

Materialist Feminism

in the work of Gisele Amantea, Yael Brotman, Libby Hague and Laura Vickerson

by Diana Sherlock

The exhibition, *Fabrications*, references the processes of invention, production and making, with specific reference to materiality and feminism. Canadian artists Gisele Amantea, Yael Brotman, Libby Hague and Laura Vickerson all create immersive installations that envelop viewers in the luscious and complicated histories of material culture, particularly those of domestic commodities, craft and the decorative arts. It is no coincidence that these material histories parallel women's histories and gender relations in the home, the museum and the factory, all of which become potentially subversive sites in these artists' hands. A fabrication can also refer to a material thing, a reality or an ideology, something that is made, constructed or believed, which shapes our lived experience. Yet, a fabrication is also a fiction, or more sinisterly, a lie. It casts doubt on what we understand to be real, and makes something new, therefore it might open up opportunities for us to ask other questions.

Through their diverse approaches to material practice, these artists ask how material conditions shape our daily lives, particularly our socio-economic lives and gender relations, and how one might fabricate more equitable relations than those we are used to. Materialist feminism poses similar questions as part of new materialisms in visual culture, the social sciences and the humanities. Materialist feminism is part of the "material turn," a phrase that expands on the cultural and linguistic turns of the 1980s and 1990s. Both denote a renewed interest in unsettling the complex social relations that underlie divergent definitions of materialism, materiality and matter to destabilize politically oppressive power structures at the root of feminist theory. Generally, these arguments seek to heal modern/postmodern schisms between the biological and the social, the material and the immaterial, between objectivity and subjectivity, and between object and thing.¹ Materialist feminism, therefore, eschews binary, or essentialist critiques – particularly those that privilege discourse over matter – to engage with what cultural theorist Donna Haraway calls "material-discursive" theory, as it refuses to separate the two.² Materialist feminism, therefore, provides renewed relevancy and insight into complex co-constitutive relationships between materialism and feminism after the seeming exhaustion of poststructuralist critiques that privilege language over matter and social construction over other ways of becoming.³

My interest in understanding the recent works of Gisele Amantea, Yael Brotman, Libby Hague, and Laura Vickerson through the lens of materialist feminism is piqued by their consistent, but varied, interest in feminist discourse and its relationship to material culture, particularly craft practices since the 1980s. Reaching back to the 1970s, which would mark the start of their careers, materialist feminism recuperates aspects of Marxist feminism, defined by its emphasis on using collective action to free women from exploitative labour under capitalism and oppressive systems of private property that determine lived experience. These are consistent subjects for each of these artists, but so too is it for *new* materialism and its potential to improve human and non-human

relationships on a planet that is enduring terrible degradation under us. I am interested in how these contemporary artworks can offer insight into how to rethink feminist agency through new materialism in contemporary art.

Gisele Amantea's *Remember the Ladies* was originally presented as a site-specific installation at the Owens Art Gallery in New Brunswick as part of MASS MoCA's *Oh Canada!* exhibition in 2014. Architecturally scaled, running the full length of the wall in giant white caps, the phrase "REMEMBER THE LADIES" is outlined in velvety black flock on a vinyl photomural of decoratively painted wild raspberry tendrils and vines dripping full berries reminiscent of interior décor or advertising. This work makes reference to two important and all-but-forgotten women whose private words and decorative designs Amantea appropriates, actually recuperates, to make social and political allusions to the still inferior status of women and their material practices.

While researching the Owens Art Gallery in preparation for the project, Amantea discovered in their collection two late-nineteenth-century works of porcelain painting by Ethel Ogden (1869-1902). According to Amantea, Ogden was a talented student and later an accomplished teacher in the Art Department at Mount Allison's Ladies' College (now the Owens Art Gallery), which had a mandate to teach women art and culture.⁴ Prompted by prosperous social conditions after the American Civil War and increased industrialization in the 1870s, china painting swept across North America as a fashionable, upper-class leisure activity adopted from Europe.⁵ Although today it is marginalized as a hobbyist-amateur art form, historically china painting was a decorative art that had very serious craft associations for women and brought status to the upper classes.

Amantea's research uncovered that Ogden was a serious artist who took china painting workshops in New York⁶ where European master porcelain painters such as Edward Lycett, who trained in the Staffordshire pottery tradition, and John Bennett, who designed Royal Doulton,⁷ taught courses across America in some of the country's most prestigious art schools and societies. This included the New York Society of Decorative Art (1877-1902), where Ogden likely trained.⁸ At this time china painting, and other domestic arts associated with the Arts and Crafts and America's nationalistic Colonial Revival movements, were deeply political, and moral aesthetic activities that contributed to the health, wellbeing and economic prosperity of the nation. China painting opened up the social and economic worlds of industry and fine art to a class of women who previously had no voice in the public sphere. And, for the first time women, like Ethel Ogden, played a very public role, designing, making, teaching and selling their wares at national expositions, women's exchanges and decorative art societies.

Amantea also appropriates another little-known reference, the phrase "Remember the Ladies," from a letter written by Abigail Adams in 1776 to her husband John Adams when he was preparing to help draft the United States Declaration of Independence. Her private epistle clearly had a very public function and that was to sway her husband and his colleagues to "...remember the ladies and be more generous and favourable to them than your ancestors. Do not put such limited power into the hands of the husbands."⁹ In keeping with literary conventions at the time, she politely continues, but outlines clear consequences if he, as a law maker, should dismiss her advice: "If particular care and attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation."¹⁰ Sadly, her plea fell on deaf ears, and it was to take almost another 150 years before American women were *given* the vote and any control over property. Yet Adams' demand for equality between the sexes echoed loudly during those years, and are

recalled by Amantea in *Remember the Ladies* as a reminder to be vigilant in the face of recent political events that once again threaten women's control over their bodies and the silencing of marginalized voices.

This work is in keeping with Amantea's practice since the 1980s, in which she has developed often private herstories that parallel public social and political History. Importantly for this work, the reference to Ogden's accomplished career as a china painter also echoes Amantea's history in art, as her first formal study was in ceramics. So *Remember the Ladies* refers back to Amantea's progenitive work in less-respected craft practices such as ceramics, china painting and even hobbycrafts, which she recognizes as her first introduction to the emancipatory idea of making.¹¹

Amantea has always been interested in how representations circulate and reinscribe clichés about women and power relations within the social structure. Just as hand-painted china borrows from a particularly marginalized gender and artistic class structure, Amantea has consistently integrated humble hobbycrafts, domestic interior décors, and mass collections of kitsch and pop collectibles, such as winged cherubs and poodles, into her work to blur the lines and subvert established value systems between high art, craft and popular culture. In this case, Amantea flocks the negative wall space around the image and text, which recalls kitschy 1970s wallpaper, a spectre of former rococo excess. Flocking adheres Ogden's gigantic unknown surface design of a wild, prickly bush onto the very architecture of the art institution in which Amantea now works to draw our attention to shifting social and cultural values.¹² The pattern repeats to build unity, but it also signifies the underlying structure of relations or conventions that underwrite the social and political scripts that replay historical power relations in both art and life.

Remember the Ladies announces its presence in situ, site-specifically, over time and with the collective contributions of other artists who help Amantea install this very labour-intensive work. This integrated working process requires the institution to commit significant space and resources to realize the work over a period of time. Making this work then is a political action that occupies and alters the social and economic bureaucracies of art and its institutions through its very production. The work also remains ephemeral, lasting only the duration of the exhibition. It cannot be collected or commodified past its initial display, which draws attention to its fleeting material presence and the precarity of memory and history.

Libby Hague's sprawling *Habitat* installation combines text and image too, but here in the form of woodcut prints, collage, assemblage and drawing to abstractly render a huge, crowded apartment complex filled with the messiness of life. The installation suggests a wall-scaled graphic novel in which various disparate voices cross-reference each other. On one hand this storyboard-type installation encourages viewers to look for a linear narrative, but instead one is faced with multiple encounters, or events that occur simultaneously, or loop and unfold, contingent on one another. Like Amantea, Hague interchangeably uses text as material and materials as text, and viewers are left to look for overall patterns to draw correlations between seemingly disparate things.

Hague populates *Habitat* with characters who speak in diverse, often conflicting, voices appropriated from popular culture, literary, academic and media sources. Depending on where you enter Hague's habitat, American anti-establishment novelist Don DeLillo's words might set the stage as "ordinary in every way, simple moments adding up with rain falling on the lawn,"¹³ while another American literary realist, Henry James, introduces "The more or less bleeding participants." Further along, colloquialisms defined by the *Urban Dictionary* interpret hip survival tips from other voices: "nick is a stunter. don't count on him," "you gotta let that shit go," "Drini

thinks OMG wot a pagan. she lied to me that bitch.” On another floor, American French chef and TV personality, Julia Child, rather menacingly suggests out of context, “Furnish yourself with 2 stout bladed, very sharp knives, 1 small and 1 larger. Now you have 2 choices ...,” while Armenian folk artist Djivan Gasparyan sings “I will not be sad in this world” to someone most desperate overheard on a cell phone scanner, “Gloria! Gloria! Please don’t hang up Gloria!”

As if representing a macrocosm of lived experience, *Habitat* absorbs these textual references into its densely collaged surface to create an intertextual space. Further along the wall discourse gives way to materiality. An abstract assemblage emerges from the surface of the wall in low relief. Topographical, planar and perspectival points of view exist together here. Hague uses print and textile processes such as drawing, binding and appliqué to compose a loose grid of boxy objects. A collaged grid of colourful cut papers, wires, strings, ribbons and belts, contains otherwise wild swatches of paint and ink to playfully reference disparate material histories. Gendered references to domestic hobbycrafts subversively collide with high-art painting references – particularly the colours and formal structures of Quebec modernist painters such as Borduas, Riopelle, Pellán and Molinari, who would have influenced a young Anglo-Quebecoise Hague while in school in the 1970s.¹⁴

Hague’s *Habitat* combines a tongue-in-cheek modernist “truth to materials” with graphic figurative representations and oblique quotations to create a type of speculative materialism. *Habitat*’s speculative materialism parallels Don DeLillo’s speculative or trans- realism,¹⁵ which straddles modern realism and postmodern speculative fiction, and undoes binary structures using non-linear editing and a realist approach to narrative montage for critical affect. In their work, Hague and DeLillo both reveal how everyday material conditions determine people’s lives, but their characters consistently oppose inequitable and oppressive power structures by exercising their imaginations to challenge consensus reality. On one hand, everyday, lived, material reality seems clear and definable – “A peacetime morning. A peacetime bedroom, a real bedroom. Real children. Real birds. Real cats. Real graves.”¹⁶ – but on the other it is excessive, or as semi-autobiographical novelist, Philip Roth, suggests “That’s realism for you. More meaning than was necessary.” It is this excess, beyond the limits of consensus reality – “The brain is wider than the sky.”¹⁷ – that is most important to *Habitat*.

Like the contemporary world, *Habitat* exists in a contradictory, precarious state between the material and discursive. It is excessive, but seems nonetheless incomplete. It teeters on the edge of collapse, even failure, but it is full of unrealized potential. This is typical of Hague’s work, which is made spontaneously, *in situ*, and is never the same twice. The work also rarely remains static. In *Alone Together* (2014) Hague radically re-organized the work during the run of the exhibition, cannibalizing material elements from the earlier work to make new work. Most recently, in *Inventing Hope* (2016), she altered the installation environment during a closing performance to even further destabilize it in time and space. In *Habitat*, viewers perform a material-discursive reading of the work by walking it, and no two readings will be the same. This unsettles any static interpretation of the artwork and suggests a mutual dependency between the viewer and the artwork, rather than a typical subject and object relationship. In this sense, *Habitat* performs its subject-object relation; it is a thing as much as it is an object. Its discursive-material form doesn’t just represent reality it “modifies, transforms, perturbs or creates” reality in conjunction with its participants.¹⁸

Hague’s obscure references to recent scientific research by Brian Green into string theory and the Hadron Collider experiments into the Higgs Boson (God particle) probe materiality and reality at the most extreme sub-atomic level. String theorists and quantum physicists suggest that, at the

sub-atomic level, particles are extremely unstable and exist in co-constitutive relationships, which according to Green, promises “an unshakable pillar of coherence forever assuring us that the universe is a comprehensible place.” Recently discovered, the Higgs Boson particle is considered to be the first elementary particle that permeates the entire Universe.¹⁹ Speculatively then, at the level of sub-atomic particles, all matter is the same even if it acts differently. So if one were to apply this to lived reality, perhaps the hierarchical divides between inanimate and animate objects, humans and non-humans, and worldly and otherworldly experiences could dissolve under such scientific speculation. The Higgs Boson (God particle) sub-atomic particle research is highly speculative and open-ended, but provides a material and theoretical glimpse at why “By some chance here we are, all on this earth,” despite our differences.²⁰

Not surprisingly given Libby Hague and Yael Brotman’s sometime-collaborations, some of these ideas recur in Brotman’s print installation, *Mountains dance like rams*. In the introduction to their book, *New Materialisms Ontology, Agency, and Politics*, Diana Coole and Samantha Frost pick up not too far off from where the atomic physicists leave off, they write:

For materiality is always something more than “mere” matter: an excess, force, vitality, relationality, or difference that renders matter active, self-creative, productive, unpredictable. In sum, new materialists are rediscovering a materiality that materializes, evincing immanent modes of self-transformation that compel us to think of causation in far more complex terms; to recognize that phenomena are caught in a multitude of interlocking systems and forces and to consider anew the location and nature of capacities for agency.²¹

Mountains dance like rams alludes to this vital and excessive force of matter by proposing the doubly absurd notion that mountains could dance like rams. Brotman’s title references “the apocryphal text of the Passover service where there is a song of gratitude for the sea parting to allow the Israelites to escape slavery and transform into free people.”²² It reads:

Mountains danced like rams,
The hills like flocks of lambs.²³

For the artist, this metaphor implies nature has agency, even sentience, beyond what most humans identify solely as biologically determined actions necessary to maintain the species. Why else, she wonders, “Do rams dance? Do they feel joy?”²⁴ This story is also about people freed from oppression; an empathetic gesture from which we could all learn. It involves self-transformation, upturns existing power structures and creates new capacities for agency. Brotman returns to this hopeful image now when the world needs imaginative solutions to reverse human environmental degradation and stop the growing displacement and oppression of women and other marginalized peoples.

Mountains dance like rams comprises several Japanese Kurotani paper constructions and etchings that represent crystals, geodes and fragmenting ice, ancient geological and natural wonders that exceed human history on this planet. The paper is very strong so it free-stands atop tall white narrow tables. One table has a bent leg as if it is dancing. It references the title, but also Brotman’s “mother’s mountain,” or her memory of her mother’s aquarium construction in their Winnipeg living room when she was a child.²⁵ It was her magical place, full of imaginary potential. Brotman’s miniature worlds have a sense of otherworldliness too perched atop the dancing tables. She marks the paper constructions with a blue broken tapelines to indicate where they need to be bent and glued to make their shape. The artist fills these DIY-architectural-type models with geometric shapes and shards made from Foam Core, brightly coloured Mylar, reflective

tapes and paint. When light hits these surfaces, colours glow, and the objects are ethereal; they come alive. In some cases, these interior elements spill out of the paper form to rush toward some unpredictable end. Sometimes they look precarious enough to collapse.

These paper sculptures read as models, works in process, visions for the future. They teeter between sculpture and model, nature and culture, the gigantic and the miniature and the sublime and the beautiful. As we have seen materialist feminism attempts to collapse dualities, to seek a better world. Brotman too observes *Mountains dance like rams* pursues her “ongoing engagement with visual and conceptual polarities – urban and wilderness landscapes, figuration and abstraction, the natural and the constructed, the private and public, the here and the there – and how they influence and are dependent upon each other.”²⁶

Brotman’s working method also enacts the ideas in the work. Pieces from earlier projects are often recycled and repurposed to make new work, thus the idea of transformation so key to the conceptual underpinnings of the artwork are enacted during the process of making the artwork. Brotman offers, “there is a history of transformation to the interior, the guts, of my structures akin to an upheaval of a geological transformation.”²⁷ For example, the geometric shapes of Foam Core that frame the colourful gels in *Mountains dance like rams* are recycled from pieces she created for *We/ Standing by water/ Waiting* at Toronto’s Loop Gallery in 2015. This destabilizes the static object’s identity even further and extends the ideas of how all things and subjectivities are formed relative to specific relationships in space and time.

In *Mountains dance like rams*, themes of transformation continue in a series of copper etchings printed to form three blue trapezoids that each covered a sixteen-piece grid. Brotman then extracted fragments of the trapezoid from each grid, and reoriented them to make several new interrelated constellations on the wall behind the paper sculptures. Combined, the scale shifts and they affect each other’s meaning. Now these blue fragments float, unevenly, within the margins of the soft sienna and graphite-toned pieces of paper to become crystals or landscapes, and the paper models, suddenly become mountains. Brotman’s process transforms a simple repeated geometric shape into a variety of different images. These prints and sculptures then are literally and figuratively basic building blocks, fundamental elements, from which new work, new ideas, new imaginings, can come. The potential diversity is endless since these elements can be recombined differently forever to bring new life to the work.

Drawn in by the white light and the soft sound of blowing wind, gallery visitors gently push aside a muslin curtain. Above, a billowy mass of white garments lit from within hangs down from the ceiling to envelop its viewers. At either end of the space, the body of the object crumples down onto the floor. Shorter appendages, sleeves, skirts, bodices and pant legs, reach down from the main body of the object towards viewers who wander without shoes, sit or lie down on the soft white cloth floor and bed pillows within the space. float . . . drift . . . fade . . . sink . . . exhale . . . be absorbed . . . , these are all words artist Laura Vickerson suggestively uses to invite us into *Air*, an immersive environment that recasts a massive hand-sewn textile object originally shown as *The Between* at Calgary’s Nickle Galleries in 2016.²⁸

Air’s material conditions set the stage for visitors to have an intensely private experience in a public gallery space in which viewers become participants in a strangely interior performance. Upon entering the enclosed space, people gaze upwards, their faces aglow from the white light above to create an almost quasi-religious experience. Vickerson suggests “*Air*, with the clothing ascending on either end from the ground to above, seems to present an uncanny, if unintended, visual suggestion of the Rapture,” the Christian belief that with the Second Coming of Jesus

Christ, believers, alive and dead, will rise up to meet the Lord in the air.²⁹ While this overt religious reference is unique to Vickerson's *oeuvre*, themes of transcendence, time, loss and mortality recur in her practice.

Clothing is a powerful sign of identity and an indexical marker of lived experience. Thus this object, made from hundreds of used clothes salvaged from Calgary thrift stores, stitched together, hoisted and tethered to the ceiling, cloaks viewers in the material traces of lived lives, now absent. Removed from their original mundane function to become material in an artwork, these garments symbolize the overabundance of production and consumption of commodities that fuels capitalism and how these material conditions shape the lives associated with them. Stitched together along the seams, each garment's stretched skin becomes intertwined with the other. Stains and repaired wear patterns accentuated by the light mark the lives of more economically privileged users. *En masse* these clothes draw attention to hundreds of anonymous makers, likely women or child labourers from economically marginalized countries, and encourage us, as privileged global consumers, to think about their labour, their lives and how our identities intertwine.

In *Air*, Vickerson revisits the theme of unbridled capitalist consumer culture as seen in earlier works such as *Hive* (1991) and *Cataract* (1992). The title too whispers the return of Marx and Engels' famous quotation from the *Communist Manifesto*, "All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses, his real conditions of life, and his relations with his kind."³⁰ Importantly, these words suggest the reciprocal relationship between the material and the immaterial, and the worldly and otherworldly elements that *Air* seems to float *in between*. They also suggest the necessity for people to understand that even though relationships between people are abstracted by discourse, Capitalism for example, they are essentially material, and must be understood as such in order to maintain and improve humane relations among people.

Karl Marx knew this even as he and Friedrich Engels paradoxically provided much of the evidence for their critique of capitalism while Engels worked for his family's Manchester textile factory. Historically the textile industry has been a site in which the real effects/affects of material production on people's lives, particularly women's lives, have been painfully visible. Marx even believed "social progress may be measured precisely by the social position of the fair sex," which would have included their working conditions.³¹ Fast forward a hundred years and American materialist feminist Rosemary Hennessy's recent research into the oppression and exploitation of workers in northern Mexico's *maquiladoras* expands on these ideas to make the intersectional argument that any feminized body – marginalized by gender, race, ethnicity, sexuality, class – becomes valuable to capitalism because it has less power and can, therefore, be more easily exploited.³²

Tellingly there are more female gendered garments included in *Air*, but the work comprises garments from different genders, economic classes and ethnicities stitched together to make a whole. *Air*, exposes how in a globalized economy people of unequal socio-economic classes often unknowingly inflict suffering on others by participating in consumer practices that exploit labourers. On the other hand, the logic of late capitalism leads one to believe workers' suffering is only compounded by withdrawing support for these global industries, as these workers are more material in their suffering – they lack, in most cases, the basic necessities of life despite their labour. Weightily, Vickerson's *Air* enshrouds producers and consumers under a cloak of capitalist complicity.

Air contrasts the ideal lightness of being offered by religion after death with the real weight of this material world. In it, Vickerson asks how our individual actions in this world affect the lives of others. Co-constitutive relationships between the individual and the collective are clearly visible in the final object, but they were also enacted during the process of making the work. Each stitched, torn and well-worn garment in *Air* was carefully repaired and then sewn to the main body of the object by Vickerson and her assistants in communal sewing bees. While getting the work done, these gatherings offered participants time to communally discuss their lives, reflect on their labour and the process of making. As has historically been the case at women's gatherings or more pointedly, at feminist circles, these conversations can raise consciousness about inequities in the world that affect all of our lives. These sewing bees, therefore, enact, on a small scale, the politics of the work and Vickerson's desire to repair tears in the social fabric caused by global capitalism.

Feminist theorist, Elizabeth Grosz, draws a sharp distinction between "freedom from [oppression]" and "freedom to [act]" in her essay "Feminism, Materialism, and Freedom."³³ She argues feminists remain stymied by the "freedom from" position because it is an oppositional stance that only allows women to operate against the existing dominant paradigm. This means they do not necessarily have the "freedom to" generate anything new, to act, to develop "a capacity for action."³⁴ Grosz draws on Henri Bergson's work to suggest his ideas "might help to rethink how subjectivity and freedom are always and only enacted within and through the materiality that life and the nonliving share ..."³⁵ Similarly, Coole and Frost's materialist feminist argument furthers the idea of self-transformation as a form of agency that extends beyond human cognition in order to free nature, matter and Others from exploitation and degradation. They write:

Conceiving matter as possessing its own modes of self-transformation, self-organization, and directedness, and thus no longer as simply passive or inert, disturbs the conventional sense that agents are exclusively humans who possess the cognitive abilities, intentionality and freedom to make autonomous decisions and the corollary presumption that humans have the right to master nature.³⁶

So this is the crux of *Fabrications*, an exhibition that is concerned with material agency. *Fabrications* asks how materiality and making can change our lives and what role contemporary art and artists have in this. As examples, these works by Gisele Amantea, Yael Brotman, Libby Hague and Laura Vickerson, variously engage materialist feminism and through it, generate capacity for action.

Endnotes

1. Carla Lam, "Postconstructionist, 'New' Material Feminisms: Breaking Feminist Waves," in *New Reproductive Technologies and Disembodiment: Feminist and Material Resolutions* by Carla Lam in Theory, Technology and Society series. Series ed. Ross Abbinnett (Farnham, UK and Burlington, VT: Ashgate Publishing Limited, 2015) 97–115. Also see Stacy Alaimo and Susan Hekman, eds., *Material Feminisms* (Bloomington, IN: Indiana University Press) 2008. published a version of this idea previously in my text for the exhibition *In the making* for the Alberta College of Art + Design, 2014.
2. Lam, 106.
3. Ibid., 100.
4. Gisele Amantea, "Remember the Ladies 2014," Gisele Amantea, December 13, 2016.
5. The Met, "Women China Decorators," *The Metropolitan Museum of Art, 2000–2016*, December 13, 2016.
6. Ibid.
7. Ibid.
8. Gisele Amantea, e-mail to author, November 19, 2016.
9. "This Day in History, March 31," *The History Channel*, A & E Television Networks, LLC, 2016. Gisele Amantea, e-mail to

- author, November 19, 2016.
10. Ibid.
 11. Denise Markonish, "Exchange," in *Gisele Amantea: Sweet Dreams, Hard Truths*, Eve-Lyne Beaudry, Rebecca Duclos (Joliette, Quebec: Musee d'art de Joliette, 2012), 88.
 12. Amantea has repeatedly used scaled-up representations of barriers, fences, hedges and urban architectures, which confront viewers when installed.
 13. Unless otherwise noted, all quotations are from Libby Hague's installation *Habitat*.
 14. Gareth Bate & Dawne Rudman, "Weekly Fibre Artist Interviews," *World of Threads Festival*, 2012, December 13, 2016.
 15. Philip K. Dick, "Transrealism: the first major literary movement of the 21st century?" *The Guardian* (24 October, 2014). December 13, 2016.
 16. Chris Marker, *La Jetée*, Film, Producer Anatole Dauman (16 February, 1962, France: Argos Films), 28:00 black and white film with sound.
 17. Emily Dickinson. "Part One: Life." in *The Complete Poems of Emily Dickinson*, with an introduction by her niece, Martha Dickinson Bianchi (Boston: MASS: Little, Brown, and Company, 1924). *Bartleby.com*, 2000. December 13, 2016. Cited in Libby Hague's *Habitat*.
 18. Bruno Latour in Graham Harman, *Prince of Networks: Bruno Latour and Metaphysics* (Melbourne: Re.Press, 2009).
 19. "Higgs boson," Wikipedia, December 13, 2016.
 20. Unknown scientist quoted regarding Higgs boson particle and large Hadron Collider experiments, as quoted in Libby Hague's *Habitat*.
 21. Diana Coole and Samantha Frost, "Introducing the *New Materialisms*," in *New Materialisms Ontology, Agency and Politics*, eds., Coole and Frost (Durham & London: Duke University Press, 2010), 9.
 22. Yael Brotman email to author, 26 November, 2016.
 23. Psalm 114:4 as quoted in Yael Brotman's unpublished artist's statement, *Mountains dance like rams*.
 24. Yael Brotman email to author, 26 November, 2016.
 25. Ibid.
 26. Ibid.
 27. Ibid.
 28. Laura Vickerson email to author, 7 November, 2016.
 29. Ibid.
 30. Marx & Engels, "Manifesto of the Communist Party," Marx-Engels Archive, *M.I.A. Library*, December 13, 2016.
 31. Ibid.
 32. Rosemary Hennessy interview, Vimeo from Christina L. Sisk, December 13, 2013.
 33. Elizabeth Grosz, "Feminism, Materialism, and Freedom," in *New Materialisms Ontology, Agency and Politics*, eds., Coole and Frost (Durham & London: Duke University Press, 2010), 141.
 34. Ibid.
 35. Ibid., 142.
 36. Coole and Frost, 10.