

Site-Reading Writing Quarterly – figuring feminisms in times of ecological crisis and racial injustice

21 December 2019

Dear Friends,

As we approach the shortest day of the year in the northern hemisphere, and the longest in the south, I am sharing the first issue of [Site-Reading Writing Quarterly](https://site-readingwritingquarterly.co.uk), which will go live on 21 December 2019.¹

Each solstice and equinox I am inviting two writers to read each other's work, hoping to help generate more interest in the amazing writing in our expanded field, explore ways of 'reading writing' that critique the practice of 'reviewing' from a situated perspective, and that re-write the genre and texture of the 'critical review essay'.

My massive thanks to Mona Livholts and Hélène Frichot who, with everything else they have going on, agreed to inaugurate this reading writing experiment, and it is no surprise to discover that the theme of their dyadic reading writing emerged as 'exhaustion'!

[...]

And a big thank you to those who have recently sent new projects for <https://site-writing.co.uk> and <https://criticalspatialpractice.co.uk>; to Maryjane Orley & Martin Purvis for allowing me to use their [Solar Trajectories](https://criticalspatialpractice.co.uk) and to Stuart Munro the designer who makes these websites.

If you would have a written work that you've recently completed and/or someone else's work that you'd like to read, please get in touch.

<https://site-readingwritingquarterly.co.uk/december-2019/>



Park bench before removal due to park restoration. 2019. Thora Dahls park, Stockholm, Sweden. Photography by Mona Livholts.



"We apologise for the delay". Arriving into Nuremberg Main Station, 12:07, Saturday early afternoon, 23 November 2019.

Site-Writing

Back in 2002, I introduced the term *critical spatial practice* as one which placed attention on how processes of engaging with sites varied across different modes of artistic and design practices in architecture and in urbanism.² I defined these critical spatial practices as ways of questioning and transforming the social conditions of the sites into which they intervened, as well as testing the boundaries and procedures of their own disciplines, and their own subjectivities. I stressed three particular qualities of these site-specific projects: the spatial, the critical, and the interdisciplinary, discussing how distinct practices articulate differently relations between the spatial and the social, and the aesthetic and the ethical, depending on position.

In writing 'about' critical spatial practice, I began to consider how, since responses to art and architectural works happen *in situ*, we can understand them as taking place *somewhere*, and that thus criticism can itself be recognized as a kind of critical spatial practice. The desire to work with variations in voice to reflect and create spatial distances and proximities between works and texts on the one hand, writers and readers on the other, became the motivation for *Site-Writing*, a collection of essays and documentations of text-works produced between 1998 and 2008 which question and perform notions of situatedness and spatiality in critical writing.³ Here I located site-writing as a feminist form

of critical spatial practice, which, because of its interest in situation and situated knowledge could be connected to the ways in which, over the past thirty years, feminist philosophers and geographers had been articulating new ways of knowing and being through spatial terms, proposing conceptual and critical tools such as ‘situated knowledge’ and ‘standpoint theory’ for examining the relationship between the construction of subjects and the politics of location.⁴ I argued, following Donna Haraway, that objectivity is partial and knowledge is situated,⁵ and that one constructs one’s viewpoint and performs one’s critical attitude through writing in relation to one’s lived and located experiences. Site-writing draws on the history of feminism, and like much feminist discourse and critical practice today, it returns to second wave feminism, to rework the politicized yet also personal practices which emerged from that moment, especially Carol Hanisch’s notion of: ‘the personal is political’.⁶

21 March 2020

I hope you are well in this unsettled and unsettling times.

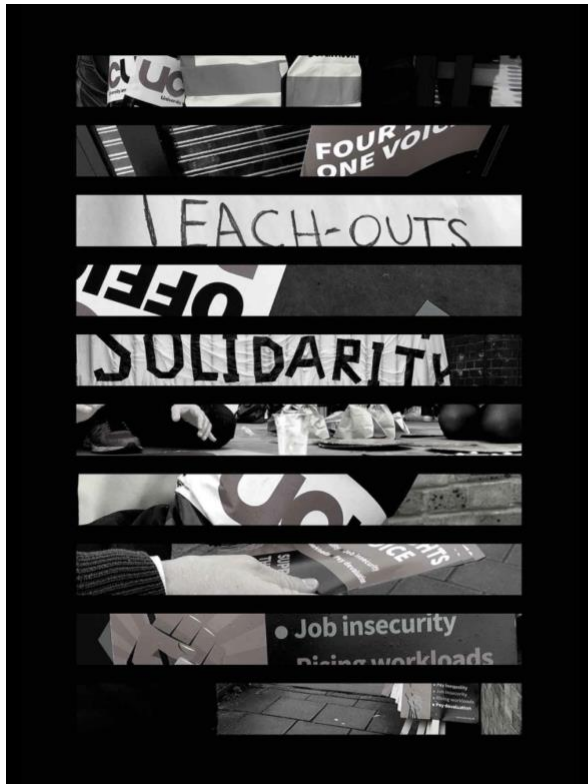
21 March 2020 sees the second instalment of [Site-Reading Writing Quarterly](#), where Katja Hilevaara and Emily Orley read Mohamad Hafeda’s *Negotiating Conflict in Lebanon: Bordering Practices in a Divided Beirut*, (Bloomsbury, 2019) and Mohamad Hafeda reads *The Creative Critic: Writing As/About Practice*, (Routledge, 2018), edited by Katja Hilevaara & Emily Orley.⁷

Already we can see the impact of our current situation – of university strikes in the UK and the impact of COVID19 globally – on reading and writing activities.

Take care everyone – of (y)ourselves and all (y)our loved and vulnerable ones!

[...]

<https://site-readingwritingquarterly.co.uk/march-2020/>



Mohamad Hafeda, *Besidness*, 2020

Situated Practice

While the notion of situatedness allows us to address the particularities of a site and our relations to it, and may lead us to address the material, political, and emotional qualities of our own subjectivities from both spatial and temporal perspectives, there is still a need to consider in more detail what actually constitutes a change to a condition that can bring us into a situation of critical awareness. This is where feminist concerns with situated knowledge meet the history of politically conscious art.

In her 2014 investigation of the Situationist International (SI) concept of ‘constructed situations’ as a methodology, art historian Frances Stracey describes how SI’s theory and practice involved unitary urbanism, psychogeography, and the *derive*. She writes that ‘common to all these tactics was the transient, momentary temporality of constructed situations that the SI defined as ephemeral, without a future, mere “passageways.”’⁸ And as critic Ira Ferris has discussed, the SI aimed to allow ‘moments of life to be experienced in almost laboratory settings where they are highlighted and made obvious and where one can start to critically examine them.’⁹

In Sara Ahmed’s *Living a Feminist Life* she refers to Lauren Berlant’s elaboration of situation as ‘something which will perhaps matter.’¹⁰ And in ‘Thinking about Feeling Historical,’ Berlant herself writes about two men ‘in the now’: ‘A situation has forced them to think. A situation has changed

the ordinary into something they can no longer presume. . . . A situation is a state of things in which something that will perhaps matter is unfolding amidst the usual activity of life.’¹¹ The phrase ‘perhaps matter’ led me to wonder about the very process of taking notice and becoming aware and how this is an embodied experience. Iris Marion Young, drawing on Toril Moi’s work and existentialist philosophy, uses the term *body-in-situation* to argue that the lived body is a better concept for theorizing subjectivity than gender. Young writes, ‘The lived body is a unified idea of a physical body acting and experiencing in a specific sociocultural context; it is body-in-situation.’¹²

21 June 2020

Dear Fellow Site-Writers and Critical Spatial Practitioners,

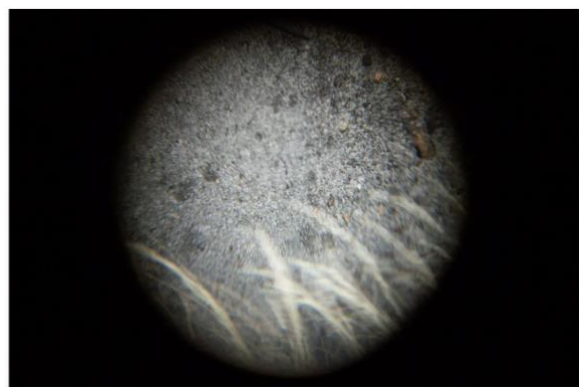
I hope you are well in these turbulent times.

21 June 2020 sees the launch of the third issue of [Site-Reading Writing Quarterly](https://site-readingwritingquarterly.co.uk), where Marko Jobst, Hélène Frichot, Klaske Havik and Catharina Gabrielsson read Caroline Rabourdin’s *Sense in Translation: Essays on the Bilingual Body* (London: Routledge, 2020) and Caroline Rabourdin and Matthew Chrislip *Reading(s) and Writing(s), Unfolding Processes of Transversal Writing*, Issue #3 of *Writingplace Journal for Architecture and Literature*.¹³

Already we have seen how readers’ experiences of recent situations – local, such as the university strikes in the UK of 2019-20, and global, like the COVID19 pandemic – have created writings made out of intimate and located readings.

[...]

<https://site-readingwritingquarterly.co.uk/june-2020/>



Ethopoiesis

One way of considering how the interpersonal and epistemological aspects of ethical practice are connected is through practices of 'subjectivation'¹⁴ as advanced by Michel Foucault. These 'technologies of the self,' as Foucault describes them, place the practices of care for the self over practices of knowing oneself; these are the techniques through which subjects develop themselves, establishing their relation to moral codes and norms with respect to their own lives. Foucault distinguishes between the rule of conduct, the conduct measured by the rule, and 'the manner in which one ought to 'conduct oneself': 'that is, the manner in which one ought to form oneself as an ethical subject acting in reference to the prescriptive elements that make up the code.' These are concerned with what he calls the '*determination of the ethical substance*; that is, the way in which the individual has to constitute this or that part of himself as the prime material of his moral conduct' and 'the *mode of subjection* (mode d'assujettissement); that is, with the way in which the individual establishes his relation to the rule and recognizes himself as obliged to put it into practice'.¹⁵

In his *Self Writing* essay from 1983, Foucault explains how the Stoics understood writing's relation to ethical practice:

As an element of self-training, writing has, to use an expression that one finds in Plutarch, an *ethopoietic* function: it is an agent of the transformation of truth into *ethos*.¹⁶

He distinguishes between *hupomnemata* and *correspondence* as two modes of writing which differently address the self and the other as reader and writer. Where *Hupomnemata* involves an 'introspection' – 'not so much as a decipherment of the self by the self as an opening one gives the other onto oneself,' in *correspondence* one 'show[s] oneself,' – 'project[s] oneself into view ...

21 September 2020

I hope you are all as well as can be.

For the fourth issue of [Site-Reading Writing Quarterly](#), Marsha Meskimmon and Penny Florence have decided to hold a virtual dialogue about their two new books, *Transnational Feminisms, Transversal Politics and Art: Entanglements and Intersections* (Routledge, 2020) and *Thinking the Sculpture Garden: Art, Plant, Landscape* (Routledge, 2020).¹⁷

Talking across their two separate-yet-joined zoom frames their fascinating conversation stems from their shared interests in art, ecology and feminist politics. They exchange thoughts about the highly practical events, as well as conceptual concerns, that have informed the realisation of their book projects, as well as imagine together the alternative possibilities for economics, knowledge and life, that can be produced out of the challenges posed by COVID19 and the social-ecological crisis of which the virus is a symptom.

[...]

<https://site-readingwritingquarterly.co.uk/september-2020/>



Geopoetics

The decision to set up *Site-Reading Writing Quarterly* was driven by a desire to balance the dominance of sole-authored achievements in the academy with opening the possibility of reading and writing together, and to do this by creating a different type of reviewing – not the invisible point-scoring of the academic peer review, nor even the kind of judgement required by the journalistic book review which often does not acknowledge the positionality of the reviewer themselves. Situating the release of each issue at a solstice and equinox in correspondence with the movement of the earth, was an attempt to connect a practice of reviewing to planetary patterns, and to forge a link, as Angela Last has done, geopolitics to geopoetics:

At the same time, the proposal of the ‘Anthropocene’ has become linked with calls for a new ‘geopolitics’, characterized by notions of responsibility and care for the planet and planetary society.¹⁸

While geographers have been developing new modes of place-writing, and artists and art critics connecting practice and criticism through art-writing, architectural and urban criticism has been

slower to experiment with different writing forms. *Site-Writing* has been an attempt to explore the position of the critic, not only in relation to art objects, architectural spaces and theoretical ideas, but also through the site of writing itself, to investigate the limits of criticism, and ask what it is possible for a critic to say about an artist, a work, the site of a work and the critic herself and for the writing to still 'count' as criticism. Site-writing has aimed to produce criticism as a form of situated practice that sets up different kinds of poetical, political and ethical relationships with the works it encounters, while it also, as feminism has taught us, takes one's own life experience and responsibilities into account through the situated production of writing and reading. As Judith Butler argues in *Giving an Account of Oneself*, 'the "I" has no story of its own that is not also the story of a relation – or set of relations – to a set of norms.'¹⁹

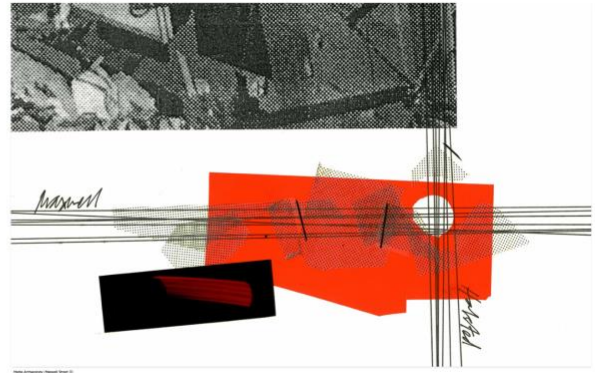
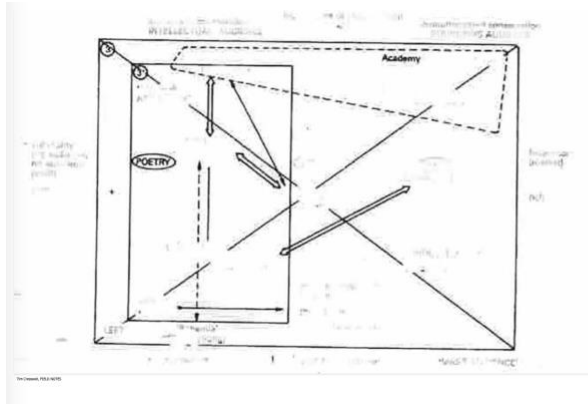
21 December 2020

For this December 2020 solstice issue of [Site-Reading Writing Quarterly](https://site-readingwritingquarterly.co.uk/) I have invited geographer and poet, Tim Cresswell, and architect and artist-poet duo, Kreider and O'Leary, to respond to each other's books. *Maxwell Street* (University of Chicago, 2019), is Cresswell's historical and poetic investigation of a specific location in Chicago, while Kreider and O'Leary's, *Field Poetics*, (MA BIBLIOTHEQUE, 2018) explores how text and place intertwine through five of their site-related projects.²⁰

2020 has been a year defined by the COVID19 pandemic. Many have survived so far, but others have not. Lives have been lost. It has been a time of sadness and grief. But we have also shared many moments of kindness, laughter and joy. (perhaps more than usual?) The digital screen has brought people together, not only those who are usually physically close, but communities have been able to extend across the globe. As well as framing working life, we have eaten, cried and laughed together in the time and space of the digital screen. Many talk of being exhausted by this 'screen time'. For that reason, it is perhaps no surprise that Tim, and Kristen and James, decided independently to read each other's books by making images. The visual work they have produced demands no lengthy task of intense reading, line by line. Instead they have put together parallel series of intriguing combinations of letters and textures. Their compositions allow our eyes to wander around, to explore a bit, creating readings that unwind ...

[...]

<https://site-readingwritingquarterly.co.uk/december-2020/>



Sympoiesis

When Donna Haraway reconceptualises the Anthropocene as the Chthulucene, as a 'time of mortal compositions at stake to and with each other',²¹ she notes in *Staying with the Trouble*, that this epoch in which the human and nonhuman are inextricably linked is sympoietic not autopoietic. She takes the term sympoiesis from M. Beth Dempster, and writes that mortal worlds 'do not make themselves',²² but rather require a poiesis that thinks-with, makes-with and becomes-with. This is what she calls SF, defined as 'science fiction, speculative fabulation, string figures, speculative feminism, science fact, so far.'²³ For Haraway:

SF is practice and process, it is becoming-with each other in surprising relays; it is a figure for ongoingness in the Chthulucene.²⁴

SF threads and traces, passes on and receives, makes and unmakes, and, rather than the self-producing generative systems Haraway associates with autopoiesis, is 'always partnered all the way down'.²⁵ But SF also, as I understand it, continues the practice, described by Haraway, and Rosi Braidotti, of 'feminist figuration.'²⁶

21 March 2020

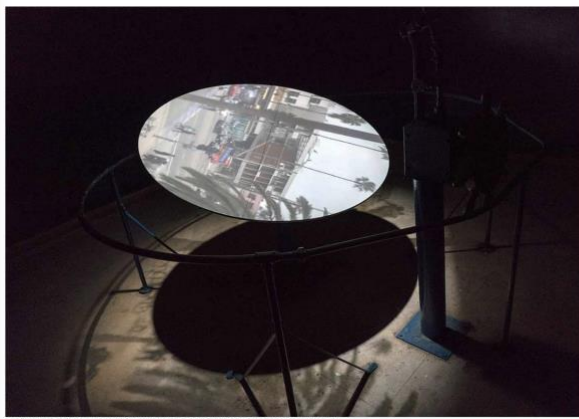
Dear Friends and Colleagues,

As we approach spring equinox in the north and autumn equinox in the south, night and day rebalance, and point to the need to restore equalities in the landscapes of deep social injustice that COVID-19 has brought into stark relief.

For this issue of [Site-Reading Writing Quarterly](https://site-readingwritingquarterly.co.uk/march-2021/) I have invited artist Polly Gould and architectural historian Paulette Singley to respond to each other's books – Gould's *Antarctica, Art, and Archive* (Bloomsbury, 2020) and Singley's *How to Read Architecture* (Routledge, 2019).²⁷ Through careful acts of positioned observation these inter-connected readings of each other's writings encourage the need for a more ecological approach to criticism and practice – paying attention to how near relates to far.

[...]

<https://site-readingwritingquarterly.co.uk/march-2021/>



Feminist Figuration

In looking into the history of feminist life-writing, I discovered a specific strand of work called 'auto-theory', where autobiography itself operates as a mode of theory, described by Lauren Fournier as 'the practices of engaging with theory, life, and art from the perspective of one's lived experiences.'²⁸ The early history of such an approach can be located in the writing of women of colour second wave feminists, such as Audre Lorde and Gloria Anzaldua, as well as Adrienne Rich, as Stacey Young has done.²⁹ But it is also possible to consider how such feminist life-writing has taken shape through practices of feminist figuration, that Haraway considers to be about 'location and historical specificity,' and 'a kind of assemblage, a kind of connectedness of the figure and the subject,'³⁰ and Braidotti describes as 'not mere metaphors, but rather markers of more concretely situated historical positions.' She writes:

A figuration is the expression of one's specific positioning in space and time. It marks certain territorial or geopolitical coordinates, but it also points out one's sense of genealogy of historical inscription. Figurations deterritorialize and destabilize the certainties of the subject and allow for a proliferation of situated or 'micro' narratives of self and others.³¹

21 June 2021

Dear Colleagues and Friends,

For this issue of [Site-Reading Writing Quarterly](https://site-readingwritingquarterly.co.uk), which marks the lightest day in the north and the darkest in the south, I have invited nonbinary researcher and theorist of embodied practice, Ben Spatz, and writer-artist, Emma Cocker, to review publications which explore practices associated with the laboratory. As a result of the pandemic this past year has seen a complete change to our usual operating conditions, and required a large degree of experimentation.³²

Composed of a trilogy of audio-recordings of her own readings, Emma Cocker's reading of Ben Spatz's *Making A Laboratory: Dynamic Configurations with Transversal Video* (New York: Punctum Books, 2020) is a work to be listened to; while Ben Spatz's reading of *Choreo-graphic Figures: Deviations from the Line*, (Berlin: de Gruyter, 2017), co-edited by Cocker, with Nikolaus Gansterer and Mariella Greil, takes a more conventional review essay form. Spatz explores the performative methods of artistic research practice presented in the volume, and in drawing attention to *wit(h)ness* – a playful combination of *witness* and *withness* – introduced in *Choreo-graphic Figures* – calls for whiteness to be taken into account in practice-led artistic research.

That this public act of reading *Choreo-graphic Figures* has taken place four years after it was published, opens up for re-view how the gap between one writing and another reading is always framed by historical difference. Spatz's reading offers a stark reminder that despite an increased awareness of race issues in current academic and artistic practice in the past year – following the murder of George Floyd and the ways in which COVID19 has laid social inequalities bare – white privilege largely remains invisible. This is a matter to address in future issues of *Site-Reading Writing Quarterly*.

[...]

<https://site-readingwritingquarterly.co.uk/june-2021/>



Poethics

Writing that draws to attention to the relation between the poetic and the ethical, has been described by poets Seamus Healey and Joan Retallack as ‘poethical’, and developed more recently by Denise Ferreira Da Silva through her ‘black feminist poethics.’

In the seventh section, of Seamus Heaney’s 2001 collection, *Electric Light*, entitled ‘W. H. Auden, 1907–30, Heaney includes this sentence: ‘A pause for po-ethics’.³³ According to Eugene O’Brian, for Heaney poetry and ethics are entwined and ‘Po-ethics allows for a slanted perspective, a swerve, which looks at the ethical demands on life from just such a different perspective.’ And in her 2003 book, *The Poethical Wager*, Joan Retallack writes of this concept as ‘a poetics of the swerve’ or in terms of ‘opportunities to usefully rethink habits of thought’.³⁴ For Retallack poethics is a ‘distancing form of play’ located in the ‘intermediate zone between self and world’, and it is in the distance ‘engendered by a poethical recognition of reciprocal alterity’ that ‘curiosity and exploration’ are stimulated.³⁵

For Ferreira Da Silva, ‘black feminist poethics,’ articulates, as Andrea Phillips has described, ‘a mode of living and thinking which apprehends and moves beyond the categories of slavery.’³⁶ For Phillips, ‘this call to the absolute unpicking of the bonds of the capitalist slave narrative of Black history, written through capital accumulation,’ requires ‘a total rethink of the temporal–spatial structures of what we serve to display and cherish in the name of poethics.’³⁷ And for da Silva herself, the Black Feminist Critical worksite is located both in the poet’s intention that the Category of Blackness can be emancipated from the scientific and historical ways of knowing that produced it in the first place,’ and through the ethical as a mandate for ‘opening up other ways of knowing and doing.’³⁸

It is this call by Black Feminism, for other ways of knowing and doing, that white feminism must now respond to, and find ways of figuring, configuring rather than configuring, actions of resistance to racial injustice in this time of ecological crisis, ones that position poethics politically but also relationally.³⁹

¹ <https://site-readingwritingquarterly.co.uk/december-2019/>

² See Jane Rendell, "A Place Between Art, Architecture and Critical Theory," Proceedings to *Place and Location* (Tallinn, Estonia, 2003), 221–33 and *Art and Architecture: A Place Between* (London: IB Tauris, 2006). For more recent developments of my work around critical spatial practice, see Jane Rendell, "Critical Spatial Practice as *Parrhesia*," *MaHKUscript, Journal of Fine Art Research* 1 (December 2016).

³ See Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London: IB Tauris, 2010).

⁴ Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, (Autumn 1988) 14:3, pp. 575–99. See also Jane Flax's 'standpoint theory,' in *Thinking Fragments: Psychoanalysis, Feminism and Postmodernism in the Contemporary West*, Berkeley (Los Angeles: University of California Press, 1991) p. 232; Seyla Benhabib's critical articulation of 'feminism as situated criticism' in *Situating the Self: Gender, Community and Postmodernism in Contemporary Ethics* (Cambridge: Polity Press, 1992) pp. 225–228 and bell hooks discussion of the margin as a place of resistance and hope. in *Yearnings: Race, Gender, and Cultural Politics* (London: Turnaround Press, 1989).

⁵ Haraway, 'Situated Knowledges.'

⁶ This phrase has been attributed to a paper by Carol Hanisch, originally titled, 'Some Thoughts in Response to Dottie's Thoughts on a Women's Liberation Movement,' (February 1969) which deals with 'therapy v. politics' and discusses the role of personal experiences in 'therapy' or consciousness-raising groups as part of the Women's Liberation Movement. This paper was published in *Notes from the Second Year: Women's Liberation* (1970) edited by Shulamuth Firestone and Anne Koedt, and Hanisch states that the title 'The Personal is Political' was given to the paper by the editors. See <http://www.carolhanisch.org/CHwritings/PIP.html>.

⁷ <https://site-readingwritingquarterly.co.uk/march-2020/>

⁸ Frances Stracey, *Constructed Situations: A New History of the Situationalist International* (London: Pluto Press, 2014), 9.

⁹ See Ira Ferris, "Relational Art: An Arty Way to Twitter, with Nothing to Say?," December 21, 2014, <https://artiris.wordpress.com/2014/12/21/relational-art-an-arty-way-to-twitter-with-nothing-to-say/>.

¹⁰ Sara Ahmed, *Living a Feminist Life* (Durham and London: Duke University Press, 2017), 12–13.

¹¹ Lauren Berlant, 'Thinking about Feeling Historical,' *Emotion, Space and Society* 1 (October 2008): 4.

¹² Young also quotes Moi: To claim that the body is a situation is to acknowledge that the meaning of a woman's body is bound up with the way she uses her freedom.' See Iris Marion Young, *On Female Body Experience: "Throwing like a Girl" and Other Essays* (Oxford: Oxford University Press, 2005), 16. See Toril Moi, "What is a Woman?" in *What is a Woman?: And Other Essays* (Oxford: Oxford University Press, 2001).

¹³ <https://site-readingwritingquarterly.co.uk/june-2020/>

¹⁴ It is important to distinguish subjectivation from subjection in Foucault's work. 'The history of the subject, from the perspective of the practices of the self and the procedures of subjectivation, is completely separate from the project, formulated in the 1970s, of the history of the production of subjectivities, of the procedures of subjection by the machines of power.' See Frédéric Gros, 'Le souci de soi chez Michel Foucault, A review of *The Hermeneutics of the Subject: Lectures at the Collège de France, 1981–1982*,' *Philosophy and Social Criticism*, 31, nos 5-6, (2005): 697–708, 698.

¹⁵ Michel Foucault, *The History of Sexuality, Vol. 2, The Use of Pleasure*, [1985] translated by Robert Hurley, (New York: Vintage Books, 1990), 26.

¹⁶ See Michel Foucault, 'Self Writing', translated from *Corps écrit* no. 5 (February 1983): pp. 3–23. See <https://foucault.info/documents/foucault.hypomnemata.en/>

¹⁷ <https://site-readingwritingquarterly.co.uk/september-2020/>

18 Angela Last, 'We Are the World? Anthropocene Cultural Production between Geopoetics and Geopolitics,' *Theory, Culture & Society* (2017), vol. 34 (2–3), 147–168, 148.

19 Judith Butler, *Giving An Account of Oneself*, New York: Fordham University Press, 2005), 8.

20 <https://site-readingwritingquarterly.co.uk/december-2020/>

21 'Chthulucene Manifesto from Santa Cruz', revised from 'Donna Haraway and Cary Wolfe in Conversation,' [Manifestly Haraway](#) (University of Minnesota Press, 2016). See <https://laboratoryplanet.org/en/manifeste-chthulucene-de-santa-cruz/>

22 Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham and London: Duke University Press, 2016), 33.

23 Haraway, *Staying with the Trouble*, 2.

24 Haraway, *Staying with the Trouble*, 3.

25 Haraway, *Staying with the Trouble*, 33.

26 See for example, Donna Haraway, 'Syntactics: The Grammar of Feminism and Technoscience,' Donna Haraway, *Modest-Witness@Second_Millennium. FemaleMan_Meets_OncoMouse: Feminism and Technoscience*, (London: Routledge, 1997), 1–22, 11; and Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994) 4. For an overview of practices of figuration see Jane Rendell, 'Figurations', *The Architecture of Psychoanalysis* (London: IB Tauris, 2017).

27 <https://site-readingwritingquarterly.co.uk/march-2021/>

28 Lauren Fournier, 'Sick Women, Sad Girls, and Selfie Theory: Autotheory as Contemporary Feminist Practice', *a/b: Auto/Biography Studies*, (2018), 33:3, 643.

29 Stacey Young, *Changing the Wor(l)d: Discourse, Politics, and the Feminist Movement*, (London: Routledge, 1997). See for example Audre Lorde, 'The Master's Tools Will Never Dismantle the Master's House', [1984] in *Sister Outsider: Essays and Speeches*. ed. (Berkeley, CA: Crossing Press, 2007); Gloria Anzaldúa, *Borderlands: La Frontera – The New Mestiza* (San Francisco: Aunt Lute Books, [1987] 1999); and Cherríe Moraga *This Bridge Called My Back: Writings by Radical Women of Color* (Persephone Press: 1981).

30 Donna Haraway, 'Cyborgs, Coyotes and Dogs: A Kinship of Feminist Figurations and There are always more things going on than you thought! Methodologies as Thinking Technologies: An interview with Donna Haraway conducted in two parts by Nina Lykke, Randi Markussen, and Finn Olesen', [2000], in Donna Haraway, *The Donna Haraway Reader* (London: Routledge, 2004), 321–42, 338.

31 Rosi Braidotti, *Transpositions: On Nomadic Ethics* (Cambridge: Polity Press, 2006), 90.

32 <https://site-readingwritingquarterly.co.uk/june-2021/>

33 Eugene O'Brien, 'A Pause for Po-Ethics': Seamus Heaney and the Ethics of Aesthetics', <https://www.mdpi.com/2076-0787/8/3/138/htm>

34 Joan Retallack, *The Poethical Wager* (Berkeley: University of California Press, 2003), 1.

35 Retallack, *The Poethical Wager*, 7.

36 https://www.visibleproject.org/blog/annotated_library/

37 https://www.visibleproject.org/blog/annotated_library/

38 Denise Ferreira Da Silva, 'Toward a Black Feminist Poethics', *The Black Scholar*, (2014) 44:2, 81-97.

39 See for example, Denise Ferreira da Silva and Valentina Desideri's 'Sensing Salon' project. <https://www.artandeducation.net/announcements/308693/valentina-desideri-and-denise-ferreira-da-silvathe-sensing-salon>