of PPD from that which has been discussed above. Although the matrixial is concerned with the prenatal, it transcends this time and space. This is because

the matrixial is a model for psychic, imaginative and symbolic processes that build upon the originary encounter-event of the ‘human becoming in which there are subjectivising features distinct from those generated postnatally under the logic of castration.’^{lvi} I initially looked to Ettinger’s idea of trans-subjectivity as something different from, but not unconnected to, the explorations of intersubjectivity which are visually present in PPD. Indeed, Ettinger writes of trans-subjectivity that it: ‘precedes and sometimes overrides unconscious traces of the separate subject in self identity and is always working-through under intersubjective relationality and communication’.^{lvii} In this sense, the exploration or working-through of intersubjectivity in PPD does not preclude the trans-subjective from being at work. On the contrary, as we have seen above, for Ettinger trans-subjectivity is always working-through under conditions of intersubjectivity, relationality and communication. It was observations such as these that gradually allowed me to chip away at what I experienced as the artist’s presence in the work. Rather than feeling that I had to follow the script left by Kelly, Ettinger’s writing illuminated a different, but not contradictory way to first think through some of the key elements at work in PPD, and to then access an intensive response to PPD that had hitherto escaped me.

The matrixial is concerned with multiple partial elements and^{lviii} unknown elements of maternity. It is these unknown elements that are important in ‘conjuring’ an intensive response to PPD. It has already been discussed how Ettinger’s matrixial opens up subjectivity into the intensive register of affect and sensation – affects that transmit and transform. That is, Ettinger opens up the idea of subjectivity as *primordially several*^{lix}: subjectivity that is from inception plural, another term used to connote this is Ettinger’s *jointness-in-separateness*.^{lx} The primordial event is one that all subjects encounter. It is an event in which we share with one and another (I and non-I) in severality, co-affecting and being co-affected. Pollock describes severality as: ‘not one, but equally not many; at least more than one and neither in the status of a full subject versus another full subject.’^{lxi} This changes the conceptualisation of the maternal, as further illuminated by Pollock:

[T]he deep and multi-layered time of the maternal as psychically inscribed memory of proto-subjectivising, transsubjective encounter, shifts attention from the banal idea of woman-as-mother as the replication of the reproductive body from generation to generation. Instead, the maternal can be grasped as a distinctive severality etched in the archaic dimension.^{lxii}

The ‘severalty etched in the archaic dimension’ is what can be re-activated or remembered in a trans-subjective matrixial encounter. What I am suggesting with PPD is that there is

something in how the objects and texts interact – the specific assemblage of these heterogeneous elements created in the artists working-through in the making of PPD – that echoes a sense of something I recognise as matrixial. PPD presents the subjectivity of an emerging infant (I) and mother (non-I) (albeit postnatally), as co-affecting and co-emerging, rather than (only) activated by a series of ‘cuts’. The phallic and the matrixial seem to both be accounted for in PPD. In PPD the mother is experienced as a subject, affecting and affected by the shared and severalising event of becoming a mother, an event she re-connects with in the artwork of PPD.

PPD’s articulation of the mother’s desire for the child might be interpreted as the wish of the artist-mother for a re-encounter with the ‘otherness-in-proximity’ that is the ‘gift of our mothers to us as women-subjects’.^{lxiii} This is one way to approach the matrixial in PPD. Another way is to consider the matrixial gaze. The experience of viewing PPD can be interpreted as an attempt to (re)activate a postnatal glimpse of matrixiality through an assemblage of objects and texts permeated with intensity. The matrixial affect moves between things and objects, and as such exists alongside some of the visual signifiers in the piece. For example, the vests of the ‘Introduction’ scored with Lacanian diagrams that signal the intersubjectivity of the work.^{lxiv} It is the difference-in-severality that is important; each element that makes-up each unit of PPD is imprinted with something of the trans-subjective encounter-event of the co-affectation of the later stages of pregnancy, which is worked-through in the everyday of early, postnatal mothering and thus worked-into PPD. From the different interconnections and interrelations of these elements – in the interstices and liminality of the work – something emerges that is, for me, reminiscent of what Ettinger calls the *proto-ethical compassion* and *aesthetical com-passion* (what Griselda Pollock interprets as feeling/suffering with) of the ‘out-in-sight that gives birth to the outside inside and to the inside in the visible.’^{lxv} This is the trans-subjectivity which originated in the late stages of pregnancy when the infant and mother were joined in severality, and transformed the becoming-mother-artist before the Oedipal (a theme central to PPD). The matrixial is thus not being invoked because PPD is ostensibly about the ‘post-partum’ mother and child, but because it is a more distinct way of attending to something else in the work: the difference differencing, the trans-subjective or sub-subjective that is an auxiliary to the other intersubjective relational aspects of PPD. The trans-subjective is a psychic sphere where a process of co-emergence and co-fading takes place between I and non-I.

When I approached PPD with a matrixial attunement I was not ‘looking’ at the objects for what they signified. Nor was I trying to decipher the relations of the objects, or even the relation between myself and the work. Rather, I was concerned with the resonances and vibrations that emerge via links and reattunements: ‘The artist interweaves a matrixial screen and interlaces a transtext of/for the otherwise nonsymbolizable oblivion.’^{lxvi} The matrixial thus allowed me to access and give meaning to those ‘tinglings’ that exist in the in-between spaces of the many elements and the different texts in PPD. Once I attended to these ‘in-between spaces’ they generated an alternative response to the work, one which originated in the pre-discursive, unsignifiable realm of (matrixial) affect. With my return to PPD I experienced a trembling: the feeling of sharing in the affective and memory traces of I and non-I, that are not inscribed or contained in the objects or captured in the texts, but rather emerge as feelings-knowledge of a shared-event. This process of ‘sharing’, of co-affectation of artist and participants, can be described as a wit(h)nessing which transcends any idea of the ‘splitting’ of mother and child, replacing this division with a model that encompasses all human interaction and relations.

Maternal and Art Affects and Encounters

I have returned to PPD many times over the years, perhaps because I was attracted to something in the work that was not about what I ‘saw’ per se, but to something else – its vibrations and resonances, something I was not initially attuned to but were nonetheless always there. Returning to PPD at different points in my trajectory forced a (re)engagement with its affective traces. This potential art-encounter, a complex meeting point of PPD with my subjectivity, transformed my connection with the work. My return to PPD as a complex assemblage, as an event, as a monument, as a place where things happened, changed my connection to it. I now experience PPD as an art-practice that is singular in that it resists recuperation by any number of existing schemas that would readily catch it if they could. Its heterogeneous elements which I first encountered as signs for something else – a mother’s desire, intersubjectivity – now sit alongside the tingling sensations and affects that link these elements and constitute PPD as a bloc of sensations, which have the potential to work on the body of the participant as a possible art-encounter.

ⁱ Lisa Baraitser, *Maternal Encounters*, 1st ed. (London: Routledge, 2008).

-
- ii Ettinger's matrixial theory can be found in Bracha Ettinger, *The Matrixial Borderspace* (Minneapolis: University of Minnesota Press, 2006).
- iii Mary Kelly (born 1941) is an American artist, feminist, writer and educator. Kelly trained as a painter in Florence in the sixties but during the 1970s she became interested in the Conceptual Art movement, language, and theories and ideas of 'real time' and durational work which she used in her installations.
- iv As discussed by Mary Kelly in 'Notes on Reading the Post-Partum Document', in Mary Kelly, *Imaging Desire* (New York and London: MIT Press, 1998), 20–25, (originally published in *Control Magazine*, Issue 10, 1977).
- v Kelly was a member of the Berwick Street Film Collective and a founder of the Artists' Union. During this time, she collaborated on the film, *Nightcleaners*, 1970-75, and the installation, *Women & Work: A Document on the Division of Labour in Industry*, 1975.
- vi Paula McCloskey, 'In Conversation: Mary Kelly Speaks to Paula McCloskey', *Studies in the Maternal* 4, no. 1 (2012): 1–10.
- vii Lucy R. Lippard, 'Foreword', in *Post-Partum Document*, by Mary Kelly, illustrated edition (Berkeley/Los Angeles: University of California Press, 1999(1983)), xi–xvi.
- viii Louise Bourgeois (1911-2010) was born in Paris in 1911 and lived in the United States from 1938 until her death in 2010. She became one of the most well-known artists of the twentieth century. Her work has been extremely influential and has spurred a proliferation of commentary from academics and critics. She is known to have undertaken psychoanalysis over three decades and it seems that her psychic life was under intense examination in her work. Her practice covered a wide range of media: drawing, sculpture, painting, textiles, and installation among others. There was an extensive retrospective of her work shown at Tate Modern, UK, (2007-2008) that toured worldwide. For a discussion of my 'art-encounter' with the art practice of Louise Bourgeois see Paula McCloskey, 'The Potentiality of Encounters: A Response to Lisa Baraitser's Maternal Encounters', *Studies in Gender and Sexuality* 13, no. 2 (June 2012): 89–93.
- ix This extract is taken from Rosemary Betterton, 'Maternal Embarrassment: Feminist Art and Maternal Affect', *Studies in the Maternal* 2, no. 1 (2010): 11.
- x Rosemary Betterton states that 'Lucy Lippard qualified her own initial affective response to the 'sensual immediacy' of PPD, calling it 'prosaic, biological/autobiographical'. Rosemary Betterton, 'Maternal Embarrassment: Feminist Art and Maternal Affect', note xxix p 18.
- xi The importance and relevance at that time for feminism, particularly in the UK, of Lacan's conceptualisation of the Oedipus complex in terms of the maternal Imaginary and the patriarchal symbolic order is succinctly articulated by Laura Mulvey: 'The Lacanian concept of the Imaginary as the pre-Oedipal phase in a child's development, in which the physical relationship between mother and child existed in a mutually self-sufficient dyad, seemed to address the problem of women's exclusion from the public sphere of culture and "the Law". The paternal threat of castration would initiate the child's development into subjectivity; a crisis moment out of which the physical contentment offered by the maternal body would be left behind and devalued. It of this sense of loss, of the maternal body and the child's imaginary sense of wholeness, came the paternal principles represented in the first instance by language itself, a system that was ruled by laws and the 'Law' of the patriarchal Symbolic. As in the case of feminism offer a means to theorise the way that the maternal, and implicitly, the feminine as such, was devalued and excluded from the world of culture, art, politics and all those things that combine to create a dynamic social system. To understand how this system was founded on an unconscious structure seemed to offer an important insight into how it worked ...but, of course, without offering simple solutions for change. In the first instance, it seemed important to articulate the problem.' See 'Laura Mulvey in conversation with Griselda Pollock', *Studies in the Maternal*, 2, Issues 1 & 2: (2010) 3-4.
- xii Mary Kelly, *Imaging Desire* (Massachusetts: MIT Press, 1998). 125.
- xiii Dorothea Olkowski, *Gilles Deleuze and the Ruin of Representation* (Berkeley/Los Angeles: University of California Press, 1999), 198.
- xiv Documentation I sees the tiny vests scored with the word *Intersubjectivity*. Intersubjectivity could be said to be another main motif of PPD. Intersubjectivity is a psychoanalytic concept connected to the articulation of the mother's desire. It is a well travelled concept which has emerged in philosophy, psychology, sociology and anthropology to conceptualise the psychological relation between people. For further discussion of PPD and intersubjectivity see Andrea Liss, 'Intersubjectivities', in *Feminist Art and the Maternal* (Minneapolis and London: University of Minnesota Press, 2009), 23–43.
- xv There has been a proliferation of responses to PPD over the years and to the book *Post-Partum Document*, (first published in 1983; re-printed in 1999) University of California Press, Berkeley and Los Angeles: London, England. As well as the 'Foreword' written by Lucy Lippard, the book includes a number of different reviews and commentaries on PPD. Mary Kelly's own writing is seen again in Mary Kelly, *Imaging Desire* (Massachusetts: MIT Press, 1998). Other writing on PPD can be found in Maurice Berger and Hans Haacke, *Minimal Politics*:
-

Performativity and Minimalism in Recent American Art (College Park: Fine Arts Gallery, University of Maryland, 1997); Mary Kelly and Judith Mastai, *Social Process/ Collaborative Action: Mary Kelly 1970-75* (Vancouver: Charles H. Scott Gallery, 1997). An essay by Juli Carson, 'Re-Viewing Mary Kelly's Post-Partum Document', *Documents* 13 (1998): 41–60, explores PPD in terms of three discourses of conceptual art practices, the Women's Liberation Movement, and the field of semiotic-psychoanalytic film theory. Dorothea Olkowski uses Mary Kelly's work, particularly PPD to explore the problematic of representation in *Gilles Deleuze and the Ruin of Representation* (Berkeley/Los Angeles: University of California Press, 1999). More recently, Andrea Liss writes on PPD and intersubjectivity in Andrea Liss, 'Intersubjectivities', in *Feminist Art and the Maternal*, (Minneapolis and London: University of Minnesota Press, 2009), 23–43; and Rosemary Betterton in 'Maternal Embarrassment: Feminist Art and Maternal Affect', *Studies in the Maternal* 2, no 1, 2010. Also see Dominique Heyse-Moore, ed., *Mary Kelly: Projects, 1973-2010* (Manchester: Manchester University Press, 2011). There are various conversations with Mary Kelly. For example see Mary Kelly et al., *Mary Kelly* (London: Phaidon Press, 1997) for *Mary Kelly and Griselda Pollock in Conversation at the Vancouver Art Gallery, June 1989* (Vancouver: Vancouver Art Gallery, 1992) and *Douglas Crimp in conversation with Mary Kelly*. See also 'In Conversation: Mary Kelly Speaks to Paula McCloskey' in *Studies in the Maternal* 4, no 1, 2012. In Kelly, *Imaging Desire*, 1998, there are several conversations with Mary Kelly; including with Laura Mulvey, Paul Smith, Emily Apter, and Hal Foster.

^{xvi} Although it is fair to say that Baraitser's *Maternal Encounters* is 'new' to the field of maternal subjectivity, Ettinger has been developing her matrixial theory for more than twenty years. However this has been a gradual process and to many her work is relatively 'new'.

^{xvii} Other texts have used *PPD* in different ways, most influentially for me has been Dorothea Olkowski's *Gilles Deleuze and the Ruin of Representation*. In this book she uses *PPD* as a thinking apparatus, as a tool to explore, as the title suggests, the 'ruin of representation' using Deleuzian ideas.

^{xviii} On first mention of one of Ettinger's terms/concepts I will use italics, thereafter I will not.

^{xix} Their particular use of this concept is revealed in the discussion of their work below.

^{xx} The feminine in this context is best described by Pollock. She writes: 'The term "feminine" here is used strictly psychoanalytically and concerns the dialectic between an unsignified corporeal zone and its traces inscribed or forecluded in the psychic apparatus that gives rise to phantasy and thought through representation and signification. It underlines the anti-naturalist direction of Lacanian psychoanalysis but follows the logic of Lacan's notions of the relations between the Real, the Imaginary and the Symbolic to plot a subsymbolic stratum from which we might glean the psychic trace of a differencing difference "from the feminine". Thus the feminine is not merely the sign of phallic difference, but the resource for a non-phallic and thus not-only heterosexual concept of the feminine.' Griselda Pollock, 'Old Bones and Cocktail Dresses: Louise Bourgeois and the Question of Age', *Oxford Art Journal* 22, no. 2 (1 January 1999): 83 note 21.

^{xxi} Baraitser uses Jane Gallop's (1992) *Anecdotal Theory* to describe a form of writing that takes recounting of stories as the starting point. Of Gallop's theory she writes: 'Working from the bottom up, she mines anecdotes for theoretical insights that may be recuperated.' Lisa Baraitser, *Maternal Encounters: The Ethics of Interruption*, 1st ed. (New York and London: Routledge, 2009), 12.

^{xxii} *Ibid.*, 66.

^{xxiii} *Ibid.*, 67.

^{xxiv} *Ibid.*, 68.

^{xxv} O'Sullivan, *Art Encounters Deleuze and Guattari: Thought beyond Representation*, (Basingstoke: Palgrave MacMillan, 2006), 54.

^{xxvi} *Ibid.*, 22–23.

^{xxvii} Brian Massumi, 'Foreward' in Deleuze and Guattari, *A Thousand Plateaus*, xvi.

^{xxviii} Gilles Deleuze and Felix Guattari, *What Is Philosophy?*, trans. Graham Birchill and Hugh Tomlinson (London: Verso Books, 1994).

^{xxix} *Ibid.*, 168.

^{xxx} *Ibid.*, 164.

^{xxxi} See Simon O'Sullivan, *Art Encounters Deleuze and Guattari: Thought beyond Representation*, (Basingstoke: Palgrave MacMillan, 2006) 52–55 for a discussion of art as a monument.

^{xxxii} Deleuze and Guattari, *What Is Philosophy?*, 1994, 177., cited by O'Sullivan in *Art Encounters Deleuze and Guattari*, 55.

^{xxxiii} Ettinger sets out these ideas most comprehensively in *The Matrixial Borderspace* (Minneapolis: University of Minnesota Press, 2006).

^{xxxiv} Bracha L. Ettinger, 'Matrixial Trans-Subjectivity', *Theory, Culture & Society* 23, no. 2–3 (2006b): 218–223.

^{xxxv} *Ibid.*, 218.

^{xxxvi} *Ibid.*, 218–223.

^{xxxvii} Griselda Pollock, 'Mother Trouble: The Maternal-Feminine in Phallic and Feminist Theory in Relation

- to Bracha Ettinger's Elaboration of Matrixial Ethics/Aesthetics', *Studies in the Maternal* 1, no. 1 (2009): 6.
- xxxviii In Freud and Lacanian psychoanalytic theory the intrauterine phantasies are based on the 'the imaginary of the early oral experience' Bracha Ettinger, *The Matrixial Borderspace* (Minneapolis and London: University of Minnesota Press, 2006a), 185. It follows that the first separation is from the maternal breast and is understood through the castration mechanism as a split or cut between subject and object.
- xxxix Ettinger, *The Matrixial Borderspace*, (Minneapolis and London: University of Minnesota Press, 2006a.
- xl Repression was developed by Freud and relates to how the subject repels from consciousness representations (thoughts, images, memories) that are disagreeable in some way.
- xli Ettinger, *The Matrixial Borderspace*, 2006a, 48, italics in original.
- xlii Ettinger describes the intrauterine as 'a "feminine" dimension based on pregnancy pattern.' Ettinger, 'Matrixial Trans-Subjectivity', *Theory, Culture & Society* 23, no. 2–3 (2006b), 218.
- xliiii Griselda Pollock, 'Mother Trouble: The Maternal-Feminine in Phallic and Feminist Theory in Relation to Bracha Ettinger's Elaboration of Matrixial Ethics/Aesthetics', *Studies in the Maternal* 1, no. 1 (2009): 9.
- xliv Ibid., 9-10.
- xlv Bracha Ettinger, 'Art as the Transport-station of Trauma', in *Bracha Lichtenberg Ettinger: Artworking, 1985-1999* (Palais des Beaux-Arts, 2000), 98.
- xlvi Bracha L. Ettinger, 'Copoiesis', *Ephemera: Theory and Politics in Organisation* 5, no. X (2005): 706.
- xlvii Ettinger, 'Matrixial Trans-Subjectivity', 218–223.
- xlviii Griselda Pollock also explains this in her paper Griselda Pollock, 'Mother Trouble: The Maternal-Feminine in Phallic and Feminist Theory in Relation to Bracha Ettinger's Elaboration of Matrixial Ethics/Aesthetics', *Studies in the Maternal* 1, no. 1 (2009).
- xlix Ettinger, *The Matrixial Borderspace*, 2006a, 140.
- l Ibid., 141.
- li Pollock, 'Mother Trouble: The Maternal-Feminine in Phallic and Feminist Theory in Relation to Bracha Ettinger's Elaboration of Matrixial Ethics/Aesthetics', *Studies in the Maternal* 1, no. 1 (2009), 8.
- lii Ettinger, *The Matrixial Borderspace*, 2006a, 66. Also see Bracha L. Ettinger, '(M)Other Re-spect: Maternal Subjectivity, the Ready-made Mother-monster and The Ethics of Respecting', *Studies in the Maternal* 2, no. 1 & 2 (2009).
- liii Griselda Pollock, 'Aesthetic Wit(h)nessing in the Era of Trauma', *Euramerica* 40, no. 4 (2010): 831.
- liv Ettinger, *The Matrixial Borderspace*, 2006a, 141.
- lv Ibid.
- lvi Pollock, 'Mother Trouble: The Maternal-Feminine in Phallic and Feminist Theory in Relation to Bracha Ettinger's Elaboration of Matrixial Ethics/Aesthetics', *Studies in the Maternal* 1, no. 1 (2009), 5.
- lvii Ettinger, 'Matrixial Trans-Subjectivity', 216–222.
- lviii Pollock, 'Mother Trouble: The Maternal-Feminine in Phallic and Feminist Theory in Relation to Bracha Ettinger's Elaboration of Matrixial Ethics/Aesthetics', *Studies in the Maternal* 1, no. 1 (2009), 5.
- lix Ibid., 8.
- lx Griselda Pollock, 'Femininity: Aporia or Sexual Difference?' in Ettinger, *The Matrixial Borderspace*, 1-41.
- lxi Ibid.
- lxii Ibid.
- lxiii Ibid., 15.
- lxiv For an analysis of PPD and intersubjectivity see Liss, 'Intersubjectivities' in *Feminist Art and the Maternal*, (Minneapolis and London: University of Minnesota Press, 2009), 23–43.
- lxv Pollock, 'Mother Trouble: The Maternal-Feminine in Phallic and Feminist Theory in Relation to Bracha Ettinger's Elaboration of Matrixial Ethics/Aesthetics', *Studies in the Maternal* 1, no. 1 (2009), 27.
- lxvi Ettinger, *The Matrixial Borderspace*, 2006a, 169.