open space

96 | introduction to open space

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Open Space engages with archives, eyes, films, performances, characters, narrators and words.

Oriana Fox takes us to a series of performance pieces in the *Tate Modern* which she, as choreographer, set in motion as an interaction across time and generations between feminists, by delving in to the Women's Art Library based at Goldsmiths, University of London. Optimising a small joint grant between the Library and the journal *Feminist Review*, with a great deal of resourcefulness and creativity, Fox activated the work of feminist performance pieces she found in the collection. The performers of *Once More With Feeling* sited themselves outside the *Tate Modern*, as well as on the top floor of the gallery, with the river and the city's buildings serving as the backdrop. Archives were taken out of boxes through a play of performative bodily wrappings around and through metal girders, white walls and glass of the gallery (e)scapes.

Women are viewers and makers of the public city. Emma Jackson follows the ethnographic eyes of Agnès Varda as a photographer and filmmaker. Jackson encourages us to watch out for the feminist twists and sensualities Varda carried in her films of cities such as Paris. The films use the camera to bring an art of listening to the dialogues and rhythms of the city. Featuring women as still and moving figures in different places. Reflexivity, as imprint and a point of intervention from somewhere come to the viewer as situated film making. May we watch the new and earlier works of Varda; delving into film archives that offer an invaluable feminist resource, especially in the current surge (turn) towards visual methods.

Writing 'out of a life that has been shaped by feminism', without writing about herself but from inside herself, in an interview with Emma Parker, Linda Grant discusses the characters and narrators she gives life to in her novels. She speaks of journeys, freedom and the differences of attention given by authors to male and female lives. Foregrounding women as desiring rather than passive subjects, she considers female subjects as full of ambivalences and contradictions. Instead of romanticised one-dimensional heroines that can often be harboured by feminist fantasies, Grant mentions her close interest in the women who churned out leaflets and made the tea at Leftist meetings in the 1960s and 1970s.

Public space, racism and (amnesic) memory assemble in the poem.

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