

LET ME TELL YOU ABOUT DIFFRACTION:

1. Cover of my personal copy of Rosi Braidotti's book *The Posthuman*. Cover design by: www.rawshock.co.uk. Front cover image: ©Jim Dowdalls/Science photo Library
2. Photo of Rosi Braidotti and Donna Haraway, source: <http://www.rosibraidotti.com/>
3. Short video of Rosi Braidotti and Donna Haraway describing themselves in (more or less) five words. *Youtube*, 2013, source: <https://www.youtube.com/watch?v=IYZPDg16fvc&feature=youtu.be>
4. Photo of Karen Barad, source: <https://people.ucsc.edu/~kbarad/about.html>
5. Diffraction as physical phenomenon: Two photos that show diffracted ocean waves from my personal copy of Karen Barad's book *Meeting the Universe Halfway* page 75. Photos by: Paul Doherty
6. Diffraction as physical phenomenon: Two photos of diffraction patterns by water waves from my personal copy of Karen Barad's book *Meeting the Universe Halfway* page 77. Photos by: Karen Barad and Bernice Abbott
7. Screenshot of -and link to- my personal website, source: <http://lizapins.com>
8. Screenshot of -and link to- the website of dOCUMENTA(13), source: <http://d13.documenta.de/>

PERFORMATIVE BEGINNINGS

9. Photo of Phyllida Barlow's *Dock*, 2014, cardboard, tape, polystyrene, timber, fabric scraps, plaster, cement and other material, dimensions vary. Duveen Commission, Tate Britain, London. Courtesy the artist and Hauser & Wirth. Photo by: Alex Delfanne. Source: <http://www.e-flux.com/announcements/29304/phyllida-barlow/>
10. Portrait of Phyllida Barlow with *Dock*, 2014, cardboard, tape, polystyrene, timber, fabric scraps, plaster, cement and other material, dimensions vary. Duveen Commission, Tate Britain, London. Photo by: J Fernandes, Tate Photography. Source: <https://news.artnet.com/exhibitions/late-bloomer-phyllida-barlow-on-tackling-tate-britains-over-authoritarian-duveen-galleries-8049>
11. Detail photo of Phyllida Barlow's *Dock*, 2014, cardboard, tape, polystyrene, timber, fabric scraps, plaster, cement and other material, dimensions vary. Duveen Commission, Tate Britain, London. Photo by: Kelise Franclemont. Source: <https://kelise72.com/2014/08/14/phyllida-barlow-commission-2014-tate-britain/>
12. Detail photo of Phyllida Barlow's *Dock*, 2014, Duveen Commission, Tate Britain, London, 2014. Photo by: Gábor Hernádi. Source: https://www.flickr.com/photos/louis_cypher/

13. Screenshot of –and link to– video of an interview with Phyllida Barlow in which she identifies various performative aspects of her work. *Youtube*, 2014, source: <https://www.youtube.com/watch?v=e86iiVjPDsY>
14. Screenshot of –and link to– video of Judith Butler explaining gender performativity in three minutes. *Youtube*, 2011, source: <https://www.youtube.com/watch?v=Bo7o2LYATDc>
15. Link to a video that pretty effectively explains intra-action in three minutes. *Youtube*, 2014, source: <https://www.youtube.com/watch?v=v0SnstJoEec>
16. A page from Bohr's *Atomic Physics and Human Knowledge* showing sketches for a possible two-slit experiment. Photo from my personal copy of Karen Barad's book *Meeting the Universe Halfway* page 101.
17. Screenshot of –and link to– the Wikipedia page explaining the two-slit experiment, source: https://en.wikipedia.org/wiki/Double-slit_experiment
18. Photo of El Chaco, Photo by: Carlos Zito/Wikimedia Commons, source: <https://www.theweathernetwork.com/news/articles/smugglers-caught-in-argentina-with-over-one-metric-ton-of-meteorites/52039>
19. Photo of the indigenous people of the Chaco region protesting El Chaco's move to Kassel, source: <http://blogs.artinfo.com/berlinartbrief/2012/02/04/%E2%80%99Cel-chaco%E2%80%99D-meteorite-pulled-from-documenta-13-program/>
20. 'Mr Art', source: http://attjapan.sakura.ne.jp/modules/tinyd0/rewrite/tc_176.html
21. Screenshot of –and link to– an informative video of the Otsuka Museum of Art showing people touching the reproductions. *Youtube*, 2011, source: <https://www.youtube.com/watch?v=2ogGTFxo3AQ>
22. Cover of my personal copy *Dialogues with Marcel Duchamp* by Pierre Cabanne.¹ Cover design by: Joseph del Gaudio. Front cover image: ©1987 by Arnold Newman

SITUATED KNOWLEDGES, PARTIAL PERSPECTIVE

23. Screenshot of –and link to– a video showing the brain of the documenta with German commentary. *Youtube*, 2012, source: <https://www.youtube.com/watch?v=fikB5NrctF0>
24. Screenshot of –and link to– a lecture on 'worlding' by Carolyn Kristov Bakargiev. *Youtube*: university of Leeds, 2014, source: <https://www.youtube.com/watch?v=F8Jl8xvdHKM>

¹ I thought it was relevant to add this picture because my text is also in many ways a conversation with Duchamp.

25. Screenshot of -and link to- a recorded live screening of the beecolony of Pierre Huyghe's *Untilled* (*Liegender Frauenakt*) [*Reclining female nude*]². Youtube: The Museum of Modern Art, 2015, source: <https://www.youtube.com/watch?v=rX4Opr2bGsc>³
26. Detail photo of Pierre Huyghe's *Untilled*, 2011-2012, Animals plants objects and minerals, dimensions vary. Courtesy the artist. Photo by: © Pierre Huyghe.
Source: <http://canadianart.ca/reviews/pierre-huyghe/>
27. Photo of (a part of⁴) the performance of Jennifer Tee's *Star Crossed* and the designs and names of two of the vessels, 2012, Stedelijk Museum Amsterdam, dimensions vary. Courtesy the artist.
Source: http://www.teeteetee.nl/work_star_crossed_stedelijk_p06.html
28. Link to a PDF of documentation material of Jennifer Tee's *Star Crossed*, 2012, Stedelijk Museum Amsterdam. Courtesy the artist. Source: http://www.teeteetee.nl/pdf_en/STAR_CROS_STED.pdf
29. Screenshot of -and link to- one of the 'process' pages on Jennifer Tee's website. This one shows the first steps of *Star Crossed* as it also mentions the names of the people and the institute that are inseparable from the making process. Source: http://www.teeteetee.nl/p_star_crossed_p01.html
30. Screenshot of -and link to- of one of the 'process' pages on Jennifer Tee's website. This one shows Tee working on the vessels with different people helping her. Source: http://www.teeteetee.nl/p_star_crossed_p02.html
31. Link to video documentation of the performance accompanying Jennifer Tee's *Star Crossed* in Shanghai (choreography by Nunu Kong), 2010, Witte de With, Shanghai expo. Source: http://www.teeteetee.nl/multimedia/mov_star_crossed.html
32. Link to video documentation of the performance accompanying Jennifer Tee's *Star Crossed* in Amsterdam (choreography by Marjolein Vogels and MiRi Lee), 2012, Stedelijk Museum Amsterdam. Source: http://www.teeteetee.nl/multimedia/mov_star_crossed_stedelijk.html

² I love that the MOMA did a live screening on the bee colony as well as that this recorded version actually takes more than seven hours. It looks quite boring for the first few minutes but after some time I really started to notice more little things in the actions of the bee's. Since the (slow) changes that are made by non-human actors are so important in *Untilled*, a live stream (or long video) might be the only way to document Huyghe's work accurately.

³ Source includes a link to an interview with the beekeeper

⁴ Namely the movement sentence: SPIRITUAL RETREAT and A GREAT MISS, that were specifically developed for the respective pot that each of these movements involved. These choreographies were created and performed by Marjolein Vogels and MiRi Lee

33. Screenshot of -and link to- the 'sources' pages on Jennifer Tee's website. Every link on this page shows or explains an inspirational source as well as indicating the specific work in which its influence was expressed. Source: http://www.teeteetee.nl/tee_sources.html
34. Detail photo of Gabriel Orozco's *Empty Club*, 1996, mixed media, commissioned by Artangel. Photo by: unknown. Source: <https://nl.pinterest.com/pin/492159065499985304/>
35. Photo of Donna Haraway combined with the (inspirational) sentence with which she ends her *Cyborg Manifesto*. Source: <http://www.azquotes.com/quote/743699>

MAPPING PRACTICE-LED RESEARCH

36. Link to Ann Demeester's text "WANDERING, STRAYING AND LOSING ONE'S WAY IN TERRITORIUM TEE" in *E*V*O*L E*Y*E LAND*S-END*. Source: http://www.teeteetee.nl/tekst_demeester.html
37. Screenshot of -and link to- the Wikipedia page on André Breton's novel *Nadja*. Source: [https://en.wikipedia.org/wiki/Nadja_\(novel\)](https://en.wikipedia.org/wiki/Nadja_(novel))
38. Screenshot of an excerpt of Ann Demeester's text "WANDERING, STRAYING AND LOSING ONE'S WAY IN TERRITORIUM TEE" in *E*V*O*L E*Y*E LAND*S-END*, in which she makes a connection with André Breton's novel *Nadja*. Source: http://www.teeteetee.nl/tekst_demeester.html
39. Some of my personal notes on and visualizations of Barad's conception of time
40. Link to article by Stephen Goddard⁵, "Anecdotes and Antidotes Stories as Balms, Storytelling as Healing". Source: <http://www.doubledialogues.com/article/anecdotes-and-antidotes-stories-as-balms-storytelling-as-healing/>

AFTERWORD(S)

41. Screenshot of a google-doc conversation in which I included an image showing the etymology of the word 'return' with my own comment on this word's history.
42. Photo of the opening phrase of my thesis from my personal copy of Rosi Braidotti's book *The Posthuman*.
43. Photo of (one of my) work places in the School of the Art Institute of Chicago on December 5th 2012

⁵ Because the importance of the interaction between writing and artistic practice in Goddard's work it did not feel right to include mere images here. Instead, I have inserted an article that also shows still of his video work *Lorne Story* and moreover the text draws on these images. This seemed to me a better (re)presentation of his work than any picture or still could ever express alone. Have fun!

44. Photo of (one of my) work places in the School of the Art Institute of Chicago on October 17th 2012
45. Photo of my works in a container upon leaving Chicago taken on December 17th 2012 ⁶
46. Screenshot of -and link to- a video showing part of the documentary *Pottery traditions of India* made by potter Jane Perryman and her colleague Indru Bhatia. Somewhere in this segment we see a woman using coil building to make a pot. Youtube, 2013, source:
<https://www.youtube.com/watch?v=7QmIkkx2v2EY>
47. Screenshot of -and link to- a video showing pottery techniques in several communities in southwest Nigeria. In more instances in the video we see that a coil building technique is used. Youtube, 2017, source: https://www.youtube.com/watch?v=Nt5c_QOOQx-I
48. Insertion of the last sentence of the written part of this thesis

All websites were last checked on the 25th of May 2017

⁶ Although I didn't take any of the works home, I took them all and they never left me.