

Touching Skin

A phenomenological discussion of two projects, by artists Anna Walker and Jo Milne, focusing on the skin of the body as the skin of the world

ANNA WALKER & JO MILNE

*Our contact with the world exists at the skin's boundary of the self. But as theorist Donna Haraway asks: "Why should our bodies end at the skin, or include at best other beings encapsulated by skin?" (1985, p. 178).¹ Reflecting on Haraway's words, Anna Walker analyses the photographic images of her bruised body layered onto the bones of animals: *Bruised Ecology* (2024); and Jo Milne discusses new artworks, *Cytocdysis and Reticularae* (2024) that at first glance appear to be flayed skin, oozing and vulnerable after desquamation.*

Introduction

This essay explores the relationship between skin and the world through a phenomenological investigation, drawing on two separate research projects by Anna Walker and Jo Milne. In both projects, skin serves as membrane and boundary, prompting questions about its role as a vast sensory organ. For example, what new understandings emerge when we consider how skin mediates between the internal self and the external world? How might skin inscribe narratives or histories that extend beyond its biological function? In what ways does skin challenge the boundaries between human and non-human entities, acting as a point of connection and transformation? These questions generate new ways of understanding embodied knowledge, where sensing and witnessing arise from a plurality of viewpoints, and the whole body becomes actively engaged in acts of seeing and hearing. Skin is perceived as not merely a barrier, but as an active participant in the exchange of sensations and environments.

In Walker's photographs, skin is the site of transformation and the separation between animal and human. For Milne, her sculptures are a means to deconstruct different materialities. The artists' research is one of enquiry and discovery embracing thinking through making,² employing cross-disciplinary methods or 'methodological abundance' (Hannula, 2005, p. 40). With phenomenology as the cornerstone Walker utilizes auto-ethnography³ to weave personal experience into a broader epistemological dialogue about skin. Whilst Milne adopts speculative inquiry, embracing curiosity and open-ended exploration to delve into the multifaceted qualities of skin, allowing for interpretations that are fluid and evolving. Writing emerges as a means to analyze and contextualize the act of making, deepening the enquiry and translating a dynamic practice of creation into reflective engagement with Walker's images and Milne's sculptures. It is a shared undertaking, making through writing, the co-authorship establishing reciprocal reflection that points to new speculations.

The psychoanalyst Didier Anzieu develops the concept of skin as the "common sense" to describe the fifth function of the skin (Anzieu, 1980), analogous to philosopher Michel Serres' description of the skin as the "sensorium commune" (Serres, 2008, p. 70).

[...] in the skin, through the skin, the world and the body touch, defining their common border. Contingency means mutual touching: world and body meet and caress in the skin. [...] The skin intervenes in the things of the world and brings about their mingling. (Serres, quoted by Connor, 1999, p. 97)⁴

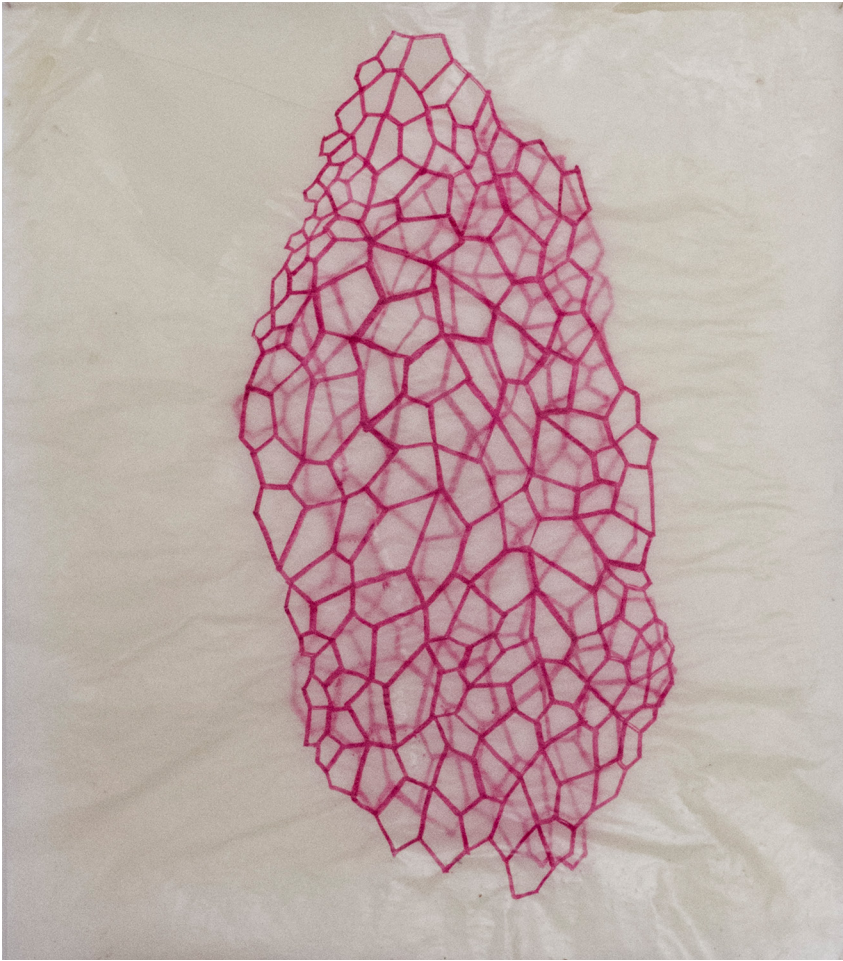
Skin is the meeting place, the medium through which we perceive the world and how we interact with it. The touch of skin upon skin is both arrival and departure dependent on the nearness or distance of the other. It is the place of making and of unmaking enacted in the inter-mingling of bodies. It is also the doing and undoing in the touch of the self, which for Serres is never wholly symmetrical. As Connor continues: "At every touching of oneself, every contingency, soul or consciousness crowds disproportionately on one side or other of the transaction, and is relatively absent from the other" (1999, p. 97). The asymmetry in self-touch manifests in the relationship between Milne's sculptures and her viewers: the artist's touch remains embedded in the work while the viewer's desire to touch

is perpetually deferred. Similarly, in Walker's photographs, it manifests in the slippage between bruised skin and bone – never quite aligning, never fully integrated.

Milne's artworks echo inner membranes, cytoskeleton structures, and cellular skins and are as seductive as they are abject.⁵ Whilst Walker navigates the desire to understand our current challenges with climate change, extinction, and the grief of living when so much of the world is in crisis. There is an undercurrent of violence in the work of both artists, pointing to the fragility of existence and the skin that connects and separates us. For Milne, the violence is in the raw flayed skin that points to the dermis, and to the reticular layers that lie hidden beneath. In Walker's photographs bruised skin layered over animal bone implies a violence, a ghostly remembering of trauma.

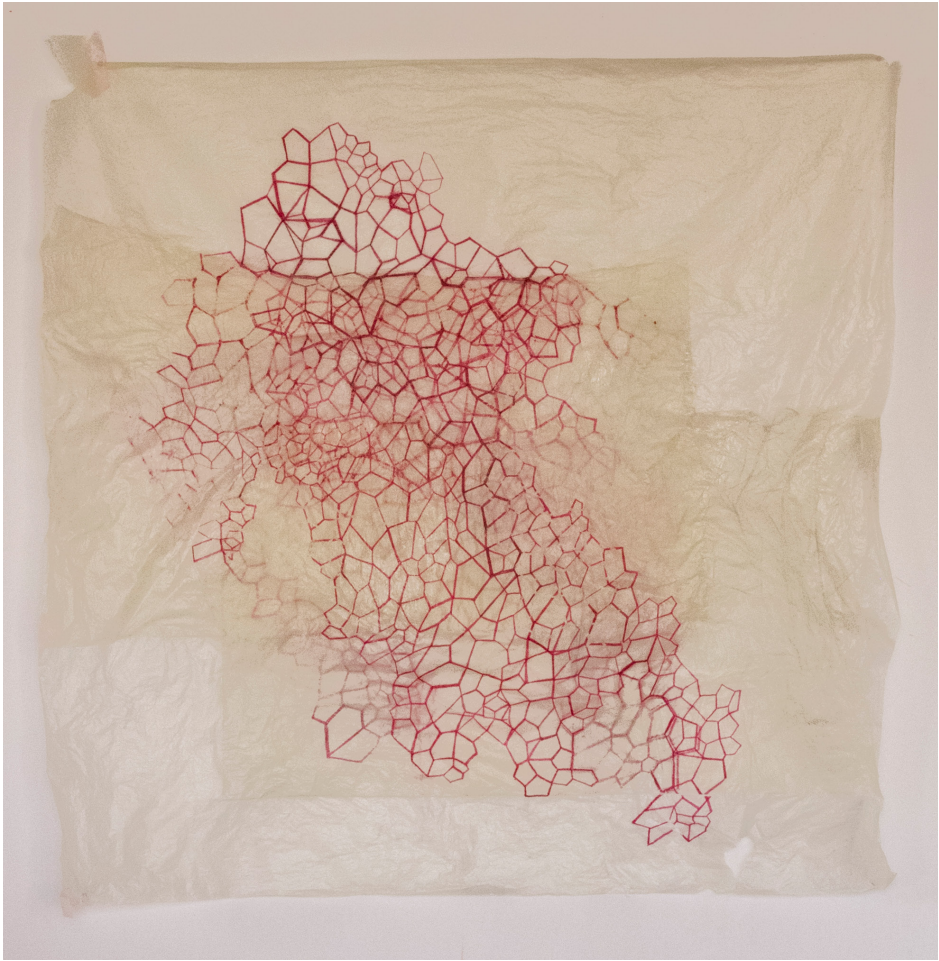
Cytocdysis and Reticularae

Milne initiated the projects *Cytocdysis* and *Reticularae*⁶ out of a desire to return to a tactile approach, moving away from the computer screen where much of her research is based. The two sculptures (*Cytocdysis*) and two drawings, (*Reticularae*) are a response to the permeability of skin, and a consideration of the multiple layers beneath the epidermis and the inner architectures of cellular membranes. The research builds on how scientific visualisations of cellular structures could be translated into more tangible forms; a project she began in 2022, at the Department of Medicine and Life Science at the Universitat Pompeu Fabra (MELIS, UPF).⁷ Beneath membranes of paper, structures resonant of the actin, tubulin and intermediate filaments of a cell emerge. In the *Reticularae* series, (Ill. 1 and Ill. 2), meshworks drawn in red are configured into thin structures. Their translucent surface glistens as a result of the wax and varnish used to strengthen the paper. In contrast, *Cytocdysis*, (Ill. 3) is more sculptural: the paper is molded into three-dimensional forms, built with layers of paper pulp, oil skin paper and shellac.⁸ Yet the molds that shape them are no longer present, now peeled away, the paper skins point to the absence of a framework used to form them. These new sculptural artworks emerge from the wall or the floor like growths or swellings, and at first glance look as if they are skins



ILL. 1
Reticularae I, 2024, 27 × 24 cm, sulphurized paper, acrylic paint, wax.

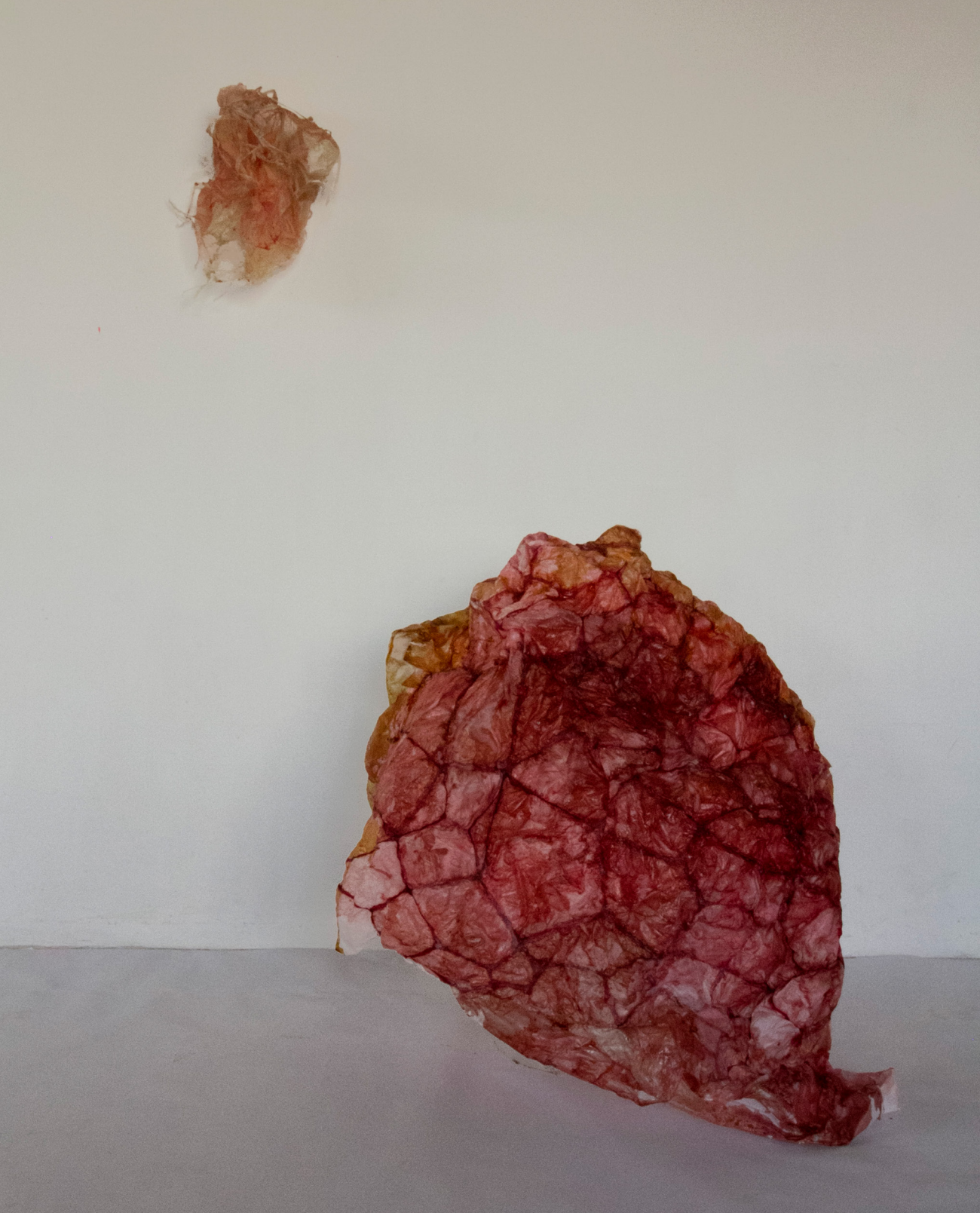
discarded by an unknown creature. The two-dimensional *Reticularae* series continues Milne's consideration of crystalline nets and complex mesh works. The lines traced in paint are layers of sulphurized paper also sealed in varnish and wax. Their wrinkled, ethereal nature breaks with the smooth sheer surface of Milne's earlier paintings.⁹ The titles, *Cytocdysis* and *Reticularae*, refer to the dual emergence inherent in cellular or *cytostructures*.



ILL. 2

Reticularae III, 2024, 106 × 103 cm, sulphurized paper, acrylic paint, varnish.

The sculptures hold traces of the corporeal, a paper-thin fragility that evokes a different kind of embodiment. They recall the cast-off snake skins that Milne gathers while walking her dog through the dry wheat fields of rural Catalonia. The snake's epidermis, though damp when first shed, dries into a paper-thin vestige, its patterns resonating with the veins in Milne's sculptures. This iridescent fragility of the abandoned skins is what



compels her to collect them. Her sculptures share this quality: repelling and attracting in equal measure. Their fragility is offset by red stains and glints suggestive of blood or other bodily fluids.

Milne's sculptures are a remembering of touch, of the sensation of skin. Their surfaces feel familiar yet uncertain, echoing what Georges Didi-Huberman describes as "touching-without-touching", a paradox in which contact coexists with estrangement. "Consider this chiasmus of the surface," he writes, "how it swells between vision and touch, like something blind which gropes for sight and expression" (2004). This tension defines the viewing experience of Milne's work. Her sculptures invite tactile intimacy while simultaneously denying it – too fragile to touch, and mounted just out of reach, high on the gallery walls.

Beneath the epidermis, each dermal layer possesses a distinct consistency and internal structure. In the *Cytocdysis* series, Milne plays on this by employing different construction techniques. Developed in the studio through a hands-on approach, paper pulp and sheets of paper are layered and dried, with the structure of the paper both responding to the different drying times and the molds employed. These forms are an experiment, an evolution from the flat "skin" of Milne's paintings to three-dimensional forms that resist identification as specific body parts.

The creation of these sculptures requires touch with fingers, a whole bodily engagement in which a conversation is established between Milne's skin and the skin of the object. Elaborated through a process of thinking through making, their source is a tactile exploration of the tensions of paper. Crafted with great care, the damp paper is handled as gently as a skin graft to prevent the paper from tearing or ripping. This act of fabrication is accompanied by a sense of uncertainty as the paper only adopts its final form once dry. Its shape results from a dialogue between gravity, the underlying armature and the internal tensions within the pulp meshwork and paper skins.

ILL. 3 [OPPOSITE]

Cytocdysis I, 2024, 39 × 34 × 21 cm, paper pulp, onion skin paper, ink, gum-arabic, and *Cytocdysis III*, 2024, 83 × 73 × 54 cm, paper pulp, onion skin paper, pigment and shellac.

As flayed or cast-off skins, these sculptural forms are “The in-between, the ambiguous, the composite” (Kristeva, 1982, p. 10). They point to death but also to regeneration. They represent Milne’s response to the inner membranes of reticular layers and cytoskeleton structures as well as to the endless processes of apoptosis and multiplication in which cells die and regenerate as part of the intrinsic cycle of life. Peeled and peeling, these painted skins are as seductive as they are abject. Throughout her essay *Powers of Horror: An Essay on Abjection* (1982), feminist philosopher Julia Kristeva repeatedly posits a connection between abjection and the border where abjection is that which disturbs identity, system and order. Abjection is ambiguity arising from the impact of a rupture.

Milne’s sculptures create discomfort, rejecting elegance for a scabrous form of being, as if an unknown body has been excoriated, its outer epidermis peeled away. Her intention is to call the viewer to the tangible, to feel the wound, in a manner akin to the religious painting of the *Incredulity of Thomas* (1601-1602), by Caravaggio (1571-1610). The painting depicts the apostle Thomas seeking comprehension of Christ’s ascension through touching his wounds. The focus is on the right hand of Thomas, guided by Christ. Two other apostles look on, unquestioning of Christ’s identity they are captivated by his wound as a touchable phenomenon. But where Thomas found certainty through touch, Milne’s works offer something more ambiguous. Her sculptures are skins of death and resonate with absence, while representing transformation, for in ecdysis the serpent molts its skin to grow or to heal. The cast-off skin, like the multiple layers we shed every day, is an intrinsic part of the never-ending breakdown and renewal of cells, which underlies life.

It could be said that Milne’s sculptures activate a form of caress, as philosopher Emmanuel Levinas suggests: “(...) in a caress, what is there is sought as though it were not there, as though the skin were a trace of its own withdrawal, a languor still seeking like an absence which, however, could not be more there” (1990, p. 108). They hold the trace of the artist who has left her imprint on the paper. Milne’s sculptures are a return to thinking through making – or material thinking – in a playful reinterpretation of scientific visualization through a hands-on exploration of materials. They are not planned, so much as found, creating an open-ended, speculative

enquiry. They are an event that holds a place for touch, a touch that existed in their creation but cannot be present in their exhibiting because of their frailty. In this way, they echo the loss and absence in Walker's photographs: *Bruised Ecologies*.

Bruised Ecologies

Walker's photographic series, *Bruised Ecologies*, (2024)¹⁰ is composed of nine digital color photographs, 297 × 420 mm, printed on Hahnemühle Photo Rag paper. Paper that Walker perceives as *the skin* of the photograph, the surface that holds the layers of color, light and shadow together, in this instance a smooth white surface. Each artwork is a composite of images: bones from a variety of animals¹¹ overlaid by Walker's bruised skin from two falls remembered here:

Fall 1: 2022, 40°C, the hottest day of the year, and I was teetering on a metal sheet laid over a hole between my house and the neighbor's construction site to my left. The neighbor to the right of my cottage approached with bare feet, I gazed at her toes, her pale 80-year-old skin and stepped back to make space between her body, her feet and mine, then slipped deep into the hole. Like every fall I've ever had, it was in slow motion. I closed my eyes and for a moment time stilled, and then I was lying on my side as if sleeping, head resting on bleeding hands, the blood staining the earth. When I opened my eyes, the construction site manager was peering down at me – "What's happened here?" he asked. Without a sound, I gathered myself up and limped inside to find ice as blood pooled into my shoe. Nothing had broken, but the bruise was tremendous, and the heat of the metal sheet had burned an indent into flesh and bone. Three years later it's still tender. Occasionally I rub it to find the bruise, briskly making the skin pink and for a moment it slowly yellows, remembering.

Fall 2: 2017, I was thrown over the handlebars of my bicycle, aided by the weight of a large backpack and the kerb that met my tyre. It was early in the morning, and I was racing to get the train. Both accidents were a reminder of the frailty of the human body, the collision between that frailty and the events that render the body, my body, damaged.

The colors of the images are faded, almost dreamlike, and at times it is difficult to discern where the bruises end and the bones begin. They are close up, abstract and fragmented, both a memory of, and a reference to.

At no point is the subject matter contextualized; rather they are traces of bone and tissue. While the bruises act as a biography of the artist's flesh, the bones are anonymous: they do not point to one genus over another, they have no indexical markers other than that they were once living, walking, breathing animals that resided in a zoo. The photographs recall Kristeva's reference to the creative process of the artist seeking a new internal language to utter what is otherwise unspeakable. Here what is unspeakable is extinction, the devastation of the earth and the increasing loss of species: animal, plant, and insect, due to climate change. Speechlessness: the silence that comes from not knowing the name for what no longer exists. Through bruised skin and the pale, bleached bones of death, Walker is drawing attention to the ghostly departure of what she holds dear; they are in essence, photographs about grief and loss, as philosopher Vinciane Despret movingly describes:

What the world has lost, and what truly matters, is a part of what invents and maintains it as a world. The world dies from each absence; the world bursts from absence (...) When a being is no more, the world narrows all of a sudden, and a part of reality collapses. Each time an existence disappears, it is a piece of the universe of sensations that fades away. (Despret, 2017, p. 219)

Similar to Milne's forms, the ghostly nature of the images requires a reaching, an invitation for the viewer to grasp what is on view, a sense-making of the abstraction of intertwined bones and skin. Philosopher Jean Luc Nancy posits the photo as the body: "It is the body, its thin surface, that is detached and removed by the film" (Nancy, 2005, p. 107). The body of the image is held in the body of the photographer, the subject and the viewer. The skin of the image is both the bruise and the surface of the photographic print. One dissolves into the other. Or as Nancy describes: "A photograph is a rubbing or rubbing away of a body" (2005, p. 107), one skin becoming momentarily another, creating a tension between presence and absence, a yearning for the lost skin. Walker's bruised skin literally rubs against the digital surface, creating a palimpsest where personal trauma and collective loss become indistinguishable.

In Walker's images, the bruised skin is a communicator, an inscribed site of wounding – a surface for the marks left by others. For Serres, the

skin is the true core of the body, being both subject and object, within and without, it is the place where “the soul resides (...) where the I is decided” (2008, p. 20). It is the place of consciousness of the self.

Skin on skin becomes conscious, as does skin on mucus membrane, and mucus membrane on itself. Without this folding, without contact of the self on itself, there would truly be no internal sense, no body properly speaking, coenesthesia even less so, no real image of the body (...). (Serres, 2008, p. 22)

The bruised skin in Walker’s images is not so much at the intersection of one body meeting another body, but rather at the conjoining of circumstances in time and space. In both situations, the bruises came about as a result of falling. Both falls required a landing, a *terra firma* to break the fall, and although the injuries were relatively minor and no bones were broken, in each happening it was as if time stood still. Far from being momentous in comparison to the traumas that Walker has experienced throughout her life, there was, in this instance, a deepening embodied realization of the fragility of the human body: that the simplest of actions could result in injury – even death, which stayed with her for months. Falling down the hole also triggered a memory from childhood, a near death experience of slipping over the edge of a cliff with over a hundred meter drop below, of the panic of holding on to the edge as stones and grass fell away, of the nothing that followed. She remembers falling and then being swooped up and saved by her father. The bruise holds these memories, it is never one instance that is inscribed on a body, but an accumulation. To return to Anzieu, it is triadic. The skin envelops the body, the ego the psyche, and “[...] thought [*la pensée*] envelops thoughts [*les pensées*]” (1993, p. 31). The bruise then – a ghosting, the skin, a container of memories. As he writes: “The skin shields the equilibrium of our internal functioning from exogenous disruptions, but in its form, texture, colouring and scars, it preserves the marks of those disruptions” (Anzieu, 1989, p. 40). Walker’s images function as Anzieu describes. They are marks of disruption, active containers of memory, holding both the immediate trauma of falling and the deeper anxieties about ecological collapse.

Bruises are tied to pain, to sensitivity, and the passage of time. The tactile qualities of skin evoke a visceral response. In Ill. 4, for example, we



ILL. 4

Bruised Ecologies 2, 297 × 420 mm, printed on Hahnemühle Photo Rag paper.

see the raised surface of the skin, where tiny fair hairs catch the light. Like Milne's sculptures, viewing these images has the potential to elicit a sensory reaction. The contrast between textures of soft, bruised skin and hard, skeletal structures invites the viewer to reflect on their bodily experiences. This haptic resonance is described by Laura Marks as a visual strategy "that can be used to describe alternative visual traditions, including women's and feminist practices, rather than a feminine quality in particular" (2000, p. 170). It is a feminist practice that proposes tenderness, care and respect for all living things, a practice that the fragility of Milne's and Walker's artworks bring attention to, be it through the damage inflicted through falling or in the paper-thin presence of the forms themselves. In Walker's photographs, the bruise is a reminder of the body's susceptibility to injury, but it is also a signal of its healing capabilities. It is this tension that moves in and out of focus in her artwork. The bruise is the signifier of an unstable embodiment,



ILL. 5

Bruised Ecologies 2, 297 × 420 mm, printed on Hahnemühle Photo Rag paper.

a body that is incomplete, and the artworks hover in this instability. The superimposing of the artist's skin on animal bones suggests a landscape of togetherness, adding to the tension – one unable to function without the other. It is through this coupling of soft human skin with hard animal bone that animal and human are intertwined in their vulnerability, caught in the in-between space of wounding and healing, death and life, absence and grief.

The photographs are also an ongoing thinking about the role of photography in light of the billions of images produced daily. Walker takes photographs as a method of documenting thoughts, dreams, walks, etc. *Bruised Ecologies* is about blurring the place between this form of documentation and painting. This inevitably raises the question as to whether the images can still be regarded as photographs, for Walker's photographs did not originate in the enclosed and communicative space between light, camera and film, to eventually emerge from the darkroom. These pho-

tographs were formed and edited through technology (Canon SLR, and Adobe InDesign). What does that mean for the photograph, and the future of these particular photographs? Do the photographs and therefore the subjects of the photographs suffer for being *born* in this way, for simply arriving without the alchemy of developer and fixer? Though Walker's images in their printed form become objects, they remain in essence un-touchable.¹² Likewise, Walker's skin, present as part of the image, cannot be touched. Rather the viewer is invited to sense her bruise on their skin and understand how the tender flesh gives way to the hardness of bones (*here, our bones, animal bones, they are as one*).

Philosopher Roland Barthes' concept of the photograph is a "living image of a dead thing" (1982, p. 79). According to Barthes, what is unique about a photograph was its punctum: the seductive, sensory effect of a photograph on the viewer. "It is this element which rises from the scene, shoots out of it like an arrow and pierces me" (Barthes, 1982, p. 26). The punctum is a rupture that carries with it a vision of the future. It flashes up at a moment of danger. In the instance of Walker's photographs, the viewer knows this is bruised skin, but does not know what is beyond each section of bruised skin, whose body it belongs to, what happened to the body to cause this bruising, or indeed what then happens to the body after the bruising. The viewer is held in a suspended moment of time: the moment when the bruise takes form and communicates the frailty of the artist's body, recalling the stilling of time when the artist fell. Together, the layered bones and bruises present an ethereal landscape, a map of fragility, where the bruised skin becomes a cover, an unstable layer of protection for the vulnerable nakedness of bones of animals now extinct. In her essay, "Loving a Disappearing Image", Marks suggests that the blurry illegibility of a photograph may aid remembering. "[...] an image that is grainy, indistinct, or dispersed over the surface of the screen invites a haptic look, or look that uses the eye like an organ of touch" (1997, p. 104). Walker's images are asking for the subject matter to be remembered.

In phenomenological terms, the haptic is a form of the visual that muddies intersubjective boundaries (Marks, 2002, p. 17), whilst psychoanalytically it is an aspect of the visual that moves between identification and immersion. As Marks comments: "The engagement of the haptic viewer

occurs not simply in psychic registers but in the sensorium” (2002, p. 18), where the eyes function like organs of touch and move over the surface of its object to discern texture, or absorb the imagery into the body. The haptic visual does not depend on the viewer identifying with a recognizable figure or character but on a more sensuous bodily relationship between the viewer and the subject. Like Walker’s images, Milne’s sculptures engage the visual to evoke the tactile but in the *Cytocdysis* and *Reticularae* series there is also the added accidental presence of sound. As the air vibrates across Milne’s artworks, gently moving them, the sounds of their fragility enter the psyche, eliciting tenderness, instilling coenesthesia, for her echoing the sound of the breeze through wheat fields.

Finally

The body’s skin is a unified boundary – the point of embodied contact with the world. In the words of Didi-Huberman: “The skin is then a complex structure, reticular, defying geometric thinking, separating and nonseparated, intervening yet indistinct” (2004). In this essay, both artists balance the porosity of the skin with the boundaries of the skin’s membrane to identify, communicate and understand what it means to belong. The words, and connecting webpage of images, are an exposition. Photographs, objects and text echo Haraway’s concept of *worlding*: the blending of the materiality and the semiotic, crossing the boundary of skin between subject and environment. By coming together through words, thinking through their own and each other’s practice, Walker and Milne are co-making worlds. With care (*careful, and full of care*), the artists weave a tenuous membrane to contain the messiness of the world, while interrogating entangled human-world relations. In Haraway’s words:

It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. (Haraway, 2016, p. 12)

Their research is an ongoing exploration of the depth of things and their becoming, a philosophy of the visible and the invisible, and the commu-

nicative space beyond the surface of the skin. In her photographic series, *Bruised Ecology*, Walker addresses the loss due to extinction and its ghostly remains. Animal bones layered under bruised skin are an exploration of the themes of vulnerability and mortality at the intersection of humans and animals. While the *Cytocdysis* and *Reticularae* series by Milne focuses on how we experience and interpret the world through our senses drawing attention to the skin as container, the edge of separation, and the site of porous transference. Both artists create an awareness of the struggle of containment, where the skin can barely hold what rests within or beneath it, whether that skin be bruised, or folded, creased and painted. Milne's sculptures point to the nature of skin as a living permeable membrane that encloses and protects but can also be perforated or cast off. Walker's photographs bridge the past and the present, connecting raw skin with raw bone, both as a record of the healing power of the body and as a portend of death. Death is an undercurrent that moves between both Milne's sculptures and Walker's photographs. Walker reminds us that it is a fragmented skin-ego that holds our earth together, but within it there is hope. The cast-off skins of Milne's sculptures suggest that, much like the healing or growth implicit in ecdysis, there is the potential of renewal, and regeneration.

Dr. Anna Walker, Plymouth University, Transtechnology Research, is a multi-disciplinary artist/researcher. She was awarded an MFA from Southampton University, 1998, and a certificate in Psychotherapy, CBPC, Cambridge, 2010. An interest in the effects of trauma on the body, developed during her work as a psychotherapist, led to a PhD in Arts and Media, completed in May 2017. Recent publications include: "Revisiting Jean-Martin Charcot's photographs to reimagine the noise of hysteria," Transtech Reader, December 2024; "When things fall apart, and the centre cannot hold," Monad: Journal of Transformative Practice, December 2024.

Jo Milne is a visual artist with a PhD in Fine Art from the University of Barcelona. She is a researcher and lecturer in Visual Creation at EINA, Centre Universitari de Disseny i Art (Universitat Autònoma de Barcelona) and also lectures at the Universitat de Barcelona. Recent publications include: "Thinking with Bookworks: The Making and Sharing of Artist's Books to Generate Relational Networks," Archaeology and Anthropology, Vol. 4-3, 2022, and "Spot the Difference, A reinterpretation of Lily Kolisko's Stiegbildmethode as a creative methodology for capturing the unseen," Bric a Brac, 6., 2023.

SUMMARY

Touching Skin

A phenomenological discussion of two projects, by artists Anna Walker and Jo Milne, focusing on the skin of the body as the skin of the world

Researchers Anna Walker and Jo Milne consider what happens when the skin is viewed as a vast sensory organ, sensing and witnessing from a plurality of perspectives where the whole body is engaged in seeing and hearing. They also ask what emerges when other forms of epidermis are interrogated – forms that encompass the inner boundaries of the self and the cellular membranes. Donna Haraway suggests: “Why should our bodies end at the skin, or include at best other beings encapsulated by skin?” (1985, p. 178). Reflecting on Haraway’s words, Walker analyses the photographic images of her bruised body layered onto the bones of animals; and Jo Milne discusses new artworks that at first glance appear to be flayed skin, oozing and vulnerable after desquamation.

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NOTES

- 1 Haraway was referring to cyborgs and theorized that we are all: "(...) fabricated hybrids of machine and organism; in short, we are cyborgs. This cyborg is our ontology; it gives us our politics. The cyborg is a condensed image of both imagination and material reality, the two joined centres structuring any possibility of historical transformation." (1985, p. 1).
- 2 Staying open to the emergent properties of the intrapsychic as well as the intersubjective.
- 3 Auto-ethnography, in this context, represents a reimagining of ethnography or anthropology. It combines an in-depth exploration of context with cross-disciplinary approaches, emphasising self-reflection and the subjective interplay between the artist's memories and experiences. There is an emphasis on self-reflection and subjective participation as both the artist and the owner of certain memories and experiences.
- 4 And translated by Margaret Sankey, and Peter Cowley: "The skin is a variety of contingency: in it, through it, with it, the world and my body touch each other, the feeling and the felt, it defines their common edge. Contingency means common tangency: in it the world and the body intersect and caress each other." (Serres, 2008, p. 80).
- 5 Remembering Julia Kristeva's seminal book, *Powers of Horror: An Essay on Abjection* (1982).
- 6 <https://www.anna-walker-research.com/bruised-ecologies.html>.
- 7 <https://bit.ly/3TCI684> Milne at MELIS (UPF).
- 8 A material made from a solution of melted lac, a resinous excretion of the lac insect (*Coccus* or *Carteria lacca*) dissolved in alcohol, stained with natural pigments.

- 9 <https://www.jomilne.com/>.
- 10 <https://www.anna-walker-research.com/bruised-ecologies.html>
- 11 The various animal bones were given to Walker when she moved into Ann Finlayson's art studio in London. Finlayson had maintained a relationship with a zookeeper from Regent's Park Zoo, and inherited the bones whenever an animal died.
- 12 Untouchable due to the destructive traces and marks of bodily transmissions that destroy the surface of the photograph and/or because they are exhibited behind glass frames.

