

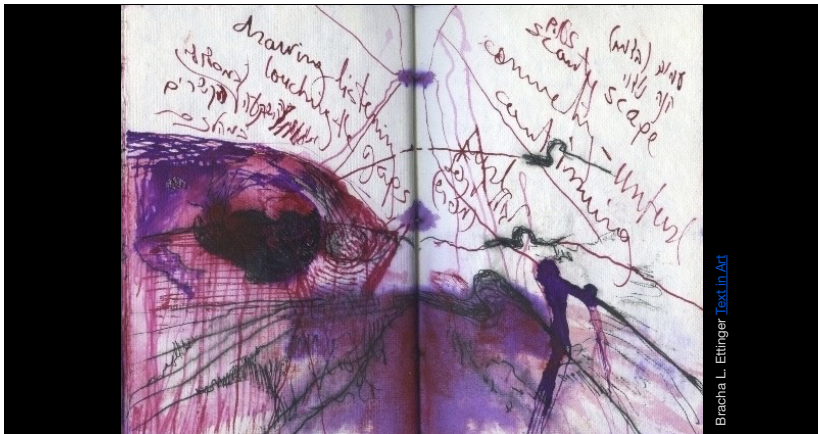


Bracha L. Ettinger, No Title Yet (St. John the Baptist), 2003-2009

*Repairing by partnering with the damage and re-pairing as a way of working for wholeness*, could appear to be a straightforward idea. Intuitively. It could for instance be seen as an age-old idea of medicine. And it is brought into a broader perspective by Jacques Derrida in his essay on *Plato's pharmacy*.

The twilight of the *pharmakon*—as poison and cure—the relation between writing and the living word, the intrigue of writing as memory given to forgetfulness, rather expounds the project deconstruction, under Derrida's hand: spectrography of/through a topic otherwise condemned to obscurity.

As such, it could be a prime example of re-pairing with damage to repair. Whether such an objective effectively hatches from deconstruction is a matter of discussion. A marginal intention, if at all Derrida's. As might be the sense of *location* in deconstruction—is it available to the reader only?



Bracha L. Ettinger, drawing between gaps, 2003-2009

This flyer-series develops *tiling* (cf, #01-#06 Tiling) in a *specific* area: that of *damage* and *repair*. With the idea the pairing up with the damage—and hence re-pairing—is part of the repair. It explores repair/re-pair as a whole/part relation. And hence develops the *mereological* aspect more explicitly.

Mereology determines the *study* of a part/whole relation. Re-pairing with the damage is holistic in the sense that it is not concerned with the integrity of borders—for instance of the borders of the human body—but engages with these inasmuch as it is a manifestation of the integrity of the *core*.

The core and its *other*: the creature under threat that moves unto the core, gathering strength and focus to meet the other. *That* other which is turned into an ally, or else remains a foe. This sense of re-pair is in no way like an effort to join previously cut edges. It is *not* form. It acts through *substance*.

Bracha L. Ettinger wrote in the SALTWATER catalogue from the Istanbul Biennale in 2015: “Heartbeat of time—off time—appears as the pregnancy of space—off space as depth—borderspace as subject of depth—subject as space of carriage.” What hatches from within, emerges beyond.

She continues: “Carriage and containing are different. In Hebrew, wound (*petza*) and emergence (*haphtza’a*) share the same root. Co-emergence opens a future, co-emergence bleeds. Its denial is traumatising, its overwhelmingness is traumatic.” And then she wraps it up in this statement:

“The passage from transjectivity to subject and object is a withdrawal in the passage from response-ability to responsibility, from wit(h)nessing to witnessing, recognising the difference between non-life and death and the passage from non-life to life.” The subject, transformed, assumes carriage.

Evidently, Bracha Ettinger is here venturing to invent a new language, for which we may—at this time—may have none. A midwife-language to wit(h)ness re-pair, and witness repair. As a lieutenant of birthing, applied to a wider range of phenomena than pregnancy and birth. Hyphenated approach.

Painting-feminism-psychoanalysis-philosophy: Bracha Ettinger is a transversal professional. Meaning that she operates on different arenas, with different languages. The transitions are of essence: above, she appears to be located in the passage of transjectivity: moving within-beyond painting.

A question: are the passages from one hyphen to the next carried through each consecutive threshold—transjecting from painting to feminism, from feminism to psychoanalysis, from psychoanalysis to philosophy—where ability to respond, or *wit(h)nessing*, transjects to responsibility, *witnessing*.

If such transjections exist in clusters with each their own manner—or, in Agamben’s *manerie*—it is their *suchness*, migrating through glimpses of known faces, featuring the anthroponomic spectra, or trace, of the *other*. But here, as the re-pair is in *motion*, repair as an ever *receding* horizon.