
Bracha L. Ettinger and Education: An Annotated Bibliography (2008-2023)

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ABSTRACT

The Israeli contemporary artist, psychoanalyst, philosopher and aesthetics theorist, Bracha L. Ettinger, has made significant impacts with her “Ettingerian Matrixial Theory” since the early 1980s. This feminine-centric post-Lacanian theorizing has been taken up by many scholars and practitioners across diverse countries and disciplines and since 2008. Professional educators have started to cite her work and apply it to learning, pedagogy and curriculum for improving the field of Education. This annotated bibliography offers the first summary of these citations and applications as a guide for future studies and further educational applications. To date, 78 publications by educators have cited and utilized Ettinger’s work between 2008-23.

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Bracha L. Ettinger & Education

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R. Michael Fisher, Ph.D *with* Barbara Bickel, Ph.D

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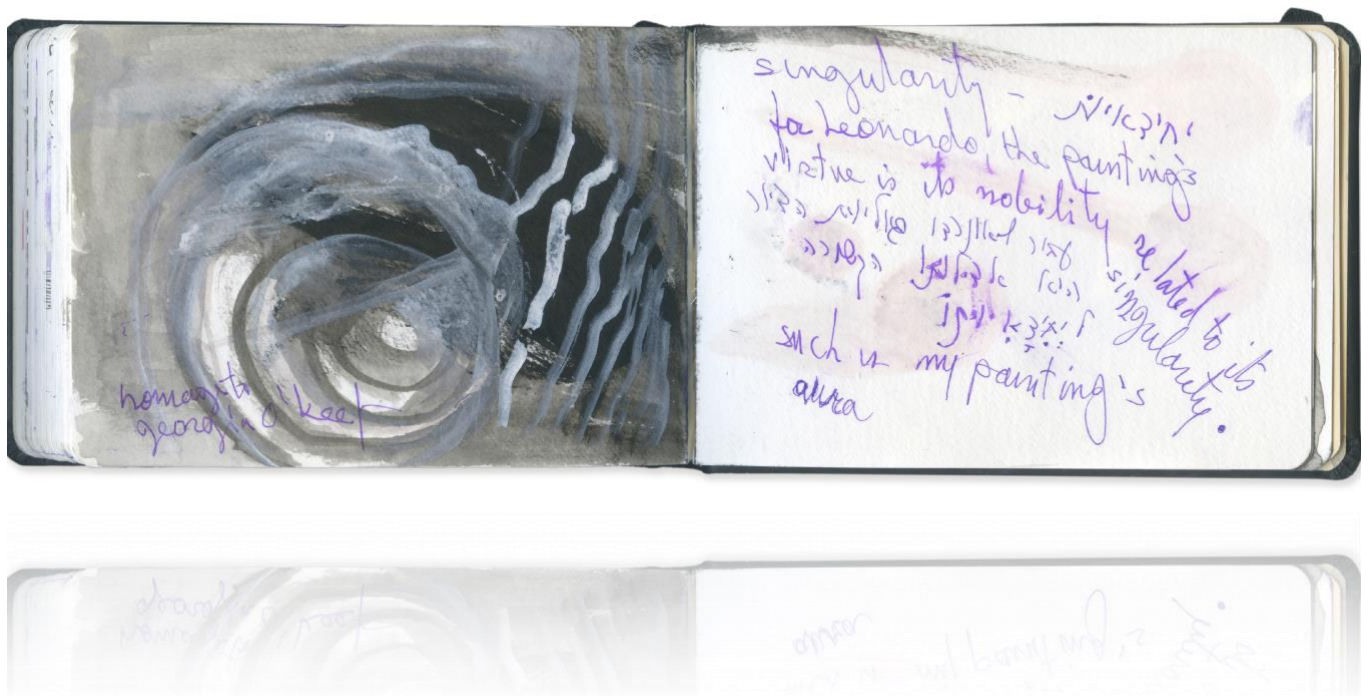


Image: Bracha L. Ettinger, page from Bracha's Notebooks 2020-2021. © Courtesy of the artist.

[This image is of a loose organic spontaneous ink drawing black and white on paper on left and purple pen hand-written script in English and Hebrew scrawled unevenly and rapidly filling the page. The whole image is from a small notebook of Bracha L. Ettinger, with the two pages of the book opened up so the two images are in visual-poetic dialogue]

Introduction: Ettingerian Matrixial Theory and Education

Ettinger's impact has gone beyond psychoanalysis itself and has sparked the interest of researchers representing various fields of study the matrix-informed attitude of the teacher can prove beneficial at all stages of education and in various educational situations [e.g., COVID-19 pandemic]...the matrixial approach to academic teaching may come out as particularly important in the era of global anxiety, overwhelming distance, and forced separation.¹

Bracha L. Ettinger² (1948-) coined "Matrixial" in the early 1980s and has been publishing on her "Matrixial theory" ever since; the theory engages arts, aesthetics, cultural studies, literary criticism, mothering, philosophy, theology, history, mythology and ethics, as well as psychology and more specifically psychoanalytic theories and therapeutic practices. A good number of academics, artists and cultural critics have mentioned and/or interpreted Ettinger's work.³ Ettinger most often self-identifies as "Artist, Philosopher, and Psychoanalyst" (see Bickel, 2020a, back cover), though several academics in this annotated bibliography would qualify those identities under the umbrella of "feminist." To date she has *not* focused her theory on applications in the field of Education, though since 2008 some others have. In 2020 (Ettinger, 2020a, b) she wrote a few endorsements for books in Education where her Matrixial theory is utilized in valuable ways. Several educators are very excited to bring Ettinger and the field of Education into greater dialogue.⁴

The vast majority of educational scholars and practicing educators in the world have *not* heard Ettinger's name nor are they familiar with her work. A current search (at the time of writing this annotated bibliography) on ERIC Documents (the primary research index for the field of Education literature) shows only one publication citing her work (i.e., Kisiel, 2022); and, this author is not a professional in the field of Education but rather Humanities. With more extensive searching, it is apparent that in recent years this is slowly changing. Although this annotated bibliography documents 78 publications in Education that cited Ettinger between 2008-23 (of which 41% are from 2019 forward), there is still a fragile relationship wherein co-emerging interest in Ettinger amongst educators co-fades; for example, in a 2023 anthology of new artists, scholars and teachers engaging art-based educational research, reveals no chapters citing Ettinger.⁵

A thorough but not exhaustive search of the literature was conducted in April 2023 to see what publishing has been done on Ettinger and Education (as a field and discipline). To date only two publications have attempted summaries of the literature where matrixial theory *and* education are involved (Fisher and Bickel, 2015; Kisiel, 2022).⁶ Going further as a systematic literature review, this current annotated bibliography expresses the initial interests and potential 'marriage' of Matrixial theory and Education. This bibliography seeks to spur further critical analysis and publications, as well as practical applications to improve Education under the gaze of Matrixial theory (*a la* Ettinger). Note that the authors cited herein, although mostly involved in professional education, are not necessarily self-identified as "educators" or "teachers", and many are not working in public schooling or a Faculty of Education *per se*, but likely most of them would be comfortable with those generic labels.

The annotated bibliography is not critical of authors (from philosophers to theorists to practitioners) and their interpretations and accuracy regarding how Matrixial theory is utilized. Eventually, another critical analytical paper needs to be written and published to assess in detail how and why Matrixial theory is being used, and/or resisted, in Education discourses. The overall purpose of studying these discourses is to find more effective ways of introducing Matrixial theory and encouraging open dialogues regarding its benefits and limitations and where it can evolve next, as well as creating more pathways to access the often difficult to grasp conceptual field of Ettinger's *oeuvre* (e.g., see Ettinger, Bracha L. (Griselda Pollock, Ed.) (2020). *Bracha L. Ettinger Matrixial Subjectivity, Aesthetics, Ethics, Vol. 1, 1990-2000*. Palgrave Macmillan).

[Note: "not available" means the author of this bibliography did not have access to these texts.]

Footnotes

1 Kisiel (2022), pp. 497-8.

2 https://en.wikipedia.org/wiki/Bracha_L._Ettinger

3 Ettinger has a 61 pp. CV documenting this writing and publishing interest in her work by others.

4 In addition to the several educators in this bibliography who show the promise of Ettinger's work for arts-based educational research and education generally, a current postdoctoral fellow, at Melbourne Grad School of Education, expressed: "I so love that you're doing an annotated bibliography related to Ettinger and educational literature" (Sarah Healy, pers. comm., April 17, 2023).

5 Mreiwed, Hala, Carter, Mindy R., Hashem, S. and Blake-Amarante, Candace H. (Eds.). (2023). *Making connections in and through arts-based educational research*. Springer.

6 Independently, Fisher and Bickel (Canada) and Kisiel (Poland) have undertaken deeper inquiries into Matrixial theory because of the COVID-19 global pandemic (shock and awe) shutdown. Matrixial theory and practices derived from it were seen as important 'vaccines' to deal with the excess fear/terror and precarity of people in this time and in the ongoing "era of global anxiety" (Kisiel, 2022, p. 498) and age of atrocity.

2023

Bickel, Barbara. (2023). *Carriance: Stitching an artist-scholar through cyclical time*. In B. Bickel, R. L. Irwin, R. Siegesmund (Eds.), *Arts-based educational research trajectories: Career reflections by authors of outstanding dissertations* (pp. 107-29). Springer.

Bickel, a self-identified spiritual feminist artist-researcher-educator, tells of her career track in arts-based educational research, as a student mentored by artist-scholar Rita Irwin in that field, as well as with colleagues and artists. Art-making and collaboration (mostly with women artists and leaders) has been essential nourishment for her academic life. One year after completing her Art Education dissertation (2008) in the Faculty of Education at the University of British Columbia, she discovered Bracha Ettinger's Matrixial theory. Matrixial theory changed everything for Bickel in terms of understanding the feminine through a matrixial paradigm, in contrasting relation with the dominant patriarchal worldview. In the chapter she describes how she artistically approaches understanding Ettinger's poetic and complex writings. She wrote, "To help traverse Matrixial bordertime...as I write this chapter, I return to a meditative process of stitching stones onto canvas" (p. 109). She describes the making of hand-made canvas books (as matrixial art-study books) to deepen understandings of Ettingerian concepts. These hand-stitched books are important (and ongoing) artworkings themselves (e.g., "Matrixial—Divine Feminine and spiritual feminist inquiry book" entitled *Carriance (a la Ettinger)* (p. 109); and her first Matrixial book entitled *Metramorphosis* (p. 113). "With its metaphor of the womb, Matrixial theory holds the site of matrixial hospitality as a place of co-emergence—a pre-gendered holding space where we all experienced being carried and thus experienced originary compassion" (p. 113). A matrixial paradigm is essential to all of Bickel's thought and artworkings and approach to education, although she rarely writes directly about Education and Ettinger, it is always implied. She refers to Studio M* that she co-founded with R. Michael Fisher in 2017 as "a cradle for collaborative creative research, writing and teaching in my post-institutional life" (p. 119). The chapter cited five references to Ettinger's publications (1999-2016) and cited Pollock and Pollock's latest Ed. vol. 1 on Ettinger's oeuvre.

Bickel, Barbara, Irwin, R. L. and Siegsmund, R. (2023). Introduction: Emerging arts-based educational research. In B. Bickel, R. Irwin and R. Siegsmund (Eds.), *Arts-based educational research trajectories. Studies in Arts-based educational research, Vol. 6* (pp. 1-11). Springer.

This chapter includes an overview of the book's chapters and history of Arts-Based Educational Research by the Eds. It includes an overview of Bickel's ("spiritual feminist story") contribution and chapter on "Carriance" and how important it has been for Bickel working "with artist, psychoanalyst and philosopher Bracha Ettinger's concept of carriance that assumes an ethical aesthetic stance to making a world" (p. 9).

Bickel, Barbara, and Fisher, R. Michael (2023a). Book launch: for *Art-care practices for restoring the communal: Education, co-Inquiry and healing* (Routledge). [[videohttps://vimeo.com/815930778](https://vimeo.com/815930778)]

Includes readings/performances by Bickel and Fisher, Bracha Ettinger and Geraldine Burke, with a conversation afterwards with attendees and presenters. The topic of Education *per se* arose only implicitly, except at one point Ettinger mentioned her awareness of not being focused so far on education re: Matrixial theory.

Bickel, Barbara, and Fisher, R. Michael (2023b). *Art-care practices for restoring the communal: Education, co-inquiry and healing*. Routledge.

"Our understanding of art is as an aesthetic continuum of life-workings, and as an encounter and co-inquiry with community and ultimately with Mystery" (p. xxxvii). "Her [Ettinger's] non-paranoid theory" of subjectivity and relationality is foundational to a true restorative and transformational possibility, and reinforces our own journey "with the path of fearlessness upon" which a life-partnership was started (p. 50). The co-authors, as artists-researchers-teachers, document their facilitation and participation in a COVID-19 'fear' vaccine counter-intervention process, using arts-based and aesthetic approaches with a group of online participants in what they called a Restorative Lab Project through Studio M* (2017-). The success and challenges of such restoration and healing practices are discussed in each chapter with many examples of *artworkings* (*a la* Ettinger). The restoration project and art studio letter 'M' is sourced from "Matrixial" and any other 'M' words associated with it. Ettinger's work is referred to frequently regarding the value and impact of Matrixial theory on the authors, participants and others. In this book, they focus on the communal practice of Spontaneous Creation-Making and include sacred ritual, and matrixial applied teachings such as Aesthetic Note-Taking. The term "art-care" emerged and was coined for this entire directive, which is a curricular guide book supported by theory, for others to facilitate communal arts-practices. Ettinger wrote the Foreword and provided a painting for the book's cover. Several chapters are dedicated to applications of Matrixial theory and practices: "6. Beyond Method: Matrixial Mediators," 7. "Birthing a Matrixial Gift Economy," 8. "Matrixial Time Freedom." A Glossary is provided, where many of Ettinger's concepts are defined based upon the co-author's reading and interpretation of Ettinger's work. The terms Matrixial Aesthetic Practices (MAPs) and Matrixial Mediators are coined and examples of these are found throughout the book, with initial working definitions of the 13 MAPs listed in Appendix 1. Although they do not write about Ettinger and Education *per se*, everything in their approach to art is educational and feminine-sourced and everything in their approach to education is artistic—or, at least, the connection is implied seamlessly because the educational-therapeutic artworking and teaching processes that are both individual and collective. They cite 15 references (1994-2020) in Ettinger's publications and include other authors who write about Ettinger's work.

Burke, Geraldine. (2023). Afterword: Forging new intersections. In B. A. Bickel and R. M. Fisher, *Art-care practices for restoring the communal: Education, co-inquiry and healing* (pp. 194-205). Routledge.

The author, an art education teacher, artist, researcher, shares her pandemic "lockdown" experience in Australia, while working with Bickel and Fisher (2023) on their COVID-19 intervention

using Spontaneous Creation-Making in a group process for over a year. Burke acknowledges the value of

Ettingerian Matrixial theory and post-human approaches” in this “care-filled tendering/gifting process” of the group and the facilitation (p. 194). The term “Carriance” (*a la* Bracha Ettinger) is used with “relationality” (p. 195) and “communicaring” (p. 204), relating the whole experience and philosophy of the art-care practice to what Braidotti described as “we-who-are-not-one-and-the-same-but-are-in-this convergence-together” (p. 196).

Ettinger, Bracha L. (2023a). Foreword. In Barbara A. Bickel and R. Michael Fisher, *Art-care practices for restoring the communal: Education, co-inquiry and healing* (pp. xxviii-xxxiii). Routledge.

Ettinger, Bracha L. (2023b). Live presentation/performance: Book launch conversation for *Art-care practices for restoring the communal: Education, co-inquiry and healing* (Routledge) [[videohttps://vimeo.com/815930778](https://vimeo.com/815930778)]

As well as talking spontaneously about her art/journaling “notebooks,” she comments on how the work of Bickel and Fisher in the *Art-Care Practices* book demonstrates a group-based application of Matrixial theory, which she has not done, because of her solo practice of artworking and theorizing. In the question time of the launch, she spoke of the vital importance of care and art and education in regard to where the world is going.

Fisher, R. Michael. (in press). *The Fear Problematique: Role of philosophy of education speaking truthsto powers in a culture of fear*. Information Age Publishing.

The author provides a few endnotes relevant to his appreciation of Bracha Ettinger’s work. “Post-postmodern (i.e., Integral) is discussed later in the book as part of my preferred philosophical background context of fearanalysis...and fearstory. However, I do not accept all of the framing of the past or current integral theorists and I add matrixial (*a la* Ettinger) and Indigenous (*a la* Four Arrows) ways of knowing to the limitations performed by virtually all integral theorists.” And, “One can find many theorists of language and relation to meaning/consciousness. I am a complete neophyte in this field. However, I have agreed with the post-Lacanian psychoanalyst-theorist-artist Bracha L. Ettinger (e.g., 2006) on many parts of her philosophy of the *matrixial borderspace* as medium-of-transport for language *before* the symbolic paranoid-based (i.e., fear-based) ‘phallic-cut’ and it’s left-over Oedipal phantasms and/or imaginaries.” And “As a corrective, a few bridges are: (a) Four Arrow’s and the Indigenous worldview (this operates as a counter-paradigm not focused on death/mortality like in the W. Dominant worldview) and, (b) Ettinger’s (2006) *matrixial theory* (post-Lacanian), is natality-focused, and is a way more fruitful road to travel without falling into minimization fantasies of the more phallic schools of thought and discourses that are still not-matrixial enough...”. Cited only one reference of Ettinger’s publications (2006) *The Matrixial Borderpace*.

Romano, Nike. (2023). Touching text: Feeling my way through research-creation. *Qualitative Inquiry*, 29(1), 69-81.

[abstract] This article explores how artistic research practice, as a thinking through art, generates different understandings of the world. Having come to higher education through my visual arts practice, I trace threads of thinking-making practices that, while seeded in the studio, continue to generate new connections and concepts that in/form my PhD inquiry into different ways of learning in S . A f r i c a n Higher Education contexts. [not available]

2022

Bickel, Barbara. (2022a). “Fallen Tree Time.” (video artist statement). Lakehead University Gallery. <https://galleries.lakeheadu.ca/barbara-bickel1.html>

The artist-researcher in her statement, *A Restorative Art and Trance-Based Inquiry*, wrote: “I create relationally with humans and more-than-human beings through contemplative arts-based inquiry.... Working with matrixial [*a la* Bracha Ettinger] interconnected aesthetics leads me to recognize that which requires attention, thus uncovering what has been passed over or repressed to engage in restorative and healing processes. With much of contemporary Western “civilization” caught in a ‘bad dream,’ slowing down, stretching our senses and re-experiencing time outside of time to attune to the world through tranceworking, dreamworking and artworkings [*a la* Ettinger] can be a reset for the uninspiring neoliberal/dominant worldview and our human entranced brains—potentially inspiring us to dream in re-educative ways, re-storing reciprocal relations, and thus co-nourishing ourselves, our ancestors and the earth for future generations to come.”

Bickel, Barbara. (2022b). *In the imaginal realm before she could read: A healing a/r/tographic inquiry. Artizein: Arts and Teaching Journal*, 7(1), 28-53.

The author, an artist, researcher, educator, describes a “healing a/r/tographic inquiry” that cycles through ancestral time to the present, involving finding a book above her dad’s desk (he passed away some years ago). “This article shines light and memory onto spirit infused borderspace(es) through returning to a site where text first met image in the early years of my life” (p. 28). She tells of her art career coming to a crisis point historically in 2009 at which time she found Bracha Ettinger’s writing on making art *via* “Matrixial theory” (p. 41). She utilizes Ettinger’s interpretation of Hebrew text of the Old Testament and how she “returns to it the feminine sources that have been altered in subsequent translations” in Christianity, for example. She tells how Ettinger’s work of the “matrixial sphere” seduces us into the “imaginal liminal space” and serves as an “aesthetic-artistic filter” (*a la* Ettinger) (p. 42). Several other concepts of Matrixial theory are utilized. She connects Ettinger’s copoiesis (defined, p. 53) with working with women artists in a university art course intensive. Three publications of Ettinger’s are cited (2002-2020). No direct link is made between Ettinger and Education explicitly but it is implied.

Bigo, Vinca, and Islam, Gazi. (2022). *Embodiment and management learning: Understanding the role of bodily analogy in a yoga-based learning model. Academy of Management Learning and Education*, 21(4), 648-68.

Focus is on a learning model. “How individuals work reflexively through bodily practices in their evolving understandings of management, and the implications of these practices for learner agency and control of the body, are not well-understood. By examining an empirical case of a yoga-based leadership course, we explore how reflexive embodied practices ground leadership concept development” (p. 648). Cited one reference by authors discussing Ettinger’s work re: the shift from “gendered organizations to compassionate borderspaces” in organizations (p. 666).

Hayes, Nicholas Alexander. (2022). “Together, together!”: Reading selection in classroom relationships. *Currere Exchange Journal*, 6(2), 128-33.

A college literature teacher reflects critically on their ‘failed’ teaching experiences around difference(s) and noted the importance of their changing as much as those they are teaching and encountering in the classroom: “The changing relationship is in turn inextricably linked to the subjectivity of other readers. My relationship with those I am in conversation with also changes as we discuss the text. Psychoanalyst and artist Bracha Ettinger (2006) argues that visual art can act as a matrixial borderspace where traces of artist and other viewers create “instances of transsubjectivity that embrace and produce new partial subjects.” (p. 149). Visual art allows us a context in which we can think past our singular and isolated selves. I have found literature provides an analogous mechanism” (p. 129). The direct link of Ettinger to Education is mostly implicit. Cited one reference of Ettinger’s (2006) *The Matrixial Borderspace*.

Healy, Sarah, Mayes, E., Flynn, Alicia and Edwards, Allison. (2022). *Entering into sympogogies. Culturaland Pedagogical Inquiry*, 14(1), 166-88.

Healy et al., as educators, wrote, “We share the sense of urgency propelling...Le Guin’s (1986) interest in worlding alternative worlds; worlds in which ways of relating provide alternatives to the grand narratives that currently seem to converge on a singular ending—planetary life under threat of extinction. the path to creating alternative worlds with endings (or beginnings) different from the ones we currently face involves seeking the nature, subject, and words of the other story, the untold one, the *life story*. How then are we to go about rewriting the killer story? (p. 166). we follow Le Guin’s lead, with the aim of creating an opening to the lesser told life stories of *sympogogies*, as more-than-human or critical posthuman methodological and pedagogical entanglements” (p. 167). The co-authors, as members of PlayTank Collective, share their creative co-inquiry, and draw upon Ettinger’s wit(h)nessing concept in her Matrixial theory. The Collective labels this “Wit(h)nessing Care” which acts as a “situated practice of noticing” and in alignment with Ettinger’s term, which they consider as “sympogogical” regarding the way it importantly accounts for simultaneous ‘co-emerging and co-fading’ dynamics of I’s and unrecognized non-I’s etc. (pp. 179-80). They refine “pedagogical/play encounter” (“ana-play”) with sympogogy (p. 185) for creative and ethical educative value. They cited Ettinger’s (2001) “Wit(h)nessing Trauma and the Matrixial Gaze” article.

Kisiel, Anna. (2022). *Openness in distance: Introductory remarks on academic teaching informed by Bracha L. Ettinger’s Matrixial theory. Studies in Philosophy and Education*, 41, 497-509.

The author wrote, “This article aims at introducing the matrixial theory of Bracha L. Ettinger to the field of academic teaching. As it intends to prove, feminist pedagogy would benefit from a matrix-informed approach to teaching, especially in the times of social distancing imposed by the COVID-19 pandemic. Since of all student groups it is the university students who have been most directly affected by precarity and employment instability, they seem to be in an urgent need of openness, compassion, and understanding; the matrixial theory – as this article demonstrates – responds to this necessity. Bracha L. Ettinger is a psychoanalyst, feminist, artist, and daughter of Holocaust survivors; her matrixial theory, based on the notions of the matrix and subjectivity-as-encounter, is a feminist supplement to psychoanalysis” (p. 497). Kisiel is first to review the literature (albeit incomplete) on Education *per se* and Ettinger’s; and it critiques the shortcoming of this literature because it is carried out mostly by art educators, artists and arts-based research: that is, “is currently reduced to art-related disciplines” (p. 497, pp. 501, 502). In regard to these aforementioned articles, Kisiel concludes that they “pay attention to performance and performativity as educational means of change and exchange and link this capability with the paradigms of the matrixial theory” (p. 502). Kisiel, finds literature that indicates potential openings to the “matrixial paradigms” such as “feminist pedagogy” and “relational pedagogies” (p. 502-03), she also discusses briefly problems of their merging with Ettinger’s work, yet finds more overlaps than not. Kisiel is particularly interested in “vulnerability and self-fragilisation” as Ettingerian notions and “caring within sharing” etc. (pp. 503-04) and then she links these to classrooms and teaching-learning processes in general. She concludes, “The qualities associated with the matrixial that I outlined above might be considered essential in various settings of education and do not have to be reduced to university and/or online teaching. However, taking into account the matrixial concepts such as self- fragilisation, communicating, or com-passion, I would like to propose that what we might be needing in the extraordinary challenges global (higher) education is facing is *openness-in-social-distance*: an approach informed by matrixial principles of reciprocity, responsibility, and closeness” (pp. 505-06). Cited ten references of Ettinger’s publications plus several other by authors talking about Ettinger’s work.

Romano, Nike Irene. (2022). *Reconfiguring a history of art and design curriculum in a south African university of technology: Becoming-with critical arts-based pedagogical encounters*. Unpubl. dissertation. Utrecht University.

“The South African #RhodesMustFall and #FeesMustFall student struggles prised open spaces for critical arts-based pedagogies to disrupt art history, a discipline that embodies Eurocentric cultural hegemony. While a growing body of literature explores the relationship between arts-based learning and socially just pedagogies in the global north, not enough scholarship has attended to how critical art-based pedagogical practices contribute to the doing of academia differently in the south, and more particularly, within South African higher education (SA HE) settings” Premised on how distrust [fear and uncaring in the face of difference(s)] is endemic to SA HE, Chapter 1 provides the overarching ethical framework that guides my pedagogical approach to teaching art history at ECP level. Bringing together Tronto’s feminist ethics of care, Ettinger’s carriage and Boler’s pedagogies of discomfort, the role that care practices play in building ethical relations across difference in the classroom is explored in detail” (p. v). “Artist and philosopher Bracha Ettinger explores ways of recuperating the humane in the human in her theory of the matrixial” (p. 7). “For Ettinger [linked closely to Barad’s work by Romano], who stays more focused on the human dimensions (though not in opposition to the non-human others), co-re-sponsibility constitutes a “proto-ethical basis for responsibility and respect” (2009, p. 18). This “elicits an affective response in the viewer that paves the sense of personal re-sponsibility” (Ettinger in Evans, 2017). For, e.g., “‘care-carriage’ and ‘matrixial wit[h]nessing’ [are utilized from Ettinger’s concepts] in order to explore the role that care practices play in building ethical relations in pedagogical practice” (p. 22). The author concludes, “Born out of her practice as visual artist and feminist theorist, matrixial theory is particularly, although not exclusively, pertinent to art and design educational practice” (p. 30). Romano provides here one of the most extensive writings on Ettinger and Education (i.e., post-secondary) in this document, including nine reference citations to Ettinger’s publications and a few other authors on Ettinger.

[Taylor, Carol, and Fairchild, Nikki. \(2022\). Book review: Bozalek, V., Zembylas, M., Motala, M., and Hölscher, D. \(Eds.\), *Higher education hauntologies: Living with ghosts for a justice-to-come*. Routledge. *Critical Studies in Teaching and Learning*, 10\(1\), 194-203.](#)

The reviewers cite Romano’s (2021) chapter, noting the use of Bracha Ettinger’s Matrixial theory as part of reconfiguring teaching art/design history. Taylor et al, wrote, “Romano diffracts traditional presentations of art history, that reinforces Eurocentric modes of thinking and colonial practices” (p. 197).

[Thiele, Kathrin, Donoghue, Deirdre M., and Türer, Pinar. \(2022\). Theory-practicing in critical times: Viv Bozalek in conversation with Kathrin Thiele, Deirdre M. Donoghue and Pinar Türer. *Qualitative Inquiry*, 29\(1\), 157-67.](#)

[re: a dialogue on critical thinking and academic life, collaboration and trusting, and vulnerability as women academics] Kathrin [Thiele](#): I see a lot of resonances between Erin Manning’s and in some sense also Brian Massumi’s ways in how to understand the matter of thinking. But I also see that they are going more in the direction of affect or the more affective register: the SenseLab approach. Yet, I would say that we all share a kind of understanding of thinking that could also be named “feel-thinking,” a terminology we all might link to Bracha Ettinger who uses it lots. Feel-thinking rather than the conceptual crystal-clear definitory thinking. But, then, yes, I do connect more to the critical line than either of these two scholars in their works, and so it’s very nice that you are asking about how I place myself then in those important critiques of critique” (p. 160). So, very often, as you know, I am drawn to what could be called “difficult” texts or authors. Authors who have created a lot of conceptual in(ter)ventions. Take for example Bracha Ettinger’s theoretical work. Bracha Ettinger, together with Karen Barad and also Sylvia Wynter are central authors for me in my work on relationality, and certainly all of them have a lot of their own vocabulary which they introduce to their readers. But precisely the density and specificity of their manners of thinking gives me the opportunity to slow down and to practice their thought rather than merely understand it” (pp. 162-3). [re: writing/teaching in the academy, Viv Bozalek responds to Kathrin: And I should note here that hearing Kathrin share a vulnerability in relation to writing did not mean that I now saw her as “less than before.” The point was that she practiced a certain trust in me and in the

process, which can very quickly translate into a mutual trust that is not necessarily given or taken once and for all, but practiced over and over again. This is also a little bit in the article, where we talk about trust in relation to the failings of the academic institutions we are part of, and with Ettinger's notion of "trust after the end of trust." But here I am also thinking more with Deirdre, and I see this trust as part of the caring practices that we are part of in our academic lives" (p. 165). "Vulnerable pedagogies" (e.g., Thiele) and Ettinger's work connect but the authors here do not directly link this further nor all take up Ettinger's matrixial theory. No reference citations of Ettinger's publications are made.

Walsh, Susan, and Bickel, Barbara. (2022). The gift of wit(h)nessing transitional moments through a contemplative arts co-inquiry. *The Canadian Journal for the Study of Adult Education*, 32(2), 137-54.

With common ground of researching the lives of women previously, the arts-based researchers-educators, and co-authors, utilized "wit(h)nessing" (*a la* Bracha Ettinger) one another through a contemplative co-inquiry, exploring autobiographically (and poetically) the "transitional spaces" they occupied as they leave the academy and work on "inter-relational healing" with implications for personal and societal change. (p. 137). "Bracha Ettinger (1999) names *wit(h)nessing*, as an approach to inquiry that involves the intentional space for deep listening, compassionate, conjointment, and artistic artworkings.... [which] extends understandings of connective aesthetics (*a la* Gablik) (p. 140). They shared courses they were teaching in university independently as well as their own journeys. Overall, their aim of this work is "strengthening education's potential for restorative and transformative experiences in the classroom, community, and world. [as] gift" (p. 150). No direct link is made between Education *per se* and Ettinger but it is implied. Two reference citations of Ettinger used are 1999 "Traumatic wit(h)nessing-thing. " and 2014 "The world is gone " (video).

Wurtzel, Kate. (2022). Showing up: Creative reflection on ritualization for art educators. *Journal of Cultural Research in Art Education*, 39, 91-9.

Reflecting on a painting piece of her own, the author and art educator, wrote, "Additionally, scholar, artist, and educator, Barbara Bickel (2020) speaks about ritual as being in the in-between spaces, one finds the "sacred space of ritual" in the margins and through the work of art-making (or what Bickel identifies from artist, philosopher, and scholar Bracha L. Ettinger as *artworking*) (p. 5). For me and this work, the ritualization of the creative process was not a pre-formed goal. Rather, it became a noticeable practice that took shape along the way and formed through the repeated acts of coming to, of showing up and stepping into the art-making process; it became a structuring within which I could greet myself, materials, and the world at large without knowing the outcome in advance" (p. 94). No direct link between Education *per se* and Ettinger is discussed and no reference of Ettinger's work is cited.

2021

Bickel, Barbara & St. Georges, Darlene. (2020). Introduction: Curating as compassion. *Artizein: Arts & Teaching Journal*, 5(1), 6-11.

As journal editors/curators, they write, "Critical creative practices and pedagogy can intensify our ability to gain deeper awareness....This is an approach to research and teaching that is not static, but generative and rooted in compassion. To practice 'art as compassion,' as artist, psychoanalyst, activist and philosopher Bracha Ettinger teaches, is to understand that '[t]here will be no compassion without creativity' [*a la* Fox]....In a time when security and trust are rapidly eroding, we still can make, teach, inquire and learn through creativity and the arts. In doing so we can move closer to living with compassion 'by fine attunements that evade the political systems' (Ettinger, n.d., n.p.). We launch this open access issue of *Artizein: Arts & Teaching Journal* in the midst of an unprecedented time of change" (p. 7). No direct link is made to Education *per se* and Ettinger. Ettinger's essay on "compassion" and "com-compassion" is cited in the references.

Fisher, R. M. (2021a). Interpreting the Marianne Williamson presidential phenomenon: “Flakey”problem. Technical Paper No. 118. In Search of Fearlessness Research Institute.

The author wrote, “You can see that a lot of psychic ‘baggage’ is going on when anyone comes to find a ‘leader’ to focus on, even if only for a short period. Categorizations and labeling of such leader-types is fraught with this “irrational” (says Freud), and I would say “arational” and “irrational” (says Ettinger, and Fisher & Bickel), etc. But this is too complex of a topic for this technical paper” (p. 4). No direct link is discussed between Education *per se* and Ettinger. No reference citations of Ettinger are provided.

Fisher, R. M. (2021b). Fear Problematique: Philosophical disability in an age of collapse. Technical Paper No. 119. In Search of Fearlessness Research Institute.

The author writes, “For the past decade my life-partner Dr. Barbara Bickel and I have been informed by the impressive body of work of artist-philosopher-activist and post-Lacanian psychoanalyst Bracha L. Ettinger—who, has been a woman writing some of the best feminine-based philosophy of “the matrixial” (the ‘Mother’ *Sophia*) that we believe will someday be every bit as potent in human history as Freud’s *oeuvre*” (p. 5). “This holarchical (development) relationship of aesthetic to ethic, to politic—is from the work of Bracha L. Ettinger (as mentioned earlier in this paper in a footnote) (p. 9). No direct link is made between Education *per se* and Ettinger, but it is implied. No reference citation to Ettinger’s publications is given.

Fisher, R. M., and Kumar, B. Maria. (2021). *Resistances to fearlessness*. Xlibris.

In understanding the Fear Problem and its near psychotic state (schizoid-like operations re: “death culture” or “culture of fear”) of current unsustainably and unhealthy societies, Fisher refers to Bracha L. Ettinger, the founder of Matrixial theory, who in his view “gives some of the best explanatory understanding I have ever heard anywhere on the nature of this ‘split’ [dissociation] from M/Other, Nature [Gaia],” which he comments is “a big topic for another book [not yet written]” (pp. 191-2). Of the many citations from Ettinger’s publications and ideas in his book, Fisher refers to Matrixial theory to help explain unconscious phenomenon in writing itself, communication in general (e.g., 262), the uncanny (p. 287), and “uncanny awe” on the way to compassion and problems of repressing the M/Other (p. 317) to explain the growing polarization (excess fear of difference) in so many societies and groups and individuals today (e.g., xenophobia among many phobias). He suggests Matrixial theory has potential to help us bring Fearlessness as a new paradigm (p. 330-1, 340, 400). No direct link is made between Education *per se* and Ettinger but it is always implied. Cited one Ettinger publication (2011) “Uncanny Awe.”

Magar, Himkala Rana. (2021). *Gender issues in mathematics at secondary level*. Unpubl. Masters thesis. Tribhuvan University.

The author is interested in mathematics education. They only cite Bracha Ettinger in name, once, in combination with other feminist theorists who refer to “unconscious sexual difference, the feminine, and mothering” (p. 24). No explicit connection between Education *per se* and Ettinger is discussed. No references of Ettinger’s publications are cited.

Mulcahy, Dianne, and Healy, Sarah. (2021). Ordinary affect and its powers: Assembling pedagogies of response-ability. *Pedagogy, Culture and Society*, DOI: [10.1080/14681366.2021.1950201](https://doi.org/10.1080/14681366.2021.1950201)

The co-authors and educators, are interested in promoting “responsible pedagogy,” and in this empirical study, affect is a major component/register for understanding how materials (e.g., art works,

exhibitions) can become essential to creating encounters of responsible pedagogy. “Defined as the power to increase or lessen the capacity to act, affect is purported to be pedagogy’s first lesson. We explore the work of ordinary affects in relation to oppressive social norms with particular attention to race. Using feminist new materialist concepts, we trace the capacities of these affects as the play into two pedagogical encounters” (p. 1). Bracha Ettinger’s matrixial concepts are used as well for setting up the encounters and interpreting them, concepts like “co-emerging and co-fading I(s) and non-I(s)” (*a la* Ettinger) to get beyond fear-based “deficit-based discourses” (p. 12), and thus working toward responsible pedagogy for and with human and non-human subjects and a general “ethical subjectivity” (p. 1). Specific Ettingerian influences on the authors are demonstrated, for e.g., with “pedagogy of *wit(h)nessing*” related to “embodied witnessing-together” (p. 13) as Ettinger calls it. The co-authors cite Thiele (2014) and uses of Barad and Ettinger and cite one Ettinger (2001) article “Wit(h)nessing Trauma and the Matrixial Gaze.”

Romano, Nike. (2021). *Just(ice) do it!: Re-membering the past through co-affective aesthetic encounters with art/history*. In V. Bozalek, M. Zembylas, S. Motala and D. Holscher (Eds.), *Higher education hauntologies: Living with ghosts for a justice-to-come* (pp. 29-49). Routledge.

An art/design history educator, the author “elaborates a pedagogy of hauntology” which “can generate new relationalities both in South African higher education and society at large”—the theoretical threads come from Derrida’s notion of hauntology, which the author works with three feminist theorists, of which Bracha Ettinger is one. The point is to bring “both/and” thinking together in these feminists with subjectivity and difference(s), realizing that “co-affecting” and “co-emerging” is essential in this relationship in order to work affirmatively with difference(s) (p. 5, from V. Bozalek et al. 2021). [not available]

2020

Bickel, Barbara. (2020a). *Art, ritual and trance inquiry: Arational learning in an irrational world*. Palgrave Macmillan.

Bickel, an artist-researcher-educator, well-familiar with Bracha Ettinger’s work since 2009, applies many concepts, like “matrixial borderspaces,” “matrixial gaze,” “matrixial gift economy,” “matrixial language,” “matrixial practices,” “matrixial time,” and “matrixial web” to help reflect on her own art practices and on other artists that she reviews under the umbrella notion of the “wom(b)an artist.” “The worldviews and theories presented in this book support practices for returning to our senses and awakening earthling consciousness to a truth telling, compassionate and loving cosmic awareness; they are matrixial, Indigenous, spiritual feminist, and Earth-based ways” (p. 4). Bickel is an advocate of the “path of fearlessness” (p.7), to all, to “follow the spirit of art” into the “matrixial borderspace(s)” (p. 6). She sees this as essential to life-enhancement, to artistic production, to “novel education” (*a la* Britzman, p. 7), etc. “Matrixial theory offers a needed complementary feminine-based language for *communicating* with the Earth and each other, teaching relational and love-based ways to endure the false freedom of human war culture” (p. 168). Cites several of Ettinger’s publications from 1999-2010, including Pollock’s and other’s work on Ettinger.

Bickel, Barbara. (2020b). *Expanding perspectives through flight: Transformation of fear through arational ways of knowing*. *International Journal of Fear Studies*, 2(2), 20-44.

The author, a co-founder of Studio M*, in this reflective essay on her art project with a bird-theme, names many sources of fear today, e.g., COVID-19 pandemic, and asks: “Can we face our fear and relearn how to be in flight to gain greater perspectives rather than for escape and a *voidance* as only victims?” (p. 21). “What messages or teachings regarding fear and fearlessness might the birds in natural environments and our imaginations be trying to pass on to us?” (e.g., during COVID lockdown) (p. 26). She notes the importance of “Matrixial theory” (*a la* Bracha Ettinger) and notions like “wit(h)nessing” (p.

23), as well as what Bickel calls a “matrixial gift economy” (p. 24). No direct link between Education *per se* and Ettinger is made. Cited three of Ettinger’s publications and de Zegher and Pollock’s book *Art as Compassion: Bracha L. Ettinger*.

Bickel, B. & Fisher, R.M. (2020). Heart of the Mountain: A nature, arts and trance-based intervention into a medical crisis. *Art Research International: A Transdisciplinary Journal*, 5(2), 425-451.

The authors, artists-researchers-educators, track their experience of W. medicine as a worldview/reality itself, during one of the author’s having had open-heart surgery. A spiritual-based trance-formative practice was utilized by them *via* an arts-based inquiry to aid going through this process in a less distressed, less fear-based way. Matrixial theory, amongst other supporting theories, was utilized, especially the notion of wit(h)nessing and “carriance” [as radical trust] in co-relations. “Matrixial theory” based on Bracha Ettinger’s work (an “aesthetic philosopher”) has been important in the “pre-symbolic feminine womb experience” (p. 430) in relationality and it served well the processes of the biomedical regime and how the authors (also life-partners) made sure to keep that womb experience in-tact during the entire process of hospitalization and afterwards in recovery. “Matrixial is a non-paranoic paradigm [of Fearlessness] in contrast to the paranoid orientation of the phallic paradigm” (p. 430). No direct link is drawn between Education *per se* and Ettinger’s work. Two Ettinger publications are cited (1999) “Traumatic wit(h)nessing-thing and matrixial co/in-habit(u)ating” and (2006) *The Matrixial Borderspace*.

Bozalek, Vivienne, Zembylas, Michalinos and Tronto, Joan C. (2020). Introduction. In V. Bozalek, M. Zembylas and J. C. Tronto (Eds.), *Posthuman and political care ethics for reconfiguring higher education pedagogies* (pp. 1-12). Routledge.

The authors aim to bring together scholarship and theories supporting an improved political ethics of care and a posthuman/new feminist material ethics both of which critique Enlightenment rational, liberal, humanist assumptions about moral agency and challenge the individualism by replacing this with more relational ways; they include Bracha L. Ettinger’s work as core to the new feminist ethics of care, and they conclude overall this new scholarship “may have value for (re)thinking about higher education pedagogies” (p. 1).

Ettinger, Bracha L. (2020a). Front matter, book endorsement of Bozalek et al. (2020):

“This book rigorously addresses from different contemporary scholarships one of the highest challenges of our time, one of our most pressing philosophical and feminist concerns: the issue of care.” This is unique that Ettinger is writing in a book on Education *per se*; see also her commentaries in Bickel and Fisher (2023a, b).

Ettinger, Bracha L. (2020b). Back cover, book endorsement of Bickel (2020):

“Bickel’s daring ritual and trance inquiry leading to educational writing with inspiring examples drawn from artworking—like those of Maya Deren, Hélène Cixous, Gloria Anzaldúa, Marina Abramović—contributes to appreciating the radical significance of the woman artist for becoming aware of healing capacities offered through *copoiesis* between the humans, the treasures of nature, body, and earth and for spiritual knowledge.”

Fisher, R. Michael (2020). Cultural theorist Jean Gebser meets a fearologist. Technical Paper No. 114. In Search of Fearlessness Research Institute.

The author, an educator-fearologist and philosopher, brings forward an example of how he utilizes various concepts that support critical fearology and fearanalysis methodologies, and applies them to the work of Jean Gebser. He notes that “Other examples include my fearanalysis of Ken Wilber, Ernest Becker, Carl Jung, Michel Foucault, Otto Rank, Bracha L. Ettinger” (p. 12)—and, the use of “artworking” (p. 21) by Ettinger is useful for aesthetic and arts-based inquiries related to fear. Fisher’s “Integral

Aperspectival” approach (*a la* Gebser) is also combined with: “I’m using “Integral” theories quite widely at this point, and thus include Bracha L. Ettinger’s Matrixial theory (based on the child-mother-womb space and time of the Archaic-Magical” etc.”) (pp. 32-3). No direct link discussion of Education *per se* with Ettinger. Only one indirect citation to Ettinger’s work through Fisher (2013b).

Hauk, Marna, and Kippen, Amanda Rachel. (2020). The verge: Networks of intersubjective responding for just sustainability arts educational research. *Artizein: Arts and Teaching Journal*, 5(1), 107-27.

“Two sustainability arts scholars describe a method of data interpretation they developed for making sense of complex environmental and sustainability education research data” (p. 107). They utilize Bracha Ettinger’s term “artworking” in their method and interpretations and cite Pollock (2011) and de Zegher and Pollock on Ettinger’s work.

Romano, Nike. (2020). Aesthetic wit(h)nessing and the political ethics of care: Generating solidarity and trust in pedagogical encounters. In V. Bozalek, M. Zembylas, J. C. Tronto (Eds.), *Posthuman and political care ethics for reconfiguring higher education pedagogies* (pp. 65-78). Routledge.

The author, who teaches in art/design/history at post-secondary level, focuses positively on many of Bracha Ettinger’s concepts within “matrixial theory,” for e.g., “wit(h)nessing” as “being with” and in bearing witness re: trauma of others and the strings of connection any of us may have with these traumas historically and personally or not. A new compassionate response-ability is described and its usefulness to reconfiguring higher education pedagogies, especially in a S. African context. According to Bozalek et al. (2020), Romano’s chapter and bringing forth Ettinger’s work, “this theory offers helpful insights [re: “given South Africa’s traumatic past”] for pedagogical praxis...to rebuilding trust and solidarity within the learning environment” (p. 7). [not available]

Thiele, Kathrin, Górska, M. and Türer, Pinar. (2020). Relation(al) matters: Vulnerable pedagogies, care and carriage as (c)airful(l)ness in higher education. In V. Bozalek, M. Zembylas, J. C. Tronto (Eds.), *Posthuman and political care ethics for reconfiguring higher education pedagogies* (pp. 51-64). Routledge.

Thiele et al. explore “possibilities of using care as a vehicle for transforming teaching and learning relations which matter within educational settings”—bringing together notions of power and vulnerabilities in teaching sites—with the aim to practice “care” as “re-imagined as an onto-epistemological condition in teaching and learning” by which they find using Barad and Bracha Ettinger’s work and theory very useful, using real examples of teaching and learning. Their goal with this work is to act as “resisting the Western neoliberal university” and notions like Ettinger’s matrixial “carriage” are valuable to inspiring both the authors and others how to learn to ‘trust after the end of trust’ that has plagued W. universities and their uncaring business-as-usual models of administration and leadership in the last several decades (from Bozalek et al., p. 6). [not available]

2019

Bickel, Barbara (2019) “Metramorphosis”: A socially-engaged arts-based and contemplative inquiry, *Artizein: Arts and Teaching Journal* 4(1), 48-59.

The author, artist-researcher-educator, tells the birth story of a *Metramorphosis* hand-made book, began in 2010 at an artist residency and how it became an accomplice object and pedagogical vehicle for both learning Bracha Ettinger’s vocabulary and Matrixial theory and teaching it in indirect ways to those

who viewed and interacted in co-making this hand-made book over the years (*via* Ettingerian-informed

aesthetic creative processes of “co-becoming” and “copoiesis”—all about relationality (p. 48). During one, of many invitations, Bickel encourages participants/learners “to step into the border spaces with me and to be with the matrixial terms, the visual images, the trance and writing about the journey of the book pages while holding a matrixial gaze” (a ‘touching gaze’) (p. 50). Hundreds of others have participated in the making of this hand-made book that has travelled across time and places: “It compassionately holds the parts with the whole, the one and the many in its pages” (p. 52). “I share the journey of co-becoming in this writing as an invitation for others to cross the thresholds that too often appear as barriers in our segmented lives as artists, learners, teachers and researchers” (p. 53). Bickel essentially explored a new way of teaching Matrixial theory through this process of an artifact (hand-made book *via* an arts-based inquiry). Several Ettingerian terms are defined in the Notes and 12 reference citations of Ettinger’s publications (1993-2006) are offered, as well as Pollock, and Fisher and Bickel (2015) on the “matrixial paradigm” for art educators.

Bickel, B., Jordan, N., McConachy, M., Rose, I. and Griffith, C. L. (2019). *MA Poses: A new material feminist art practice*. In P. Sameshima, B. White & A. Sinner (Eds.). *Ma: Materiality in Teaching and Learning* (pp. 245-59). Peter Lang.

The artist-educators of The Gestare Art Collective share their philosophy of art, their making of art, and especially a contemplative creative practice called “Ma poses” based on ancient goddess figuring archetypal poses found in sacred art objects (sculpted figurines and paintings and drawings in herstory). They cite Bracha Ettinger to support their interests in “feminine-caring through ‘matrixial’ practice” (p. 246). The article documents the experience of facilitating a “Ma Pose” workshop at the Canadian Society for the Study of Education. “This supports higher learning,” was one of the reflections from doing a particular Ma pose of “mother and child pose” (p. 254). The authors conclude: “Ma Poses and feminist new materialist art practices, brought us into an in-between and at times proleptic time-space relationship with opposites (e.g., phallic/ matrixial, Western/Indigenous worldviews)—such practices that ‘enable attention’ “we believe a powerful methodology emerges that enhances curriculum and pedagogy” (p. 257). “The reality of violence, and personal, historical, political, and sacred struggles taking place in the world requires ‘attentive consciousness’ in restoring Indigenous and matrixial worldviews, enabling us to think and teach very differently than the ‘norm’” (p. 257). Two citations of Bracha Ettinger’s work used are: Ettinger (2004) “Weaving a woman artist” and de Zegher and Pollock’s (2011) *Art as Compassion: Bracha L. Ettinger*.

Buck, Ace, and Witt, Riley. (2019). *Education and women empowerment*. Scientific e-Resources.

They note that Bracha Ettinger, artist and psychoanalyst, has influenced feminist theory and in particular feminist literary criticism [not available].

Garraway, James, and Bozalek, Vivienne. (2019). Editorial: Reconfiguring foundational pedagogies through theoretical frameworks. *Alternation*, 26(2), 1-7.

“Throughout the years there have been regular national and regional colloquia on foundation provision teaching, learning and curriculum development, in order to promote scholarship in the field and also to get those teaching in foundation provision together to enhance a collective awareness and solidarity programmes in order to engage with students in transition into higher education are, however, not always underpinned by deeper theoretical understandings about how knowledge is structured, how pedagogies are enacted and how new ideas come to be understood and developed. Such understandings matter as they inform, support and strengthen the teaching initiatives” (pp. 1-2). The co-authors/editors note Romano’s (2019) contribution which utilizes several feminist scholars, which includes Bracha Ettinger, to reconfigure foundational pedagogies in higher education (p. 3)

Romano, Nike. (2019). Just(ice) do it!: Re-membering the past through co-affective aesthetic encounters with art/history. *Alternation*, 26(2), 62-88.

Abstract: The article explores the possibilities of reconfiguring an Extended Curriculum Programme's history of art and design curriculum in a South African university of technology and examines whether critical arts-based pedagogical encounters can affect students and my own becoming. To this end, the paper describes and analyzes an art history pedagogical encounter that explores ways in which educators and students might respond to calls to decolonise the academy and work affirmatively with difference(s) both within classroom encounters and society at large. The paper draws on the work of Donna Haraway, Karen Barad and Bracha Ettinger, three feminist theorists who move beyond binary 'othering' and explore notions of both/and conceptions of difference(s) and share a common understanding of subjectivity as partial, co-affecting and co-emerging. The entanglement between the aforementioned theories brings together posthuman(ist) theories of diffraction and Ettinger's human(ist) Matrixial theory that emerges out of her psychoanalytic and aesthetic practices (p. 62). "Ettinger's theory of matrixial trans-subjectivity emerges out of a psychoanalytic and aesthetic register that also disrupts the linearity of Cartesian time. Working with arts-based practices, that she terms 'artworking', Ettinger explores trans-subjective aesthetic encounters that are generated within a matrixial time-space that 'links the time of too-early to the time of too-late and plants them in the world's time'" (p. 69). "Ettinger's theorisation of art as a 'transport station of trauma'...[and] activates a space-time that not only looks backwards but also forwards, thus reinforcing her proposition that art 'has to do with primary meanings and imaginable futures for the humane'....Art in the matrixial functions as a relational post-conceptual practice in which art's function moves beyond art as testimony (given by the witness), towards an aesthetic wit(h)nessing. In other words, art has the potential to activate a compassionate and co-affective rapport between the artist, artwork and viewer that offers healing possibilities" (p. 70). "As lecturer [pedagogue], I recognise that while entering into open and compassionate co-response-ability with students as we wit(h)ness each other through co-poietic encounters requires risk, matrixial encounters offer the potential of transforming traumatic events into subjectivising potentiality" (p. 71). Cited four Ettinger published works, and one by Pollock and interview with Ettinger in 2018 by Kaiser and Thiele.

2018

Fisher, R. Michael (2018). 'Fear' Studies, 12 years later: Progress and barriers. Technical Paper No. 74. In Search of Fearlessness Research Institute.

Artist, educator, and fearologist, Fisher notes the importance of recognizing a developmental sequence of moving from the aesthetic, to the ethical to the political. This ordering is important to ensure the best health (justice) of each and not to jump over the aesthetical domain as grounds for reality and our value systems and worldviews. Other theorists have also used this developmental integrity but "most impactful on my work," says Fisher, "has been the artist-psychoanalyst-activist Bracha L. Ettinger and her 'matrixial theory'" (p. 35). No direct discussion between education and Ettinger is made.

Romano, Nike. (2018). Narrative vases as markers of subjectivity, agency and voice: Engaging feminist pedagogies within the context of #feesmustfall. In V. Bozalek, R. Braidotti, T. Shefer and M. Zembylas (Eds.), *Socially just pedagogies: Posthumanist, feminist and materialist perspectives in higher education* (pp. 189-208). Bloomsbury.

In an ongoing search for socially just pedagogies, the author "explores an art history pedagogical response to the S. African #feesmustfall movement's call to decolonise the university and develop an African epistemological curriculum" (p. 189), which includes to 'decolonise the mind' with new knowledges and subjectivities. The author foregrounds "Matrixial theory of trans-subjectivity" (*a la* Bracha Ettinger) as well as reconfiguring the nature and role of art *via* processing trauma through the

aesthetic dimension as “artworking” (p. 192). Ettingerian concepts like “copoiesis” and “wit(h)nessing” etc. are utilized for new ethical foundations of “response-ability” (p. 92). These and other concepts from other theorists are utilized in putting together a “Design Foundation” course at the author’s university. Ettinger’s “wit(h)nessing” approach helped students receive other’s art when they involved vulnerable accompanying personal stories (p. 98). Ettinger, with other theorists, helped the pedagogical environment to be more ethical and relational (p. 204)—especially, in a more and more polarised ideological world of differences. A few Ettinger citations, were from 1995 to 2005 [not available].

2017

Jordan, Nané, Richardson, Pamela, Fisher, R. Michael, Bickel, Barbara, and Walsh, Susan. (2017). Provoking curricula of care: Weaving stories of rupture towards repair. *Journal of the Canadian Association for Curriculum Studies*, 14(1), 33-54. Guest editors E. Hasebe-Ludt and C. Leggo. [CSSE ARTS Publication Award, 2017]

Five arts-based researchers-educators-artists, through their personal stories, often situated within the academy, presented on the topic of “care” as a way of provoking curriculum which often doesn’t care. Their “care-work consists of restorative, creative, and contemplative practices” (p. 33). Ettinger is cited overall as providing “matrixial theory” in which “art is the transport-station of trauma” and how she reminds us that “to be a woman artist working in the matrixial sphere is a fragile endeavor” (p. 34). There are two citations of Ettinger (2000): “Art as the Transport-Station of Trauma” and 2004 “Weaving a Woman Artist With-in the Matrixial Encounter-Event.” No direct link is made with education and Ettinger *per se*.

2016

Bickel, Barbara. (2016). After embeddedness: Dreaming democratic ecologies through arts-based inquiry. *Artizein: Arts and Teaching Journal*, 2(1), (59-58).

The arts-based researcher and artist-educator, Bickel describes an artist residency of working with soil ecology, and beings and land (re: “edaphology,” p. 55), as socially-engaged art practice. She notes: “I interact relationally with humans and other-than-human beings through my arts-based [work]...grounded in connective aesthetics and matrixial dialogic processes. Matrixial theory is the outcome of the interweaving of the artistic and psychoanalytical” (*a la* Bracha Ettinger) (p.52). She uses the “matrixial gaze, in contrast to the phallic gaze” which “invites us into compassionate and engaged responsive co-encounter of seeing, listening and feeling. With a matrixial interconnected gaze we can engage restorative and healing processes” (p. 56). Cited two publications from 2006 by Ettinger: *The Matrixial Borderspace* and “Matrixial Trans-subjectivity.” No direct discussion of education *per se* is made with Ettinger’s work.

Hanny, Courtney. (2016). *Who are we when we speak through difference?: Reconceptualizing difference, dialogue, and (self)-representation for pedagogy and research*. Unpubl. dissertation. University of Rochester.

The author an x-English school teacher, researching within a grad School of Education, focused on discourses and “complex responsiveness” in discussions of diversity, equity, and experiences in diverse learning groups in general. The aim of the research was to be open to emergence and unknowability, and to continuously renew our ways of being and translating and making the world and ourselves. Recommendations for classroom pedagogy conclude the study, and many theorists are brought in of which Bracha Ettinger, and her “feminist discourse” (p. 84) and “matrixial” is included. Hanny names Ettinger (and Kristeva) as “neo-Lacanian” feminists (p. 81), useful to the analysis of the narratives of a few of Hanny’s research subjects’ discourses. Similarly, Ettinger’s (2006) concept of the matrixial

added another layer to the complexity of how language functions in this body of theory. Like Kristeva's *semiotique*, the matrixial represents fluidity and non-representation....But unlike the semiotique, the matrixial, or matrixial borderspace, is theorized as a space of connected differences, not of wholeness" (p. 84). "Like Levinasian ethics, the matrixial borderspace is virtually impossible to "apply" in a pragmatic way to empirical data. But it provided a conceptual way of thinking about complexity and connectedness that defied precise epistemological representation" (p. 85). Concluding about the interpretation of a few of her subjects, Hanny wrote, "Ettinger's ideas of the matrixial and matrixial borderspaces were helpful here, because these concepts represent complex interconnectedness of ideas, selves, and bodies emerging, relationally, including relations to memory and trauma, reflective of the originary and irreducible trauma—the otherness of being (coming to be subjects at all in this other space of speaking and being)" (p. 270). Only one cited reference to Ettinger (2006) *The Matrixial Borderspace*.

Romano, Nike. (2016). *Diffractioning the present through the past: Engaging socially just art history pedagogies in the context of #RhodesMustFall*. *L'arte*, 51(2), 44-58.

The author is a scholar in art history and design. Abstract: "This paper describes a process of classroom encounters where art history, current awareness and students' lived experience come together to co-construct a learning space in which students' emerging conceptions of social justice in South Africa are explored. Located in the Design Foundation course at Cape Peninsula University of Technology, the case study describes an interdisciplinary approach whereby difference is explored through the material engagement with artefacts within and across space and time the classroom becomes a space in which students engage materials, materiality and meaning in a matrix through which teaching and learning co-emerge in an ongoing state of becoming (Ettinger 2006). Intra-action between my practices as a teacher of higher education and visual artist give rise to pedagogical strategies aimed at empowering students to respond to the challenges of becoming designers in a differentiated and changing South Africa. Moving beyond the binary, the fixed and the linear, the paper examines how the educator's task moves from the epistemological and ontological...towards that of onto-epistemological Through interweaving threads of matrixial theory (Ettinger 2006) and post-humanist agential realism new thresholds of interconnection, co-existence and becoming offer ethico-onto-epistemological possibilities for design praxis in a differentiated world" (p. 44). Using "feminist theorists" like Barad and Ettinger, Romano especially is interested in Ettinger's "matrixial borderspace" and "tran-subjectivity" theory for working with difference and learner/teacher "co-emergence" (an "ongoing state of becoming," p. 45) in the classroom processes of pedagogical encounters (p. 47). Romano concluded: In this way, an opportunity opens up for learners and educators to co-create more socially just pedagogies through the disruption of pedagogical authority and thereby transform unequal power relations within the classroom" (p. 47). The author cited Ettinger's (1992) article "Matrix and Metamorphosis" and 2016 "Matrixial Trans-subjectivity" and Pollock.

2015

Bickel, Barbara, McConachy, Medwyn, Jordan, Nané. (2015). *Wombwalks*. In D. Conrad and A. Sinner(Eds.), *Creating together: Participatory community-based and collaborative arts practices across Canada* (pp. 161-78). Wilfrid Laurier University Press.

The co-authors, member artists (researchers and educators) of the Gestare Art Collective, share experiences from their practice of wombwalks, including labyrinths, socially-engaged arts, engagement with the Divine Feminine and earth-based relations. They utilize concepts of "compassionate hospitality" (p. 162) and "womb-based theory" (*a la* Bracha Ettinger) (p. 163) and "co-wit(h)nessing, co-sharing and co-fading" as they work alongside with each other at particular sites and across time and geographic distances, *via* rituals (pp. 166-9). They theorize and experience "matrixial borderspace, linking through multiple strings of connection both real and virtual" (p. 169), including "originary

compassion” (*a la* Ettinger) (p. 172) and “wombgifts” (p. 173), and “m/other” (p. 176). Four of Ettinger’s publications are cited and one of Pollock’s.

Fisher, R. Michael and Bickel, Barbara (2015). *Aesthetic wit(h)nessing within a matrixial imaginary. Canadian Review of Art Education: Research and Issues*, 42(1), 76-93.

Abstract: This article is the first in depth introduction of Bracha L. Ettinger’s Matrixial theory to education, with implications for how it reads empathy differently and critically compared to a phallic theory approach which tends to dominate generally in the world of art and aesthetics in modern times. The authors (life-partners), as educators and as artists, reflect on an experience of tragedy in their lives, while presenting a collaborative art series in order to demonstrate some of the qualities of matrixial art. Matrixial theory suggests we have to think differently about thinking itself and thinking-the-aesthetic and role of art as a transport station for trauma (and potential healing) in the context of our contemporary world. Aesthetic/art education can offer, as can some socially-engaged art-events, an effective counter-hegemony and critical re-thinking, reconnection and concomitant change and transformation of the way we perceive the world and live in/with it (p. 76). They conclude, “A few others and ourselves have published on matrixial theory in education...although this complex theory is unknown to most educators. Our aim in this article is to introduce the matrixial art, theory and biography of Bracha L. Ettinger to the field of education and particularly aesthetic/art education....Because she is relatively unknown in education and her technical writing is often overwhelmingly complex and unfamiliar in vocabulary to most readers, we mediate this introduction, as non-technically and aesthetically as possible, through a focus on our own experience as artists working collaboratively in sites of tragedy” (p. 78). They cite five Ettinger references and several from Pollock.

Snowber, Celeste, and Bickel, Barbara. (2015). *Companions with mystery: Art, spirit and the ecstatic. In S. Walsh, C. Leggo & B. Bickel (Eds.), Arts based and contemplative practices in research and pedagogy* (pp. 67-87). Routledge.

The artists and educators seek a contemplative engagement with art, the sacred, spirit and the ecstatic, for “possibilities of a collaborative pedagogy for teaching, researching, and artmaking, which is sustainable and whole, and has infinite surprise” (p. 67). Amongst other theorists, they draw on “matrixial theory (Ettinger, 2006)” re: “feminine artmaking” as performance—they reflect on three of their art collaborations since 2000. The concepts witnessing and Ettinger’s “wit(h)nessing” are distinguished and central in their reflections, appreciating the desire for a “matrixial language” overall (p. 76). “Wit(h)nessing encourages a different way of being” (p. 78), says Snowber. They note “Ettinger’s matrixial theory...does not create binary opposites” as often feminist and some spiritual theories do (p. 87).

Thrasher, Laura J. (2015). *Referential tensions: Inheritance as cultural practice. Department of SocialJustice Education, University of Toronto. Unpublished dissertation.*

Abstract: “This dissertation theorizes inheritance as a cultural practice by examining interpretive scenes set up by art works that re-tell recognizable historical events. I draw on the work of Hannah Arendt, specifically her concept of natality, into order to demonstrate the importance of approaching inheritance as a cultural *practice*, rather than a natural or automatic phenomenon. As such, inheritance is sensible as situated and relational, a set of enactments of appearances of the past as well as responses to such appearances. The historical re-tellings I address, such as The Black Audio Film Collective’s *Handsworth Songs* and Bracha Ettinger’s *Eurydice* series, are shown to take on and to re-cite fragments of existing historical representations whereby images, sounds, and textual fragments are de-contextualized and placed into new arrangements. Through the analysis of art works, I explore the expression of natality time and the opening of an interpretive space between being given a history and

coming to act on that history. I show how the art works studied here insert themselves between a given event and the eventuality of its meaning, becoming performative interactions for practicing encounters with the past. Arriving late at the scene of the histories they reference, I argue that these art works take on what history gives as an end and artfully transform it into a beginning” (pp. ii-iii). “Such practices take place in a variety of social locations and institutions, including schools, family, religion, and government, and are mediated through various forms and registers such as education, public monuments and commemorations, museum exhibitions, festivals” (p. 5). No direct reference is made between Ettinger and education, but implicit connections are mentioned (e.g., p. 100). Cites no direct published theory of Ettinger but utilizes Massumi’s and Pollock’s interpretations of Ettinger’s painting and thought.

2014

Bickel, Barbara. (2014). *Led by spirit of art: A spiritual feminist arts-based inquiry*. In S. Nicholson & V. Fisher (Eds.), *Integral voices on sex, gender and sexuality: Critical inquiries* (pp. 209-320). State University of New York Press.

The author is an artist-research-teacher reflecting on her practice as a spiritual feminist artist, focused on the body, and notes how she has been long involved in the “questioning of religious hegemony...and lives a conscious female spirituality in our society” She cites Bracha Ettinger amongst others as having embodied this kind of living as artwork, researching, teaching and writing (p. 213). She emphasizes a studying of “relational aesthetics,” of which Ettinger is one of her influences. One end note cited Leporda (2013) defining “artworking” related to trauma *via* “matrixial theory” (*a la* Ettinger).

Fisher, R. Michael (2014). *Aesthetics of a decolonizing mind*. DIFS Yellow Paper No. 13. Center for Spiritual Inquiry and Integral Education.

The author links Bracha Ettinger’s “matrixial (feminine)” (p. 6) “aesthetic template” based in the peri-natal and mother/caregiving sphere of experiencing with a love-based orientation (p. 19); which, he applies to validate his own earlier aesthetic and worldview model and education theory of A-ness/D-ness, with implications to many domains of life and education in general. He only cites Ettinger (2006) *The Matrixial Gaze*.

Hauk, Marna. (2014). *Gaia E/mergent: Earth regenerative education catalyzing empathy, creativity and wisdom*. Unpubl. dissertation. Prescott College.

The author develops a rich notion of “sustainability education” specifically around Gaia and her “regenerative education,” utilizing a vast literature of supports. She utilizes “matrixial theory” as one of the supports and defines it in her glossary (p. 539) classifying it as a “social theory” (p. 210). She repeatedly links “matrixial” (Ettingerian) ideas and qualities to her own research on “Gaian methods” (p. 99), to Kincheloe and Steinberg’s “multilogics” (p. 119), “inmergence” re: “matrixial belonging expressions” (as in the work of Bickel 2010; Ettinger, 2006) and links to Macy’s “nonoppositional, fertile spaces” (p. 278) and “estuary/delta/ecotone/edge” ideas, patterns, qualities of “network/matrix” and “Ettinger’s third space interdependence” (p. 279).

jagodzinski, jan. (2014). *When Deleuze and Lacan {finally} meet: The singularity (Life) of art in [art] education*. *Research in Arts and Education*, Special Issue no. 2, 77-98.

The author mentions only Bracha Ettinger and Griselda Pollock (a feminist art historian, and the main interpreter of Ettinger’s work) as having an approach to “develop a more compatible and sympathetic Lacan who address artistic activity” *via* the “sinthome” (p. 90). He notes Pollock has embraced Ettinger’s “matrixial gaze” as significant. The author only cited Ettinger’s (2006) *The Matrixial Gaze* and Pollock’s (2004) “Thinking the Feminine.”

O'Donogue, Dónal. (2014). Revisiting the idea of arts-based research: An unexhausted possibility. *International Review of Qualitative Research*, 7(2), Special Issue, 169-83.

The artist-educator-scholar, O'Donogue does not engage “matrixial” in Ettinger’s thought but rather focuses on the issues of materiality and interpretation beyond materiality in art and art-making. He cites Bracha Ettinger (cited in Pollock, 2008), [re: art works] “their materiality cannot be detached from ideas, perceptions, emotions, consciousness, cultural meaning...and that being interpreted and reinterpreted is their cultural meaning” (p. 178).

2013

Bickel, Barbara, and McConachy, Medwyn. (2013). A curricular event-encounter in the borderspace(s) of the matrixial. In L. Emiraliyeva-Pitre, D. Humpal and J. S. Santana (Eds.), *Curriculum and pedagogy* (Series: Liminal spaces and call for praxis(ing) (pp. 139-56). Information Age Publishing.

The co-authors articulate a curricular (liminal) event-encounter of several participants, in what is called a “nap-in” intervention, in the pedagogical setting of a conference that is located in the “borderspace(s) of the matrixial” (*a la* Ettinger’s Matrixial theory) (p. 139). They note “Ettinger’s post-Lacanian matrixial theory is a womb-based theory” which fits very closely with the work of the Gestare Art Collective of women artists (and their largely “feminist womb-based art”) that created the nap-in as a socially-engaged art process that is combined with use of the labyrinth (p. 140). They note “Ettinger reminds us that borderlinking within the matrixial sphere is not a cognitive act but instead is ‘accessed by aesthetical and ethical joining-in-differentiating and working through’” (p. 142). Like “sit-ins” the nap-ins are “alternative sites of learning” that resist and occur outside the phallic sphere, the former being characterized by creative hospitality and generosity (a form of matrixial “copoiesis”) (p. 142). This encounter event was held at the Curriculum & Pedagogy Conference. This liminal pedagogical-matrixial space was available voluntarily during the conference for educators to restore and create, and be in spaces Of not knowing”...”where the reattainment with self and other occurred” (via use of a “dreamscroll”) (p. 153). It is a space which “beckons the artist in each person to coemerge and colearn...[where] the self and other is awoken” (p. 154). Pollock (2011), “The Matrixial Installation” is cited for information on Ettinger’s work.

Fisher, R. Michael (2013a). ‘Fear’ without feelings (FWF): Latest discoveries and speculations on the cure for ‘fear.’ Technical Paper No. 44. In Search of Fearlessness Research Institute.

The author, works with Deleuze and Guattari’s notions in part, and with Bracha Ettinger’s, and makes note that the Ettingerian influence on his educational fearological thought is significant--but more particularly on his “anti-Oedipal” (matrixial) image-making (models) (p. 13) and in the “aesthetic-artistic dimension...of fearology...and fearanalysis” (p. 12) overall. With autobiographical reflections, this article reveals the authors appreciation for a “cure for ‘fear’” as possible but such theoretical devices and models “...ultimately [aim] to get closer to the M/other (as Bracha Ettinger would say)” (p. 17); the author makes an important distinction between need and desire in development, with the latter being based “in the matrixial-child prenatal womb-dimensions as Ettinger speaks of” (p. 20). The author only cited Barrett (2000) for content on Ettinger’s work.

Fisher, R. Michael (2013b). Fearlessness paradigm meets Bracha Ettinger's Matrixial theory. Technical Paper No. 46. In Search of Fearlessness Research Institute.

Abstract: This paper introduces my recent exploration into the Matrixial theory of feminist, post-Lacanian psychoanalyst, and artist-activist, Bracha L. Ettinger. I envision she will be one of the most important revolutionary theorists, the likes of Freud, in changing the way we look at ourselves, our relationships, and their aesthetical-ethical foundations, for compassion. The purpose of this paper is not a full overview of her work, as that can be found elsewhere by other scholars (e.g., Griselda Pollock), but to

relate her work to my project of bringing integral theory together with a fearlessness paradigm, within a vision for a "fearless society" (p. 1). The author admits (along with his life-partner, educator Barbara Bickel) they have not been drawn to Ettinger's work through psychoanalysis but through their professional artist lenses (p. 4). Fisher's primary interest in this paper is developmentalist, with a psychological interest rather than as an educationist *per se*. Though he says her work "contextualizes" his own work as an artist and educator (p. 4). More importantly, in this work, Fisher draws on Ettinger to help clarify the nature and role of fear in subjectivity and how it can contextualize and validate his own "fearlessness paradigm" ("in contradistinction to the Fear paradigm of W. civilization," p. 5) of which he had conceptualized many years prior to coming across Ettinger's work in 2009. Fisher implies the value of Ettinger to his own conceptualization of a good "fear education" needed today (e.g., p. 7) and a new 'Fear' Studies (p. 9). Fisher concluded: "Our societies pay little attention to this [matrixial] aesthetic-ethical template of prenatal experiencing, for designing our outside world, for shaping it, for organizing it, for ruling it, and for the very education and socialization process itself. As a curriculum designer and theorist (also artist), I am very interested in this matrixial aesthetic-ethical template as a healthy and sustainable way to construct a better world without fear (i.e., a "fearless society"). Btw, if you search any major academic educational databases there is no mention of "Bracha Ettinger" or "matrixial theory." But that is rapidly going to change as Barbara, myself and a handful of other educators are onto Ettinger and publications are appearing and will soon be indexed. Education and socialization, as I have experienced it, is primarily Phallic and fear-based" (p. 10). Cites Ettinger's (2010) article "(M)Other Re-spect."

Fisher, R. Michael (2013c). *Fearology and the French historical consciousness of its intelligentsia*. Technical Paper No. 47. In Search of Fearlessness Research Institute.

The author, a fearologist and education philosopher, cited Bracha Ettinger's "matrixial theory," and provides a very brief bio for Ettinger in an endnote, and concludes: "Her matrixial theory (of the feminine) work is important in challenging the phallic hegemony and its fear-based (phobic) orientation to the Other [to Life]" (p. 23). No direct discussion of Ettinger and education is undertaken, but Fisher (2013b) is cited.

2012

Bickel, Barbara (2012a). Book Review: Pryer, Alison. *Embodied Wisdom: Mediations on memoir and Education*. Information Age Publishing. *Paideusis: The Journal of the Canadian Philosophy of Education Society*, 20(2), 57-9.

Bickel's (art educator's) book review, of Pryer's (educator's) book, cites Ettinger's (2005) "Copoiesis" article but doesn't delineate exactly how it is being applied.

Bickel, Barbara (2012b). *Decolonizing the divine through co-/a/rto-graphic praxis in matrixial borderspaces*. *Visual Arts Research*, 38(2), 112-125.

The article is drawn from Bickel's dissertation study with 14 women spiritual leaders, which used co-a/r/to-graphy as ritual to enable women to manifest experiences of the Divine. The article utilizes theoretical and matrixial-infused notions from Bracha Ettinger's work to articulate how a process of decolonizing the Divine was ensued successfully, creating a compassionate community. A "womb-space" (p. 112) was essential for the groups' activities, art-making and leadership and learning. Bickel, an artist-researcher-teacher facilitated these encounters. Ettinger's theory is described in detail (pp. 121-23) and applied in interpreting the group's experiences. Although not a lot of discussion is about education *per se*, Bickel does comment on a "feminist pedagogical praxis" and its relationship to "a loving community." (p. 123). Four citation references of Ettinger's work are utilized.

Burdick, Jake, and Thaller, Jonel. (2012). Consuming m/otherhood: Pedagogical regimes of truth in parental consumerism. In S. Springgay and D. Freedman (Eds.), *Mothering a bodied curriculum: Emplacement, desire, affect* (pp. 19-33). University of Toronto Press.

The authors, from education field and social work respectively, set forth with revisionist critiques and recommendations for a “health curricula,” a “feminist classroom” (for examples) in education, whereby they draw heavily on Bracha Ettinger’s Matrixial theory “In order to transgress the dominant narratives of consumption [re: child-birthing and parenting consumeristic and binary fear and doubt driven discourses in the phallogocentric sphere]...we suggest that motherhood must be recast as its own strong narrative....Ettinger (2006) offers a potential means of escaping the regimes [public pedagogies] that delineate and delimit the possibilities of women’s bodies and narratives.” Ettinger’s work points beyond phallogocentrism and its symbolic violence, *via* an emergent welcomed “feminine discourse” *via* “the matrix” and a way beyond binaries and colonization and their pedagogies of a consumer society today.

Fisher, R. Michael. (2012). *The Fear Matrix: The making of a revolutionary lived curriculum*. DIFS Yellow Paper No. 4. Center for Spiritual Inquiry and Integral Education.

The author does a literature review on “Fear Matrix” critics, and educators using “matrix” in their discourses (only a small handful have done so) (p. 45). He calls Bracha Ettinger’s work “post-postmodern...Matrixial theory (*contra* phallogocentrism) (p. 9)—the former non-fear-based and the latter fear-based. His theorizing on “Matrixial theory” includes five recommendations for revolutionary curriculum, of which he calls for more research on Ettinger’s theory with Ken Wilber’s integral theory as a good combination of possibilities to get us out of the Fear Matrix domination of society and curriculum (p. 45). He concluded, “matrixial feminine-based (meta-) theory is crucial...to building an integral healthy curriculum for the 21st century” (p. 49); and states that “In fact, it is near impossible to find an educator today (beyond my life-partner Barbara Bickel and myself) writing and publishing on the field of education using Ettinger’s work” (p. 45). Fisher cited only Pollock’s (2004) article “Thinking the Feminine” for his understanding of Ettinger’s work on the matrix.

2011

Bickel, Barbara. (2011). “Border Crossings,” cover art and artist statement. *NUML: Journal of Critical Inquiry*, 9(1), 164-67.

This short article accompanies Bickel’s feminine-based, fragile art on the journal cover. She writes of “metamorphosis” as essential to the “theory based on matrixial borderspaces” (*a la* Bracha Ettinger) (pp. 164-5). Bickel, a professional art educator, shares how important this kind of art is in challenging phallic-based art-making and consuming so common in art history. The article states it as an attempt to seduce viewers/readers and the status quo aesthetic and ethical dimensions of experiencing “back to its matrixial origins” (p. 164). No direct discussion of education. Cited Ettinger’s (2004) article “Weaving a Woman Artist...”.

Bickel, Barbara, and Hugill, Tannis. (2011). *Re/turning to Her: An a/r/tographic ritual inquiry*. *Visual Culture and Gender*, 6(1), 6-12.

Two women artist-educators-priestesses, reflect on the intersection of research, art, spirituality and education in a performance project they undertook utilizing a “ritual-infused research process” involving trance, the labyrinth, and reflective writing. The authors draw on many philosophies and theorists. They write: “As spiritual feminists we use the terms matrixial (Ettinger, 2005) and Divine feminine (Irigaray) as a way to understand the body and bodies, the experiences of the “divine” in “matrixial spaces” (p. 12). Ettinger, a post-Lacanian (feminine) theorist, is used to theorize critiques that their art in this project is essentialist. Ettingerian terms of “artworking(s)” and “ethical-joining-in-

differentiation” and “metramorphosis” assist the authors in conceptualizing how we can “become m/Other” (p. 13). They conclude, “In a small way, we have entered what is most often a secular visual culture dominated by a phallic lens and imbued it with a matrixial lens fed by ritual and Spirit.” (p. 19). Ettinger’s 2004 “Weaving a woman artist” and 2006 “Matrixial trans-subjectivity” articles are cited. Application of Ettinger’s work to education is implicit only.

Bickel, Barbara, Jordan, Nané Ariadne, and McConachy, Medwyn. (2011). Gestating art in the matrixiallabyrinth. *Journal of the Motherhood Initiative*, 2(1), 148-70.

Records the experiences of residencies done by the Gestare Art Collective, which is made up of spiritual feminist artists, a few of whom are also professional educators. Amongst other theorists, Ettinger’s Matrixial theory and several concepts (e.g., “wit(h)nessing” trauma, “matrixial time,” “matrixial copoiesis,” “shared borderspaces”) are invoked in the field experiences and writing, all as part of “a circle of gestating others” (p. 166) and “matrixial collaborative inquiry” (p. 167). Ettinger’s work is used to counter critiques of essentialism in the Collective’s praxis (p. 168). Six references to Ettinger’s publications are utilized, although no direct applications to education *per se* are noted.

Bickel, Barbara, and Rose, Ingrid. (2011). Wom(b)en soundings. *Women and Language*, 34(2), 1- 26, 157.

The co-authors write of 14 women spiritual leaders on a retreat/workshop five year after they participated in Bickel’s dissertation research study, *via* co-inquiry, using ritual, performances and co-poietic language “fed by the connective resonant chamber of the womb” (p.2). In this retreat they play and write together based on their experiences and some engagement with matrixial (Ettingerian) notions. Bickel found Ettinger’s work in mid-summer of 2009, and this is her first publication as it took a few years to integrate it into arts-based research practice. Ettinger’s 2004 “Weaving a woman artist” and 2006 “Matrixial trans-subjectivity” articles are cited. No direct discussion of Ettinger and education *per se* takes place but it is implicit as part of the communal learning and teaching of this adult group of women.

Fisher, R. Michael. (2011). Inter-psyche-communication-through matrixial mediators. In Barbara Bickel, *Oracular co-encounters*. Strathcona Art Gallery.

The author’s art criticism essay comes from a live encounter with the artworking of Barbara Bickel in an art gallery installation in 2011. Fisher engages several of Bracha Ettinger’s matrixial vocabulary, like “erotic antennae,” “jointness,” “borderspace,” “metramorphosis,” “matrixial screen,” “M/other,” “wit(h)nessing” etc. However, there is no direct discussion of Ettinger’s work to education *per se*. Fisher connects Bickel’s matrixial-based art, through matrixial mediators like social architecture “within the idiomorphic tradition of great aesthetic-humanistic leaders like Leonardo da Vinci, R. Buckminster Fuller and Margaret Mead, among others—what some radical architectural theorists and educators are calling an ‘architecture of love.’”

Gur-Ze’ev, Ilan. (2011). Philosophy of peace education in a postmetaphysical era. In G. Salomon and E. Cairns (Eds.), *Handbook on peace education* (pp. 171-86). Routledge.

[unavailable] Note: Gur-Ze’ev published an article in *Education Theory* journal in 2001 by this same name as his chapter, but Ettinger does not show up there.

Locke, Kirsten. (2011). *Shadows of sound: Music, pedagogy and writing the inaudible*. Unpubl.dissertation. The University of Auckland.

The author focused on the Lyotardian aesthetics and analysis of Ettinger’s painting and artworking of anamnesis. Despite this positive influence of Ettinger’s art on Lyotard’s postmodern philosophy and theories, Locke does not directly apply this Ettingerian engagement to pedagogy. C i t e s Ettinger (2006) *Matrixial Borderspace*.

2010

Gur-Ze'ev, Ilan. (2010a). *Diasporic philosophy and counter-education*. Sense.

Theorizing his counter-education vision and practices, for a new “togetherness-in-movement” as a new “moral momentum” based in the Diasporic, nomadism, a “real educational enterprise” (pp. 38-39), the author brings in Bracha Ettinger’s “co-poiesis” concept (from Ettinger’s article in 2005) and translates it into his notion of “Diasporic co-poiesis” (p. 43) as a *Orcha, derech-eretz*, creative Love (in “contrast to fear”), and a hospitality, as a meeting place and emancipatory imaginary of the I and Otherness in new ways. These few uses of Ettinger’s notion are discussed in his chapter in this book “The Nomadic Experience of the Eternal Improviser and Diasporic Co-poiesis in the Era of Mega-Speed.”

Gur-Ze'ev, Ilan. (2010b). *Beyond peace education: Toward co-poiesis and enduring improvisation*. *PolicyFutures in Education*, 8(3-4), 315-39.

This progressive Israeli educational philosopher (of “counter-education”) makes the claim that typically *peace education* itself is insufficiently thought through, self-critical-reflective, and may undermine “peace” itself. His, spiritual-based (non-sentiment) worldcentric counter-education and its core unfoldment around what he calls the subjectivity of “eternal Diasporic” (nomadism countering excessive ethnocentrism) which, is offered in combination with Bracha Ettinger’s notion of and artistic/aesthetic (resistance to the political) co-poiesis, and additional aspects. He quotes Ettinger’s 2008 essay on making a distinction between *compassion* and *com-passion*, saying this “tells us something of great importance” (p. 336) to liberation and a good counter-education.

Tavin, Kevin M. (2010). *Six acts of miscognition: Implications for art education*. *Studies in Art Education: A Journal of Issues and Research*, 52(1), 55-68.

Author uses Lacanian psychoanalysis to apply to art education theorizing. Cites a psychoanalytic and culture author, S. Walker’s (2008) conference paper, re: a paragraph on Ettinger on the *sinthome*, referring to artwork(ing) as of the *sinthome* rather than of symptoms only, typical of psychoanalytical interpretation of art (p. 63)

Wu, Dai-Rong. (2010). *Supermarket as a site of spectacul-art pedagogy*. Unpubl. Dissertation. The Pennsylvania State University.

Researched and wrote in Women Studies and Art Education combined. Cites and admires Bracha Ettinger’s notion of the “matrixial gaze” which is not binary like most theorizing on the “gaze” (e.g., by feminists) but refers to “trans-subjectivity” as Ettinger uses the concept. The matrixial gaze fits with Wu’s *flâneuse* method of her research (p. 28). Cites Ettinger’s 1995 *The Matrixial Gaze* and 2006 *Matrixial Borderspace*.

2009

Loveless, Natalie Suzanne. (2009). *Acts of pedagogy: Feminism, psychoanalysis, art, and ethics*. Unpubl.dissertation. University of California (Santa Cruz).

A study conducted from within a department of Historical Consciousness, the author is very interested in the “pedagogue” as reader and pedagogy (from Abstract:) as acts of critically, creatively and affectively reconfiguring “normative pedagogical landscapes” and “art-as-social- practice” with the intent of creating “conditions that foster cultures of curiosity, passion and commitment.” Although no direct application is discussed of Ettinger to education *per se*, it is implicit in Loveless’s theorizing that the relational “both/and” of “feminist psychoanalytic theorist” Bracha Ettinger offers is valuable *via* the

“matrixial theory” (p. 104), and ideas on the Gaze (p. 116), on “fascinace” and “metramorphosis” and sexual differentiation in subjectivity and identity formations (p. 120). Cites two of Ettinger’s publications, *The Matrixial Borderspace* (2006) and a chapter “Fascinace” in one of Pollock’s books.

2008

Leão, Lucia. (2008). The creative spirit in the age of digital technologies: Seven tactical exercises. In M. Alexenberg (Ed.), *Educating artists for the future: Learning at the intersections of art, science, technology, and culture* (pp. 291-302). Intellect.

The author, working in Brazil, draws on multiple holistic-esoteric and body-based theories and practices and brings them into her teaching of artist in higher education settings, which includes principles from critical pedagogy of Paulo Freire. “Our mission as educators,” according to Leão an artist herself, “must be to promote a renewed meeting with the sacred.” She discusses use of Leonardo da Vinci’s notebooks/sketches and those of Bracha Ettinger’s notebooks as part of this learning about the inner journey and interconnected consciousness aspect of the artist and of the creative person in general. Her pedagogical question is “How to stimulate creative spirit? that is holistic, sacred and connected to connects of the communal, historical aspects and culture overall.

2007

2006

Ettinger publishes “*Matrixial Borderspace*” (note: *The Matrixial Gaze* published in 1995)

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