

“A Radiant Eye
Yearns from Me”:
*Figuring Documentary in the
Photography of
Nan Goldin*

Sarah Ruddy

A HUMAN FORM, pale and blurred, lies half-submerged in a tub of water. Eyes closed, hands semiclasped, the arms disappearing into the murky water around the edge of the frame, this human subject barely registers the light and shadows reading on her skin. Centered in the frame, the subject's moment in the bathtub is bathed entirely in a dirty green light analogous to the water in which her body lies. The only other color that registers is the near-death yellow of the subject's lips, nipples, and knuckles, the contours of her ears; we can know, somehow, from this that the water in the tub is lukewarm. But other than that, there is nothing to know about Nan Goldin's image of *Ryan in the Tub, Provincetown, 1976* (fig. 1).¹ We can barely tell if Ryan is female or male, nor can we decipher what comprises her surroundings other than the chipped enamel bathtub. We cannot know who Ryan is or what she does, and yet it is of fundamental importance that Goldin captures her as a semicorpse, disappearing into the dim reaches of the water as her exhaustion dissolves into and infuses the air of the frame. It is tempting to say that Ryan is sick because she appears pale, thin, discolored, and half-conscious. She may be. Her half-death in Goldin's 1976 photograph does not suggest, or deny, that Pat Ryan is alive today; her very un-life suffuses every corner of the image, save, perhaps, for the bright spot of one tooth. “It's very important,”

writes Goldin, “for me to trace people’s histories before I lose them.”² Goldin’s prescient photograph does not document the life of Pat Ryan; it spans and gives body to the history of Pat Ryan. Extending into the future, the photograph, which tells us nothing about the individual Pat Ryan, is instead a vessel for the sadness, exhaustion, and gradual disappearance of an entire world.

Goldin began her career in the late 1960s, photographing a group of friends at the alternative high school she was then attending. Even these teenage snapshots evince Goldin’s commitment to creating a community by making images of it. In the 1970s, Goldin focused her camera on the queer and, specifically, transgendered friends who had by then become her family. A collection of images of her friends in drag shows provided the context that made these friends an entire world—a club, a book, and a space called “The Other Side.” Settling in the East Village in the late 1970s, Goldin continued to photograph the everyday realities of her bohemian family, documenting with intimate intensity its history—both amazing and tragic—as it happened. These images became slideshows, filling Lower East Side punk clubs with the bright, if momentary, lights of the downtown “scene.” Goldin’s slideshows, depicting the lives of a very specific group of artists, became almost indistinguishable from the lives themselves, creating a collective consciousness in the group they had formed. Goldin imaged this collective consciousness over the years that followed, photographing beauty, violence, addiction, hope, and—perhaps most movingly—the community’s devastation by AIDS during the 1980s and 1990s. The images come to us through the complicated history of Goldin’s own abuse, addiction, and sadness, never allowing us, as in the Ryan photograph, the relief of an easy separation between artist and subject, between personal and political, between audience and text.

“I’m not some sort of documentarian of other people’s worlds,” Goldin also says.³ Ryan’s history is one that I know, for I know her, but that is irrelevant to my reading of Goldin’s work. If it were necessary for me to know all that I know about Ryan in order to understand the photograph, in order for the image to register as a significant representation of Ryan, Goldin’s photographic project would indeed be nothing more than documentary. Goldin is *not* a documentarian of fact, of other people’s

worlds. But she is a documentarian just the same. Goldin documents her world, her own history, not with “empirical positivism,” but with what Dianne Chisholm, in her study of the constellations that make up queer memory, would call “emotional, if not abject, acuity.”⁴ This emotional acuity is made up of and structured by Goldin’s own intersections with the histories of other people, her love for them, and her inevitable loss of them. Goldin sometimes sees that loss long before it happens, and as such it registers as part of her own lived history. The image of Ryan in the bathtub is an image that foresees Goldin’s own mourning of a moment that will inevitably be lost irretrievably, and is, as soon as the shutter clicks. Goldin holds the camera: it is her loss, not Ryan’s, that she is mourning. The difference between Goldin’s image of Ryan’s gradual disappearance and the possible images of what happens to her as she disappears is a difference of happening, between what happens and who it happens to.

The question her work poses and works through, then, is: when we lose someone, to whom does that loss happen? In Goldin’s images it is apparent how both the history and, deploying Elizabeth Grosz’s wording, the “corporeality of the subject leave their traces or marks on the texts produced,” affective marks, which are in turn also how “the processes of textual production . . . leave their trace or residue on the body” of Goldin, the author of the text.⁵ The loss needs to happen in order for it to happen to someone, events need to happen in order for them to produce affect; and so in photographing the images of things happening to her, Goldin produces what I would call an “affective documentary.” Love and loss, the affective counterparts of beauty and vulnerability, Goldin’s presentation of history, these elements together form a new way of knowing Goldin’s world.

Goldin’s presence in New York was initially announced by the slide-shows that she put together during the early 1980s. The slideshows were an important aspect of Goldin’s representational practices, because they interpellated her audience as forcefully as they represented her work. In short, the slideshows created a community as they represented it. Her friend, Luc Sante, writes:

When Nan began to hold slide shows, everybody was astonished. . . . [T]he slides were raw slices of collective experience, uncannily preserved, but

they went far beyond that. . . . [T]he transitions from one shot to the next appeared liquid; the pictures seemed anything but still. The slide show was a vast movie of intersecting fragments that showed us our lives, startling us with meaning where we'd only seen circumstance.⁶

The slideshows, ever-changing but always vibrant and living documents, would eventually become known collectively as "The Ballad of Sexual Dependency" before being compiled into a book of the same title.

Perhaps because she offered herself so freely to her audience, Goldin became, as an artist, many things to many people. Autobiographical polemicist, historian, obsessive diarist, exhibitionist, voyeur—depending upon who chooses to use her as inspiration, nemesis, or teaching tool—Goldin could march off into history as any of these things. In some versions, she's the family photographer of a generation that redefined family. In others, she's a narcissist dragged back again and again to her personal tragedies and drug addiction. A political crusader, Goldin made queerness visible and beautiful, or maybe she exploited her friends' trust in her by producing unnecessarily explicit images of their lives and deaths. A feminist asserting the importance of her own history, Goldin has been chided by other feminists for the ease with which she showed her victimhood, for the vulnerability that she sometimes seemed to institute as an aesthetic. Goldin is invoked, again and again, as though her career is over, as though she is already dead, as the icon offering opportunities for a new generation to be iconoclasts. Just as Judith Butler seeks to "reconceive" gender identity "as a personal/cultural history of received meanings"—a series of acts of gender—that is in itself a kind of kinship, Goldin's work forms a new way of knowing that I have identified with affective documentary; and this new way of knowing serves as her work's cultural intervention.⁷ In the context of thinking about queer memory, feminist strategies of representation, and the ways of telling history that have emerged from these considerations, the at once nostalgic and bitter reception of Goldin's work re-occasions a critical look at how her acts of memory construct meaning.

"Can the beautiful be sad?" asks Julia Kristeva in *Black Sun: Depression and Melancholia*. "Is beauty inseparable from the ephemeral and hence from mourning? Or else is the beautiful object the one that tirelessly returns

following destructions and wars in order to bear witness that there is survival after death, that immortality is possible?"⁸ This progression of questions is crucial to keep in mind when we are attempting to locate Goldin's affective documentary as a project with social and political implications. The images enact a moment rather than depict a scene, reasserting it over and over throughout history in a bid to resist its disappearance. Goldin narrates her work as being first and foremost an attempt to deal with loss, or, as she says, "I used to think I couldn't lose anyone if I photographed them enough."⁹ Even before AIDS "began taking out the very ones who seemed most alive to the moment," Sante notes,

Nan's slides made us aware, however subliminally, of the fragility of our eggshell bodies. . . . Her pictures surprised the ephemeral in its course and projected it onto the world without betraying or falsely inflating it. . . . The pictures were both of their moment and looking back at that moment from a great distance, across a perspective plain strewn with highlights and disasters yet unknown.¹⁰

Loss structures even the narration of the work—Goldin "used to think" her images could act as stopgaps against loss, but the same phrase makes clear that this is no longer the case. It seems, in fact, that Goldin's images mourn even their original, if impossible, function. Goldin's space of incorporation, structured by her use of affect, is necessarily a historical space, because the loss that informs it is part of the collective history of Goldin and her subjects. The photographs mourn the loss of specific moments and the people that fill them; at the same time, they refuse that loss by capturing an image of those moments at the instant of their constant disappearance.

Goldin's images, then, are melancholic in the sense that Kristeva uses the term. Of the melancholic, the subject to whom loss happens, Kristeva writes:

In the tension of their affects, muscles, mucous membranes, and skin, they experience both their belonging to and distance from an archaic other that still eludes representation and naming, but of whose corporeal emissions, along with their autonomism, they still bear the imprint. Unbelieving in language, [they] are affectionate, wounded to be sure, but prisoners of affect. The affect is their thing.

This “belonging to and distance from” confers a characteristic intimacy on Goldin’s images that is the result of a performance of affect that problematizes the relationship between figure and ground. On one hand, Goldin’s images attempt to negate loss; at the same time, their very beauty is informed by mourning. “The negation of that fundamental loss,” writes Kristeva in the chapter “Life and Death of Speech” in *Black Sun*, “opens up the realm of signs for us, but the mourning is often incomplete. . . . It drives out negation and revives the memory of signs by drawing them out of their signifying neutrality. . . . It loads them with affects.” I would argue that for Goldin, this affect overcomes the signs it informs and in so doing her work bears out Kristeva’s idea of the “denial of the negation” of language. Kristeva calls the denial of negation “the exercise of an impossible mourning, the setting up of a fundamental sadness and an artificial, unbelievable language, cut out of the painful background that is not accessible to any signifier and that intonation alone, intermittently, succeeds in inflecting.” And a language that inverts such a fundamental property of the photographic project must be constructed differently, “artificially,” I suppose, and certainly “unbelievably.” Indeed, as Kristeva continues to describe it, the denial of negation “on the one hand . . . denies archaic representations of traumatic perceptions; on the other it symbolically acknowledges their impact and tries to draw the conclusions.”¹¹

In the language that emerges from Goldin’s denial of negation, I see what Virginia Woolf called “some little language such as lovers use.”¹² This “little language” speaks the crumbling of borders between subject, artist, and audience, each crossing an intimacy for forming the interstices of incorporation. Melancholic intimacy, which speaks the incorporation of the lost beloved, refuses to be named or pathologized against a background of normalcy. Rather than vainly attempting to negate loss by producing a representation of the lost object, Goldin’s images deny this negation by enacting loss. These images are not monuments to loss but are instead acts of memory that acknowledge the impact of loss individually on and as the body.

In *Gender Trouble: Feminism and the Subversion of Identity*, Butler famously reads Sigmund Freud’s ideas of mourning and melancholia to show how the performative nature of the language of affect may be connected to

crises of representation. If we consider affect as emerging into textuality by way of the “muscles, mucous membranes, and skin,” there is a way that we can read it as “a corporeal style, an ‘act,’ as it were, that is both intentional and performative, where ‘performative’ suggests a dramatic and contingent construction of meaning.” Goldin uses affect to transform and question the grammar of representation and hence its effects on remembered history. This is the problematic of queer memory, how its position—at once happening, (not) having happened, and denied—necessitates an act in order to signify. These queer “acts of memory,” alongside Butler’s problematization of the notion of “gender identity,” inform my understanding of Goldin’s affective documentary and its work in between formalism and personal politics. As Butler writes:

The “internal” is a surface signification, and gender norms are finally phantasmatic, impossible to embody. If the ground of gender identity is the stylized repetition of acts through time and not a seemingly seamless identity, then the spatial metaphor of a “ground” will be displaced and revealed as a stylized configuration, indeed, a gendered corporealization of time.¹³

We can see a reemergence of the “little language such as lovers use” in the contingency and provisionality—characteristics of both gender trouble and queer memory—of the documentary text that Goldin’s images construct. “The emotional need comes first,” Goldin says by way of contingency, “and then the pictures.” She continues, explaining that “taking a picture of someone is a way of touching them. . . . It’s a caress. . . . My pictures often come from erotic desire. . . . It’s like having safe sex.”¹⁴ Safe sex connects Goldin to her context, both personal and political, in a number of meaningful ways. For Goldin, whose images come almost entirely from the community and time period most ravaged by the advent of the AIDS virus, the comparison is apt. Her photographs also show her violently beaten by a lover, another way for her that sex was rendered “unsafe.” Intimacy was always already uncomfortable for Goldin, but instead of attempting to solve this using her photographs, she formalized the problem in her work. “Safe sex” is, for Goldin, another way of expressing melancholia. It is an idea that recognizes both the fullness of a moment

and the loss of that moment, as well as the preservation of the moment by way of the image. The photograph gives image to loss while acting as a prophylactic against that loss, enacting a problematized intimacy open to ongoing revision. The term “safe sex,” as coined in response to the devastation of AIDS, is culturally specific to Goldin’s project and connects it to a particular community while at the same time describing Goldin’s individual melancholic act. The concept also manifests in her poetics, which rely on the nearness, proximity, and discomfort of a sex that might be considered “risky.” This dialectic of safety and risk, this discomfort, is where and how Goldin situates herself in the landscape of history.

Intimacy is conferred on Goldin’s images by way of a new grammar of representation that arises from a destabilization of the figure/ground relationship of documentary. Goldin’s series of images of her former lover, Brian, are the best place to see the troubling of figure and ground that characterizes her work and becomes its most intimate detail. This intimacy can be conceived of in terms of the melancholic act of “safe sex,” a relatively protected but nonetheless emotionally risky bodily engagement with a personal historical moment. The images of Brian are among her best-known and her most affecting. Nan, as she refers to herself in many of the titles in this series, photographed Brian as though she were prefiguring her need to protect herself from him for, as later photographs show, he would eventually beat her brutally. The wording of the titles, the encouragement to the audience to refer to both subject and artist, Nan Goldin, by her first name, creates a space of reception that is as uncomfortably, even dangerously, intimate as the space depicted. The images capture both a brittle love, on the one hand, and Goldin’s loss as Brian fades into half-light. In *Brian on the Toilet, NYC*, Goldin shows Brian in the stark relief of harsh white light; the image is all hard, brutal shadows that repeat the cracks in the white walls and the broken floor tiles (fig. 2). Brian sits off-centered, cigarette in hand, his face expressionless. The image is both indifference and destruction at once, and Goldin’s loss of Brian to these forces is prefigured in his body’s placement partially out of frame. On the other hand, Brian is the shadowy focus of *Brian on My Bed with Bars* (fig. 3).¹⁵ Half-visible through dimly lit darkness, Brian focuses his eyes on something out of frame, which we can safely assume is Goldin. His gaze is alternately slack and intense, and

the light around him dissolves his harsh contours into the blur of background, and Goldin's loss of him moves to the center of an affective history that at once forms and is formed by his presence and subsequent absence. With "Nan" as our unreliable narrator, we may consider the photographs part of the "little language," their affinity to whispering one element of how the images queerly figure. This is the figuration of incorporation, the incorporation of bodies into history and conversely, of history onto bodies. It's not the loss of the abusive Brian that Goldin's images foresee and mourn but, rather, the loss of being loved, the violent transformation of a period in Goldin's history from one of acceptance and love to one of fear and horror. But because even fear contains intimacy in these images, Goldin seeks safety in her photographs of them.

The idea of safe sex leads into the production of Goldin's historical space by way of the figural relationship of incorporation. Melancholy instructs the incorporation of affect onto the body and of the body into history; conversely, as Butler notes, "incorporation, which denotes a magical resolution of loss, characterizes melancholy." This "*magical resolution*" stands beside Kristeva's "artificial, unbelievable" language as an indication of the intimacy conferred on Goldin's work through her affective grammar. In terms of this kind of grammar, Butler continues, asserting that "incorporation is antimetaphorical precisely because it maintains the loss as radically unnameable; in other words, incorporation is not only a failure to name or avow the loss, but erodes the conditions of metaphorical signification itself." In Goldin's work, Butler's "failure" functions as a refusal, the very refusal that begins to trouble the same figural relationship of signification that Butler asserts the failure "erodes": "If the identifications sustained through melancholy are 'incorporated,' then the question remains: Where is this incorporated space? If it is not literally within the body, perhaps it is *on* the body as its surface signification such that the body must itself be understood *as* an incorporated space."¹⁶ Goldin's images create a space of incorporation and a safe space *for* incorporation—the double incorporation of history onto bodies and bodies into history.

Goldin's incorporative space challenges the literal "truth" of monumental history just as Butler's gender performativity troubles sex as the

body's "literal truth." For Michel de Certeau, melancholy produces "an original spatial structure," wherein "to practice space is . . . in a place, *to be other and to move toward the other*."¹⁷ Incorporation allows both Goldin and her subjects to create a spatial structure by practicing space, through melancholy, as an act of memory. In this act, where once we read history as immanent in space, we may now read space as immanent in history. In *Space, Time, and Perversion*, Grosz determines that the "subject's relation to space and time is not passive: space is not simply an empty receptacle, independent of its contents; rather, the ways in which space is perceived and represented depend upon the kinds of objects 'within' it, and more particularly, the kinds of relations the subject has to those objects." Goldin's photographs do not assume this space; they actively create it by using affect to represent the relations that Goldin has to the subjects of her photographs. The subjects of the images are not, then, "objects" where Goldin is concerned. They are depicted as subjects in an active relation to their spatiotemporal location precisely because they share that location with Goldin, and her photographs register them affectively there. In this way, "space makes possible," in Goldin's images, "different kinds of relations but in turn is transformed according to the subject's affective and instrumental relations with it." Goldin's images, then, are not "conceptual impositions" on historical space; rather, their invocation of collective history as a way of corporeal and historical incorporation enacts "our ways of living as bodies in space," bodies that make discernible marks in space.¹⁸ In Goldin's work, we are able to see how collective history, cast in the terms of melancholia, can be rendered politically useful by figuring a counterhistory of incorporated space.

This de-essentializing work both draws on and departs from Freudian melancholia, wherein melancholia is "pathological mourning" made all the more pathological by that which it mourns. Butler, again in conversation with Freud, problematizes this same pathologizing of queer attachments in *Bodies that Matter: On the Discursive Limits of "Sex"*: "To the extent that homosexual attachments remain unacknowledged within normative heterosexuality, they are not merely constituted as desires that emerge and subsequently become prohibited. Rather, these are desires that are proscribed from the start. And when they do emerge on the far side of the

ensor, they may well carry that mark of impossibility with them, performing, as it were, the impossible within the possible.”¹⁹ If we read the “possible” and “impossible” as heteronormative terms, then we can see how the “potentialities” of forgotten futures, based in the “virtualities” of the past, are part of a specifically queer figuration of melancholic feeling. Writing on Michel Foucault’s “Friendship as a Way of Life,” Christopher Castiglia explains: “Among the ‘virtualities’ Foucault imagines becoming visible through countermemory are the kinds of relationships that developed in the urban queer spaces.”²⁰ The specifically spatial practice of incorporation is the necessary counterpart to a de-essentialized—*de facto queer*—melancholia. If we understand de Certeau’s “place” as Goldin’s space of incorporation, we can see how, as opposed to “official” history, “stories about places are makeshift things. . . . They are composed of the world’s debris.” Of these stories, Castiglia writes:

The paths that correspond in this intertwining, unrecognizable poems in which each body is an element signed by many others, elude legibility. . . . The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely other.

History and documentary often seek to present “an opaque past and an uncertain future onto a surface that can be dealt with.” The “debris” that makes up these stories, which, because of the way they practice space affectively, look very much like the same stories Goldin is telling, is that which cannot be dealt with by history: the love and the loss of those disappeared into history’s forces. What is not “capable of being dealt with,” for de Certeau, “so constitutes the ‘waste products’” of the society imagined by official history: “abnormality, deviance, illness, death.”²¹ Reading contextualized bodies as productive of memory obviates the designation of “waste products” and refigures melancholia in the sense of “forgotten futures.”²² This is a melancholia whose object is not the past but is instead the potential of a meaningful present, whose simultaneous disavowal and incorporation of the lost object generates a continuity between present and future that necessitates active agency.

This is perhaps why, according to Goldin, the work “originally came from the snapshot aesthetic.” “Snapshots are taken out of love and to remember people, places, and shared times. . . . They’re about creating a history by recording a history.”²³ The kind of knowledge of history that Goldin’s affective documentary creates is thus inseparable from her subject matter, and it is because of this that we can find cultural specificity in her work. In a way, her images could only have come out of a period of crisis, when the need to show how historical space alters and is altered by what happens to those within it is most urgent. Goldin’s images—even those that came before it and those that came after—are Reagan-era images. The conservatism, hate, and fear that overtook the United States, and to an extent the world, resulted in the disappearance of the “abnormal,” the “deviant,” the “ill.” This disappearance took many forms—silence, surrender, death—and Goldin captured them all. She documented the stories of her friends—artists, drag queens, club kids, lovers, drug addicts—as they intersected with her own story and the story of the world and became a specific history.

Goldin and her friends, I would argue, were viewed by society during that time as debris, to be hidden or forgotten. It would, however, be naive to conceive of all of these subjects as victimized by conservatism; many of them effected their own disappearance. It is important to recognize that Goldin’s images are not protest images that aim to tell the world what was “done to” the “waste products” of late-capitalist America. Yet the disappearance of Goldin’s friends from official history was nevertheless epidemic. And so Goldin sought to create a kind of historical knowledge that would envision a history for those whose histories “eluded legibility” or were “daily and inevitably other” to traditional historical representation. Marvin Heiferman calls Goldin’s images “photographs that confer enfranchisement.” “The communities Nan photographs,” Heiferman continues, “are often as vulnerable as they are feared, people who must stay in the closet and shun public exposure in order to survive,” in other words, people who must disappear from or into history.²⁴ Goldin, speaking, it would seem, on behalf of the disappeared, responded fiercely to the effects of 1980s society on her milieu, writing that “I don’t ever want to be susceptible to anyone else’s version of my history. . . . I don’t ever want to lose the real memory of anyone again.”²⁵

The crisis that brought the most profound loss in the 1980s was AIDS. Goldin lost many friends, these friends lost many friends, and the policies of the Reagan administration offered only fear and denial. With the advent of AIDS, there came many kinds of disappearing. Friends got sick, lovers died, and these losses disappeared unrecognized into history. Fear, sadness, and self-loathing seemed to consume Goldin's community, and with them the light and vibrancy of many lives faded from view. Goldin's work began to respond to the urgent need to record "what things really looked like and felt like." In a way, the AIDS crisis informed all of Goldin's images, even those taken before AIDS entered her community. In the early photographs, we find images so formed by loss that they have an incredible prescience from the point of view of history. I look at the early photographs of Cookie Mueller and wonder what loss Goldin could have seen in those spaces that could foresee Cookie succumbing to AIDS before she had contracted the disease. "AIDS changed everything," wrote Goldin. "Our history got cut off at an early age. There is a sense of loss of self also, because of the loss of community. . . . But there's also a feeling that the tribe still goes on."²⁶

For Douglas Crimp, "much of what had been most vital in my life—most adventurous, experimental, and exhilarating; most intimate, sustaining, and gratifying; most self-defining and self-extending—began slowly but surely to disappear."²⁷ Although more conservative commentators have suggested that "HIV transmission is the inevitable result of gay men's traumatic attachment to a pathological past," hence naming melancholia as a kind of "normalizing exercise in the restructuring of gay male memory," the faults of this approach appear against the background of Crimp's memories as a kind of Freudian tautology that Castiglia calls "counternostalgia." That is to say that if we read melancholia as isolated and isolating, the past becomes pathological because of gay men's attachment to it; in turn, AIDS becomes a kind of melancholia characterized by pathological attachment.

Goldin's structures of incorporation, the relations between bodies and history that she documents, are founded on the logic of the potential and the virtual that Foucault recognizes as "to remember having been." Her strategy of refiguration could be read as what Foucault terms "counter-

memory . . . a competing narrative of the past composed of memories that exceed official public history." A melancholia that incorporates desire and knowledge in the figure of potential "emerges as a specifically queer counter-memory, a way to 'remember having been.'"²⁸ These acts of memory characterize the particular structures of feeling enacted in Goldin's work. Here, queer memory (and memorializing) makes a politically useful bid on melancholia because it resists the binaries that disappear marginal subjects. In this case, the queer counter-memory enacted in Goldin's work does not suggest that—necessitated by the AIDS crisis—intimacy is dangerous and must be mitigated by art; Goldin's work refuses such mitigating. But neither does Goldin's work fetishize the demise of her community, relying upon "risky sex" and dangerous intimacy to supply its images or its energy. If artists like Goldin and David Wojnarowicz were engaging disappearance in their work, they never assumed that this disappearance was a precondition for the work's meaning. The structures of feeling that Foucault identifies as counter-memory appear in Goldin's work as a poetics—to slightly oversimplify—the images' how and why.

In 1989, Goldin curated an exhibition entitled *Witnesses: Against Our Vanishing* . . . in New York City. "Like Goldin's work," writes Elizabeth Sussman, the exhibition "had a simple directness and was a product of a community. . . . What was palpable was rage and grief."²⁹ It has often been noted that Goldin's close friendship with photographer Peter Hujar was an important influence on her work; in particular, Goldin looked to the directness of Hujar's images to instill a certain quietude on the surface of her own. Of course this simplicity indexed a complicated emotional web just below the surface, one that would be articulated time and again by Hujar and Goldin's close friend Wojnarowicz, who contributed to the print catalog for *Witnesses*. I'd like to point to this particular friendship, which was one among thousands that made up Goldin's community, as an example of how we can reformulate attachments in a meaningful, queer present. The constellation made up of Goldin, Hujar, and Wojnarowicz—and others like it—have produced a significant counterhistory. Goldin writes: "This is my family, my history." Of her photographs, Goldin wrote: "This is the history of a re-created family."³⁰ It is a history that is apparent in Wojnarowicz's later narration of the grief he felt at



Figure 1 Ryan in the Tub, Provincetown, 1976

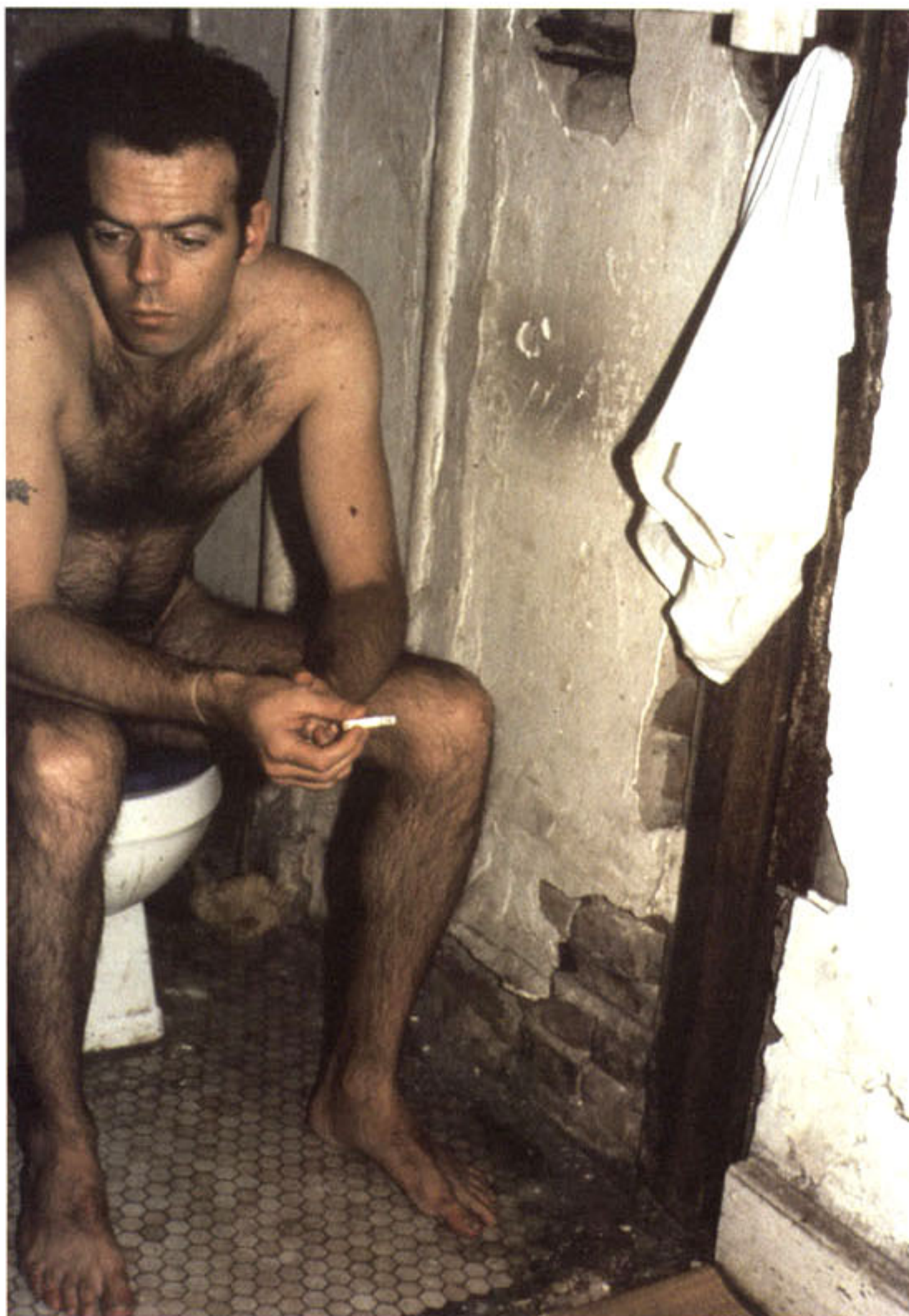


Figure 2 Brian on the Toilet, NYC, 1983

Figure 3 Brian on My Bed with Bars, NYC, 1983

Figure 4 Sharon with Cookie on the Bed,
Provincetown, September 1989





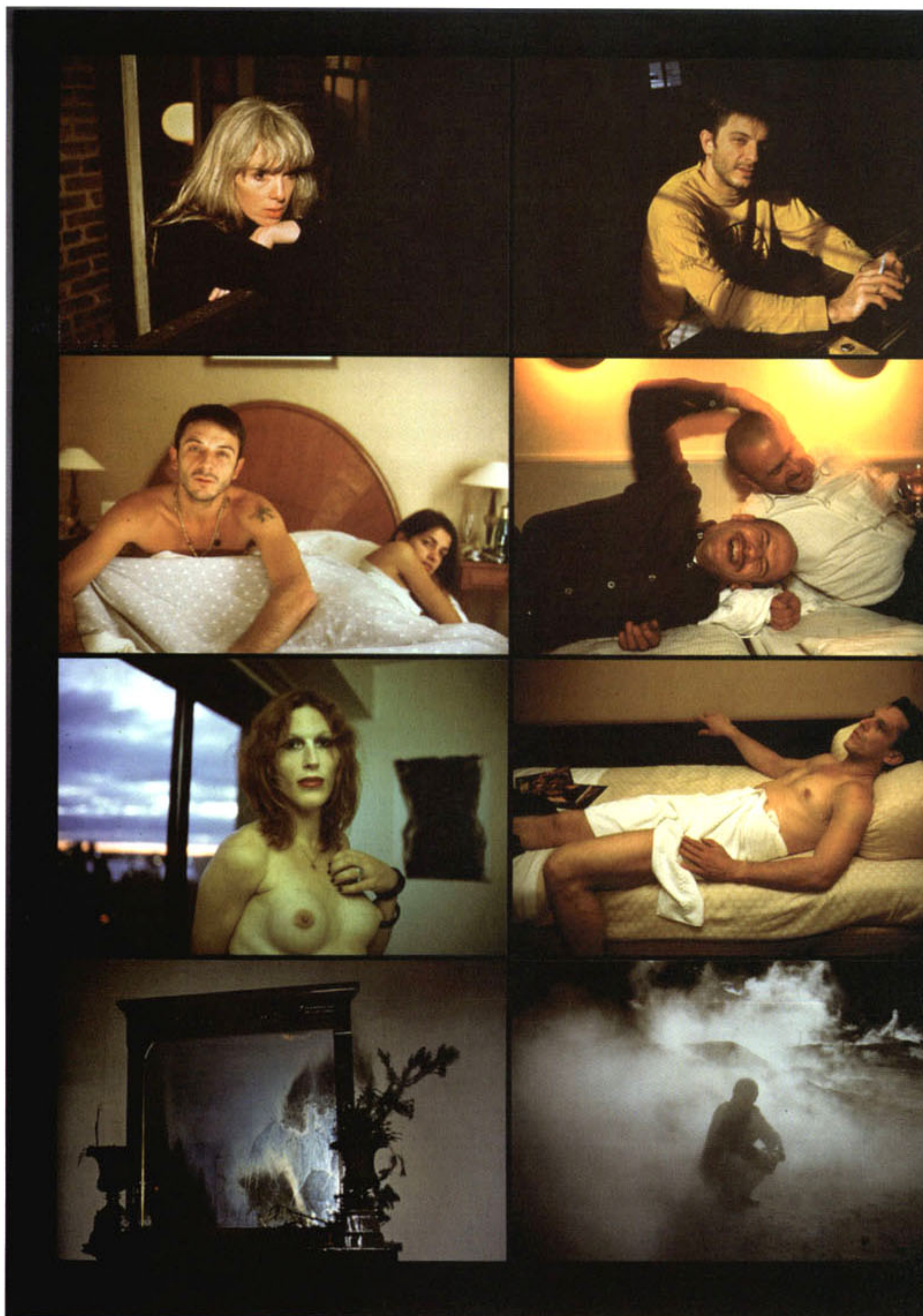


Figure 5 Positive Grid II, 1993 – 2002/2003





Figure 6 Gilles in His Hospital Bed, Paris, 1993





Figure 7 Clinic at the Hospital, Belmont, Mass., 1988

Figure 8 Self-Portrait by the Lake, Skowhegan, Maine, 1996

Hujar's death, a grief that incorporated rage, confusion, and even humor:

I'm kicking around the cemetery mud among huge lifeless tractors and the ravines they've made strewn with boulders and wet earth, talking to him; first walking around trying to find him was so difficult I started laughing nervously, "Maybe I can't find you, Peter." . . . All these erratic movements till finally I stopped myself, forced myself to contain my movements. Walking backward and forward at the same time, I realized how rattled I was. I was talking to him again.³¹

Wojnarowicz's grieving for Hujar is difficult to represent, in its "erratic movements," its melancholic "walking backward and forward at the same time." This is, in short, the grieving of a refigured family, one based in intimacy as "a shared history as much as a shared space; internalized as behavior patterns through its integration into memorial narratives of pleasure, intimacy becomes the basis for a collective futurity."³²

"In my family of friends," writes Goldin in the introduction to her *Ballad of Sexual Dependency*, "there is a desire for the intimacy of the blood family, but also a desire for something more open-ended."³³ Goldin's understanding of memory points to the two crucial aspects of re-imagined kinship. Queer kinship especially must at once incorporate a familial intimacy as the "basis for a collective futurity," while also detaching from, or disavowing, the deployment of the family and its structures in the service of oppression—namely, homophobia. In the sense of this simultaneous incorporation and disavowal, queer kinship might be seen as an inherently melancholic structure. Considering the premise of Butler's chapter "Gender Is Burning" in *Bodies that Matter*, we can understand how Goldin may have been able to see such kinship structures manifest—and available for her use as forms—in the "houses" represented in the drag shows of "The Other Side." Kinship and drag, as Butler argues, have an ongoing relationship that Goldin's body of work literalizes. Further, Butler argues that a queer *resignification* of the family is the most vital element of re-imagined kinship and that "the resignification of the family through these terms is not a vain or useless imitation, but the social and discursive building of community."³⁴

Goldin's work participates extensively in this kind of resignification. Her "Cookie Portfolio," in *I'll Be Your Mirror*, presents an instance of this kind of act of memory. Cookie Mueller, writes Goldin, "was the most fabulous woman I'd ever seen. . . . I kept running into her . . . with her family—her girlfriend Sharon, her son Max, and her dog Beauty. . . . Part of how we grew close was through me photographing her—the photos were intimate and then we were." Goldin's "Cookie Portfolio" chronicles her friendship with Cookie from its beginnings in Provincetown until Cookie's death from AIDS in 1989. The photograph *Sharon with Cookie on the Bed, Provincetown, September 1989*, shows Cookie in the final months of her life (fig. 4).³⁵ The figures of Sharon and Cookie, former lovers, emerge from an oversaturated field of context. The colors in the photograph are almost lurid, but the shadows, themselves crucially oversaturated as well, point to a resignified family relationship based in a brutally dark future. The figures of both women are joined by three bright spots: Sharon's hair, Cookie's hair, and the photograph of Cookie's wedding on the wall between them.

The impermanence of such a family of friends, joined by intimate narratives of memory, is always also threatened by the loss of that memory to narratives of official history. There is a sense, in this image, of the precarious architecture of a kinship of shared memory. Butler continues: "Significantly, it is in the elaboration of kinship forged through a resignification of the very terms which effect our exclusion and abjection that such a resignification creates the discursive and social space for community . . . toward a more enabling future."³⁶ Counter-memory works as a kinship structure in Goldin's work, so that, as Sante testifies, "I see my own life in it, then and now. This is not always pleasant—sometimes it can be extraordinarily painful, dredging up old but unburied feelings and unresolved knots and continuing fears—but Nan's work won't let anyone stop at pain. The journey is longer than that."³⁷ Goldin's work resignifying the family is a kind of visual construction of counter-memory that creates a meaningful present. By 1985, writes Darryl Pinckney, "the lights were already starting to go out in many homes because of AIDS," and Goldin's slideshows became doubly meaningful. In a very real sense, "lights going out" was the precondition for the event of the slideshow, but the irre-

ducible relation this effected between loss and agency continued to inform Goldin's work.³⁸ This meant that in Goldin's slideshows, "the light captured in each image [became] an illuminated piece of the past" even—or especially—when "most everything we see in them is also lost in this past." A certain kind of melancholic darkness, perhaps as oversaturated with memory as the darkness in the photograph of Cookie and Sharon, forced Goldin to take pictures of loss and "turn them into pictures to live by."³⁹ Rather than be mitigated by art, this is an intimacy refigured by, as, and through images. AIDS, Brian's violence, Cookie's death: these are a few of the sadnesses of Goldin's life, incorporated into images and refigured as an intervention, the only possible documentary form.

Goldin's "grids" are a good place to find this intervention represented graphically in her work. These grids, like *Positive Grid II* (fig. 5)⁴⁰ and the larger Gilles and Gotscho image grids (not shown),⁴¹ make explicit that "the meaning of Goldin's pictures, seen repeatedly over time, in different combinations, is fluid and never completely fixed." The grids work to imagine kinship visually and structurally, wherein "the work can be understood not as single frames but as shifting constellations of images."⁴²

Significantly, the opening pages (not shown) of *I'll Be Your Mirror* present photographs of collages of photographs on a wall, suggesting through visual analogy that the grids represent the photographs Goldin lives with, images that line the walls of her life.⁴³ In these collages, as in the grids, Goldin narrates her own attempts to "free herself from the static, individual shot," an act of memory that crucially resignifies the static body as well as the arrested representations of the family romance.

"Her 'grids' bear witness to this," writes Joachim Sartorius, "by multiplying the act of seeing and documenting."⁴⁴ The grids refuse decontextualization in their structures, rendering an essentialized subject or "AIDS victim" impossible. Goldin's images of repositioned human bodies, friends, within a contextually structured present work to destroy the power of the overdetermined HIV/AIDS virus as signifier. This resignification as an expression of kinship is crucial to de-essentializing agency, as it frees "the language that has obsessively accumulated around the body."⁴⁵ Even when Goldin was photographing her friends as they became ill, her images see their bodies incorporated into space, and incorporated by

history, in a way that simultaneously asserts their presence and Goldin's eventual loss of them. The photographs of Gotscho and Gilles show the two men physically present in the eyes of the camera; the colors are vibrant, the images clear. They look at Goldin, they look at each other, they embrace, they live. The images of Gilles, very sick, alone in his hospital bed, are the closest we come to pure loss in this series, and even then, Gotscho kisses him, there is a picture of a smiling child on the wall, the pure color of his arm asserts its presence against the sheet (fig. 6).⁴⁶ And this is exactly the spatial relationship that people living with AIDS or HIV—particularly in the early days of the crisis—lacked in relation to history. So afraid were Americans of AIDS that those with the disease were, and frequently are still, only represented as passive participants in space; effectively, they are always already dead. But Goldin shows her love for them, which makes her friends exist positively in the pictures, as well as her mourning of their loss, the presence of their disappearance. Goldin's work creates a space where disappearance is made visible. This visibility of the disappeared is a new way of knowing and therefore a new opening to history. In this spatial relation, she creates a history.

Goldin's creation of countermemory from a meaningful present began with her—somewhat prescient—slideshows, and her representations of “the conditions of [the image's] construction” and its “social effects” transformed this early mode into her more recent grids. At the same time, Goldin's landscapes are among her most moving and affecting images. Because they are free for a moment of her relation to other bodies, they are perhaps the best place to find examples of how Goldin's work creates spaces out of her constitutive functioning in them. Yet it would be wrong to say that these landscapes are spaces free of collective history and so relevant only to Goldin's subjecthood. The landscapes seem to be what de Certeau calls “the bewitching world by which one was ‘possessed.’”⁴⁷ Many of the landscapes are filled with loss; we may get the impression that they are spaces constructed by subjects who have disappeared from them. Goldin's experience of these spaces, as she photographs them, is still a relation of incorporation. What the landscapes are empty of is constitutive of Goldin's experience of them, and in turn she images the landscape as constitutive of this experience. In Goldin's words: “The landscapes aren't

simply pretty postcards. They're often imbued with a kind of melancholia. There's usually some kind of intense emotional state that inspires the picture. A crisis of loss or a feeling of joy and freedom. A lot of the recent landscapes are infused with a sense of emptiness and loneliness."⁴⁸ Or, as Kristeva writes: "Sadness leads us into the enigmatic realm of *affects*—anguish, fear, or joy. . . . Irreducible to its verbal or semiological expressions, sadness (like all affect) is the *psychic representation of energy displacements* caused by external or internal traumas."⁴⁹ Affect is a related way of structuring space for de Certeau, who writes that "there is no place that is not haunted by many different spirits hidden there in silence. . . . Haunted places are the only ones people can live in." He continues, his description of space as constructed by affect echoing the connection between landscape and incorporated historical space in Goldin's work: "Places are fragmentary and inward-turning histories, pasts that others are not allowed to read, accumulated times that can be unfolded but like stories held in reserve, remaining in an enigmatic state, symbolizations encysted in the pain or pleasure of the body. 'I feel good here': the well-being under-expressed in the language it appears in like a fleeting glimmer is a spatial practice." Perhaps this is another "little language such as lovers use," and as such it points toward de Certeau's argument that "spatial practices in fact secretly structure the determining conditions of social life."⁵⁰

In *Clinic at the Hospital, Belmont, Mass.*, we can read both mourning, I think, and hope (fig. 7).⁵¹ The image is blurred, a stately building in a partially darkened sky, almost entirely imbued with blue. As with so many of Goldin's images, the relationship of figure and ground is unclear, and we are not sure if the building is fading into the sky or emerging from it. The image could be dusk, the lights in the windows of the building standing as safety, or it could be dawn, and the lights belong to those who can't sleep or who need all-night care. In the night, which is usually feared, the lights are comfort; in the dawn, which brings comfort, the lights are fear. Like the lights and spaces of Goldin's slideshows, "these are not," in Grosz's words, "reflective or scientific properties of space but are effects of the necessity that we live and move in space as bodies in relation to other bodies."⁵² Herein we find Goldin's continual troubling of the figural relationship of representation. We know few things about this photograph;

first, that Goldin is standing outside in the semidarkness, capturing an image, and that there is snow on the ground, so she must be cold. Because we are unsure about so many other parts of the image, we cannot stand apart from it, cannot “conceptually impose” our interpretation on this space. In the space of incorporation, Goldin creates images that see history from “‘down below,’ below the threshold at which visibility begins.” This is not a landscape that we can say is “of” or “about” something, because our own questioning of what comprises the image doesn’t allow us a passive relation to it. De Certeau writes: “These practitioners make use of spaces that cannot be seen; their knowledge of them is as blind as that of lovers in each other’s arms.”⁵³ In a way, then, we stand alongside Goldin in the either rising or fading light, taking part in the history that the photograph enacts. For Goldin, this is one way that there are always other subjects in an image, even when there are not other bodies physically present.

A similar image (not shown), *Path in the Woods at the Hospital, Belmont, Mass.*,⁵⁴ offers us at once comfort, gentleness, and unease. There is a light over the path, but we do not know if the path leads to or away from a destination. We know, from Goldin’s own words, that both images were taken when she was at McLean Hospital recovering from drug addiction. Writes Goldin:

When I went into the hospital and I discovered natural light, my work really changed. To become sober after fifteen years on drugs was such an extreme experience that I had absolutely no way to fit into myself; I had no idea who I was. I was completely lost. I made self-portraits compulsively. That was the first time I consciously understood how much I was using the camera to re-assemble myself.⁵⁵

Although it is not essential for us to know this in order to experience the images, Goldin offers this information alongside the images, so we cannot deny that it is “knowable” and relevant to her project. Goldin’s troubling of the figural relationship of representation as a troubling of history suggests that Grosz’s reading of the logic of the trace can be useful for understanding how Goldin’s own interventions, which invoke her own history, extend to her project in its entirety and inform her work as a way of know-

ing. Grosz, following Jacques Derrida's analysis, writes: "Neither quite outside the text nor at home within it, the signature is a trace resonating and disseminating the textual exterior with its interior."⁵⁶ Goldin's concrete history is similarly inseparable from the spaces in which it is lived. The spatiotemporal figuration that Goldin produces leads to an alternative conception of knowing that informs the social and political project her work undertakes.

We could conceive of Goldin's project as an "offer" of "experience beyond the categories of identity," in the words of Butler, or as "an erotic struggle to create new categories from the ruins of the old, new ways of being a body within the cultural field, and whole new languages of description." When considering the space that Goldin built through the destabilizing of the figural relationship by incorporation, we might ask the same question that Butler asks about "troubling" gender: "What is left when the body rendered coherent through the category of sex is *disaggregated*, rendered chaotic? Can this body be re-membered, put back together again?"⁵⁷ What is left when the subject rendered coherent by its assumed relationship to a historical "ground" is rendered chaotic? What kind of remembering is at stake here? The work of incorporation that comprises Goldin's project locates the body—both her body and the bodies of her subjects—in a position of difference, and hence potential interaction with, social and historical signs and representations. This conception of the body shows the relationship of the representational body to represented history. Here Goldin's images correspond most powerfully with current feminist projects, opening the interstices of difference to the more subtle languages of signification, the multiplied surfaces of bodies responding—with unique and collective agency—to historical signs. Goldin's images of incorporation render explicit how history is formed by bodies that have certain, but always possibly transforming, meanings within their social contexts documenting what *happens to* individual and collective subjectivities. In other words, Goldin's work exemplifies the contiguity, oftentimes contingency, between the ways that subjectivity represents and the ways that social space is represented.

The early years of the AIDS crisis, according to Wojnarowicz, "became a time in which one had to choose one's tribe; choose one's *reality*."⁵⁸ The

potential for agency founded in this emerging structure of feeling is clear in Goldin's work, in line with what Butler means when she describes the creation of queer kinship: "This is not an appropriation of dominant culture in order to remain subordinated by its terms, but an appropriation that seeks to make over the terms of domination, a making over which is itself a kind of agency, a power in and as discourse, in and as performance, which repeats in order to remake—and sometimes succeeds."⁵⁹ This appropriation is opposed to the conception of a knowledge engendering and in turn reproduced by the monument, as Grosz writes:

Although knowledges are produced at specific times and places, their genesis is largely considered irrelevant . . . to the information they produce. These processes of production leave no trace in their product. Theories and knowledges are produced in their transparency as *eternally true* or valid, independent of their origins. Knowledge is outside of history, capable of being assessed and reevaluated independently of the space and time of its production. Knowledges do not carry the index of their origins.⁶⁰

Goldin's images are a kind of knowledge of subjects of history that bear in themselves the "index of their origins," and, as such, they produce a document of history that carries the trace of the subject into the present.

This is finally most apparent in her later photographs, in which the subjects who have not disappeared create images that assert their presence in the historical ground rather than a disappearance into it. This shift of presence, which still takes place within an alternative conception of figure and ground, perhaps grew out of Goldin's discovery of light as she overcame her addiction: "Getting clean redefined my whole life . . . and I could hardly remember anything that had happened to me before. . . . At that point, the past was all darkness, and then I was in total light."⁶¹ It is in part this "refinement in sorrow or mourning" to include the positive assertion of a lived subjectivity that allows us to see in Goldin's images "the imprint of a humankind that is surely not triumphant but subtle, ready to fight, and creative."⁶² *David and Ric on the Sidewalk, NYC, 1996* (not shown) is an image of presence within historical absence, of subtle light and life emerging from the background of the city streets. In a close-up of two friends in the light of a fading summer sun, Goldin captures the men

in conversation. One looks at the other while the other looks intently at something nearby; it is clear that the two men are in dialogue with the world while at the same time in dialogue with each other. Backlit by the fading sun, the figures stand out against the light while it also dims their faces. They are neither engulfed by the shadows, nor are they free from them. They are neither the victims of history, the ceaselessly fading light in the streets where they live, nor are they immune to its effects. David and Ric are both, always, at the same time. Can the sad be beautiful? This image answers "yes."

Goldin pictures herself in the same way in the final image of *I'll Be Your Mirror*. *Self-portrait by the Lake, Skowhegan, Maine, 1996*, shows Goldin definitively outside of the city streets, for indeed one cannot get much more outside the city than Skowhegan, Maine (fig. 8).⁶³ But even when she is literally outside of the city, Goldin remains a part of her community, subject to the same forces of light and history that illuminate her face while at the same time slowing the shutter to blur her image. Goldin is alone in this photograph, and the photograph imagines her myriad loss while also binding her to David and Ric by way of their identical positions with regard to historical space as produced by Goldin's camera.

Is the sad beautiful? Skowhegan, Maine, is a site of my own history, my community of friends in a series of moments that produces an incorporated space. At discrete and sad points in my own history, I bought fiddleheads from the back of a truck parked beside the mint-green river, washed my friend Claire's hair in the very same lake that Goldin gazes upon. There are losses that structure the space of my own project. My history coincides with Goldin's throughout this analysis, and I never know what of it I should disappear so that my analysis may seem official. I grew up during the era of which Goldin's photographs are a part. There is no way that I can conceive of an analysis as somehow separate from these facts of my history. To ask when this project becomes illegitimate would be to ask when my history becomes irrelevant; and then the only question left is, to what? But there is Goldin, looking out over the brilliantly lit lake in Skowhegan, Maine, telling me through this image that it is right to bring my experience to bear on this analysis. This nearness, an uncomfortable intimacy, is a problem inseparable from the troubled acts of memory

that make up Goldin's images. Here, in the images, is a new language for telling history, an affective document of its being lived. "Linking acts and footsteps" in our tumble into incorporation, writes de Certeau,

opening meanings and directions, these words operate in the name of an emptying-out and wearing-away of their primary role. They become liberated spaces that can be occupied. A rich indetermination gives them . . . the function of articulating a second, poetic geography on top of the literal, forbidden or permitted meaning. They insinuate other routes into the functionalist and historical order of movement. Walking follows them: "I fill this great empty space with a beautiful name." People are put in motion by the remaining relics of meaning, and sometimes by their waste products, the inverted remainders of great ambitions. Things that amount to nothing, or almost nothing, symbolize and orient walkers' steps: names that have ceased precisely to be "proper."⁶⁴

NOTES

My title is taken from Catherine Daly, "Solo, Alone," in her *DaDaDa* (London: Salt, 2003), 125.

1. Nan Goldin, *I'll Be Your Mirror*, ed. Nan Goldin, David Armstrong, and Hans Werner Holzwarth (New York: Whitney Museum of American Art/Scalo, 1996), plate 77.
2. Nan Goldin, *Couples and Loneliness*, ed. Nan Goldin and Taka Kawachi (Kyoto, Japan: Korinsha Press, 1998), 57.
3. *Ibid.*, 85.
4. Dianne Chisholm, *Queer Constellations: Subcultural Space in the Wake of the City* (Minneapolis: University of Minnesota Press, 2005), 46.
5. Elizabeth Grosz, *Space, Time, and Perversion* (New York: Routledge, 1995), 21.
6. Luc Sante, "All Yesterday's Parties," in *I'll Be Your Mirror*, 103.
7. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1999), 176.
8. Julia Kristeva, *Black Sun: Depression and Melancholia*, trans. Leon S. Roudiez (New York: Columbia University Press, 1989), 97, 98.
9. Goldin, *Couples and Loneliness*, 76.
10. Sante, "All Yesterday's Parties," 102.
11. Kristeva, *Black Sun*, 14, 42, 44.
12. Virginia Woolf, *The Waves* (London: Harcourt, 1938), 238.
13. Butler, *Gender Trouble*, 177, 179.
14. Goldin, *Couples and Loneliness*, 58.
15. Goldin, *I'll Be Your Mirror*, plate 166, plate 174. See also the image *Brian with the Flintstones* (not pictured, plate 164).

16. Butler, *Gender Trouble*, 87, 86.
17. Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California, 1984), 109-10.
18. Grosz, *Space, Time, and Perversion*, 92, 93.
19. Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993), 236.
20. Christopher Castiglia, "Sex Panics, Sex Publics, Sex Memories," *Boundary 2*, no. 27 (2000): 11. "Friendship as a Way of Life," is the title of an interview given by Foucault and reprinted in *The Essential Works of Foucault, 1954-1984*, vol 1: *Ethics: Subjectivity and Truth*, ed. Paul Rabinow, trans., Robert Hurley (New York: New Press, 1997), 135-40.
21. De Certeau, *Practice of Everyday Life*, 107, 93, 94.
22. Jonathan Flatley, "Moscow and Melancholia," *Social Text* 66, no. 19 (2001): 75-102.
23. Goldin, *Couples and Loneliness*, 19.
24. Marvin Heiferman, "Pictures of Life and Loss," in *I'll Be Your Mirror*, 281-82.
25. Nan Goldin, *The Ballad of Sexual Dependency* (New York: Aperture, 1986), 9.
26. *Ibid.*, 145.
27. Douglas Crimp, *Melancholia and Moralism* (Cambridge: MIT Press, 2004), 14.
28. Castiglia, "Sex Panics," 7, 11.
29. Elizabeth Sussman, "In/Of Her Time: Nan Goldin's Photographs," in *I'll Be Your Mirror*, 37-38.
30. Goldin, *The Ballad of Sexual Dependency*, 6.
31. David Wojnarowicz, *Close to the Knives: A Memoir of Disintegration* (New York: Vintage, 1991), 100-1.
32. Castiglia, "Sex Panics," 11.
33. Goldin, *The Ballad of Sexual Dependency*, 6.
34. Butler, *Bodies That Matter*, 137.
35. Goldin, *I'll Be Your Mirror*, 256, plate 267.
36. Butler, *Bodies That Matter*, 137.
37. Sante, "All Yesterday's Parties," 103.
38. Daryl Pinckney, "Nan's Manhattan," in *I'll Be Your Mirror*, 209.
39. Heiferman, "Pictures of Life and Loss," 282.
40. Nan Goldin, *The Devil's Playground* (London: Phaidon, 2003), 406-7.
41. See Goldin, *I'll Be Your Mirror*, plates 368-71.
42. Heiferman, "Pictures of Life and Loss," 282.
43. Goldin, *I'll Be Your Mirror*, plates 18-22.
44. Joachim Sartorius, "Deep Pictures of Us All," in *I'll Be Your Mirror*, 323-24.
45. Paula A. Treichler, "AIDS, Homophobia, and Medical Discourse: An Epidemic of Signification," in *AIDS: Cultural Analysis, Cultural Activism*, ed. Douglas Crimp (Cambridge: MIT Press, 1988), 66.
46. Goldin, *I'll Be Your Mirror*, plate 371.
47. De Certeau, *Practice of Everyday Life*, 92.
48. Goldin, *Couples and Loneliness*, 96.
49. Kristeva, *Black Sun*, 21.

50. De Certeau, *Practice of Everyday Life*, 108, 96.
51. Goldin, *I'll Be Your Mirror*, plate 240.
52. Grosz, *Space, Time, and Perversion*, 93.
53. De Certeau, *Practice of Everyday Life*, 93.
54. See Goldin, *I'll Be Your Mirror*, plate 250.
55. Goldin, *Couples and Loneliness*, 48.
56. Grosz, *Space, Time, and Perversion*, 13.
57. Butler, *Gender Trouble*, 162, 161.
58. Wojnarowicz, *Close to the Knives*, 173.
59. Butler, *Bodies That Matter*, 137.
60. Grosz, *Space, Time, and Perversion*, 28.
61. Goldin, *Couples and Loneliness*, 47.
62. Kristeva, *Black Sun*, 22.
63. See Goldin, *I'll Be Your Mirror*, plate 458, plate 460.
64. De Certeau, *Practice of Everyday Life*, 105.