

Editorial

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Pointure-practices in visual representation and textual discourse – a tapestry and a fugue

The stitch is ... that which breaks the surface ... penetrates the skin ... pricks in order to connect, pierces in order to join ... (Lundström 2009:184).

The articles presented in this special edition of *Image & Text* may be likened to a fugue of contrapuntal voices¹ expressed in textual modes and threaded around Jacques Derrida's (2009 [1978]) theoretical maxim of "*pointure*". The notion of "*pointure*" arises from Derrida's essay, "*Restitutions de la verite en pointure*" ("Restitutions of the truth in pointing") in which he explores the discursive theme of the "inside" and "outside" of a text. Derrida (2009:301) uses the metaphor of "*pointure*" as it pertains to the registration hole made by the small iron blade used in printmaking to fix the page to be printed onto the tympan, and the opening and connecting (threading) function of the stitch present in shoemaking and glovemaking (Derrida cited in Payne 1993:228). The etymology of the term "fugue" can be traced to the Latin word "*fuga*" ("to chase"), indicated in the fugue musical form of one voice "chasing" another (Amati-Camperi 2009). If one were to consider the fugue as a polyphonic vocal form of expression in which voices "chase one another" through contrapuntal disambiguation (Smith 1996), its *pointured* equivalent might be the needlepoint (embroidered) tapestry, in which two-dimensional form is rendered through contrapuntal-type stitching and interweaving of coloured threads. Derived from the Latin "*punctus contra punctum*" (Smith 1996), meaning "point against

1. Polyphonic fugue involves a number of voices, each of which carries a motive or theme (Smith 1996). These voices are harmonised or "woven together" through contrapuntal form (Smith 1996).

point”, the term “contrapuntal” would, in the case of the tapestry and fugue, refer to the interrelationship between the voices or stitches. While each individual voice or stitch is independent of the others, when combined, they become interdependent, reading with and against one another to form a polyphonic synthesis. Extending the similes of the fugue and tapestry to this collection of articles, this themed edition could be seen as representing a range of autonomous, yet (inter)textual voices (thoughts) that “pierce”, “puncture, and “penetrate” the concept of “*pointure*”, and are “stitched together”, “threaded through”, “cast onto”, “spun around”, “interlaced with”, and “woven into” *pointure* as a central thematic.

Derrida employs the metaphor of “*pointure*” as an interrogative thread “lacing” the shoes represented in Vincent van Gogh’s painting of *Oude Schòenen* (Old Shoes) (1886) to two essays in which this painting is discussed, namely Martin Heidegger’s “The origin of the work of art” (1998 [1950, 1957, 1960]), and Meyer Schapiro’s critique from an art historical perspective of Heidegger’s reading entitled, “The still life as personal object: a note on Heidegger and Van Gogh” (2009 [1968]). In response to this textual dialogue around Van Gogh’s painting, Derrida (2009:306, 307) “cobbles” together a discussion (polylogue) on the act of reading paintings that makes vulnerable (pricks, needles) authorial projections and foibles, while poignantly reflecting on the “haunted” nature of ‘naked things’ (shoes, paintings, and innumerable other material forms) that are subject to the “lacing together” action of desire. In this sense, the “lacing” shoelace that fills the “naked” holes fitted by the cobbler for the purpose of both opening and closing the shoe becomes a sub-metaphor of the master metaphor, “*pointure*”, indicating the “relation” and “restitution” of otherwise separate entities such as painting and language.

A second sub-metaphor of the “*pointure*” master-metaphor can be found in the French word for lace, “*le lacet*”, which can also mean “trap” or “snare” (Payne 1993:229). In this sense, Van Gogh’s empty shoes with open laces represent a vacuum of presence that invites projection and possession. “Ghost” is the third sub-metaphor in “Restitutions” (Payne 1993:230); it functions as a chronotopic² and metaphysical device that points to the webbed passage of texts, objects and intentions, travelling and transforming through time and the eye’s passage – ‘eyelets (which also go in pairs) and pass on to the invisible side’ (Derrida 2009:308). By extension, it can be suggested that every act of *pointure*, be it in the prick, cut, or incision, opens up this chronotopic dimension.

In the articles included in this edition and the extensive body of work that precedes it, authors and visual practitioners reflect upon modes of contemporary and selected historical visual arts and culture practices, “laced” through the conceptual

2. Bakhtin's concept of chronotopes – cognitive invariants used by writers and readers in order to structure divergent historical, temporal, and textual elements in a novel – is a dialogical manifestation of ‘mutually interacting’ texts and contexts (Keunen 2000:2). The chronotopic device relies on the readers’ and writers’ prior knowledge and experience, and as such, represents the compression of a range of lived, remembered and learnt histories and contexts including the present moment of writing and reading (Keunen 2000:2).

ruptures and “eyelets” of *pointure*. The action of puncturing and stitching together discrete surfaces or entities can be considered as a method, and signifying practice, for the realisation of creative work; similarly, “*pointure*” is a term complicit with post-structural methods of “writing the image” in visual culture. This simultaneously ruptured and interlaced approach is a relevant stratagem for contemporary writing on representation and art historical practices.

The impetus for the body of work that has culminated in this special edition can be traced to the *Pointure* exhibition, curated by Ann-Marie Tully and Jennifer Kopping, held at the UJ Gallery (Johannesburg, 8-29 August 2012).³ In the curators’ words, the exhibition represented

a visual foray into the terrain of “*pointure* practice” in which the curators gathered together an expansive and somewhat neglected area of contemporary art practice in South Africa, including but not limited to, media involved with stitching, suturing, puncturing, printing and weaving. In so doing, we attempted to situate this practice within a broad framework spliced between the thresholds of art, design and craft, and framed within cultural theory rather than reductive art/craft dialectics (Farber & Tully 2013:1).

The exhibition was accompanied by a colloquium titled “*Pointure*: pointing, puncturing, weaving and lacing in art, design and textual discourse”, convened by the Visual Identities in Art and Design Research Centre, Faculty of Art, Design and Architecture, University of Johannesburg, that took place on 15 August 2012. Keynote speakers included Artist/Prof Bracha L Ettinger (Marcel Duchamp Chair & Professor of Psychoanalysis and Art, European Graduate School, Saas-Fee); Dr Meredith Jones (Dept. of Media and Cultural Studies, University of Technology, Sydney) and Prof Jane Taylor (then Mellon Senior Research Advisor, University of the Western Cape; Dramaturge for Handspring Trust and Visiting Professor, University of Chicago; currently the Wole Soyinke Chair, Leeds University, United Kingdom), whose paper has been developed into an article published in this edition.

The colloquium was timed to coincide with the opening of a solo exhibition by Ettinger titled LICHTENBURG FLOWER AND MEDUSA (NIROXProjects, Johannesburg, 13-29 August 2012). Curated by Leora Farber and Ann-Marie Tully, the exhibition provided insight into Ettinger’s interrelated artistic, theoretical and psychoanalyst practice spanning over 30 years. Ettinger works in an interdisciplinary manner that incorporates painting, drawing, poetic notebooks, writing-drawing, photography, conversation, lecturing-performances and encounter-events. The exhibition featured a selection of artworks in diverse media, ranging from drawings

3. Images and further information on the *Pointure* exhibition is available at: http://issuu.com/andrea.rolfes/docs/pointure_3_final_version_22072012_issu?mode=window&backgroundColor=%23222222 and <http://ann-marietully.blogspot.co.uk/2011/08/pointure-curated-exhibition-about.html>

produced from 1987 to 1981; paintings dating from 2004 to 2009; recent drawings dating from 2010 to 2012; and a series of artist's notebooks, or 'note-drawing books' (Giffney, Mulhall & O'Rourke 2009:4), produced during the years 2003 to 2012. The notebooks suggest a particular manifestation of *pointure*, in that they act as an interface between the analyst/artist and her residual dialogue with an(Other) through a neologistic writing style that 'weaves' together languages (Pollock 2009:10), and 'entangles' practice and theory (Giffney, Mulhall & O'Rourke 2009:2).

A selection of nine papers, published in a supplement of *Art South Africa* edited by Farber & Tully (2012:34-51), formed the first textual output from the colloquium. The supplement "pointed to" the density and richness of the "*pointure*" thematic, suggesting the potential for a dense (text)ile in which *pointure*-practices could be further "unpicked" with specific application to visual representation. This special edition of *Image & Text* has afforded us the opportunity to "gather", "weave" and "stitch" (chain, chase), the voices of the authors represented in this edition, the voices of the speakers at the colloquium, and the artists featured on the *Pointure* exhibition into an intertextual tapestry of *pointure*-practices as they pertain to various forms of visual cultural production. The strands of theory and practice that have emanated from, and around, the *Pointure* exhibition over a period of three years are tightly bound, (ensnared, entwined, entangled), rather like the "messy" underside of a tapestry – an impenetrable matrix of exposed (naked), knotted threads and overlaid cross-stitches that track the diverse disciplinary and temporal "warp and weft" of this sustained project. Within this embroidered theoretical matrix, *pointure*-practices – acts of cobbling, stitching, suturing, spinning, embroidering, lacemaking, braiding, knitting, knotting, and weaving – are framed in a complex of visual culture theory, rather than the reductive binaries of art versus craft binaries, which tend to miss the "point" of the inter(textile)ual web of memory, desire, metaphysics, critique and (re)patterning that flows from the multidimensional range of *pointure*-practices.

In the context of this project, the term "*pointure*" also encompasses a double bind in which actions that have historically been associated with the constructs of masculinity and femininity, to some degree, co-exist and operate in relation to each other. By extension, *pointure*-practices have the potential to disrupt and reconstitute (Derrida 2009:307) the divide between activities historically designated to the privileged, masculine realm of "high" or "Fine Art", and the historical relegation of needlework and other domestic arts to the "lesser", feminised category of "craft" (Parker 1984). In this respect, Ettinger's practice was seminal to the colloquium and the outputs that succeeded it. Her theory of the 'matrixial borderspace'

(Pollock 2009:25) is particularly resonant in terms of transcending the limitations of Derridean *pointure* being associated with the historically determined masculine realm of theory, as well as the first-generation feminists' linking of artwork that employs *pointure*-practices with the valorisation of historically gendered notions of "women's work".⁴

In contrast to psychoanalytic theories that situate the construction of subjectivity as premised on a phallic lack in the subject, Ettinger positions subjectivity as emanating within a pre-natal, liminal 'maternal-feminine' space that she terms 'the matrix' (Pollock 2009:1, 5, 13). Ettinger's "matrix" – a term derived from the Latin word for womb – connotes a psychic space that is neither gendered nor anatomical; in Ettinger's index the notion of the womb is mobilised for its intellectual potential (Pollock 2009:4, 5, 13). Matrixial theory is a 'trans-subjective' notion which resists gender specificity in the logic that both male and female subjects have once shared in this borderline 'becoming-human' experience of pre-natality (Pollock 2009:8, 9).

By integrating matrixial theory into the theoretical framework of the *Pointure* colloquium, we sought to graft the Ettingerian matrix (a notion redolent with woven and tapestried forms) with Derridean *pointure*. In our view, these conceptions share a common *zeitgeist* of aesthetic application and revisionist thinking. Allowing for a complex "weave" of subjectivities (art-maker, woman, man, infant, mother, viewer) within visual representation, and acknowledging the ethical and social significance of the feminine in contemporary visual culture (Pollock 2009:13, 28). Matrixial theory offers significant possibilities for revising the articulation of *pointure*-type visual practices as being predominantly located within a feminine realm. Ettinger's application of matrixial theory to her artmaking practice represents an interstitial relationship between artmaking and academic writing that challenges the phallic binary structure of western aesthetics and discourse (Giffney, Mulhall & O'Rourke 2009:1). Given the centrality of her practice to the colloquium, and the alternative readings of Derridean *pointure* that it suggests, it is not by chance that articles featured in this special edition by Nicholas Bourriaud, James Sey, Brenda Schmahmann and Leora Farber respectively, address particular aspects of matrixial theory in relation to visual practice.

4. While this strategy can be read as a challenge to the historical denigration of needlework and creative processes associated with the home, it is also a contested one, as it remains embedded in the phallic binary structures of symbolic language and, as such, could be seen to reinforce these categories rather than disrupt them.

Bourriaud (pgs-) provides a fascinating insight into Ettinger's fluid interaction between theory and media-devices employed in her art practice. These interactions include notions of trace and inscription in the face of digital anonymity; the interplay of mechanisation and mark ('reprographic' means) staged alongside the iconography of ghostly and traumatic apparitions "becoming" effaced and palimpsestual; the detritus of the unconscious, the prosaic, the unsightly and the unvalorised subject;

the notebook as an intersection between analyst/artist's and the residual dialogue with an(Other); the employment of the photographic image/object as a ground that is diluted through process to that of a fading spectre; a sense of disembodied relational aesthetics where classical distance and intimacy implode.

Sey (pg 34-44) posits that consideration of post-apartheid South African art necessitates an ethical dimension which takes into account the trauma of South Africa's historical legacy of racial violence and discrimination. Her premise centers around Ettinger's (2005) engagement with the proto-ethical potentiality of art, which she considers as being premised on an inter-subjective, encounter between the subject and its Others. For this encounter to be fully transjective, an ethico-aesthetic relation, based on what Ettinger (2005) terms a psychic 'fragilisation' of the 'I and non-I', is essential. By extension, she contends that such fragilisation is critical and necessary for a transjective encounter between artist, viewer and artwork to take place. It is this kind of proto-ethical interaction and exchange that, Sey argues, could be mobilised as a potential model for engaging with traumatic cultural memory in post-apartheid South African art.

In exploring how the choice and treatment of materials in the *Keiskamma Altarpiece* (2005) might be read in associative terms, Schmahmann (pg 45-71) draws on Ettinger's (2005) theories of the 'matrixial gaze', in combination with Norman Bryson's concept of the "glance". In the *Keiskamma Altarpiece*, the oil paint and limewood carvings of its Renaissance source, the *Isenheim Altarpiece* (1512-1516), are replaced with embroidery, beadwork and digital photographs. Schmahmann discusses how the choice and treatment of these tactile materials and use of *pointure*-practices may affect the ways in which the work is received. She proposes that, through a series of visual devices, the viewer is invited to experience a sense of mutuality with the work through his/her interaction with its surface, and a sense of identification with a 'nurturing milieu associated with a process of healing, which is orchestrated and managed by women' (Schmahmann pg 45). Extending Bryson's concepts about looking through the "glance" (as opposed to the "gaze"), Schmahmann suggests that such an intimate, bodily engagement may be likened to experiencing the work via a matrixial gaze (as opposed to the "phallic gaze"). Through the matrixial gaze, the viewer may derive a sense of what Ettinger (2005) refers to as the 'com-passion of I and non-I', which she in turn associates with the process of 'metamorphosis'. Schmahmann (pg 68) phrases this idea as follows: as a specifically compassionate form of looking, the matrixial gaze 'enables the viewer to "remember" trauma and, through the deployment of memory to view the account of HIV/AIDS in the work as having mutually experienced import'.

With reference to her *A Room of Her Own series* (2006-2007) of photographic, video and installation work, first shown on the *Dis-Location/Re-Location* exhibition (2007-2008), Farber considers how what she proposes to be three *pointure*-type practices – the Victorian construct of needlework, the historically gendered nineteenth-century psychosomatic disorder of hysteria, and the contemporary practice of self-mutilation through cutting – as signifiers of passive, self-negating “femininity” (Parker 1984:4, 5), are subverted through redefinition as forms of agency. In examining the ways in which these *pointure*-practices play out in the series, and aligning them Julia Kristeva’s (1995) concept of ‘transgressive writing’, she suggests that they can be read as empowering forms of preverbal, bodily-driven self-expression; as means by which the protagonist of the series can “give voice” to unspoken traumas and speak in the face of being silenced by nineteenth-century patriarchal discourses.⁵

Alexandra Kokoli and Jillian Carman employ *pointure* as a framework for critically redressing the binary limitations of art/craft discourses. Kokoli (pg 110-129) does so with reference to the prevalence of knitting, crocheting and stitching in mainstream as well as historical and current feminist visual arts practices. Carman highlights the hierarchical divide between painting and sculpture (as examples of Fine Art) and lace-making (as a craft form), noting that in the South African context, the rift between craft and Fine Art, from which subsequent debates would be “cast on”, originated at the opening of the Johannesburg Art Gallery (JAG) collection on 29 November 1910.

Carman restitutes two apparently discrete female Victorian figures in an interlaced continuum: Florence Phillips (1863-1940), wife of Randlord Lionel Phillips, and founder of JAG; and the British social activist, Emily Hobhouse (1860-1925), who exposed the appalling conditions in the concentration camps for Boer women and children during the South African War (1899-1902). She identifies an important confluence between these prominent women: both employed arts and crafts ideals in social reconstruction initiatives that they initiated during the post-war period, and for both, lace-making was an integral part of their schema. Hobhouse planned to use lace-making, along with spinning and weaving, to empower impoverished Boer farm communities, while Phillips’s plans to initiate an educational museum with an affiliated art school, included the use of crafts such as lace as teaching examples. Both failed to realise these ambitious projects; an ending that does not detract from this compelling and ironic insight into how, despite its delicacy and fragility, historically, lace has figured as a tool of feminine empowerment.⁶ While Phillips’s lace and textile collection was not considered ‘appropriate for display in a Fine Art museum’ when she donated it to JAG in 1910, where it languished in

5. Transgressive language has similarities with other forms of “speaking through the body” such as Luce Irigaray’s and Hélène Cixous’s *écriture féminine* (‘the inscription of the feminine body and female difference in language and text’ (Showalter 1986:249) in that it privileges non-linear, cyclical, gestural, rhythmic writing. Similarly, Pollock (2009:10) links Ettinger’s textual and artistic practice – which she terms ‘matrixial *écriture*’ (Pollock cited in Giffney, Mulhall & O’Rourke 2009:3) – to *écriture féminine*, noting that in its ‘spun-together’ formation of logos, matrixial articulation disrupts the phallic domination of language.

storage for most of the twentieth century, it is now recognised as an integral part of that collection (Carman pg 105).⁶

Kokoli presents a response to Rozsika Parker's (2010:xi-xxii) charting of continuities and changes in the gendered associations of craft, and the practice of women artists who employ craft techniques and materials. Following Parker (2010:xxi), Kokoli traces ways in which feminism informs, influences and can be identified as a point of interchange in visual art textile practices. Her exploration reveals an inconsistent, yet tangled skein of transgressive cultural and artistic intertextual references. As a case study, Kokoli considers her experience of curating a retrospective exhibition of crochet and mixed media works by the artist Su Richardson, whose juxtaposition of domestic iconography and craft techniques with socio-political commentary is seminal to, and characteristic of, feminist perspectives. Richardson's work draws connections between past and contemporary feminisms, counter-hegemonic practices and "DIY aesthetics" and as such, points to the rhetorical irony of how mediums and materials historically associated with denigrated "craft" notions can be repurposed in ways that address ideological marginalities and conceits.

Christine Chesinska, Anitra Nettleton, and Mary Corrigan consider the restitutive aspects of *pointure* – the act of stitching together discrete surfaces or entities that speaks not only of fusion, but also of the interrelationship between two entities that are conjoined although they may be in conflict with each other – and its relation to the intertwined notions of the body, fashion, dress, adornment, identity construction and visual culture. Each of these authors explore the conjoining, interlinking, and interconnecting aspects of *pointure*-practices, and how these can be used as a mode of intervention to critique (puncture, prick, rupture) the hegemonic constructions of colonial-, gender-, sexual-, racial- identities. When used in relation to the body, fashion, dress and adornment, *pointure* can function as a means of subversion, resistance, and change, possibly giving rise to hybridised and inflected identity constructions. The body, fashion, dress and adornment are intricately linked to the concept of identity as performed, masqueraded, and transformative; as each of these three authors show, performances of identity are often adopted as active forms of self-expression, empowerment and agency.

Chesinska (pgs 130-144) skillfully "interweaves" the thematic of how cultural, racial and gendered identities may be (re)fashioned via manipulation of cloth and use of masquerade as a subversive strategy through the fabric of her argument. She explores how, in their photographic portraits, artists Maud Sulter and Chan-Hyo Bae use cloth subversively and employ masquerade as a strategic means to

6. While lace and hand spun or woven textiles have historically served as vehicles of female economic empowerment, the numerous connections between these materials and mythological or esoteric beliefs point to more immaterial forms of female empowerment. Homer's *Penelope and the Three Fates* is an example of this magical association. The female embroiderers of the historical and political *Bayeux Tapestry* (a visual history of the Norman conquest of Britain), most likely working under Augustine monks, are thought to have stitched in figures and elements of their own interpretation (Laynesmith 2012) – an act of socio-political commentary that is mirrored today in the work of numerous women artists employing *pointure*-practices.

“needle into” hegemonic identity constructs based on hierarchical power relations between self and other. In so doing, they show how cloth can be used in ways that potentially or actively disrupt, alter, reinvent, and/or subvert the heteronormativity of the status quo, and how masking can become ‘an art of transformation that questions normalised assumptions about difference’ (Checinska pg 130).

Nettleton (pgs 161-185) considers the impact two nineteenth-century colonial imports to South Africa, namely glass beads and photography, had on ways in which the local populace presented themselves to the Occidental gaze. Nettleton (pg 161) aligns these two imports with *pointure*-practices, noting that both required different and complex forms of ‘pointing and stitching’ ... ‘within the things they constructed, and between the things they constructed and the bodies of those they made visible’. The import of glass beads resulted in numerous stylistically differentiated beadwork traditions. Proposing an analogy between the ways in which beadwork was worn on, tied to, or even stitched into, the body and the practice of scarification by isiZulu-speakers, Nettleton suggests that beadwork acted as a “second skin”; an integrated material layer of signification, visually marking the wearers’ identity. The second import, photography, allowed the *pointured* forms of scarification and beadwork to be recorded over an extended period of time. Drawing together the indexical function of photography to record identities via a semiotic reading, and identifying beadwork and photography as *pointure*-practices, Nettleton (pg 161) contends that through the action of “pointing” the camera at the *pointured* objects of the mechanical gaze – bodies, scars, beadwork – ‘the photographs have been laced onto, and entangle irretrievably with, that which they supposedly “represent”’.

Corrigall (pg 145-160) poses a pivotal question around which she “spins” her argument: ‘is it possible to interweave a discourse between Athi-Patra Ruga’s ... performance works ... the form of intertextual polyphony inherent to dandyism and the subject matter and mode of Derrida’s text on *pointure*?’ In grappling with this question, she draws a connecting thread between Derrida’s use of intertextuality in his critique of Heidegger’s and Shapiro’s texts on the nature and reception of art, and the intertextual syntax that informs dandyism. By identifying the junctures at which contentions between Derrida’s, Heidegger’s, and Shapiro’s texts conjoin and conflict, and “stitching into” these ruptured intertextual seams, Corrigall conducts her own polylogue (fugue) around Derrida’s conception of *pointure*, and the polyphonic, intertextual syntax of dandyism. Ruga’s performance work, *The Future White Woman of Azania* (2010-2013) features as the sartorial “weft” (the horizontal thematic) of Corrigall’s (text)ile. She reads this work, which she argues evokes the dandyist mode, in relation to the Derridean “warp” (the vertical structure).

Jane Taylor's and Ann-Marie Tully's articles can be ascribed to the realm of visually and materially applied metaphysical phenomenology and the "ghostly" dimension of Derridean *pointure*. Tully (pg 186-211) "picks" up on Elizabeth Wilson's (2004:378) theories pertaining to the "magical" properties of textiles in relation to items of clothing, affect and perception. She extends these theories in her exploration of the shamanic properties (and histories) of holes and points in relation to textile media (the pointed implements that "knit" warp and weft, and the spaces between). This enchanted "weave" is developed in her discussion of the convergence of stitched and woven forms (*pointured* mediums) with the magical associations of horned animals found in a range of historical and contemporary western and African contexts. Derrida's two *pointure* sub-metaphors of "lacing" (relating to the shoe lace), and "haunting" (an interlaced relation between actual shoes, Van Gogh's painted shoes, and the viewer), are poignantly crafted into her text(ile) with the observation that 'the vacuum made by the stitch is a haunted site invested with themes and experiences of human frailty and desire; filled precipitously by the yarn, a wished for end is sympathetically effected' (Tully pg 186).

While Tully "casts on" to the mystical notion that garments may be "haunted" by traces of the wearer, Taylor (pg 121-228) "links" her argument to Derrida's extrapolation of the "ghost" metaphor to consider the "haunting" that prefigures representations where the origin of the representation is simultaneously lacking and retained in residue, both within the image and without (in its reception) (Derrida 2009:305-308). Derrida's (cited in Payne 1993:229, 230) rhetorical styling of *pointure*, in particular his trinity of "lace", "trap" and "ghost", is central to Taylor's discussion of the Trinitarian structure of Christian doctrine and its aesthetic manifestation in visual art. Further to this, Derrida's (2009:305, 306) meditation on the 'inside and outside' of a text is integral to Taylor's enquiry and method. Taking passage through the wound, she looks beyond the *exterior* representation of the "Father", "Son", and "Holy Ghost" in Masaccio's *Trinity* (c. 1425-1427), to reflect on the *interior* metaphysics that gives veracity to representations of this nature. Taylor turns this sacred interior "inside out" to reflect on the penetrating machinations of faith and vision; contrapuntally moving between her discussion, and Derrida's, Heidegger's and Shapiro's trinity of voices.

In "casting off" this editorial matrix, it is useful to return to the Derridean master metaphor of "*pointure*", and its sub-metaphors, "lace" and "ghost". In so doing, we loop (back-stitch) Jan Vermeer's iconic painting, *The Lacemaker* (1669-1670), into the discussion. *The Lacemaker* depicts a young woman holding a pair of bobbins in her left hand as she places a pin in the pillow on which she is making bobbin lace with her right hand. Despite being a relatively small work – not dissimilar

to this special edition (considering the potential scope of the “*pointure*” thematic) – this painterly illusion, the warp and weft of its material substrate (canvas), and its daily reception by innumerable viewers at the Louvre Museum in Paris, is analogous to the multidimensionality, cross-disciplinarity and chronotopic character of *pointure*, which, in turn, is manifest in the articles included in this edition.

An intent viewer may be struck by the age of Vermeer’s painting, and the various forms of loss inferred by the passage of time: loss of the figure of the lacemaker, whose residue remains in paint; loss of the piece of lace that served as a prop for this canonised painting, but did not qualify to enter the catalogue of cultural objects deemed “worthy” of preservation; the loss of the painter, traces of whom reside indexically in the painted surface; or, more likely in the viewer’s informed (haunted) reception of the existential object. This bereft loop – from past maker to present viewer, lacing through the artist’s, lacemaker’s, and viewer’s lives; and objects (the actual lace that was made, and its painted representation on a woven canvas) – is representative of the puncturing and connective action (tissue) of *pointure*, threaded through (warp) human lives, and across (weft) objects, and temporal, spatial and geographic contexts. The lacemaker’s needle and thread pierces the screen of the painting through the ‘eyelets’ (Derrida 2009:307, 308) of the viewer’s mind, “lacing” together a *haunted* bridge across time, space, being(s), and desire. Conclusions aside, this “loop” (stitch, snare, spell) remains open, inviting and invoking the further fabrication, projection, and restitution of disparity that will follow, regardless of our hapless efforts to “hook” this most human phenomena, medium and metaphor.

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