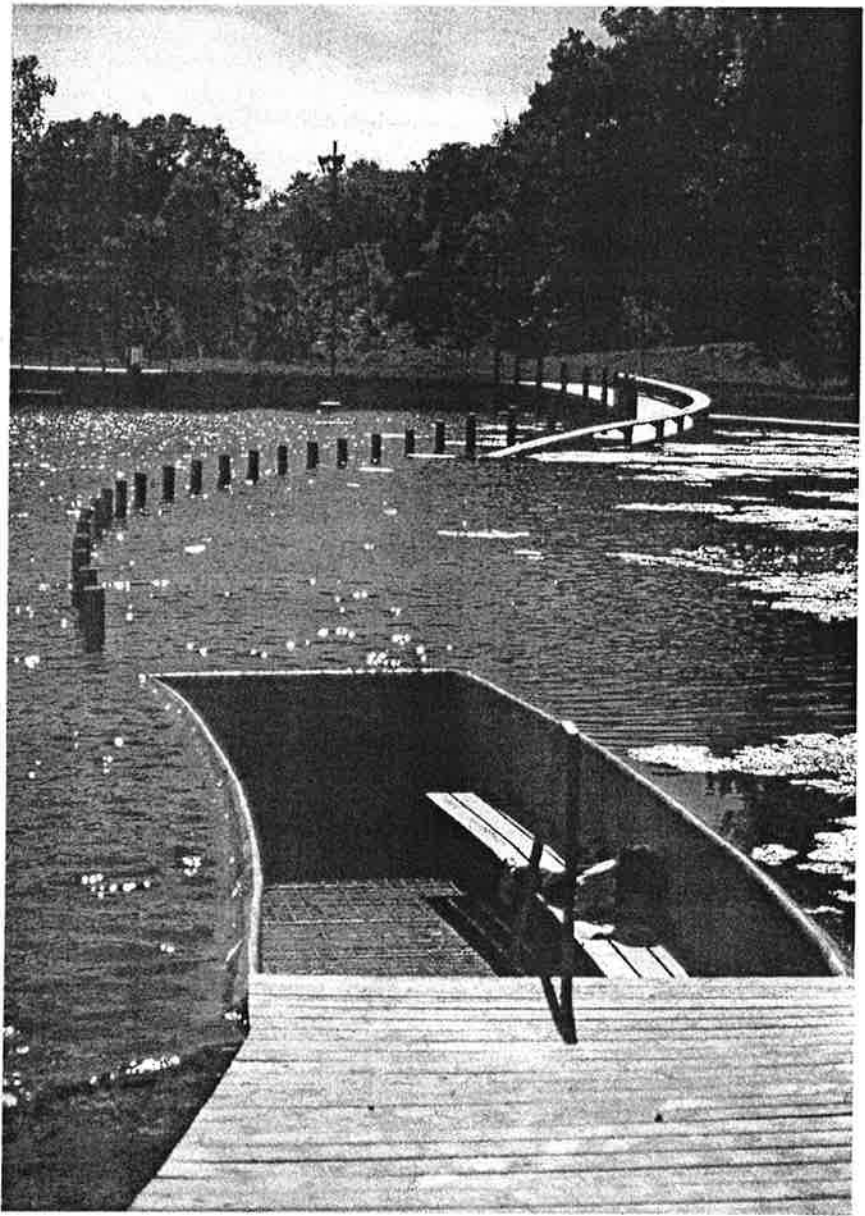


intestinal-introject model, which is maybe what makes more sense to you. I think what Steve is saying is that the self constructs itself and uses its experience of its relationship to others *but* impersonates and creates the internal object from its perceptions and relations with the other.

AJ: I don't disagree with that. In fact I think we need to explore that a bit more because I don't get the distinction from what you're saying there and what I just said. And when I say "take in," I don't think that has to be a gastrointestinal model, because we take in audio waves into our ears, we take in light waves into our eyes, and we take in psychic experiences in a kind of mysterious way. Actually, that's an interesting question: Do psychic experiences enter in other ways than just the senses? But they somehow get in and around us, and it's—well, you know there are more orifices in the body than the mouth.

SN: What about the issue of impulses and instincts? I like what he brings out about the active agent of the self. Like the little girl that he spoke about who was standing on a curb while her mom was busy talking with a friend, and she started to step off the curb and then said, "No, no!" in a kind parental voice to herself. That was a mixture of her loving, protective impulses and probably the experiences she'd had with her mom stopping her—what—her destructive impulses to step into traffic maybe? What makes sense to me is the idea of an interplay of the internal, psychic or subjective experience with how the world relates to me and I relate to the world. That interplay forms the object of my inner world. Phantasy and fact in some immensely complicated interplay.



*Mary Miss, Greenwood Pond: Double Site. 1989–1996.
Des Moines Art Museum, Des Moines, Iowa. Photograph by the artist.*

*Mary Miss is a sculptor, draughtsman, photographer, and environmental artist who has been creating architecturally based work since the 1970s. In speaking of her work, Miss says "My role as an artist is to open up new tracts of thinking and to explore new territory." Her works invite viewers to participate in sifting the layered history of a site by walking through it, viewing it from different perspectives and elevations, and otherwise reading its topography. A fully illustrated monograph on her work, *Mary Miss* (ISBN 1568983395), has recently been published by Princeton Architectural Press, and includes essays by Daniel Abramson, Joseph Giovannini, and Eleanor Heartney. Among other honors, Miss has received the Municipal Art Society's New York City Masterworks Award, and the Centennial Medal from the American Academy in Rome. She lives in New York City.*