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HOMING PLACE: TOWARDS A PARTICIPATORY, AMBULANT AND CONVERSIVE METHODOLOGY

Myers, Misha

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HOMING PLACE: TOWARDS A PARTICIPATORY, AMBULANT AND CONVERSIVE METHODOLOGY

by

MISHA MYERS, BA, MA

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Homing Place: Towards a participatory, ambulant, and conversive methodology

ABSTRACT

The practice-as-research project *Homing Place* proposes a transferable *percipient-led* methodology of performance and research activated by ambulant and conversive mechanisms as the culmination of this research. The thesis is comprised of a range of activity that represents a moment and way of writing practice. Three artworks that comprise part of the practical component of this thesis--- *way from home, Take me to a place* and *Yodel Rodeo*-- each involved participation and contribution from particular audiences and social groups in spatial and conversational modes of performance executed through processes of wayfinding, mapping and walking.

One of the primary contributions of knowledge of this research is the notion of *homing tales* and the knowledge derived from its deployment as a re-working of nostalgia and as a radical spatial narrative practice of home-making and orientation in specific contexts of migration. Another central contribution is the identification of a particular form of conversational ambulant practice within contemporary performance as *conversive wayfinding*, an artistic spatial practice where the performance event occurs in the conversational activity set in motion by the conditions of wayfinding.

Among the questions raised are: How do contextually-based and participant-led performance mechanisms enable opportunities for participants to express strategies of home-making and enable participants to articulate their own critical perspectives and experiences of place, particularly in the experience of migration? How do people construct narratives and practices of home and identity in the experience of cultural and historical displacement? How do people meet, sense and make meaningful sense of places in and through spatial narrative practices? How do these practices become radical strategies to critique, resist and enable power and to create emergent forms of identity and belonging?

TABLE OF CONTENTS

TABLE OF SUPPORTING MATERIALS CONTENTS

Supporting material of the practical submission of the thesis is located in a container marked 'Homing Place Waymarks' held within a recess of the back cover and including the following contents:

Yodel Rodeo documentation suite:

- *Yodel Rodeo Songbook* (booklet insert inside the *Yodel Rodeo* disc case)

- *Yodel Rodeo* Disc 1: Video documentation of performance of *Yodel Rodeo* conceived and edited by Misha Myers and filmed by Gillian Wylde and Anna Lucas, *Homeland*, Exeter, 17 April 2004 (DVD format, duration 20 mins.)

- *Yodel Rodeo* Disc 2: Documentation of *Yodel Rodeo* installation/outpost including *Pain Town* video, conceived and edited by Misha Myers and filmed by Gillian Wylde, and Outpost Slide Show, including photographs by John Melville, *Homeland,* Exeter, 17 April-15 May 2004 (DVD format, duration 11 mins.)

Take me to a place documentation suite:

- Audio recording of song cycle created and performed by participants of the VocaLatitude project, directed by Misha Myers (audio CD format, duration 35 mins.)

- Accompanying map (booklet insert inside the *Take me to a place* disc case)

way from home documentation suite:

- *way from home* Disc 1: Digital artwork *way from home* (2004) designed by Misha Myers with digital collaborators Dan Harris and Adam Child (data CD, duration 20 mins.)

- *way from home* Disc 2: *way from home* broadcast on BBC Radio Devon, 13 February 2003, and audio-visual slideshow of the *way from home* walks including images from the digital artwork and audio recordings of the walks (DVD format, duration 25 mins.)

- Short version of instructions for how to use the digital artwork (booklet insert inside the *way from home* disc case, extended version of instructions is in Appendix B)

Instructions for *way from home* walk:

- Instructions for the *way from home* walk created specifically for the British Council conference *A Sense of Place: Displacement and Integration: the role of the arts and media in shaping societies and identities in Europe,* in Cardiff (24-27 November 2003) are included on a set of cards designed by Misha Myers with artwork by Dan Harris. These instructions are located in a plastic wallet within the box of supporting materials (A shorter version of the instructions, as published in *Performance Research* (June 2004), is included in Appendix A).

TABLE OF ILLUSTRATIONS

ACKNOWLEDGEMENTS

AUTHOR'S DECLARATION

The work included in this thesis is mine alone unless otherwise indicated. The artworks *way from home* and *Take me to a place*, that comprise part of the practical component of the thesis were created with the collaboration and participation of numerous individuals and organisations, some who remain anonymous at their bequest. I have identified particular contributions below, in the accompanying documentation of the projects and within the written component of this thesis. At no time during the registration for the degree of Doctor of Philosophy has the author been registered for any other University award. This research was supported with a part-time fee bursary and other financial assistance provided by Dartington College of Arts.

The digital artwork *way from home*, one of three practical components of the research was supported by grants and awards from Arts Council of England, AOL Innovation in the Community Award and *Performance Research*. The concept for *way from home* was conceived by the author and realised with the participation and collaboration of the refugee support organisation Refugees First. The digital artwork was designed with digital collaborator Dan Harris with Adam Child.

The second practical component of the research, the performance and installation work *Yodel Rodeo,* was devised by the author and performed with Ania Witwitzka and the line-dance team Montgomery Mavericks, including Marika Aggett and Chris Davey (team leaders), Alan Beal, Avril Coles, Carol Comer, Jane Cornish, Jennie O'Leary, Pam Richards, Lydia Williams and Shelia Walters. The performance was filmed by Anna Lucas and Gillian Wylde with Katherine Warner. The performance was produced by Spacex Gallery and Relational in partnership with the Royal Albert Memorial Museum. The performance and installation were commissioned by Spacex Gallery and Relational for the *Homeland* public art project, Exeter (17 April-15 May 2004).

The third practical component, the performance and audio CD, *Take me to a place*, was directed by the author with Gulio Gherbi acting as the Assistant Musical Director, co-composed and performed by Ous Almolhim, Sam Alty, Joe Amphlett, Yelena Brikova, Monika Beadowski, Rachel Bailey, Joy Chaney, Lauren Cumes, Sophie Dyke, Gulio Gherbi, Wael Hamond,

Clementine Jones, Katharine Kavanagh, Dilbrin Ramazan Mohammad, Mohammed Rezaei, Igor Stoskov, Katie Warner, Doris Zaharia, and sound was engineered by Simon Hackworthy. The project was administered by Clare Mortimer and was supported through a grant from Dartington Plus with in-kind support from Barbican Theatre, TR2, Plymouth Arts Centre and Music Zone and the project's website was designed by Digital Arts and Technology at University of Plymouth and supported by Higher Education Innovation Funding and Writing Research Associates.

Presentations and publications:

The audio component of *way from home* was broadcast as part of the *Breakfast Programme* on BBC Radio Devon (9-13 February 2004). The digital artwork was exhibited at the Millais Gallery, Southampton (11 November 2004-29 January 2005), as part of the *Art in the Age of Terrorism* exhibition and resulting publication of the same title, which included the chapter 'Journeys to, from and around: founding home in transition' written by the author about the work. The digital artwork was also published online (available at http://www.wayfromhome.org) and in *Performance Research* (June 2004) as a contribution to a DVD publication accompanying the journal. A short paper co-authored with Dan Harris and the instructions for the *way from home* walk, designed by the author, were published in the same issue of the journal as a special insert. A workshop on *way from home* was presented by the author with Dan Harris and support workers from Refugees First at the British Council conference *A Sense of Place: Displacement and Integration: the role of the arts and media in shaping societies and identities in Europe,* in Cardiff (24-27 November 2003). An article based on the artwork by the author, 'Homing Devices', appeared in the *Leonardo Electronic Almanac* (2006) and was presented at the *Digital Resources in the Humanities and Arts* Conference, Dartington College of Arts (3-6 September 2006). A workshop based on *way from home* was held for architecture students at University of Plymouth (10 March 2006). 'Entangled Narratives: The power of narration, memory and place in way from home' was presented at *Performing Biographies, Memory and the Art of Interpretation* International Conference, European Sociological Association, Cracow, Poland (12-14 December 2008).

Take me to a place was performed at the Plymouth Barbican (4 June 2004), and recorded and produced onto an audio CD at Plymouth's Music Zone (June 2004) and published online (available at http://www.homingplace.org) by the Institute of Digital Arts and Technology at University of Plymouth (September 2006).

The following papers based on *way from home* and *Take me to a place* were published (where indicated) and presented at international conferences and symposiums: 'Situations for Living: Performing Emplacement' was published in *Research in Drama Education, Performance and Asylum Special Issue* (2008), and presented at *ROAM: A Weekend of Walking* Symposium, Loughborough University (17 March 2008) and at *Performance and Asylum: Ethics, Embodiment, Community* International Conference, Royal Holloway (3-5 November 2007); 'Walk the Line: A Discussion on Ethics and Participation in Contemporary Performance Practice' was a roundtable discussion organised by the author including James Thompson and Avril Butler at *Performing Rights: Performance Studies International #12*, Queen Mary University, London (15-18 June 2006); 'Along the Way: socially situated art making and learning' was presented at *International Conference on Arts and Society*, Edinburgh (15-18 August 2006) and published in the *Journal of the Arts in Society* (2007); 'Homing Devices' was presented at *Desenvolupament Cultural Comunitari [DCC, Cultural Community Development]* Conference in Granoller, Spain (22-26 March 2006); and 'Homing Place: Methods of Participation and Place-making through Performance' was presented at the *Performance and Asylum: Research Issues* Symposium, Royal Holloway (9 February 2006).

Yodel Rodeo was presented as a part of Spacex Gallery and Relational's public art project *Homeland*, Exeter (17 April-15 May 2004). The video documentation of *Yodel Rodeo* was presented at *Art What is it Good For?*, a symposium at Dartington College of Arts (28 May 2004), and as part of *Para Site,* an exhibition at Bridport Art Centre (8 October 2004). A version of the installation component of *Yodel Rodeo* was reconstructed for the *Crossing Times International Artists Meeting*, Dartington College of Arts (16-18 February 2005). Performance lectures based on *Yodel Rodeo* were presented at the following international conferences and symposia: 'Corral Consciousness' presented at *Becoming Uncomfortable: Performance Studies*

International #11, Brown University, Providence, RI (30 March-3 April 2005); and 'Incongruous Belongings' presented at *SITE/SIGHT <-> SOURCE/RESOURCE* Symposium, Exeter University (11-12 September 2005).

Presentations and conferences attended: *Peripatetic Practices Workshop: a workshop on walking*, Royal Holloway, University of London (31 March 2008); *Movement, Mapping and Mobility* Symposium (20th May 2006) and 'Up, across and along', Seminar by Tim Ingold (12 December 2005), Performativity/place/space University of Bristol Research Group; *Getting Lost* mapping workshop with Mark Hunter, DIY III, Live Art Development Agency (1 June 2005); *PARIP* International Conference, University of Leeds (29 June-3 July 2005); Situations Research Project, *The Wrong Place: Rethinking Context in Contemporary Art* Conference (3-5 February 2005), Bristol School of Art, Media and Design; and *Contested Spaces: Representation and the Histories of Conflict*, Brighton University (19-20 November 2004).

External Contacts: Plymouth-based refugee support organisations Refugees First, Refugee Action, Devon and Cornwall Refugee Support Council and Students and Refugees Together; Avril Butler, Department of Social Work, University of Plymouth; Helen Gilbert, Performance and Asylum Network, Drama and Theatre Studies Department, Royal Holloway, University of London; Sarah Pink, Department of Anthropology, Loughborough University; Maggie ONeill, Department of Sociology, Loughborough University; Phil Hubbard, Department of Geography, Loughborough University; Desenvolupament Cultural Comunitari, Granoller, Spain; East Midlands-based refugee and arts organisations City Arts Nottingham, Nottingham African Women's Empowerment Foundation, Artists in Exile, Charnwood Arts, Soft Touch,.

Programme of study: Theatre

Format of submission for PhD: This thesis is submitted as practice-as-research comprised of three artworks as evidenced in accompanying documentation and a written component.

Word count of main body of thesis: 58, 021

Signed: Dated:

PREAMBLE

The practice-as-research project *Homing Place* proposes a transferable *percipient-led* methodology of performance and research activated by ambulant and conversive mechanisms. Three artworks were generated as part of the practical component of this thesis —*way from home, Take me to a place* and *Yodel Rodeo.* These may be understood as a set of experiments that explore and demonstrate the performative mechanisms involved in the proposed methodology in the particular context of migration. The artworks involved different kinds of participation and contribution from particular audiences and social groups in conversive walking, mapping and wayfinding as modes of performance and research. These spatial narrative practices are explored as strategies of home-making, of *homing place*, or methods of creating places of inhabitation in and through movement, dialogue, and relationship. They are conceived and defined here as *homing devices*, *homing tales* and *conversive wayfinding*.

Participation is approached in the thesis as a methodology of collaborative knowledge production, where an artwork instigates a dialogical encounter and a participant may be said to co-author or co-create the work. Such co-authorship has been described by Claire Bishop as a 'sacrifice of authorship' that subsumes aesthetics with the 'ethical imperative' (Bishop 2006: 3). Bishop refers to a body of work, including that of Jeremy Deller, Phil Collins and others as part of a tradition, beginning with the Dada 'excursion' to the church of Saint Julien le Pauvre in Paris, of 'highly authored situations that fuse social reality with carefully calculated artifice' (Bishop 2006: 5). She argues that these artists are not driven by ethical choices, but their own artistic vision and desire. Instead of approaching intersubjective relations as an end in itself, Bishop suggests these works reveal a 'complex knot of concerns about pleasure, visibility, engagement, and the conventions of social interaction' (Bishop 2006: 5). But whose concerns are these? Are the concerns and desires of the participants presumed to be the same as those of the artist? If not, is there any opportunity in the work for this difference of concern to be expressed or challenged? If not, what do the participants sacrifice to the authority of these concerns and desires? When I watched nine teenagers from Ramallah paid by Collins to dance a marathon for his video installation *they shoot horses* (2004) as a response to the context, I did think about that knot of concerns Bishop identified, but I also thought about pain,

endurance, survival, human dignity, labour and their costs. And I wondered where the dancers' own responses to that context might be in the work -- how was their desire visible or audible? Was it in the dancing? What choice did they have about the music included in the soundtrack comprised of four decades of pop hits? Was this their dance to their own tune? Or was it in the financial transaction that occurred off-camera? What is it about this exchange that makes it a 'benevolent socially collaborative practice', as described by Bishop (Bishop 2006: 4)? In defining this work as 'benevolent', is Bishop not invoking a moral critique of the work, which both she and the artist eschew? Where she suggests that the work 'creates a new narrative for its participants and reinforces a social bond', the 'for' in this reading is telling and raises questions about how far collaborative authority extends in this work (Bishop 2006: 4).

These questions are central to the concerns of this thesis where participation is considered as a process of collaborative knowledge production and as *both* an ethical/social/political and aesthetic process. Is it possible for social intervention to be an end in itself *and* reveal more complex concerns that include those of the participants? Indeed, Bishop suggests the best collaborative practices of the decade have addressed a contradictory tension between the autonomy of art and social intervention both in the work's structure and conditions of reception (Bishop 2006: 5). While the demonstrability of efficacy is problematic and easily manipulated to serve government agendas, such as New Labour's instrumentalisation of art in the UK to satisfy its policies of social inclusion, the orientation towards the socio/political and ethical does not necessarily mean a move towards a communitarian or consensual homogeneity. Rather, it can challenge the hegemonies of communication and authorship. Indeed, an important question to ask is what modes of participation allow for collaboration as well as contradiction and dissensus? However, the intention here in the thesis is not to create a hierarchy of participation, but to give a close analysis of a range of modes of participation activated within a selection of works that employ walking as a participative and performative mechanism.

Bishop suggests that walking is one of several mechanisms that comprise what she refers to as the 'predictable formula' of socially engaged practices (Bishop 2006: 2). Before dismissing this form as formulaic, the questions of how and why this activity affords particular opportunities for

engagement, and of what kinds, are worth consideration. These are questions that will be engaged with in this thesis where six guided walks are analysed: three created by other practitioners and three co-authored with collaborators as part of the practice of this research. As the artworks created as part of the research have been described as a set of experiments, the exploration of works made by other practitioners may also be considered as such. Different artist guided walks that activated diverse modes of participation and that I could engage with directly as a participant myself were selected and explored as demonstrations of particular ideas and forms proposed by the thesis.

Significantly, each of these three artworks questions the politics of mobility while employing mobile methods of performance, namely the guided walk. These performative and mobile mechanisms both dwell in or inhabit place and move within place at the same time and it is significant that they move at a human pace. This thesis considers what scales of attention, conversation and participation such a *slow mobility* affords or disallows?

Of course, other modes and velocities of travel are employed in artist guided tours, such as the New York-based collective e-Xplo's 'found wanting: sometimes I tend to monumentalize things I see' (2003), which involved 'a ride on a tourist coach into navigable cinema' through marginal spaces of the London's East End (e-Xplo 2009: unpaginated). Layers of field recordings, musical compositions and audio fragments composed an ambient soundtrack to a 'scoptophilic or voyeuristic looking at places' through a bus window overlooking the city streets (e-Xplo 2009: unpaginated). This is arguably a different mode of participation to that of walking, which affords a different context, scale of attention, rate of movement and relationship to the landscape travelled through. However, this is not to postulate that walking is a more authentic, embodied or virtuous form. Useful comparisons and distinctions could be made between these mobile modes to resist falling too easily and uncritically into such presumptions. However, in a time when the world is coming to terms with the significant costs of the speed of vehicular travel to the environment, an argument could be made for slowing down and what it affords. While this debate is not the intended focus here, this thesis does intend to problematise the sedentary/mobile dialectic to consider spatial narrative practices that both dwell and move.

Indeed, it has been contended that the uneven distribution of the potential for movement, or 'motility', results in an enhanced mobility of some peoples and places and an increased immobility for others (Hannam, Sheller and Urry 2009: 3). This is an issue that is certainly at stake in the context of this research, i.e. that of migration.

The consideration of discourses around notions of home, of practices of nostalgia and of wayfinding set the discursive context for this discussion and the definition of the spatial narrative activities proposed. Explored in the context of migration, the following questions arise about how emplacement is performed and enabled through the spatial narrative practices involved:

- How do contextually-based and participant-led performance mechanisms enable opportunities for participants to express strategies of home-making?

- How do these performance mechanisms enable participants to articulate their own critical perspectives and experiences of place, particularly in the experience of migration?

- How do people construct narratives and practices of home and identity in the experience of cultural and historical displacement?

- How do people meet, sense and make meaningful sense of places in and through spatial narrative practices?

- How do these spatial narrative practices become radical strategies to critique, resist and enable power and to create emergent forms of identity and belonging?

Each of the three artworks created as part of the practical component of the thesis involved multi-sited and multi-modal processes and events, one-to-one dialogic encounters and/or mediated events and experiences, such that multiple perspectives and routes through are required to access this particular activity of the research. The bound submission that the reader holds in their hands represents a moment and way of writing such a diverse practice. An archaeology of technologies and forms is enacted through a range of activity: the devising and analysis of three artworks, the archiving and production of artefacts that are material manifestations of these artworks, the participation in and analysis of three artworks made by

other practitioners, the writing and interrogation of theories relevant to the formation of terminology and techniques of the proposed methodology, and the publication of writings generated throughout the process of research.

The written component is structured by four journeys: the first examines and articulates methodological frameworks of participation; the second interrogates key ideas and theories of home, nostalgia and wayfinding towards the formulation of terminologies and mechanisms of spatial narrative practices proposed in the thesis; the third provides a reading of walking practices and performance analysis of three ambulant and conversive works (Graeme Miller's *Linked*, Platform's *And While London Burns*, and Tim Brennan's *Luddite Manoeuvre*) that are relevant in form to the artworks generated as part of the research, with particular attention given to my own experience as a participant in the works; and the fourth offers an analysis of my own practice.

While the relationship between written and practical components of the thesis may be understood as 70% written and 30% practice, this makes a misleading presumption that the writing itself is not part of the practice of the research or the practical component of the thesis. Rather, the practice-of-the-writing-of-practice is an important methodological priority. There are different forms, modes and voices of writing throughout the submission. The writing in the chapters, or Journeys, of the written component of the thesis offer a set of literary references and analysis interspersed with 'Waymarks' where I will put my boots on and invite the reader to move between the writing and the artefacts contained within the box at the back of the thesis. These artefacts may be understood to function like Lucy Lippard's 'ur-maps' (Lippard 2004: 96), as trails left behind in the landscape that help guide the reader through the written submission with signposts to particular moments or experiences of practice mediated by the objects within the box. These waymarks invite the reader to pause and shift modes of attention, to participate by listening, watching and/or taking a walk. As such, it is intended that there is a dynamic interrelationship between these different modes that may be considered together to comprise a writing of practice.

Some of the events that constitute the practice of this research involved workshop processes and one-to-one performances, which would not have been appropriate for examiners to witness. In addition, there is not a singular event that could stand-alone and be identified as representative of the individual artworks or what constitutes the practice of this research, which is a participatory methodology of performance and research. This methodology is demonstrated through the writing and the archive of artefacts bound within the thesis. Some material manifestations of these artworks are contained works in themselves, such as the *way from home* digital artwork, the *Take me to a place* CD or the *Pain Town* video, which was part of an installation associated with *Yodel Rodeo*. Other artefacts document moments of performance, such as the *Yodel Rodeo* DVD. Each of these works or a particular artefact, event, or piece of documentation of a particular live event may not be taken as self-standing in itself to constitute the practical component of the research. Rather, they must be taken together and in relationship with the written component to support the advancement of the proposed methodology that is the culmination of this research.

While the proposed methodology of this research is informed by anthropological perspectives and may be usefully understood and applied as an ethnographic one, this thesis is not an ethnographic study. It is not intended as a written account or interpretation of a particular culture or community. Rather, it is more closely aligned with the methods of performance research, in which embodied everyday behaviour is approached as performance, and performance is itself understood as a method of research, an experiential way of understanding, articulating and applying knowledge, and in this case, particularly through social engagement. Indeed this research questions the authority of the researcher in ethnographic representation and seeks a methodology that enables collaborative knowledge production and representation through the critical reflexivity of the researcher and agency of the participants in the research.

The theories that are explored in the thesis are drawn from an inter-disciplinary range of sources, which are relevant to the inter-disciplinarity of the practice of this research. Two sources are particularly central and provide useful discursive frameworks for articulating a methodology employing both mechanisms of dialogue and walking as modes of performance and research. These include Grant Kester's historical and critical account of and argument for dialogical interaction as an aesthetic form in *Conversation Pieces: Community + Communication in Modern Art* and Tim Ingold's writings on walking, wayfinding and place-making from an anthropological perspective. A range of other theories and ideas inform the thesis, but remain more peripheral or are addressed at particular instances in the writing for specific discussions and purposes. These constellations of sources, which are referenced briefly or secondarily mark out a field of enquiry that could be expanded, were the project weighted entirely upon research. Given the significance of practice, choices had to be made about the range of sources and practitioners that could be addressed. Therefore, it is not proposed that these moments in the written submission where brief references are made offer a comprehensive literature review of discourses or practitioners related to the theories and forms explored in the thesis. Rather, there are many that have necessarily been left out or taken so far in order for closer readings to be made of particular ideas and practitioners that were found to be more significant to the specific questions and forms across the thesis as a whole, along with the three practitioners mentioned earlier. Likewise, I have sometimes used secondary sources that might otherwise have been useful to draw from directly, such as reading Habermas and Nancy through Kester. In the discussion of walking practitioners there are many that have not been mentioned that are part of what is a burgeoning and active field of practice. Those that have been named employ locative technologies, the collection of spatial narratives or live held tours in their work, all aspects that relate more directly to the six artworks discussed.

The three artworks created as part of the practice of this research involved different modes of engaging with the social as site (Kwon 2002). However, some of the artworks analysed and generated as part of the research may be considered more context-based than site-specific. Therefore, instead of discussing site-specific practice, specific focus is given here to the experience and theorisation of place in spatial activity with the analysis of artworks focusing

more closely on dialogical and phenomenological aspects of guided walks. While particular social groups, including refugees and asylum seekers, participated in the co-creation of these artworks, the methodology of participation explored and proposed through the thesis does not assume that engagement with marginalised or vulnerable social constituencies constitutes the participatory in performance. Rather, a spectrum of participant experience is explored, including modes of participation in performance that invite a conversational response from audiences to co-create the work. Given this more expansive notion of participation, community practices were not given particular focus in the research other than through a discussion of dialogical aesthetics. Several works that specifically include refugees and asylum seekers as participants could have provided interesting test cases for the discussion of particular modes and problems of participation that are discussed in the thesis, such as the following: Richard Dedomenici's *Fame Asylum* (2006), which involved the participation of four young male asylum seekers in forming a vocal harmony boy band as part of Refugee Week 2006, Peter Sellar's *The Children of Herakles* (2003), in which refugee youth were cast as the children of Euripides's play about asylum seekers, and Christoph Schlingensief's *Please Love Austria* (2000), which invited the Austrian public to phone in and vote on which members of a group of asylum seekers living in a CCTVed shipping container for one week would be deported with the remaining winner receiving a cash prize and chance at Austrian citizenship through marriage. Likewise, Mike Pearson's *Bubbling Tom* (2000), which is one of those works mentioned briefly in Journey 3, usefully demonstrates the mechanisms of *conversive wayfinding* and *homing tales* proposed in the thesis and a reading of this work would have brought together the discussion of notions of home, nostalgia and wayfinding, with that of walking. However, the priorities and strategies identified earlier took precedent and this acknowledgement of these particular omissions signals areas for future exploration.

Waymark: Pause here and take out the box of supporting materials within the recess of the back cover and exhume the contents. Take a look around. Keep them ready-to-hand as guides for the journey to come.

i. Chronology of Practice

The three artworks that comprise the practical component of this thesis are multi-modal; they have resulted in the following forms of outcomes that were presented in the public domain

through the support of grants and commissions from public institutions: performances, installations, exhibitions, a web site, an audio CD, an interactive multi-media digital artwork, video works, radio broadcasts, process-oriented events and workshops. More detailed background and descriptions of each of the artworks will be presented in Journey 4, but a brief chronology of the making and execution of each is necessary to guide the way. They will not appear chronologically in the written thesis itself, which proposes a different movement through them, a movement that follows a trajectory towards proposed transferable, spatial participatory methodologies as the culmination of this research. Furthermore, the processes leading up to particular moments of presentation of each of the artworks were overlapping or simultaneous. Therefore, a chronology is presented for each separately with the artworks appearing in the order in which they were initiated.

way from home (2002-2008)

way from home began in 2002 as a set of instructions that invited refugees and asylum seeker inhabitants of Plymouth, UK, to make a map from a place they call home to a special place. Following this map as a guide, a wander was taken in Plymouth, superimposing landmarks of the city over the map of their home. Between 2002-2004 exploratory wanders, research and dialogue with inhabitants and refugee-support organisations were conducted. There were various outcomes and moments of presenting this work in the public domain. A workshop exploring the walks was conducted with contribution from refugee-support workers and from Plymouth at the British Council sponsored conference, *A Sense of Place: Displacement and Integration: the role of the arts and media in shaping societies and identities in Europe* (24-27 November 2003), in Cardiff, with the support of Arts Council of England funding. Through an AOL Innovation in the Community Award a multi-media digital artwork was developed from a set of responses to the instructions and published online (February 2004, available at www.wayfromhome.org). Recordings from the walks were broadcast as part of the *Breakfast Programme* on BBC Radio Devon (9-13 February 2004). The digital artwork was published in *Performance Research* (June 2004) as part of a commission for contribution to a DVD publication accompanying the journal. The instructions for the *way from home* walk were published in the same issue of the journal as a special insert. The digital artwork was exhibited

at the Millais Gallery, Southampton (11 November 2004-29 January 2005), as part of the *Art in the Age of Terrorism* exhibition and resulting publication of the same title. A workshop and walks with public officials were conducted as part of the opening of Refugee Week 2006 in Plymouth at the Plymouth Arts Centre. As a consultant on the AHRC funded Knowledge Transfer project *Trans-national Communities: Towards a Sense of Belonging* led by Maggie O'Neill (Department of Sociology, University of Loughborough) and Phil Hubbard (Department of Geography, University of Loughborough), the methods developed through the *way from home* project were adapted and explored in an event initiating a process of participatory research through creative practice involving four arts and refugee and asylum seeker organisations in Nottingham, Leicester and Loughborough (16 May 2008). This aspect of the project will culminate with the *Sense of Belonging* exhibition at Bonnington Gallery, Nottingham (9-30 January 2009).

Yodel Rodeo (2004-2005)

Yodel Rodeo was a place-specific, multi-sited performance commissioned by Spacex Gallery and Relational for the *Homeland* Exhibition, Exeter (17 April-15 May 2004). The work included the participation of a local line-dance company in an itinerant performance around the Roman walls of the city of Exeter with linked performances in the Royal Albert Memorial Museum and an installation/'outpost' in a shop front in the city centre. The process of research, conversation and negotiation with the curators of the exhibition, Zoe Sherman and Tom Trevor, and institutions involved with the work began in October 2003. Therefore, this work evolved alongside and was informed by the development of *way from home*, but represents a distinctly different approach, as will be discussed at more length in Journey 4. The video documentation of *Yodel Rodeo* was presented at *Art What is it Good For?*, a symposium at Dartington College of Arts (28 May 2004), and as part of *Para Site,* an exhibition at Bridport Art Centre (8 October 2004). The installation/'outpost' was reconstructed for the *Crossing Times International Artists Meeting*, Dartington College of Arts (16-18 February 2005).

Take me to a place (2004-2006)

The third artwork, *Take me to a place,* was initiated as part of the *VocaLatitude* project[1] in February 2004 with the support of Dartington Plus funding. It evolved out of and alongside *way from home* and involved some of the same participants and collaborators. For this work a map of songs, which guided a walk in Plymouth, was devised by a group of international residents of the city including refugee and asylum seeker inhabitants. *Take me to a place* was performed at the Plymouth Barbican (4 June 2004), and recorded and produced onto an audio CD at Plymouth's Music Zone in June 2004. The audio CD was distributed to schools, libraries, museums, government officials, refugee-support organisations and refugees and asylum seekers. A website including a downloadable and online version of the map of songs, along with the *way from home* digital artwork, was published online with the help of the Institute of Digital Arts and Technology at University of Plymouth (September 2006, available at www.homingplace.org).

ii. Research Process/ Approach to Practice-as-Research

The 'performed event', documentation and writing in this thesis do not exist as separate self-contained modes with these performances and artefacts existing as products representing the culmination of the research or 'constructed as advanced development of a research process', a prevalent model of inquiry proposed for practice as research.[2] The artworks have not developed from a particular pre-determined methodology or as enactments of particular theories as tests or case studies. Practice and theory are interwoven in the thesis. The body of work constituting the practical element of the submission is considered through a retrospective investigation of conceptual tools employed to analyse the work and contextualise it in relation to other practices.

The artworks evolved both simultaneously, as is evident in the chronology above, and 'along the way' in dialogue and response to the contexts in which they developed, an important principle of the methodologies emerging from this work. With reflection on the outcomes of

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[1] The project was originally entitled *VocaLatitude*, but the title *Take me to a place* was proposed by participants during the process of creating the work. Thereafter, the work was referred to as *Take me to a place,* a *VocaLatitude* project. In this discussion the work will be referred to as *Take me to a place*.
[2] As articulated by Robin Nelson in 'A Question about PaR Assessment', an email posted to the SCUDD mailing list on 11 January 2005, regarding his updating of Palatine's best practice guidelines for PaR PhD's (Nelson 2005).

these works, a particular order of development has appeared that is not chronological, but suggests an emerging logic of a transferable approach that I intend to propose through this enquiry. That logic is a trajectory from an *artist-led* approach to that of a *participant-led* and *collaborative* approach to dialogical interaction.

iii. Form of Submission and Documentation

The different outcomes of the three artworks that comprise the practical submission exist in different forms of media, including: videos of a live event, audio recordings, radio broadcasts, written instructions, booklet of performance material, and digital interactive multi-media interfaces. These are not necessarily or exclusively documentary evidence of the processes or live events that constitute the practical submission. The live events and processes associated with this enquiry were conducted in such a way that they may have involved intimate dialogue or dispersal in time and space with multiple interrelated positionalities and intersubjective itineraries and trajectories of engagement. Therefore, the collection and collation of these different outcomes and sites of the artworks reveal different itineraries of their production. There is not a singular objective itinerary or point of view revealed through the multiple sites of the works; those theories of knowledge which privilege a universal positioning of the objective spectator or reader are challenged.

The digital artwork included in this submission is itself ephemeral and shares qualities with a live event in this respect. This may run contrary to what might be expected or assumed about the lasting durability of digital work. For instance, the *way from home* digital artwork (*way from home* disc 1, included in the *way from home* documentation suite located in the box of supporting materials within the recess in the back cover) includes a multi-media interface constructed using software that is in a constant process of being updated by the software manufacturers for its compatibility with ever evolving computer operating systems. Inevitably, this has resulted in unforeseeable changes to the original design of the interface and instabilities in the way that it functions. However, detailed instructions have been provided to help the reader navigate through the processes required to download newer versions of software that run the interface (Appendix B). In addition, an alternative mode of experiencing the audio-visual components of the work has been provided (*way from home* disc 2, included

in the *way from home* documentation suite located in the box of supporting materials within the recess in the back cover). However, the interactive capabilities of the interface are lost in this mode, which operates as a set of slideshows.

The different outcomes of the research are extended sites of the artworks that sometimes operate as modes of public presentation and as moments of articulation. As such, the artworks are 'constituted as an "ensemble of effects" operating at numerous points of discursive interaction' (Kester 2004: 189). The writings that make up the written component of this thesis provide moments both of conceptualisation, revealing the creative processes that led to the particular form of outcomes developed in specific contexts, and of analysis, drawing upon relevant discursive formations as conceptual tools and situating the work in relation to bodies of work that are relevant to the practice.

These outcomes of the artworks are not positioned as objects of theoretical interpretation in the written component. The writings that make up the written form of this submission are not intended to present the practical component as an exposition of a set of theoretical statements, or to suggest the questions and theories that have emerged as significant to this work were preliminary pretexts for the outcomes. These questions and theories are articulated through the outcomes that have emerged through an ongoing dialogue between different modes of experimentation, reflection and articulation. There is a 'telling backwards' required to give an account of what happened. Through this retrospection, new strategies, approaches and contexts for new work are developed; intellectual and creative ideas are generated through the 'practice-of-the-writing-of-practice.'

The form of the submission sets out to enact those questions asked through the research. *Waymarks* are included throughout the written submission to guide the reader along a wander through and between the different inter-related outcomes or sites of the research. These waymarks point the reader to specific artworks and elements of documentation that comprise the practical component of the submission that are relevant at particular moments in the discussion as it unfolds. These waymarks are specifically choreographed to create a dialogue

between the writing and other modes of experiencing the practice. The reader is asked to pause and shift modes of attention and sometimes to participate by taking a walk.

iv. Introduction of core discursive formations

Core questions of home and emplacement suggested the conceptual framework that informed both the development and the analysis of the performance mechanisms and applicable methodologies generated in this research. Within these formations there is a dynamic tension, a shift in a movement *from* one place *en route to* another, between a sense of identities as authentic and places as originary, or as fixed and fixing, to a sense of identities and places made in movement and interconnectedness to other lived pathways. Rather than a linear or binary movement that leaves behind a point of origin towards an endpoint, these shifts are more a tension arising in the oscillation 'between a here, a there, *and* an elsewhere' (Minh-ha 1994: 9; italics in original), or rather, an 'else here' (Hall 1999). Indeed, Donna Haraway suggests: 'A map of tensions and resonances between the fixed ends of a changed dichotomy better represents the potent politics and epistemologies of embodied, therefore accountable objectivity' (Haraway 1999: 181). In this discussion, the map of tensions is one that arises from the rhythms of walking; the practice of walking and the figure of the wanderer recur as tropes that move or structure the thesis made up of four 'Journeys', or chapters, and ending with a conclusion. This oscillation is like that displacement of the body's 'home', the centre of gravity, passing between heel and toe in the everyday act of walking, which is also employed here in the practice of this enquiry as a strategy for executing performance and research.

This oscillation moves between participant and *percipient* in a mode of performance in which the locus of performance is centred in the body of the artist as performer and the audience as a passive participant to a mode of performance co-created and determined by an active participant; or the movement from a mode of participatory research in which the academic researcher is the locus of knowledge-making and the participant a passive subject of research to a more collaborative and communicative approach to knowledge production. There is an oscillation between the senses of home as a place and of home as existing and created through movement, through *homing*. There is a tension between a mapping or map-making that

controls and determines movement and perception, that authorises or privileges authorised perspectives and a practice of *wayfinding*, an active practice of sensing, finding, situating and making place in relation to the journeys made before, a practice that is more related to telling stories than reading a map (Ingold 2003 and 2005).

Journey 1: *Along the way* considers different approaches to participation in practice and research to inform a discussion of the methodologies employed and proposed through *Homing Place*. The principles of commonly used research methods of participant observation and Participatory Research (PR) or Participatory Action Research (PAR), as it is also referred to, are discussed along with common points of criticism. The approaches to criticism of contemporary art practices that employ participatory or communicative strategies offered through Nicolas Bourriaud's 'relational aesthetics' and Grant Kester 's 'dialogical aesthetics' inform a preliminary analysis of the processes employed in the *Homing Place* artworks and the distinction of an artist-led participatory process and participant-led process. Arturo Escobar's critique of conventional development models and his notion of 'expert knowledge' (Escobar 2006: unpaginated) is discussed in relation to Tim Ingold's differentiation between 'occupant knowledge' and 'inhabitant knowledge' (Ingold 2005: unpaginated) to question the epistemological grounds of participatory research and practice. Dwight Conquergood's re-conceptualisation of participant-observation as 'coperformative witnessing' (Conquergood 2002: 142), a proposition of performance as a way of moving between different domains of knowledge to become a mode of radical research is considered in relation to the prolific emergence of ambulant activity and research across cultural and arts practices, particularly as a presentational mode of research.

Out of this discussion the performance mechanisms employed in the *Homing Place* artworks are proposed as structures for exchange, collaboration, and interaction of *percipients,* as opposed to passive forms of participation, of expert knowledge and abstract pre-determined systems developed outside of a particular localised context and without consideration of the multiple world views of the participating inhabitants. The context of this research project is made explicit and accounted for in a critical discussion of the role and motivations of the artist and

researcher. His/her capacity to act on behalf of participants is considered in relation to the conditions and expectations imposed by artistic and research economies. The acknowledgement of my own presence in this research and the nexus of power relations and motivations that are involved calls upon feminist models of writing the self to inform an ethics of accountability for the priorities of the discursive framework of the research and the voices of its writing: Rosi Braidotti's notion of the 'nomadic subject' (Braidotti 1994: 4), Deirdre Heddon's 'autotopography' (Heddon 2008: 91) and Haraway's 'situated knowledge' (Haraway 1999). Finally, an approach to writing, an *ambulant writing* that emerges from the embodied experience of a percipient, is proposed and informed by John Wylie's approach to a narrative walk (Wylie 2005), Mike Pearson's exercise in chorographic writing, borrowing from Ulmer's formulation of *mystory* (Pearson 2006) and Braidotti's nomadic theoretical style (Braidotti 1994).

Journey 2: *Home to Homing* explores embodied practices of nostalgia as critical, productive and prospective strategies of home-making employed in specific contexts by people that are culturally and historically displaced. The personal, material, historical, political, and social relations and involvements that are founding contemporary experiences of place and displacement may be revealed as multiple and interdependent. Any attempts to generalize the significance of home seem to neutralize or trivialize those experiences of a forced displacement. Alternatives to conceptions of home as a fixed and fixing place of origin that exist in current discourse are considered. In particular Doreen Massey's definition of *place* as formed out of the specificity of interacting social relations in a particular location (Massey 1994: 168) to constitute 'meeting places' (Massey 1994: 171), bell hook's notion of *homeplace* and of home as existing in multiple locations and affording multiple perspectives on reality and difference (hook 1991: 149) and Lissa Malkki's critique of the 'sedentarist bias' (Malkki 1995: 16) are all explored as useful conceptual tools to consider how home and emplacement might be approached in the experience of migration.

Where nostalgic longing for home is often dismissed as regressive and reactionary in its association with secure and fixed notions of home as origin and as place, the following

alternative forms of nostalgia that are future orientated are considered in this chapter as a situated re-working of nostalgia, as called for by Massey (Massey 2005: 124): Deborah Battaglia's notion of a 'practical or active nostalgia' (Battaglia 1995: 77), Marilyn Strathern's notion of 'substantive nostalgia' (Strathern 1995: 113), Svetlana Boym's distinction between two formulations of nostalgia as 'restorative' and 'reflective' (Boym 2001) and Ghassen Hage's articulation of 'settlement strategies' of 'migrant home-building' that seek out and employ nostalgic feelings to create a sense of emplacement (Hage 1997). These practices construct places of inhabitation that exist in multiple locations, accommodate multiple dimensions of the self and enable communicative encounters. Kester's critique of Habermas' 'communicative ethics' (Kester 2004) in relation to what Mary Field Belenky and her co-authors term 'connected knowing' (Belenky et al. in Kester 2004: 113) is considered in relation to the epistemological and ontological significance of these practices as communicative exchange.

Out of this discussion, an investigation into the telling of narratives of home is considered to develop a notion of this form of nostalgic practice as existing in a network or meshwork of spatial discursive interaction that orients and re-defines the self. This argument is informed by Rapport and Dawson's articulation of the significance of different forms of narrative to different notions of home and identity (Rapport and Dawson 1998), Bhabha's conceptualisation of the 'right to narrate' (Bhabha in Chance 2001: 5), Arturo Escobar's notion of the network or meshwork as a subaltern strategy of localisation (Escobar 2001: 169), Tim Ingold's borrowing of the notion of the 'archi-textural meshwork,' from Henri Lefebvre (Lefebvre in Ingold 2007: 80) and Donna Haraway's notion of webs of connection sustained by 'situated knowledges (Haraway 1999: 178).

Ingold's conception of ordinary practices of *wayfinding* as processes that are more like storytelling than map-making and that occur in communicative contexts (Ingold 2003 and 2005) is useful for understanding the epistemological implications of narratives of home. Artistic practices of mapping can be re-envisioned as modes of place-making and knowledge production that are more process-based, performance orientated and situated in experiential specificities of inhabitant practices of wayfinding. Much of the discourse on mapping as artistic

strategy that I have reviewed has focused on *cognitive mapping*, an account of perception and knowledge as information transmitted separately from the context of its application (Cosgrove 2002; Jameson 2000: 229; Lynch 1960). In this section it is argued that the emphasis in such understandings of mapping has been on map-making as the final intentions of the act of mapping, resulting in the prominence of more visually orientated and representational modes of engaging with and understanding landscape.

This thesis proposes a new terminology to refer to particular kinds of spatial discursive practices of orientation that are more akin to wayfinding than mapping. Those strategies that exploit nostalgic intimations and feelings of being at home to construct home as meeting places between and along paths of contiguous relationship and habitation are referred to as *homing devices*. These homing devices are understood to be *homing place,* i.e. constructing *homing places,* and these homing places are where *homing tales* may be shared.

Journey 3: *Walk with me, Talk with me* is a moment of thinking through practices and my own engagement as a percipient. Models of practices executed through walking and talking as guided walks or narrative tours, aesthetic works that aurally guide percipients by way of spoken narrative along a predetermined route in a specific context, are explored in parallel to the practices employed in this enquiry. These include: Graeme Miller's guided walk *Linked* (2003)*,* Platform's 'operatic audio walk' *And While London Burns* (2006) and Tim Brennan's alternative tour of quotations *Luddite Manoeuvre* (2008). These practices do not precede my own practice chronologically, but inflect it in a complex relationship that situates and informs an analysis of the performance mechanisms employed in this enquiry and from which these mechanisms depart*.* This form of performance is explored for its *convivial* potentiality as a way of knowing and expressing people's perceptions and experiences of places through a sociable, conversational or dialogic mode of interaction. Readings of Filipa Matos Wunderlich's distinction of different modes of urban walking practices (Wunderlich 2008), Jo Lee and Ingold's conception of the 'shared walk' (Lee and Ingold 2006) and Stephen Feld's notion of 'acoustemology' (Feld 1996: 97) inform my definition of a particular model of guided walking as *conversive wayfinding*.

In Journey 4: *Homing Devices for Homing Place* the preceding discussions of discursive concerns and models of practice inflect upon the detailed descriptions and analysis of the processes involved in the making of the artworks of *Homing Place*. In this section the mistakes, failures and realisations that were made along the way of a situated process are discussed with cross-reference to the accompanying documentation to propose a method of a *percipient-led process* as the culmination of this research.

JOURNEY 1

Along the way: Towards a methodology of participation [3]

> 'The travelling self is here both the self that moves physically from one place to another, following 'public routes and beaten tracks' within a mapped movement, and the self that embarks on an undetermined journeying practice, having constantly to negotiate between home and abroad, native culture and adopted culture, or more creatively speaking, between a here, a there, *and* an elsewhere' (Minh-ha 1994: 9).

> 'Walking on beaten paths, she may laugh, and laugh at herself for she may realize she must and she can, at any moment, stray from the itinerary chosen, get rid of many of her fears, and take pleasure in making abrupt turns and repeated detours, so as to outplay her own game, rendering impotent the master's world of refined dissections and classifications' (Minh-ha 1991: 188).

This enquiry has sought to challenge existing methodologies of research and its presentation to arrive at an approach to participation and place-making that enables collaborative, creative and critical dialogue and reflection on the places that people inhabit and reveals experiential specificities of displacement and emplacement. Practices of walking were employed in the *Homing Place* artworks as performative mechanisms that create opportunities for conversational exchange. It is proposed that these mechanisms may enable invisible realities or different worldviews to become visible or co-existent, critical and empathetic alliances or understandings to emerge, and places to become habitable and sociable. As de Certeau suggests: 'Conversation is a provisional and collective effect of competence in the art of manipulating "commonplaces" and the inevitability of events in such a way as to make them "habitable"' (de Certeau 1984: xxii). The spaces and relationships created by these performative mechanisms may be conceived as dialogic, contingent and temporary places of belonging, communality or refuge. They engage different ways of integrating knowledge and understanding place and raise questions about how emplacement, or a sense of belonging to a place, is experienced and how home is made, particularly by someone who is culturally displaced.

1.1 Approaches to participation and knowledge production

Accounts of perception and knowledge as information transmitted separately from the context of its application allow for the importation and intervention of knowledge systems, of meanings

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[3] This chapter includes writing from the following previous publications of research material: 'Along the way: Situation-responsive approach to education and participation' (Myers 2006c) and 'Situations for living: performing emplacement' (Myers 2008).

that have not emerged from interaction of the inhabitants of a context over time. The 'application' or 'intervention' of knowing produced within the academy into contexts beyond it suggests that legitimate knowing happens within the academic institution and disallows the possibility of knowledge intervening from other directions and flows, such as from the object of investigation, or from other cultural forms and contexts of knowledge production and presentation.

In his critique of conventional development models, Arturo Escobar identifies how those techniques commonly employed in related development projects, such as pre-scripted interviews and questionnaires, continue a 'colonization of representation' through the system of knowledge production determined by such ways of knowing described above. He characterises the method of participation employed through such techniques as 'a bureaucratic problem for institutions to solve, not a tool for empowerment … the mechanism to insure that people would arrive "on their own" to the same conclusions that the expert had already foreseen [sic]' (Escobar 2006: unpaginated). The ethical protocols currently in place for postgraduate research in many academic institutions require just such pre-scripted interviews and questionnaires. This is supposedly intended to protect the participant, and importantly, the institution from liability. But what kind of knowledge is it also protecting or eliminating? In making a case for her 'go-along' method, where fieldworkers accompany informants on their everyday routine outings, Margarethe Kusenbach argues that ethnographic interviews that remove informants from their everyday environments and experiences 'can miss out on those themes that do not lend themselves to narrative accounting, such as the pre-reflective knowledge and practices of the body, or the most trivial details of day-to-day environmental experience' (Kusenbhach 2003: 462).

The approach to participation proposed in the *Homing Place* project emphasises the integration and development of knowledge through a practical, embedded, embodied and responsive engagement with the world, with a particular localised context in the world. In *way from home* and *Take me to a place*, in particular, a more collaborative, consultative and situation-responsive approach was developed through situated interaction and modes of conversational

exchange amongst collaborators to arrive at particular artistic outcomes and less easily defined outcomes that might have particular social benefits, such as personal transformation. This approach suggests an alternative one to those forms of participation, which are based on the imposition or acquisition of pre-determined problems, strategies, artistic techniques, aesthetic forms or on abstract and pre-determined bodies of knowledge outside a specific context of use. Instead collaboration, problem solving, active listening, empathetic identification and participants' own capacities and knowledges were involved.

What are the purposes or uses of such knowledges? How are these uses different from those authorised knowledges? Such an approach potentially enables, recognises and promotes a diversity of ways of integrating knowledge, to enable a critical awareness and transformation of knowledge in ways that are meaningful and relevant to participants' own perceptions of reality, personal or cultural values, beliefs and aspirations. It enables them to pass on that knowledge in ways that also enable others to make a recognition and transformation of their own knowledge in their own terms.

As a method of research the approaches proposed in *Homing Place* may be conceived as similar to that of participant observation. As a method of research that is not externally administered on research subjects, such as in the questionnaire or a lab test, Eric Laurier distinguishes participant observation as having '*no preset formal steps* to doing it. Or rather the stages that anyone doing participant observation must go through are the stages *which arise out of the phenomenon and settings* you are investigating' (Laurier 2006 [2003]: 134; italics in original). However, the analysis, theory and commentary that are produced through such participant observation are extracted from this experience by the researcher as sole locus of knowledge production. The researcher embodies a particular position of power in the interaction. Indeed, Laurier suggests a performance of this 'researcher status' by 'getting your notebook out' so that the researcher will be taken seriously, i.e. acknowledged as the expert and knowledge producer (Laurier 2006 [2003]: 138). This is where the methodologies proposed in *Homing Place* depart from participant observation, and share more common concerns and principles with the practice of participatory research commonly known as Participatory Research (PR) or Participatory

Action Research (PAR), methods which engage beyond the academy and with the ethics and relationships of power and inequality inherent in processes of research. According to Rachel Pain: 'The keystone of PR is that it involves those conventionally "researched" in some or all stages of research, from problem definition through to dissemination of action' (Pain 2004: 652). This approach also entails an element of activism, as suggested by Myrna M. Breitbart's definition of PAR:

> 'Its most distinguishing features are a commitment to the democratization and demystification of research, and the utilization of results to improve the lives of community collaborators … the *means* by which data are co-generated and interpretations debated are a key part of the change process' (Breitbart 2006 [2003]: 162).

An early example of this approach commonly referred to within geography is seen with William Bunge's 'Geographical Expeditions' in Detroit in which he developed 'folk geographers' (Bunge 1977: 39). Specific participatory techniques employed by PAR have been found to be a particularly suitable for social geography, such as mapping. Pain suggests that 'participatory approaches lend themselves to research where people's relations with and accounts of space, place and environment are of central interest' (Pain 2004: 653). The 'spatialities of participatory research', the prioritising of local knowledge to produce layered context-specific accounts make it possible to draw multiple connection between issues and processes at different scales (Pain 2004: 653). Sustained dialogue between 'external and community researchers' is one of the basic principles of PAR (Breitbart 2006 [2003]: 164). Community members are hired and trained to become research partners, to formulate research questions, objectives and opinions based on lived experience.

The *Makes Me Mad* project is a more recent example of PAR focused on young women in the Lower East Side of New York City, who referred to themselves as 'The Fed Up Honeys' (Cahill 2007). According to one of the academic researchers collaborating on the project, Caitlin Cahill, the Fed Up Honeys developed a 'collaborative autoethnography,' following Mary Louise Pratt

, 'in which they re-present "themselves in ways that engage with the coloniser's own terms," as opposed to an ethnography where the dominant group "represents to themselves their (usually subjugated) others"' (Pratt in Cahill 2007: 331). Cahill suggests that through dialogue this 'response project' (Cahill 2007: 330) engaged with and articulated a 'doubled or even multiply situated perspective' (Cahill 2007: 334) to effect what Pratt describes as an experience in which 'white participants experience knowledge not as power, but the way indigenous people have often experienced it: as pain' (Pratt in Cahill 2007: 334). The project developed research products including a sticker campaign, a website, a research report, conference presentations, book chapters and educational workshops on stereotyping that challenged the conventions of social science outcomes and reports, and deployed rhetorical and design strategies emerging from the cultural practices and sensibilities of the participants, in order to articulate multiple positionalities.[4]

One of the criticisms directed at PAR by Uma Kothari is that its methods 'simplify the nature of power' (Kothari 2001: 142). Further, she argues that because 'the production and representation of knowledge is inseparable from the exercise of power,' power is manifest in PAR methods (Kothari 2001: 143). According to Kothari's critique, 'local knowledge' is usually treated as 'a fixed commodity that people intrinsically have and own' (Kothari 2001: 141). Instead, Kothari argues that knowledge is continuously reformulated through social norms, rituals and practices that are embedded in power relations. Further, PAR's dichotomising of power into oppositional positions based on material inequities of 'the haves and the have-nots' reveals power as existing in material realities and not as embodied practices or social and political discourse (Kothari 2001: 141). As public and collective events, it is argued that PAR tends to 'emphasize the general over particular … tend[s] towards the normative … and towards a unitary view of interests which underpays difference' (Mosse in Kothari 2001: 146). As consensus is assumed and expressed by the structures of PAR, a community's 'official view' may be projected, masking power structures of the community. Therefore, Kothari argues that the way knowledge is created and negotiated through social encounter and the power dynamics involved needs further investigation (Kothari 2001: 146).

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[4] The Fed up Honeys website can be found at http://www.fed-up-honeys.org.

Similarly, Henry Sanoff recognises the importance of making distinctions between different forms of participation in order to give consideration to the communication behaviours that are manifest throughout the participatory process as a mechanism of knowledge exchange (Sanoff 2000: 9). He refers to two levels of participation identified by Deshler and Sock's 1985 review of participation literature: firstly, *'pseudoparticipation'* is identified with *'domestication',* that is participation that 'involves informing, therapy and manipulation,' and *'assistencialism',* which includes placation and consultation'; and secondly, *'genuine participation'* is categorised as *'cooperation',* which refers to 'partnership and delegation of power', and *'citizen control'*, which suggests empowerment (Sanoff 2000: 8). There is a risk that such a rigid and totalising analytic framework again simplifies the dynamics of power involved in participation and suggests a pure form that is free from the operations of power. Indeed, there may be elements of all four of these 'levels of participation' operating at once in a project or artwork. What is important is that the awareness of these dynamics is made explicit in the work and perhaps becomes a focus of the work.

The notion of 'connected knowing' proposed by Mary Field Belenky and the co-authors of *Women's Ways of Knowing* may offer a way of approaching these concerns. In their formulation of a feminist epistemology, Belenky and her co-authors propose 'connected knowing' as a procedural and conversational epistemological mode that attempts to understand the terms, perspectives and ways of thinking of an interlocutor through dialogue without argumentation, judgement, defence of positions and reliance on abstractions. 'Connected knowers learn through empathy. Both learn to get out from behind their own eyes and use a different lens … the lens of a discipline … the lens of another person' (Belenky et al. 1986: 115). Kester identifies two interrelated elements of this proposed form of knowledge: firstly, the recognition of the social context, material conditions or history of the speaker and 'his or her position relative to modes of social, political, and cultural power both within the discursive situation and outside it' (Kester 2004: 113); and secondly, a redefinition of the self through 'empathetic identification' or a 'capacity to identify with other people' rather than 'through the advancement of already formed opinions and judgements' (Kester 2004: 114).

In questioning the limits of his own formulation of 'dialogical aesthetics', Kester refers to a 'dialogical determinism' as 'the naïve belief that all social conflicts can be resolved through the utopian power of free and open exchange' (Kester 2004: 182). However, he argues that a critical framework is necessary that can differentiate between communities that employ dialogical interaction to 'provide a consensual ground for public acts of speech and resistance,' for grounding forms of agency and 'building strategic alliances and solidarities against forces of oppression that operate by targeting individuals' from that of the 'totalitarian "immanence" of fascism' (Kester 2004: 182).

Forms of 'inhabitant knowledge' production defined by Tim Ingold suggest an involvement of a participant in a dialogical and accumulative process of communication. Ingold associates everyday practices of storytelling with those of ordinary practices of orientation, of wayfaring, as fundamental modes of inhabiting and experiencing the world. He suggests that mapping and storytelling are of similar genres of performance, which gain their significance in the context of communication and are ways of expressing and integrating knowledge. The place-making aspect of wayfinding suggests a way of conceiving and inhabiting place and a way of knowing, which he refers to as 'inhabitant knowledge' (Ingold 2005: unpaginated)

In those processes that Escobar refers to as 'expert knowledge' and in what Ingold refers to as 'occupant knowledge', participation involves a one-way dynamic of extraction of knowledge from a passive subject by a distant observer and what Ingold describes as a 'building upwards' of abstract data (Escobar 2006: unpaginated; Ingold 2005: unpaginated). Knowing is associated with seeing in such an approach, and particularly the view from above, i.e. a supposedly objective and distant view. With 'inhabitant knowledge' a way of knowing is suggested as initiated from within the reality of the inhabitant, as they are immersed within a reciprocal engagement and communication with the entities and elements of their environment, and in relation to shared memory and knowledge of previous journeys.

Dwight Conquergood re-imagined participant-observation as 'coperformative witnessing' (Conquergood 2002: 142), a conception which also proposes performance as a way of moving between different domains of knowledge, between action and analysis, to become a mode of radical research. Through performance he suggested three different and interwoven ways of knowing: firstly, artistic processes and forms of performance are understood as experiential and participatory modes of engagement and understanding; secondly, both model and method, performance is a way of critical reflection, of contextualization of 'collaborative dimensions of human communication'; and thirdly, this knowing is applied beyond the academic institution through social engagement, in connection and collaboration with a community (Conquergood 2002: 142). This redefinition of the activity of observation as a mutual act of witnessing helpfully suggests a reciprocal and embodied dynamic. However, the experience Edward Casey describes of artists mapping within landscape may be useful in further clarifying the different perceptual emphasis of such a mode of engagement, when he suggests 'withness, not witness, is at stake here' (Casey 2005: xxi). Similarly, Ingold's conception of 'inhabitant knowledge' implies the immersion of all the perceptual faculties of the body in the world and an active responsiveness and responsibility.

Waymark: Pause here and take out the *way from home* instructions (located in Appendix A, p. 171). Create your own map in response to the instructions and take a wander of a remembered place you consider home. A more extended version of these instructions, created as a trial of the instructions specifically for the British Council conference *A Sense of Place: Displacement and Integration: the role of the arts and media in shaping societies and identities in Europe,* in Cardiff (24-27 November 2003), is located in the box of supporting materials within the recess of the back cover. Use whichever set of instructions you want for your own walk.

1.2 Walking as way of knowing

The mechanisms employed in the *Homing Place* artworks involve practices of walking that create conditions for intersubjective conversational exchange of differently situated experiences and perspectives of place. The potential of walking as a way of knowing and expressing 'what people make of places' (Basso 1998: 53), of people's perception and experience of place, has generated a recent flourishing of ambulant activity and research across cultural and arts practices particularly as a presentational mode of research. While walking has a long history as a form of learning and thinking from the Sophists and Aristotle's Peripatetics, as recounted in Rebecca Solnit's attentive history of walking and its multiple subsets, *Wanderlust* (Solnit 2000), this recent interest considers walking as an ethnographic methodology, such as in the 'shared

walk' (Lee and Ingold 2006), the 'go-along' (Kusennbach 2003), 'commented walks' (Winkler 2002), and others (Vergunst and Ingold 2008, Pink 2007, 2008, Jenks and Neves 2000, Anderson 2004). Walking has been considered as an aesthetic and critical practice (Bassett 2004) and as a form of urban exploration with particular political and critical significance (Pinder 2005). Attention has been given to alternative methods of research and representation of research in audio walks (Pinder 2001, Butler 2006), peripatetic video (Witmore 2005, Pink 2007, McVittie 2008), and experimentation with walking narrative as a form of creative and critical writing (Wylie 2005). Where Lavery has suggested that the language and concerns of ethnographic practices may be more suitable for understanding the aesthetic practices considered here than the discourse of drama studies (Lavery 2005: 150), this discussion also contributes to a shared development of this language and concerns by continuing the experimentation with and close examination of specific processes and conditions that converge to create convivial walking events as ways of knowing place and presentations of placed knowledge.

Walking with another provides opportunities for a kind of ethnography based on a methodology of 'coperformative witnessing' as opposed to participant-observation, or of a 'participatory epistemology' (Conquergood 2002: 142). Nigel Thrift has described 'non-representational' ways of theorising and witnessing as a 'third kind of knowledge' which 'argues that the world is constructed through activity, and especially the activity of talk' (Thrift 2000: 223). Walking itself is a social activity where 'the feet respond as much as does the voice to the presence and activity of others. Social relations … are not enacted *in situ* but are paced out along the ground' (Ingold and Vergunst 2008: 1; italics in original) The movement of this pacing is a way of knowing where 'walking comprises listening, touching, crouching and climbing. And it is through these performances, *along the way*, that their knowledge is forged … Movement, here, is not adjunct to knowledge' (Ingold and Vergunst 2008: 5; italics in original). As such, walking offers a particularly convivial mode of knowing and witnessing:

> 'Through shared walking, we can see and feel what is really a learning process of being together, in adjusting one's body and one's speech to the rhythms of others, and of sharing (or at least coming to see) a point of view. Combining this with an awareness of routes — trajectories of movement and their meaning — results in fieldwork sensitive to the richness and reality of people's mobility in the world' (Lee and Ingold 2006: 82-83).

In her ethnographic work with the Tcho people of North Western Canada, Allice Legat describes their practice of passing on knowledge through generations in narrative form while walking as a continuous process of 'guided learning' (Legat 2008: 36). 'Being aware while walking and thinking provides a context that allows for the acquisition of new knowledge' (Legat 2008: 39). These stories consist of past observations, encounters and the companions travelled with along particular trails and in specific locales. The stories develop as they are walked again and again 'walking in their predecessors' footprints' (Legat 2008: 40) with the teller including their own experience and leaving their own footprint with the completion of skilful tasks in particular locales. Through this process of ecological or situated learning the walker becomes knowledgeable of the intricate details of a place, its continuities and changes.

1.3 From participants to *percipients*

The *Homing Place* artworks experiment with performance mechanisms as structures for exchange, collaboration, and interaction of *percipients,* as opposed to passive participants, in a process. Methods of *active participation*, of knowledge integration and place-making, are proposed as alternatives to those that impose forms of passive participation, of expert knowledge and abstract pre-determined systems developed outside of a particular localised context and without consideration of the multiple world views of the participating inhabitants. Further outcomes of this research are transferable methodologies that have emerged out of reflection on and analysis of the artworks and the core questions and discursive formations of the research; these can be applied in other contexts, such as in my consultancy on the *Trans-national Communities: Towards a Sense of Belonging* project mentioned in the Preamble and discussed further in the Conclusion.

Where in its common usage a *percipient* refers to a person who perceives the world through their senses, I am employing this term to refer to a particular kind of participant whose active, skilful, embodied and sensorial engagement alters and determines a process and its outcomes. This mode of participation, which is led by *percipients'* worldviews, is distinguished from another mode of participation, which is more passive, pre-determined and/or pre-directed. It is

proposed that the *percipient* in the *Homing Place* mechanisms directs the process as they go along perceiving the encompassing environment from their bodily encounter within it; while doing so, they are making place.

Participation in the 'expert' or 'occupant' approach implies a participant who engages passively in the reception of an activity pre-determined from without or in detachment from her or his own experience. There is a one-way directionality—going in from outside. Re-imagining the participant as percipient implies a capacity, capability and way of knowing that is initiated from within the body and experience of inhabiting a particular place within the world rather than from without. In turn, it is potentially constitutive of aspects of the world.

1.4 On whose behalf?

Kester suggests: 'The role of the artist is to resist political and economic elites and to speak "on behalf of" those subjects or those populations that do not yet exist, whose future well-being might be substantively damaged by the self-interested actions of the economically powerful' (Kester 2004: 68). However, are artists operating as another form of 'expert' in such endeavours as suggested in the critiques of PAR discussed earlier? To suggest that an action is made only 'on behalf of' inhabitants does not honestly acknowledge the benefits and personal transformation received by the artist. It also implies a domination, condescension, exploitation and imposition of meanings that have not emerged from inhabitants' own knowledges and conceptions of their world. Kester redefines the role of the artist through his notion of 'dialogical aesthetics,' which he suggests: 'requires that we strive to acknowledge the specific identity of our interlocutors and conceive of them not simply as subjects on whose behalf we might act but as co-participants in the transformation of both self and society' (Kester 2004: 79). Artist Fred Lonidier argues for a model of engaged art developed 'not only on behalf of, but alongside, communities in struggle' (Lonidier in Kester 2004: 180).

What is important is that artists are critically aware of their privileges and motivations and those of the funding bodies and institutions that sponsor them. Where empathetic identification may establish alliances and compassionate relationships, Kester suggests that it can 'also be used to

deny the very real social differences that exist between artists and their collaborators' (Kester 2004: 150). Further, he argues that it can encourage a form of exploitation, which Piper refers to as 'vicarious possession' (Piper in Kester 2004: 150), where the artist takes ownership of the deprived other's voice and speaks on their behalf. Rather than making action in the name of communities, what are needed are acts of self-determination and self-representation of inhabitants' knowledges and conceptions of their world in their terms, and the transformation of this knowledge into political and economic power and change. Given that the articulation of knowledge into universal theories and strategies of action is an important step in the production of 'expert knowledges' Escobar asks: 'Could it be that local knowledge, to be transformed into power, also has to be articulated into theories? These theories are situated, flexible, perhaps even ephemeral, never written in stone' (Escobar 2006: unpaginated).

The recognition of equal-status and congruence of values of collaborators is important, but difficult, to realise. There are sometimes imbalanced, intangible or delayed benefits or costs, such as may be seen with Dawn Dedeaux's public artwork *Soul Shadows*, a large-scale multimedia installation produced in collaboration with African American men in a New Orleans art-in-the-prisons program, which includes video material that is primarily comprised of footage from Dedeaux's interviews with inmates and gang members. The FBI confiscated some of this video material from *Soul Shadows* to use as incriminating evidence in building a murder case against Paul Hardy, a notorious New Orleans drug dealer and gang member who participated in *Soul Shadows*. Kester argues that while the benefit to Dedeaux is clear, the outcome for Hardy is more elusive to evaluation (Kester 2004: 143). It is important that there is mindful and honest acknowledgement of potential benefits and costs to collaborators. Questions that are important to consider in such collaborations are: What are the implications of particular outcomes of the work, to the potential for misuse or opportunism? How is reciprocity and editorial control of materials ensured?

I am aware of how these outcomes bring potential benefits to me as an artist and as an academic by potentially advancing my career and enhancing my research profile. My own motivations include a desire to find a way to bring together practice, pedagogy and activism, to

operate in different systems of exchange and meaning production. However, there are inherent contradictions when working within and for an academic institution, in the research economy or in the artistic economy. Research and art patronage and production can encourage a 'professional itinerancy' as against more sustained collaborations and commitments (Kester 2004: 171). The privilege and emphasis given to discursive and written forms of representation as products of research in the research economy and the commission of well-known artists to work in contexts where they have no prior connection and for brief durations of time all compromise methods of participation and the possibility of products that are co-conceived and co-produced. As Kester argues:

> 'Artists' capacity to grasp the nuances of a given social, cultural, and political system and, more important to understand how to work effectively within this system while preserving their critical autonomy, is seriously eroded when they are simply dropped into a new country with bureaucratic systems, local political dynamics, histories, and cultures of which they are relatively ignorant' (Kester 2004: 172).

This particular research project was stretched out on a part-time basis over several years, and this duration afforded a long-time commitment to be made to the co-percipients of the *way from home* work in particular, allowing that work to evolve and develop in a particular way that the other artworks of *Homing Place* did not. This will be discussed further in Journey 4, but given the concerns addressed above, it is significant to note here. Had this research project followed more conventional patterns of doctoral research, the methods and outcomes developed might not have been possible or might have been compromised in the ways discussed here. As Kester argues: 'Voices that run contrary to official wisdom often take longer to locate and are more difficult to hear' (Kester 2004: 172). Another limitation of the commissioning process is that it can encourage reliance on routine and signature styles and methods (Kester 2004: 173).

Nicolas Bourriaud describes how the artist's signature is 'an exclusive form of its distribution, turning it into a commodity in the artistic economy' implying a loss of what he refers to as 'a rough form of subjectivity represented by many-voiceness' (Bourriaud 2002: 93). Socially engaged art is potentially a mode of exchange through which situated and flexible strategies might be developed and theories articulated and entered into critical discourse. The challenge is

that the expected forms and methods of artistic production and roles of artists need to be equally situated and flexible with the collective signature becoming prioritised rather than the artist's.

WAYMARK: Pause here briefly to take out the *Take me to a place* audio CD located in the box of supporting materials within the recess of the back cover. Listen to the track entitled 'So Far From You' and hear a moment of 'many-voiceness'. The CD is comprised of songs of as many different styles as there were members of the group that created it. These songs also express diverse experiences of places in the city of Plymouth. Later on you'll be invited to listen to the whole CD and be guided on a walk to these places.

1.5 Why are you here? Who's talking?

As artist, researcher, witness, co-creator and subject, my own presence in this research is involved in a nexus of power relations and flows that circulate through these roles. Through the acknowledgment and awareness of these positions and the proposition of different approaches to research and the presentation of that research, it is hoped that the vectors of power operating within these roles might become more transparent, challenged or redirected where they threaten to dominate, obscure or claim authority over particular experiences, perceptions, bodies of knowledge and ways of knowing. It is hoped accountability might be established for this account, and the experience and cultural and historical perspectives that inform its construction.

The questions of this research initially emerged out of a process of creating practical strategies for 'making myself at home' and for making work as a voluntary 'migrant' to the UK from the US, someone who has migrated out of choice or 'for reasons of "personal convenience" without intervention of an external compelling factor' as defined by the UN Convention on the Rights of Migrants (UNESCO 2005: unpaginated). My own movement has not been an enforced migration, such as that of a refugee.[5] My skills, economic and national status afforded me

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[5] The narrowest definition of 'refugee' is contained in the 1951 United Nations Convention Relating to the Status of Refugees as someone who has sought and gained asylum from persecution inflicted upon them for reasons related to the their race, religion, nationality, political threat or denial of basic human rights in their country of origin (UNESCO 2005). Harold Alderman's taxonomy of nomenclatures applied to refugees reveals the confusion and lack of agreement in the use of this term in ordinary language where it is applied to people uprooted by civil disorder or natural disaster, such as was seen in the descriptions in the press of those uprooted by Hurricane Katrina in New Orleans as refugees. Through his taxonomy Alderman questions and challenges when refugee status might be terminated. When does someone stop being a refugee and become a citizen? His taxonomy includes 'exhomeland' refugees to refer to those legal or Convention refugees living outside their homeland. Alderman identifies those refugees that do not

access, but not an unlimited or unrestricted right of entry to my adopted country. While my own choices were influenced by economic considerations and the possibility of better prospects in my own field of work, this migration was not that of 'economic migrants', who leave their countries because of economic problems 'in search of conditions of survival or well-being that does [sic] not exist in their place of origin' (UNESCO 2005: unpaginated). As I am travelling between countries within my most familiar tongue, my condition of migration could be described as what Françoise Collin describes as the 'l'immigrée blanche'—the white immigrant (Collin in Braidotti 1994: 15). However, I am travelling between the unfamiliar and familiar within my own home where my daughter and partner both speak English and French and where my living room is extended by web cam to my mother's in Florida, my in-laws' in France, and my sister's in Hawaii where my nephews and brother-in-law speak Faisian, a language of the Carolinian Islands.

To seek refuge from a position of statelessness and to seek opportunity from a position of convenience are distinctively different perspectives and movements. These dissimilar migrations result in diverse experiences of what 'home' might mean, both in terms of the place left behind and the place of arrival. Neither may be experienced and perceived as 'home', such as in the limbo of the asylum seeker,[6] or both may be 'home' with different loyalties, obligations and affections. To generalise or claim equivalence between my own experience and that of someone experiencing forced migration or even economic migration would be counterproductive to the aims of this enquiry, which is to create performative mechanisms for expressing those varied and different experiences of home and migration, 'to re-form and re-animate our perceptions of home' (Ahmed et al. 2003: 8). However, between these positions that may be poles apart, there are places where experiences of migration may entangle or coincide along very different life pathways, not as similarities, but perhaps as places of relation, where different views and perceptions of a shared experience may intersect, inter-connect, or coexist and lead to dialogue. 'Expatriates may share in the solitude and estrangement of exile,

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fit within these legal conventions and who are not outside their homeland, but do not belong to a state that takes responsibility for their protection as 'inhomeland' refugees (Alderman 1983: 1, 3).

[6] According to UNESCO asylum seekers are: 'people who move across borders in search of protection, but who may not fulfil the strict criteria laid down by the 1951 Convention. Asylum seeker describes someone who has applied for protection as a refugee and is awaiting the determination of his or her status' (UNESCO 2005: unpaginated).

but they do not suffer under its rigid proscriptions' (Said 2000: 181).

Certitude of home was something that I did long for nostalgically at the time I first embarked on this research, as I was in the early stages of home-making where homesickness arose out of the perceived lack of familiarity and support in my new environment. My own homesickness was of the kind described by Svetlana Boym as 'homesick and sick of home, at once.' (Boym 2001: 50). However, this is not the nostalgia I am now moving towards — and I say 'moving towards' as it is a future-orientated nostalgia that interests me here, a form that takes and makes place in situated exchange or through 'knowledge as situated conversation' (Haraway 1999: 185).

How is it possible to retain some sense of situatedness, of political empowerment and individual agency while challenging restrictive and contested boundaries of identity and place without resorting to their total dissolution? For Seyla Benhabib such a utopian space is a kind of temporary exile:

> 'And to leave home is not to end up nowhere; it is to occupy a space outside the walls of the city, in a host country, in a different social reality … Maybe the nostalgia for situated criticism is itself a nostalgia for home, for the certitudes of one's own culture and society in a world in which no tradition, no culture and no society can exist any more without interaction and collaboration, confrontation and exchange' (Benhabib 1992: 227).

Waymark: Pause here and take a walk in and out and around the city walls of Exeter guided by a displaced and yodelling cowgirl with the video of the performance of *Yodel Rodeo*. The video is on *Yodel Rodeo* Disc 1 included in the *Yodel Rodeo* documentation suite located in the box of supporting materials within the recess of the back cover.

Similar to Braidotti, I find Benhabib's figuration of a marginalised exile difficult to subscribe to. Braidotti's notion of 'active nomadism' of the 'nomadic subject', her figuration of 'a situated, postmodern, culturally differentiated understanding of the subject in general and of the feminist subject in particular' (Braidotti 1994: 4), camps at the gates of ontological foundations 'not seeking readmission but rather taking a rest before crossing the next stretch of desert' (Braidotti 1994: 32). In this mythical figure she finds agency and political empowerment in a decentred subjectivity, a transient and impermanent sense of identity challenging the need for secure structural foundations. However, it is unclear why the literal experience of lived

'nomadism' should inspire an appropriate figuration for her own project where she argues that 'issues such as exile and the right to belong, the right to enter, the right to asylum, are too serious merely to be metaphorized into a new ideal' (Braidotti 1994: 21). Defending this figuration against the dangers of romanticisation, she argues that this figurative mode, what she refers to as 'the philosophy of "as if"' functions through evocation and reminiscence rather than appropriation: 'Drawing a flow of connections need not be an act of appropriation. On the contrary, it marks transitions between communicating states or experiences' (Braidotti 1994: 5).

This aspect of her project, her desire to construct new forms of interrelatedness and of strategies to realise the interconnectedness of experiences is closely aligned with my own. It will be seen in Journey 4 how the mythical figure of the wandering cowgirl in *Yodel Rodeo* provided me with a kind of figurative mode to attempt to make such connections, but its limitations led me to look to a different approach. Similarly, I find inconsistencies in Braidotti's figuration of the nomad. She relies upon a romanticising version of the nomad and their practices in Bruce Chatwin's *Songlines,* whereby nomads 'sing their way through the wilderness' with 'maps written in the wind' (Braidotti 1994: 17). Braidotti makes a case for a distinction of different styles and genres of the nomad from that of the migrant, as well as the exile, based on relationships to time. She describes the migrant literature as concerned with an 'impossible present; it is about missing, nostalgia, and blocked horizons' (Braidotti 1994: 24). In an act which undermines her project, she generalises migrant experience suggesting that 'the migrant's favorite tense is the present perfect' (Braidotti 1994: 24). This thesis enquires how the *practices* of a *prospective* nostalgia and of wayfinding themselves are strategies of making provisional places of interconnectedness and of political transformation. Out of his critique of Jean-Luc Nancy's model of community and identity, 'inoperative community' (Nancy 1991), Kester arrives at a question that is helpful here: 'how do we avoid dissolving the specificity and historical weight of oppression, injustice, and violence when we dissolve the specificity of the subjects who are the targets of this violence?' (Kester 2004: 175). Further, Kester argues: 'to privilege fluidity and incoherence … becomes a strategic liability' (Kester 2004: 175).

While this research is concerned with home-making, it also explores and is transported through

modes of movement. The travel of knowledge through walking is employed as a mode of performance and research in this enquiry. The travel of knowledge through theory is employed to reflect on the performance mechanisms employed and to generate new strategies, approaches and concepts. This travel migrates across borders of disciplines into ethnography, geography and sociology. As evidenced in the application of methodologies employed in *way from home* in the AHRC Knowledge Transfer project *Trans-national Communities* mentioned above, the performance mechanisms proposed through this research have been taken up as applicable approaches to participatory research and its presentation in these disciplines.

In its concerns with home-making, it may appear that this research remains firmly within the domestic domain that has been gendered as the concern of women. As Deidre Heddon asserts: 'the vast majority of women will have felt out of place at some time, "public space"' having been historically constructed as masculine, with so-called "private space", typically domestic space, perceived as the domain of the feminine' (Heddon 2008: 112). The strategies of home-making expressed through modes of walking in public spaces in the practice of this research challenge the construction of that space and the practices of walking as exclusively masculine. Indeed women artists who employ walking in the execution of performance are left 'out of place' in Heddon's own account of autobiographical performance works that involve walking. She acknowledges and questions this omission both in her own record and that of other representations of walking practices.[7]

Heddon suggests the objectification of women in public spaces continues to impact upon women's performance work in the public sphere in this century, as much as it excluded women from such practices as *flânerie* in the last (Baudelaire 1989, Benjamin 1983 and 1999). Indeed, the gendering of public space can be 'heard' in sound recordings made at night as part of Andra McCartney and Sandra Gabriele's soundwalking research: 'Continuously turning around to look at what is following behind me, I'm aware of how my nervousness—the rustling of my clothes, the clanging of wires—is registering in what I'm recording' (Sandra Gabriele in McCartney 2005:

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[7] Indeed, Heddon is now embarking on a collaborative research project with Cathy Turner, 'The Art of Walking: An Embodied Practice', to explore and collate the work made by women artists who use walking as a primary material or resource (Heddon and Turner 2008: email correspondence). The work made through *Homing Place* will be included in that archive.

225). During their night soundwalks their encounters with male travellers making 'territorial claims' raised the question that McCartney suggests has provoked many feminist thinkers for some time: 'to what extent it is possible for a woman to take the position of a *flâneur*' (McCartney 2005: 223; italics in original)? This gendered sense of this practice is not a particular focus in this research, and therefore, my practice has not been situated in relation to the practices of other women walkers, but to works that were found to be most relevant to the mechanisms employed. However, these impacts were felt and are considered here in my experience as a percipient and were certainly measured in the making of *Yodel Rodeo,* which involved me, a woman, walking in public spaces guiding an audience. In *way from home* and *Take me to a place* my movement and interaction with men in public space was not an experience that could be shared by some women refugees and asylum seekers given their fears of being persecuted for their different appearance, such as wearing a head scarf, or their cultural rules of behaviour, which prohibited them from socially interacting with men other than family. In some instances these prohibited, limited or excluded their participation in the artworks.

These personal perspectives are significant to the methodologies proposed through this research. *Yodel Rodeo* is an autobiographical expression of my own experience of displacement and migration at the time and in the place that it was made. In *way from home* and *Take me to a place*, the other practical outcomes of this research, autobiographical details of percipients' lives are expressed through the performance mechanisms employed. Given that lives are embodied and lived in specific spaces, Heddon suggests autobiography can be conceived as a 'cartography of self' (Heddon 2008: 88). In drawing the comparison between the 'powerful technology' of mapping and that of autobiography, Heddon points out that 'some people are more authorised than others to produce "authoritative" maps' and only certain "selves" were written … others remained marginalised or invisible' (Heddon 2008: 92). As maps are produced within specific cultural and historical contexts for particular reasons, harbouring a partiality and selectivity, Heddon suggests: 'colonised lands are rendered the same as "home" through their mapping and naming. The strange is made familiar: translated and at least metaphorically conquered through the already-known' (Heddon 2008: 92).

However, as Minh-ha suggests, autobiographical strategies can offer opportunities to subvert the systems of classification that compartmentalise identities and spaces in Western thought: 'autobiography both as singularity and as collectivity is a way of making history and of rewriting culture. Its diverse strategies can favor the emergence of new forms of subjectivity' (Minh-ha 1991: 191-192). Arguing for 'politics and epistemologies of location' (Haraway 1999: 181), for doctrines and practices of objectivity that privilege contestation, webbed connections, shared conversations and a partial and unfinished sense of the knowing self, Haraway suggests: 'The topography of subjectivity is multidimensional' (Haraway 1999: 179). This leads Braidotti to describe a collectivity of autobiography in her definition of nomadic identity as a map or retrospective tracing of steps in an itinerary: 'But there is no triumphant *cogito* supervising the contingency of the self … The nomad's identity is an inventory of traces. Were I to write an autobiography, it would be the self-portrait of a collectivity' (Braidotti 1994: 14). Given that where we have already been is no longer where we are, Braidotti suggests 'nomadic cartographies' are constantly being redrafted (Braidotti 1994: 35).

1.6 Ambulant knowing, ambulant writing

This research is autobiographical or 'autotopographic' in the sense described by Heddon as 'writing place through self (and simultaneously writing self through place)' (Heddon 2008: 91). Further, she suggests that: 'Autotopography, like autobiography, is a creative act of seeing, interpretation and invention, all of which depend on where you are standing, when and for what purpose' (Heddon 2008: 91). This is similar to Haraway's notion of 'situated knowledges' (Haraway 1999) or Braidotti's related conception of 'situated ethics' as the application of Haraway's 'politics of location' to writing (Braidotti 1994: 17). This sort of mapping allows unknown or unrecognised routes to be 'written' (Heddon 2008: 91). However, I would suggest that this form of writing is more like wayfinding than mapping, an active practice of sensing, finding, situating, making and telling stories of place in relation to the journeys made before. The specificities, relationships and bodily efforts that go into creating maps are what are left out of conventional cartographic maps, whereas in wayfinding, these details, relations and efforts are the way of knowing where you are. This argument will be explored in greater depth in the

next chapter.

John Wylie's narrative walk 'A single day's walking: narrating self and landscape on the South West Coast Path' (Wylie 2005) provides a useful model of writing such an account, as does Mike Pearson's exercise in chorographic writing *In Comes I* (Pearson 2006). Pearson's text aspires to Ulmer's formulation of *mystory,* a blurring of critical and creative writing in the combination of personal, popular and expert discourses that 'lead to new forms of research and new kinds of text, from the author's specific position in the time and space of a culture' (Pearson 2006: 9) and where 'memory and desire are active agencies: the anecdote may be as significant as the historical fact' (Pearson 2006: 10). Braidotti's argument for a feminist theory that is both critical and creative leads her to the reinvention of a nomadic theoretical style based on the politics of location, a style that employs strategies of crossing disciplinary boundaries, mixing theoretical with poetic or lyrical modes or voices and 'letting others speak' in her texts through quotation (Braidotti 1994: 36-37).

As 'the recounted walk encourages digression and association, in contrast to the stricter form of a discourse or the chronological progression of a biographical or historical narrative' (Solnit 2000: 21), the writing of the practices of this research is informed by these discursive approaches and aspires to what I would describe as an *ambulant writing*. There are variations in voices throughout this writing with a more academic tone and style more dominant in Journey 2, which is concerned with the discursive formations of the research, and moving towards more mixing of voices as the focus turns towards the discussion of practices in Journey 3. Here embodied experience of a percipient becomes particularly important. As the walks do in practice, this writing hopes to walk and talk, following the logic of patterns, paces and paths of walking as experienced in the breath, rhythm, sweat and memory of the walker, more than following a singular line of argument.

JOURNEY 2

Home to homing: Enactments of a future nostalgia[8]

Movement and mobility, particularly that of forced mobility, have been described as the quintessential experience of contemporary life: 'Ours is the century of enforced travel' (Berger 1992: 12), the age 'of the refugee, the displaced person, mass immigration' (Said 2000: 174), of the 'phenomenon of untimely massive wandering' (Minh-ha 1994: 12), 'of the migrant and the missile' (Levy 1989: 11); the experience of exile is a 'motif of modern culture' (Said 2000: 173).

This journey includes a review of different readings on the question of home in this time of migration and mobility from a range of texts, but the most significant are: 'A Place Called Home' (1992), *For Space* (2005) and *Space, Place and Gender* (1994), by Doreen Massey; *Yearning* (1994) by bell hooks; *Getting Back into Place: Toward a Renewed Understanding of the Place-World* (1993) by Edward S. Casey; 'On Practical Nostalgia: Self-Prospecting among Urban Trobrianders' (1995) by Deborah Battaglia; *The Future of Nostalgia* by Svetlana Boym; 'At Home in the Entrails of the West: Multiculturalism, 'ethnic food' and migrant home-building' (1997) by Ghassan Hage; *Migrants of Identity: Perceptions of Home in a World of Movement* (1998) by Nigel Rapport and Andrew Dawson; *The Perception of the Environment: Essays in livelihood, dwelling and skill* (2000) and 'Up, Across, and Along' (2005) by Tim Ingold; and *Mappings* (2002) by Dennis Cosgrove.

With the global scale of mass forced migration of populations and individuals, understandings of identity and place have shifted with profound implications for meanings of 'home'. Conceptions of home as continuous, coherent, self-enclosed places of security and belonging, defined through fixed counterpositions of difference of an outside 'other', have been challenged by experiences of displacement following from colonialism in the last century and contemporary shifts in directions and relations of power in the world. 'Culture, we are told, no longer sits in places, but is hybrid, dynamic—more about routes than roots. The social is no longer seen as

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[8] This chapter includes writing from the following previous publications of research material: 'Homing Devices' (Myers 2006a) and 'Situations for living: performing emplacement' (Myers 2008).

bound by "societies," but as caught up in a complex array of twenty-first century mobilities' (Cresswell 2006: 1). Homi Bhabha refers to this displacement as the colonial and post-colonial condition of 'unhomeliness', a sense of disorientation following from collapsed distinctions between public and domestic spaces (Bhabha 1993: 9). This experience, he suggests, is not limited to migrants: 'If all of a sudden your society, or community becomes a place where a whole range of other people settle, then the nature of jurisdiction becomes different. The very ground under your feet is being renamed, even if you never left it' (Bhabha in Chance 2001: 5).

It has been argued that the sense of disruption of continuity between culture and place at this time has led to a vertiginous sense of dislocation and disorientation: 'in the world of supermodernity people are always, and never, at home' (Augé 1995: 109). David Harvey has argued that this disorientation has activated a reactionary need for a sense of place as stable and bounded, and a need for a sense of orientation and control that Massey sees expressed in Frederic Jameson's call for cognitive mapping (Massey 1994: 162). However, the need for a sense of place may not necessarily be reactionary, but might also be strategic, as will be seen in the following discussion. Explanations for this disorientation attribute it to the proximity of the 'other,' which Massey disputes, suggesting 'some 'Others' of the dominant definers in First World society have always been there—women' (Massey 1994: 166). Another prevalent explanation suggests 'that the vast current reorganizations of capital, the formation of a new global space, and in particular its use of new technologies of communication, have undermined an older sense of a 'place-called-home', and left us placeless and disorientated' (Massey 1994: 163). Massey views this argument as simplistic and suggests that we consider how we view place and space: 'Those who today worry about a sense of disorientation and a loss of control must once have felt they knew exactly where they were, and that they *had* control' (Massey 1994: 165). She asks if this view is then a predominantly white/First World point of view as the boundaries of home and the coherence of local culture would have already been disrupted for most of the world many centuries ago by these first-world colonising countries. What has changed with globalisation in the last two decades, she suggests, is the direction and nature of the relations of power in the new global space (Massey 1994: 166). Massey writes that 'Toni Morrison's writing, especially in *Beloved*, undermines for ever any notion that everyone once

had a place called home which they could look back on, a place not only where they belonged but which belonged to them, and where they could afford to locate their identities' (Massey 1994: 166). In *On the Beaten Track: tourism, art and place,* which considers being a tourist in one's own home and the impact of tourism on place, Lippard draws attention to a different dimension of those relations of power where mobility is a luxury: 'If you are too poor to go anywhere, and your state or nation is also poor, you will know where you came from, for better or worse' (Lippard 1999:34).

Massey suggests that the issue 'is the changing geography of (changing) social relations' (Massey 1994: 167). Where geographical place is most commonly associated with stasis and nostalgia, and with an enclosed security in current debate, Massey proposes a different conception of place as an alternative to those constructed through the counterpositioning of fixed and static identities, against an outside 'Other' (Massey 1994: 168). Given a sense of social space as 'the vast complexity of the interlocking and articulating nets of social relations' she suggests 'a "place" is formed out of the particular set of social relations which interact at a particular location' (Massey 1994: 168). Further, she suggests that there is an openness that has always existed in the identity of a place called home; home is 'constructed out of movement, communication, social relations which always stretched beyond it. In one sense or another most places have been "meeting places"' (Massey 1994: 170-171). Elsewhere Massey defines this sense of *'place as meeting place'*:

> 'This would imagine the spatial as the sphere of the juxtaposition, or co-existence, of distinct narratives, as the product of power-filled social relations; it would be a view of space which tries to emphasize both its social construction and its necessarily power-filled nature. Within this context, "places" may be imagined as particular articulations of these social relations, including local relations "within" the place and those many connections which stretch way beyond it. And all of these embedded in complex, layered histories. This is place as open, porous, hybrid—this is *place as meeting place* (again, the importance of recognising in the "spatial" the juxtaposition of different narratives). This is a notion of place where specificity (local uniqueness, a sense of place) derives not from some mythical internal roots nor from history of relative isolation—not to be disrupted by globalisation—but from the absolute particularity of the mixture of influences found together there' (Massey 1999: 18).

Ahmed et al. question the defining of contemporary experience as a 'rootless mobility' standing against forms of 'rooted belonging' (Ahmed et al. 2003: 3) to consider the interdependence of

mobility and placement and to reconsider the assumption 'that 'home', in migration, is simply something we 'leave behind,' or move *from,* and that is fixed prior to the experience of migration (Ahmed et al. 2003: 8). For James Clifford and Paul Gilroy home 'is *simultaneously* about roots and routes' (Brah 1996: 192; my emphasis). Problematising the representation of experiences of displacement, of 'the construction of homes away from home' in diaspora discourses Clifford asks: 'How do these specific discourses attain comparative scope while remaining rooted/routed in specific, discrepant histories?' (Clifford 1997: 244). The collapsing of the experience of migration into a simplistic binary is re-imagined in bell hook's re-conceptualisation of 'home' as a site of radical potential:

> home is no longer just one place. It is locations. Home is that place which enables and promotes varied and everchanging perspectives, a place where one discovers new ways of seeing reality, frontiers of difference. One confronts and accepts dispersal and fragmentation as part of the constructions of a new world order that reveals more fully where we are, who we can become (hooks 1990: 149).

Anthropologist Lissa Malkki's critique of what she calls the 'sedentarist bias', the assumption that the homeland is the ideal habitat, provides a critical perspective to look at the lived experience of home and emplacement in forced displacement and question the presumed link between loss of homeland and loss of cultural identity (Malkki 1995: 16). 'To go home is to go where one belongs. But is it? But if "home" is where one feels most safe and at ease, instead of some essentialised point on the map, then it is far from clear that returning where one fled from is the same thing as "going home"' (Malkki 1995: 16). In Edward Casey's consideration of bell hook's account of her experience of homecoming (hooks 1990) he surmises that 'places can reverse roles' when viewed in certain political and social contexts (Casey 1993: 301). 'Part of the very meaning of "home" is that it is able to give rise to quite divergent perceptions and significations … home as inhabited bears multiple meanings, a number of which diverge markedly from each other' (Casey 1993: 294). The home-place can be a perilous place, rather than one of safety and belonging. Casey suggests the expulsion from the homeland is the most 'dangerous displacement' (Casey 1993: 302). 'With literal re-inhabitation of the homeland precluded, the only way out is through re-inhabitation of another sort. That is what hooks in effect recommends: *re-inhabit the home-place*, even if it is located in a land of exile' (Casey 1993: 302).

According to Casey, a set of bodily skills is necessary for inhabiting or re-inhabiting what he refers to as the 'habitat', citing Thoreau's walking as a demonstration of such skills. 'By the time we end and linger in a certain place, that place has become a habitat for us, a familiar place we have come to know (or to re-know)' (Casey 1993: 292). This emplacement may be an entry into a new place, in which case this mode of dwelling is what Casey refers to as homesteading or co-habitancy, or it may be a return to or reconnecting with 'a place anew', the mode of dwelling of homecoming (Casey 1993: 292). However, as seen in Massey, the place returned to in homecoming is never as it was. It is, as Casey suggests, 'a place anew' and there can be an experience of alienation from this place, which has become a 'very different kind of place' (Casey 1993: 294). Indeed, as mentioned earlier, home may be a perilous place or may have changed so irreversibly that return is impossible, as may be the case in the context of forced migration.

Casey describes those skills required to inhabit or re-inhabit the habitat as including the following:

> 'powers of orientation that help to direct us to the habitat we seek, along with habitual body memories that allow us to return to the same place if we so desire … being able to conceive of places in certain ways, to articulate thoughts about them, and to express such thoughts to others who find themselves on similar journeys' (Casey 1993: 293).

With Casey's inclusion of the skills of memory and telling stories of habitation, a particular practice of nostalgia is implied. 'To move into a place, there is always the need for a story about it' (Read 2000: 133). Origin myths and foundation narratives serve to uphold the sense of an intact 'homeland', precisely because this homeland, or the story about it is never original; 'the "original inhabitants" came from somewhere else' (Massey 1992: 14). When someone moves into someone else's habitat, these stories are not always convivially exchanged.

In her call to re-inhabit the homeplace, hooks does not suggest a nostalgic homecoming to a place of origin. If home is dispersed in multiple locations, what sort of nostalgia would enable an inhabitation in this sense? hooks makes a distinction between a futile nostalgia that longs for the past to be as it was and a politicised sense of memory, a 'remembering that serves to illuminate and transform the present' (hooks 1990: 147). Putting this in another way, Massey

suggests: 'Instead of looking back with nostalgia to some identity of place which it is assumed already exists, the past has to be constructed' (Massey 1994: 171). This home exists in the future and to construct it, to find the way to it requires a nostalgia that is orientated towards the future, a 'sense of the past as "back then" with a present sense of "here now" and "where to?"' (Read 2000: 138). Massey proposes: 'when nostalgia articulates space and time in such a way that it robs others of their histories (their stories), then indeed we need to rework nostalgia' (Massey 2005: 124). The next leg of this journey looks at specific instances where people inhabiting multiple locations in culture and history are employing embodied forms of nostalgia that may suggest such a reworking.

WAYMARK: Before embarking on that path, make a detour, a walk with Sejojo, one of the percipients of *way from home.* Open the *way from home* Disc 1 included in the *way from home* documentation suite located in the box of supporting materials within the recess of the back cover. Extended instructions on how to open the data CD are included in Appendix B (p. 172). Once you open the CD click on the words in red 'Take a guided walk here', then on the next page click on Sejojo's name in red at the top of the page. A digital media interface will open up. If this does not happen automatically, then you will need to download new versions of Adobe Shockwave Media, the software used in the digital artwork's interface. If this is the case, then consult the instructions in Appendix B. Once you have the interface open, click on the 'Take the walk' button and you will be guided along Sejojo's walk. As you move through the map, pass your mouse over the landmarks (highlighted in blue) of the map and look in the bottom right corner of the interface to see the corresponding landmarks of Plymouth appear. An audio-visual slideshow including audio recordings and images from the walks and the digital artwork are available on *way from home* Disc 2 included in the *way from home* documentation suite located in the box of supporting materials within the recess of the back cover.

2.1 Imagining a future orientated nostalgia

The nostalgic yearning for 'back home' often equated as homesickness and associated with migrants is assumed to be a regressive and passive rejection of participating and settling in the present (Hage 1997: 104-105). This is Braidotti's vision of the migrant, as discussed earlier (see 1.5), where the narratives of origin destabilise the present such that they are suspended in an 'impossible present', the present perfect (Braidotti 199: 24). For Braidotti it is the postcolonial subject that 'makes the original culture into a living experience,' through activating the sense of the home country or culture of origin, using the memory of the past to transform the present as a form of resistance to the conditions offered by the host country (Braidotti 1994: 25). This imagining and remembering of a past home is critical to making homes in the present for migrants and other displaced or dispersed peoples as well as postcolonial subjects.

Deborah Battaglia challenges the assumption made in literatures of anthropology and cultural studies that nostalgia is a '*categorically* negative social value for indigenous actors' by proposing the following understanding of nostalgia:

> Nostalgia may in fact be a vehicle of knowledge, rather than a yearning for something lost. It may be *practiced* in diverse ways, where the issues *for users* become, on the one hand, the attachment of appropriate feelings toward their own histories, products, and capabilities, and on the other hand, their detachment from—and active resistance to—disempowering conditions of postcolonial life (Battaglia 1995: 77).

Battaglia observes an instance of this 'practical or active nostalgia' embodied in the practices of urban Trobrianders at the First Annual Trobriand Yam Festival in Port Moresby, an event modelled on the traditional competitions from 'Home' in the Trobriand Islands. Both the traditional and new events involved the cultivation of yams for exchange rather than literal consumption. In this context Battaglia defines the nostalgia observed as:

> 'transformative action with a connective purpose, and the affective and aesthetic quality of an indulgence. So that Home in this construction is the excess, the luxury of experiencing an attachment to sources … It is in this variety that nostalgic connection may also be imagined toward a past object without necessarily being the enemy of unformulated future relationships. Indeed, nostalgia for a sense of future—for an experience, however imaginary, of possessing the means of controlling the future—may function as a powerful force for social reconnection. In permitting creative lapses from dominant realities, it is such a nostalgia that enables or recalls to practice more meaningful patterns of relationship and self-action. The capacity of nostalgia to engender its own ironies is hence a central consideration here, and bears directly on how local and national cultural identities are argued and contested' (Battaglia 1995: 78).

The purpose of the event, in the words of its sponsor John Noel, was to be a means of 'bringing Home to Moresby' (Noel in Battaglia 1995:79). The new yam festival invited participants from 'other ethnic groups' while the traditional structure of the competition and practices of gardening were based on alliances of kinship. As such, Battaglia interprets these declared aims of the organisers of the new festival as an attempt to unite the dispersed urban population and to give Trobrianders an opportunity 'to feel productive in their own backyards, as well as in their own cultural terms' and to act as a model of culture for all of Papua New Guinea (Battaglia 1995:79). Battaglia suggests that two axes of tension developed through this event, which involved Trobrianders moving between 'two perceived spheres of relatedness', between an

'artificial local/national bifocality', and between a mimetic performance of fixed notions of Trobriand identity and a prospective action (Battaglia 1995: 79).

Battaglia cites the words of the participant Geoffrey Masumwadoga as articulating the particular feelings that precipitate as cultural nostalgia through the practices:

> 'If you can make the object [a reference here to a yam or some other exchange item] part of you through experience, it takes on meaning. You can romanticize about the garden. Then you make the garden and you find why this … is important. That experience becomes your personality which you cannot just wipe away' (Masumwadoga in Battaglia 1995:80).

The nostalgia expressed by Masumwadoga does not suggest the enactment is just the expression of a longing for an authentic originary experience or object. Rather, it is also the cultivation of personal growth that exceeds the product. 'As cultural practice, then, it abides in a convergence of mimesis and poesis—in acts of replicating the social conditions of and for feeling, such that one's experience of social life is supplemented and qualitatively altered' (Battaglia 1995:92). This supplementation enacts a 'creative reconfiguration' that challenges and demands reconsideration of notions of coherent identities 'together with any notion that an aesthetic of self-wholeness or completeness extends in practice across cultures and times' (Battaglia 1995:92). The construction of the past and reinvention of the present enacted by the Trobrianders engenders structural ironies and moments of self-realisation that do not create representations of tradition, but a 'gap' 'in which alternative, cohabiting identities could become apparent as elements in elite actors' urban self-prospecting' (Battaglia 1995:92).

Battaglia distinguishes this notion of nostalgia as practiced by 'indigenous actors' from a 'Euro-American nostalgia' for 'tradition' and 'otherness' that she recognises as 'a dangerous motivator of scholarly quests' (Battaglia 1995: 77). Paraphrasing Roland Robertson, Marilyn Strathern defines this notion of 'synthetic nostalgia' as a 'nostalgia for past conceptual systems, for cherished values, for kinds of behaviour, that is, *for* "tradition" or *for* "culture" (Strathern 1995: 110; italics in original). Considering the Trobriand practices of nostalgia, Strathern distinguishes between a nostalgia for past customs and a nostalgia for people and places. 'These mobilize different ways of embodying the past in the present' (Strathern 1995: 111). She suggests that synthetic nostalgia is one that 'mourns for what is missing from the present, and thus creates

representations *of* the past as the place where what is gone was once present' (Strathern 1995: 111; italics in original). The sentimentality of this form of nostalgia can be avoided by an irony that is produced in the awareness of a break from the present, a break that allows the past to be conceived of as a 'real preexisting entity' (Strathern 1995: 112). While Strathern recognises that Trobianders might evoke the past as they 'speak wistfully, in synthetic vein' of their displacement in time and space:

> 'it is also to evoke the social context of relationships 'at home,' and these relationships have a substantive effect on the living, present capacity of Trobrianders to act in town … Such nostalgia as accompanies the Trobriand recall of an origin is a way of making explicit the fact of origin, an attachment to a past that is and can only be realized in the present. The origin of the act does not, as it were, exist till the act is done' (Strathern 1995: 111-112).

From this understanding of the substantive effects of relationships in this form of practiced nostalgia, Strathern suggests a case could be made for a 'substantive nostalgia,' which she defines as 'the always-present effect of relationships, the necessary contemporaneity of working through the origins of one's obligations and feelings' (Strathern 1995: 113). With substantive nostalgia as such, an ironic break is unnecessary. The past is evident in the obligations and relationships enacted in the present.

In formulating a typology or study of nostalgia in *The Future of Nostalgia*, Svetlana Boym describes another future-orientated form that necessitates a sense of responsibility to the future, as much as the past:

> 'Nostalgia is not always about the past; it can be retrospective but also prospective. Fantasies of the past determined by needs of the present have a direct impact on realities of the future. Consideration of the future makes us take responsibility for our nostalgic tales … nostalgia is about the relationship between individual biography and the biography of groups or nations, between personal and collective memory' (Boym 2001: xvi).

In Boym's typology of nostalgia, she defines a 'restorative nostalgia' as one that seeks to return and reconstruct the lost home as a point of origin, the single plot constructed by national memory's plundering of shared everyday recollections. Alternatively, a 'reflective nostalgia' is one that 'does not follow a single plot, but explores ways of inhabiting many places at once and imagining different time zones', that offers the possibility of a shared collective framework made of individual reminiscences (Boym 2001: xviii, 53). Boym suggests this second form of

nostalgia has been employed by the world's displaced people as an artistic device and a survival strategy: 'a way of making sense of the impossibility of homecoming' (Boym 2001: xvii) and for 're-making themselves and their second homes with great ingenuity. Inability to return home is both a personal tragedy and an enabling force' (Boym 2001: 252). What is most missed in the experience of displacement, Boym argues, is not so much the past or the homeland, but the space of cultural experience, the context provided by culture for relationships to develop, not necessarily by continuity, but by contiguity, 'based neither on nation nor religion but on elective affinities' (Boym 2001: 53): 'To feel at home is to know that things are in their places and so are you; it is a state of mind that doesn't depend on an actual location. The object of longing, then, is not really a place called home but this sense of intimacy with the world' (Boym 2001: 251).

Boym identifies a practice of reflective nostalgia employed in Vladimir Nabokov's writings of returns to home 'under an assumed name and with a false passport' in which she suggests he 'mastered the art of *intimation*, of speaking about the most personal and intimate pains and pleasure through a "cryptic disguise" as a strategy of surviving exile' (Boym 2001: 252, italics in original). Nabokov's strategy employs a 'poetic mimicry' that does not just represent, but disguises (Boym 2001: 265). While Boym's notion of restorative nostalgia could be understood as similar to Strathern's interpretation of the synthetic, there is a distinction between the notions of substantive and reflective nostalgia in that Boym views irony as a necessary characteristic of this second form that is 'aware of the gap between identity and resemblance' (Boym 2001: 50). There is a realisation of difference in the repetition. Nabokov's mimicry depends upon sensuous details not symbols. 'Reflective nostalgics see everywhere the imperfect mirror images of home, and try to cohabit with doubles and ghosts' (Boym 2001: 251).

WAYMARK: Stop here and take another detour towards the seashore of Paignton where I, in the disguise of the cowgirl, attempt such a cohabitation with doubles and ghosts. View the *Pain Town* video on *Yodel Rodeo* Disc 2 included in the *Yodel Rodeo* documentation suite located in the box of supporting materials within the recess of the back cover.

For Nabokov it was not 'Russia' that he longed for, but for what he referred to as an 'ecological niche', which he defines as a particular locality (Nabokov in Boym 2001: 281). However, in

another sense of this term, it could also be understood as a particular role or social position within a community, suggesting a closer relationship between substantive and reflective and the question of the necessity for irony.

In interviews with ex-Soviet immigrants in their homes in New York and Boston, Boym perceived the decoration in their homes as installations, 'personal memory museum(s)', where out of date calendars displaying familiar landscapes became 'memory grids' (Boym 2001: 328). In contrast to what might be expected at first glance, the stories that were told about these objects revealed 'more about making a home abroad than about reconstructing the original loss' (Boym 2001: 328). Rather than places of sentimentality, these rooms are 'places for communication and conversation' where their inhabitants do not live in 'the eternal present of the American myth, but neither can they afford to dwell in the past' (Boym 2001: 336). In this instance, nostalgia constructs places of social exchange and reconnection rather than representations of the past as the pre-existing place or origin; 'the past is remade in the image of the present or a desired future' (Boym 2001: 354). Do such practices, then, enact substantive more than synthetic nostalgias? And if so, are structural ironies necessary? It would seem that this irony is only necessary where these rooms and the objects in them are assumed to be expressions of a prior authentic selfhood. These places and objects become more like a stage and props of a living enactment rather than a museum.

In articulating what he refers to as the '*settlement* strategies' of 'migrant home-building', based on research with Lebanese migrants in Australia, Ghassen Hage considers home as an 'affective construct' built with four 'affective blocks' that combined together create a 'liveable structure': security, familiarity, community and sense of possibility (Hage 1997: 102, italics in original). Hage proposes that to be at home 'a person has to feel to a certain degree a wilful subject,' to be in a space 'where one possesses a maximal practical know-how' or 'maximal spatial knowledge', 'where one possesses a maximal communicative power' and where there are opportunities of 'advancement' (Hage 1997: 102-103).

Similar to Boym's conception of reflective nostalgia, Hage's understanding of migrant home-building suggests that what is longed for is not so much an actual location, though memories of actual places are important affects that constitute these affective blocks. Hage defines home-building as *the building of the feeling of being "at home"'* (Hage 1997: 102; italics in original). These feelings are fostered by nostalgia, which Hage defines as 'a memory of a past experience imagined from the standpoint of the present to be homely' (Hage 1997: 105). Drawing upon Bourdieu's sense of *habitus*[9], Hage suggests these homely feelings may have evolved in a particular place 'where the deployment of bodily dispositions can be maximised' (Hage 1997: 102). However, the *habitus* possesses the tendency for self-preservation and will, therefore, aim at creating a space 'in which its [i.e. the habitus'] strategic dispositions can be maximised' (Bourdieu in Hage 1997: 103).

These nostalgic feelings are triggered by direct experience and can be negative or positive 'intimations' (Hage 1997: 105). Where the experience is of a 'lack of feeling of familiarity (lack of practical and spatial knowledge) and lack of communality (lack of recognition and the non-availability of help)' depressive feelings can accumulate to produce states of homesickness (Hage 1997: 106). Hage suggests that homesickness decreases the longer migrants reside in a new country, as the 'length of stay translates into a more developed ability to engage in home-building, that is, among other things, to recognise and exploit new possibilities and opportunities for the fostering of nostalgic feelings' (Hage 1997: 105).

Thus exploited, these feelings enable a positive nostalgia, which is:

> 'triggered by a positive presence which comes to fill a passively and only potentially existing lack … it is the positive encounter with a person, a sound, a smell or a situation which offers an intimation of an imagined homely experience in the past: an experience of 'back home'. These intimations operate like 'imagined metonymies' in that they are fragments which are imagined to be traces of an equally imagined homely whole, the imagined past 'home' of another time and another space' (Hage 1997: 106).

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[9] In *Outline of a Theory of Practice* Bourdieu defines the *habitus* as 'transposable *dispositions*' produced by 'structures constitutive of a particular type of environment (e.g. the material conditions of existences characteristic of a class condition)'(Bourdieu 1977: 72) Further he suggests that 'the practices produced by the habitus, as the strategy-generating principle enabling agents to cope with unforeseen and ever-changing situations, are only apparently *determined by the future*' (Bourdieu 1977: 72, my emphasis).

Like Boym's reflective nostalgia these images of the past in the present are fragmentary resemblances. The examples Hage gives of these experiences that facilitate strong intimations of home focus on song and music, food and places that trigger associations or memories of past places where particular social relationships were enacted. For example, songs sung by familiar voices such as the Lebanese singer Wadih El-Safi, whose voice is known as the 'Voice of Lebanon', are a powerful trigger of nostalgic feelings for Lebanese migrants in Sydney, as are the voices of relatives on taped messages sent with recent arrivals. Hage suggests 'the voice operates as a conduit to the imaginary world of the homeland (as "back home") … as an imagined metonymy, in the sense that it is metonymic of a totality that does not and had never existed, but which is imagined as a homely totality from the standpoint of the present' (Hage 1997: 107).

WAYMARK: Stop here and listen to another track from the *Take me to a place* audio CD. 'Beautiful Eyes' includes a traditional song from Afghanistan sung by Mohammed that reminded him of home and that he also connected with sitting on the hillside of Plymouth's hoe overlooking the sea.

Songs can describe everyday objects and places from the present tense, from the embodied experience of being there, in such a way that they direct an experience that goes beyond metaphor or representation to direct involvement and communication. In folk song Booth suggests the singer 'speaks' on behalf of the audience and the story sung is adopted as the listener's own testimony; the 'narrative song implies audience affirmation' (Booth 1981: 16). This suggests stepping into a prior authentic or unitary sense of self. However, with migrant home-building, as with Trobriander mimetic performances enacted to negotiate different axes of identities, this experience may instead lead to what Battaglia refers to as a 'self-problematization' or 'self-prospecting' (Battaglia 1995: 92). With positive experiences of nostalgia Hage suggests the desire is not to be there, but involves 'a desire to promote the feeling of being there *here*' in order to create a base from which to meet, come to terms with and seize opportunities from life in the present (Hage 1997: 108; italics in original). This is particularly evident in the practices of home-building centred on food production and consumption.

'Home food' offers intimations of security in providing nutrition, of familiarity in the expression of practical know-how in terms of both its consumption and production and of communality in the practices of sharing collective meals.   With food preparation the creative practice of substitution is deployed when ingredients of 'home food' are unavailable, as demonstrated by one of Hage's informants who tells of substituting peanut butter for tahini. After tahini became readily available, he craved the peanut butter, suggesting that the substitution may become as homely.

Margaret Morse writes of another form of substitution enacted in the practices of nostalgia. Similar to Hage's formation, Morse suggests that 'feeling at home is, in essence, a personal and culturally specific link with the imaginary' (Morse 1999: 63). For Morse, the invocation of sense memories associated with early childhood nourishes 'the capacity for emotional investment in the body and in the world, and, culturally speaking, the management of sympathy' (Morse 1999: 65). She argues that Proust's narrative account of the sense memories provoked by the eating of a madeleine is 'a gestural performance close to pantomime', which relies on 'a conservative image repertoire' of the same substance to awaken sense memories of and a bond with 'home' (Morse 1999: 68). Alternatively, she recognises a potential promiscuity of imaginaries that allows them to be produced by 'qualities rather than copies' for those like her that did not grow up in one home, the children of that class of 'relatively privileged seminomadic people' she refers to as 'drifters' or the 'not precisely homeless': military personnel, diplomats, professionals, corporate executives, academics (Morse 1999: 67). In reawakening the memory of a pond from her childhood she describes how the smell of the sea near Athens combines with the image of the pond from a home movie and an image from the opening scene of Fellini's *Amarcord* in an elaborate 'collage of eerie textures and smells blended with the visual record' (Morse 1999: 67).

Through this discussion of different forms of nostalgia it has been seen how specific strategies developed in particular cultural and historical circumstances construct provisional places of inhabitation that exist in multiple locations and accommodate multiple dimensions of the self; different times and places coexist simultaneously. It may even be possible to take Braidotti's

'philosophy of "as if"' discussed above (see 1.5) as a strategy of nostalgia involving a recuperation, where she defines this practice as 'a technique of strategic re-location in order to rescue what we need of the past in order to trace paths of transformation of our lives here and now' (Braidotti 1994: 6). It has been seen in this chapter so far how these strategies of mimicry, disguise, pantomime, resemblance, supplementation, substitution and collage create places of ironic resistance and places of meaning, self-growth and self-knowledge. Potentially, they also create places of sympathy, intimacy, conversation, communication, dialogue, exchange, reconnection and meeting. Earlier it was noted that one of the skills of inhabitation described by Casey is the ability to communicate knowledge of certain places to others on similar journeys.

The communication of the bonds with places can create bonds between people. This is seen in Said's account of an evening spent with the Urdu poet Faiz Ahmad Faiz, exiled in Beirut from Pakistan, when he says he witnessed Faiz enact a homecoming 'expressed through defiance and loss' in the recitation of his poetry (Said 2000: 175). Said notes that Faiz's closest friends in Beirut were Palestinians; shared language, poetic convention and life-history facilitated a particular solidarity between them. Said describes the awareness of simultaneous dimensions of both the new and old environment vividly and actually occurring together in exile as '*contrapuntal*' (Said 2000: 186). With the awareness of other contrapuntal juxtapositions, he suggested appreciative sympathy is elevated and orthodox judgement diminished (Said 2000: 186).

Adrian Piper employs the term '*modal imagination*' to describe the capacity for empathy that enables human beings to 'extend our conception of reality—and, in particular, of human beings—beyond our immediate experience in the indexical present' (Piper in Kester 2004: 77). Through a performative interaction, which Kester refers to as an 'empathetic feed back loop', empathetic identification is developed and serves to decentre fixed identities and provide ground for establishing solidarities and provisional alliances based on shared identification (Kester 2004: 77-78).

Said's and Piper's notions of sympathy and empathy are helpful in understanding the interrelationship between identity and communicative interaction practiced in the forms of nostalgia discussed here, where the individual creates a sense of home, becomes familiar with where and who they are through communicative action. Jürgen Habermas' 'communicative ethics' may also be helpful in this regard. Benhabib defines Habermas' ethical model: 'The "I" becomes an "I" only among a "we," in a community of speech and action' (Benhabib 1992: 71). According to Kester, Habermas distinguishes between 'discursive' and 'self-reflexive' forms of communication where in the first, material differences of power, resources and authority are set apart to rely upon effective argumentation, their legitimacy gained through the universality of the knowledge produced. On the other hand, self-reflexive forms of communication are legitimised on the basis of the 'perceived universality of the process of human communication itself' (Kester 2004: 109). Kester suggests: 'This self-critical awareness can lead, in turn, to a capacity to see our views, and our identities, as contingent and subject to creative transformation' (Kester 2004: 110). Interaction becomes the necessary framework for communicating across boundaries of difference without relying upon a fixed, hierarchical system of universal meaning (Kester 2004: 112).

Kester criticises the precondition that Habermas established for participation in the public sphere of discursive interaction, that is the 'bracketing of power differentials among speakers' (Kester 2004: 112). He suggests that the notion presented by Belenky et al. of 'connected knowing' discussed in the previous chapter (see 1.1) is helpful for conceptualising a communicative interaction that involves the recognition of the speaker's history and position in relation to forms of power that may be operating within or without the interaction:

> 'Rather than enter into communicative exchange with the goal of representing 'self' through the advancement of already formed opinions and judgements, a connected knowledge is grounded in our capacity to identify with other people. It is through empathy that we can learn not simply to suppress self-interest through identification with some putatively universal argument, but literally to redefine self: to both know and feel our connectedness with others' (Kester 2004: 114).

In terms of spatial discursive practices, Belenky et al.'s notion of connected knowing is useful for conceiving of a sense of identity evolving through interrelationship and dialogue that happens in the movement between multiple locations or realities of habitation, between

different perspectives. As it never is as or where it was, finding the way home involves disorientation and loss and depends upon negotiation and communication with another. In questioning what allows us to encounter one another, Judith Butler suggests that what demands consideration are not a priori conditions of language or communication, but the ethical responsibility of cultural translation:

> 'For if I am confounded by you, then you are already of me, and I am nowhere without you. I cannot muster the "we" except by finding the way in which I am tied to "you," by trying to translate but finding that my own language must break up and yield if I am to know you. You are what I gain through this disorientation and loss. This is how the human comes into being, again and again, as that which we have yet to know' (Butler 2004: 49).

2.2 Meeting up in the homeplace

The understanding of home as an opportunity for self-knowledge is articulated in Angelika Bammer's conception of both nation and home as fictional constructs: 'mythic narratives, stories the telling of which has the power to create the "we" who are engaged in telling them' (Bammer in Morley 2000: 16). Similarly, Madan Sarup finds a connection in the concept of home with a notion of identity as story: '*the story we tell of ourselves and which is also the story others tell of us'* (Sarup 1994: 95; italics in original).

For Dietmar Dath 'homes are "origin stories" constructed as retrospective signposts ... they are made for coming *from'* (Dath in Morley 2000: 16; italics in original). For Dath home is not so much a fixed location, but narratives that become a way of navigation and orientation in the world. However, home remains as something moved from. This section will look at how narratives of home are place-making, strategies of constructing places of habitation. As Trinh T. Minh-ha suggests, telling autobiographical stories is an 'abode' where Third World exiled writers of diaspora 'take refuge', but in that telling there is a pulling 'closer and further away' from 'home' (Minh-ha 1994: 10).

> 'Home for the exile and the migrant can hardly be more than a transitional or circumstantial place, since the "original" home cannot be recaptured, nor can its presence be entirely banished in the 're-made' home … travelling back and forth between home and abroad becomes a mode of dwelling' (Minh-ha 1994: 14-15).

hook's sense of 'home' as a place of 'varied and everchanging' perspectives arising from a fragmented and dispersed experience of origins (hooks 1990: 149) suggests a radical possibility

for constructing progressive and prospective signposts in these 'tellings' of home not as something looked back on or moving from, but as something made and arrived at in a practice of telling that moves between changing perspectives and that moves the teller on.

If narrative is understood as an 'orderly telling', an ordering or plotting of temporal events through a sequence that gives meaning and coherence in time, Rapport and Dawson suggest the telling of a story is 'both to speak of movement and to engage in movement' (Rapport and Dawson 1998: 28). Citing Salman Rushdie, they suggest that in this way 'narrative mediates one's sense of movement through time, so that in the telling one becomes … an *émigré* from a past home' (Rapport and Dawson 1998: 28). As indicated in Sarup's notion of home cited earlier, Rapport and Dawson suggest that narrative is a form of movement that can be understood from two different perspectives. One describes 'the art of narration as the orderly telling of people, objects and events that did not previously exist' and the other suggests that 'narratives … do the telling, that pre-exist their particular narrators, speak through the latter's lives unbeknown to them' (Rapport and Dawson 1998: 28). These two different approaches to narrative also reflect two different notions of home and identity: 'home versus movement, and home as movement', and 'identity through fixity, and identity through movement' (Rapport and Dawson 1998: 29). In the first 'the selves of narrators and recipients of a narrative [are] fixed and stationary within a narrative' (Rapport and Dawson 1998: 29), and in the second 'members of a socio-cultural community [are] continuously moving between different 'habitations of reality' as they tell different stories, remaking their language in the process' (Rapport and Dawson 1998: 29). Rapport and Dawson associate this first model with a traditional anthropological approach, while the second is associated with a contemporary anthropological perspective (Rapport and Dawson 1998: 29).

However, it is important to remember that different perspectives and 'tellings' allow specific views and disallow others as much as certain homes are made in the dispersal and displacement of others. Karen Fon Olwig argues that: 'Whereas home may become a fairly abstract space of self-knowledge in narratives, it is a very concrete place of mutual relations of exchange, usually involving concrete rights and obligations, in the social life of the narrators'

(Olwig 1998: 235). Similar to Massey's argument, Olwig suspects that this first sense of home, the narrativising of home, is specifically a middle-class Western perspective coming from the experience of a world in movement where social relations are not localised and where narratives of home are the most significant form of expressing places of belonging (Olwig 1998: 236). Rapport and Dawson take up Olwig's words of warning to suggest the need for anthropologists studying home 'to emphasize the diversity of the different "identity spaces" that their informants may call home, and how, through movement, informants may make manifest their awareness of this diversity and also their variable abilities to assert and select a home of their choice' (Rapport and Dawson 1998:17). As discussed earlier, this consideration is of great significance to this enquiry, where mechanisms of performance and research are explored and employed to emphasise and facilitate expression of this diversity of perceptions of home.

Bhabha argues for the power of narrative, of the 'enunciatory right', the 'right to narrate' to take account of the shifting jurisdictional enforceability of rights in the current 'situation of jurisdictional unsettlement' where individuals can be political citizens in one particular culture and cultural citizens in a very different kind of trans-national sense (Bhabha in Chance 2001: 5). He makes the distinction that this is not the individual right of expression. Instead, he suggests that it is: 'a whole network of discursive, cultural, political, institutional … events and enunciations and constructions and writings that construct the possibility of narration' (Bhabha in Chance 2001: 4). The testimonial power of narrative is contingent on the multiplicity of points of view. But again, the question arises about what stories are suppressed within such a network governed by unequal relations and flows of power, what stories fall through the net or are entangled and fixed by it in the intersecting routes of power? For example, in making a claim of rights, an asylum seeker is trapped and fixed in depersonalised and dehumanising processes of documentation of the factual details of their lives, of their departure and arrival as record and justification of their claim. Subjectivities and ambiguities are erased in such processes or do not appear in dominant historical accounts or in the realms of public knowledge and public record.

The sense of the power of narrative as existing within a network of narration exists in the power of association, dialogue and conversation, in exchange and relationship, the moving between 'habitations of reality' and varied and changing perspectives. This is a sense of a collective framework made of individual acts of recollection as discussed earlier in relation to Boym's conception of reflective nostalgia and in the previous chapter in relation to notions of the collectivity of autobiography (see 1.5). Perhaps the possibility of constructing hook's 'homeplace' as a 'site of resistance' depends upon this particular power of spatial narratives (hooks 1990: 41-49).

In his study of subaltern strategies of localisation Arturo Escobar suggests that networks, which are becoming central to those strategies employed by particular social movements and emergent identities, can be understood as:

> 'apparatus for the production of discourses and practices that connect nodes in a discontinuous space; networks are not necessarily hierarchical but can in some cases be described as self-organizing, non-linear and non-hierarchical meshworks … They create flows that link sites which, operating more like fractal structures than fixed architectures, enable diverse couplings (structural, strategic, conjunctural) with other sites and networks' (Escobar 2001: 169).

Escobar suggests that connectivity, interactivity and positionality may be derived from the modes of operation of such an 'apparatus' as the associated characteristics of the attachment to place (Escobar 2001: 169).

Ingold suggests the lines of the network are joined-up dots and intersecting routes of occupation and contestation, whereas, borrowing the phrase from Henri Lefebvre, an 'archi-textural meshwork' (Lefebvre in Ingold 2007: 80) is an entanglement of interwoven and co-existing pathways, 'trails *along* which life is lived' (Ingold 2007: 81, italics in original).[10]

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[10] It is interesting to note that in Ingold's earlier work *The Perception of the Environment* he defined wayfaring as 'a matter of moving from one place to another in a region' (Ingold 2000: 219). In this earlier work he refers to this movement from place to place as one within a network of interplace movements, drawing upon Casey's reference to such a network as a *region*—that is, "an area concatenated by peregrinations between the places it connects"' (Casey in Ingold 2000: 227). Ingold distinguishes between different points of view suggesting that 'everywhere-as-space is the world as it is imagined from a point of view above and beyond, everywhere-as-region is the world as it is experienced by an inhabitant journeying from place to place along a way of life.' (Ingold 2000: 227) In his more recent work, he makes a distinction between the concept of a region as to conceive of place as a surface and of a network as a set of predetermined points imposed upon this surface, and the concept of a meshwork as a more useful way of conceiving of places and lines of inhabitation.

According to Haraway's notion of 'situated knowledges': 'The alternative to relativism is partial, locatable, critical knowledges sustaining the possibility of webs of connection called solidarity in politics and shared conversations in epistemology' (Haraway 1999: 178).

Through Ingold's and Haraway's distinctions of situated epistemologies, along with Escobar's identification of the politics of place and identity occurring through an organisational system characterised as such and operating at multiple scales of the local and global, it is possible to conceive these spatial narratives of home as lines of movement existing in the entanglements of the lived pathways of such a meshwork. Further, these might be understood as alternatives to those universalising chronicles of capital and modernity. These spatial narratives enable 'meeting places', a sense of home as constructed out of movement and communication. To imagine 'space' in this way, Massey suggests, requires thinking of time and space as 'the product of interrelations' (Massey 2005: 123).

> 'For the truth is that you can never simply 'go back', to home or to anywhere else. When you get 'there' the place will have moved on just as you yourself will have changed … What you *can* do is meet up with others, catch up with where another's history has got to 'now', but where that 'now' (more rigorously, that 'here and now', that *hic et nunc*) is itself constituted by nothing more than—precisely—that meeting-up (again)' (Massey 2005: 123).

Other forms of orientation that do not rely on a sense of home as bound and secure, forms of home-making in and out of disorientation have been explored in this discussion so far. Jameson's call for cognitive mapping as an aesthetic and political response to the perceived disorientation and loss of control characterising the times was noted at its beginning (Jameson 2000: 229). A particular kind of spatial discursive practice of orientation is enacted through these different practices of nostalgia and of narrative discussed here that is more akin to wayfinding than mapping. These practices enact identities through movement as opposed to fixity. These spatial practices of wayfinding will now be explored in more detail as a way of knowing and of making place through movement.

2.3 Beyond points and coordinates to wayfinding

Ingold conceives of ordinary practices of *wayfinding* as processes that are more like storytelling than map-making and that occur in communicative contexts (Ingold 2003, 2005, 2007). This

understanding of wayfinding is useful for comprehending the epistemological implications of spatial narratives and as a means to re-envision artistic practices of mapping as modes of place-making and knowledge production that are process-based, performance orientated and situated in embodied practices and experiential specificities of inhabitants.

With the recognition of the importance of specificity of position and context in the construction of knowledge across different disciplines of contemporary art and the social sciences, what has been referred to as the 'spatial turn' in geography (Hubbard et al. 2004: 2; Cosgrove 2002: 7), there has been a particular interest in mapping as a creative practice generating alternative forms and modes of critique and subversion of universalising notions of space and place and the authority of traditional cartographies. In his edited volume on mapping, *Mappings,* Denis Cosgrove refers to the example of the Situationists' *dérive,* which he defines as a mapping strategy projecting 'alternative ways of inhabiting the city through the imaginative power of the personal mapping act' and highlighting 'the oppositional opportunities offered by mapping as well as its repressive capacities' (Cosgrove 2002: 16).

With the spatial turn ideas of spatiality have shifted from a focus on physical objects and forms towards dynamic interactions, processes and interrelationships in space (Corner 2002: 227). However, with the emphasis on map-making as the final intention of the act of mapping, form, object, textuality, and more visually-orientated and representational modes of engaging with and understanding landscape remain prominent. Cognitive ways of perceiving meaning in the landscape, of understanding the integration of knowledge and place-making also remain widely accepted as the dominant explanation of mapping practices.

With 'inhabitant knowledge' knowing is moving, as Ingold suggests: 'in storytelling as in wayfaring it is in the movement from place to place or topic to topic that knowledge is integrated' (Ingold 2005: unpaginated). For Ingold, wayfaring is a fundamental mode in which beings inhabit and experience the world and the inhabitant is: 'one who participates from within in the very process of the world's continual coming into being and who in laying a trail of life contributes to its weave and texture' (Ingold 2005: unpaginated). Further Ingold describes the

lines of habitation produced by the wayfaring of the inhabitant as: 'typically winding and irregular yet comprehensively entangled into a close net tissue' (Ingold 2005: unpaginated).

Lines of occupation are those, which have been laid over and across this living tissue, in a static network of connections between places conceived as nodes of contained activity. As discussed earlier (see 1.1), 'occupant knowledge' is assembled through empirical observation and critical distance. Fixed points of observation are joined into a comprehensive representation. Geographers and psychologists have argued that this is how we experience and perceive the world in everyday life. As a surveyor obtains data from multiple points of observation with instruments, our bodies' observations are assembled by the mind into that comprehensive representation known as the cognitive map. Movement becomes relegated to a secondary mechanical function and space is conceived as outside of human existence. It is empirical, objective and mappable.

In reference to 'cognitive mapping' as it was conceived in the 1960s[11] Cosgrove writes that: 'Not only is all mapping "cognitive" in the broadest sense, inescapably bound within discursive frameworks that are historically and culturally specific, but all mapping involves sets of choices, omissions, uncertainties and intentions—authorship—at once critical to, yet obscured within, its final product, the map itself' (Cosgrove 2002: 7). In an essay included in Cosgrove's volume, James Corner refers to Guy Debord's psychogeographic guides to Paris as cognitive maps (Corner 2002: 231). However, considering Ingold's identification of cognitive processes of mapping as expressing forms of occupant knowledge and leading towards the occupation of space, Corner's conception of Debord's maps does not reveal their oppositional potential.

Cosgrove defines the 'troubling' attributes of maps as their 'apparent stability and their aesthetics of closure … their partiality and provisionality, their embodiment of intention', and their more liberating attributes in the freedom from the 'controlling linearity of narrative description and the confining perspective of photographic or painted images' (Cosgrove 2002:

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[11] Frederic Jameson first articulated the concept of 'cognitive mapping' as an aesthetic and oppositional practice in his essay *Postmodernism, or, The Cultural Logic of Late Capitalism* (Jameson 2000: 229). This notion is widely referenced in relation to creative practices of mapping.

2). While Corner recognises there are many examples of coercive acts of mapping with their consequent reductive effects on peoples and environments, he also recognises the creative potential of mapping in its place-making capacity and potential as a 'collective enabling enterprise' (Corner 2002: 211).

> 'As a creative practice, mapping precipitates its most productive effects through a finding that is also a founding; its agency lies in neither reproduction nor imposition but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds. Thus, mapping *unfolds* potential; it re-makes territory over and over again, each time with new and diverse consequences' (Corner 2002: 213).

With conventional cartographic maps, co-existing, contradicting and multiple narrative contexts, histories, journeys, and bodily efforts always involved in finding and founding place, are erased to create an illusion that these representations are direct transcriptions of reality. These erasures enabled European cartography to become a powerful tool of colonisation. Ingold argues this erasure has been extended with GPS, quoting Thomas Widlok: 'Both a map and a GPS depend on a history of human-environment interactions … from which the experiential aspects of the humans involved have been systematically eliminated to leave nothing but formalized, de-personalized procedures' (Widlock in Ingold 2003: 430).

Cosgrove's reference to the map as the final product of mapping highlights the implication of the map in a specific mode of mapping. The mappings defined by Ingold as 'residual by-products' of wayfaring are not constructions of cognitive mental processes, but offer alternative ways of conceiving of the act of mapping or the status of different kinds of maps.

With practices of habitation place is 'a knot tied from multiple and interlaced strands of movement and growth' (Ingold 2005: unpaginated). The multiple intersecting lines of habitation entangle to form what Ingold refers to as a 'meshwork' and this knot does not contain or enclose life within it, but bounds these lines together and they continue on their way beyond it to become entangled in other knots. Places exist as entangling intersections of multiple trajectories of movement, not as locations. Therefore Ingold concludes that wayfaring 'is neither placeless nor place-bound, but place making. And it could be described as a flowing line proceeding through a succession of places' (Ingold 2005: unpaginated).

Ingold's conception of inhabited place bears some relation to more recent developments of human geography. With post-modern and post-structural theories, such as those that were discussed at the start of this chapter, universal definitions of 'place' are rejected as real and imagined assemblages constituted via language. Boundaries of place are then understood as contingent and boundless. These theories suggest these boundaries are illusions of their solidity; authenticity or permanence is sustained by cultural systems of signification, which are susceptible to multiple interpretations and readings. The humanistic tradition of geography conceptualised place as subjectively defined; place is involved with embodiment. As Casey suggests: '*bodies build places*. Such building is not just a matter of literal fabrication but occurs through inhabiting and even by travelling between already built places' (Casey 1993: 116; italics in original). In Nigel Thrift's work on embodiment, it is suggested that people's evolving performative encounters with space cannot be expressed through language and discourse, and he stresses the importance of the pre-cognitive and intuitive way in which people inhabit places. Thrift speaks of practical knowledges and awarenesses that are engaged in everyday life (Hubbard *et al* 2004: 5-6). These knowledges and awarenesses are those that are engaged in ordinary wayfaring.

The act of mapping implies the production of the map, of points and coordinates, as its intention. Wayfaring, on the other hand, suggests a more temporal, embodied, and sensorial relation within the world, a movement along a trajectory through the world and through memory. With this mode of engagement the map may be considered a by-product of the more primary activity of orientation. Ingold suggests: 'wayfinding might be understood not as following a course from one spatial location to another, but as a movement in "time", more akin to playing music or storytelling than to reading a map' (Ingold 2000: 238). However, those maps that are created as part of the process of wayfaring or as its residual by-products, such as the sketch map, are 'not so much representations of space as condensed histories' (Ingold 2000: 220).

The mappings as 'residual by-products' of wayfaring offer alternative ways of conceiving of the act of mapping or the status of different kinds of maps. Once you have learned the way, the sketch map is no longer needed. The sketch map is an 'incidental by-product of the mapping process, not its ultimate goal' (Ingold 2000: 232). It is knowledge that has become integrated through an embodiment, embodied in memory. The map could be, as Ingold suggests: 'the conversational product of many hands in which participants take it in turns to outline as they describe their various journeys growing line by line as the conversation proceeds' (Ingold 2005: unpaginated).

This map is generated through movement, through gestural re-enactment in the context of storytelling, in which, Ingold says: 'people describe the journeys they have made or have been made by characters of legend or myths often with the purpose of providing directions so that others may follow along the same path' (Ingold 2005: unpaginated). For Ingold the drawing of a sketch map and the telling of the story are: 'genres of performance that draw their meanings from the communicative contexts of their enactment' (Ingold 2000: 231). These contexts or environments of enactment can be understood as relative and as developing, coming into being through a process of discovery and attunement of attention and perception rather than through a mental construction:

> 'The story line goes along as does the line on the map … To tell a story then is to relate in narrative the occurrences of the past retracing the path through the world that others who will be recursively picking up threads of past lives can follow in the process of spinning out their own … as in looping or knitting, the thread being spun now and the thread picked up from the past are both of the same yarn' (Ingold 2005: unpaginated).

The sketch maps and the lines that such dialogic performances of mapping generate are usually ephemeral and do not survive the immediate context of their production, or if they do survive, their significance is the subject of conjecture. These maps gain their significance in the moment of production of these lines through embodied interaction and dialogue within the world, in the oral context of their generation. Any surviving traces of such maps are then a by-product of this process.

2.4 The way to home

There is a need for new terms and ways of understanding those experiences and dialogic practices of mapping and knowing enacted in contemporary performance beyond the concept of the cognitive map or models based on theories of cognition and its consequent artefacts. As a creative practice, wayfaring might offer a way of conceiving of contemporary art practices and their documentation that more closely relates to emergent ideas of spatiality and landscape than that of conventional mapping. Wayfaring suggests alternative strategies of contesting, challenging and re-visioning practices of mapping and the production of knowledge through spatial practices of performance. It is possible to make comparisons between the emancipatory attributes Kester has identified in dialogic, relational and process-based contemporary art and those exemplified here in the practices of wayfinding as described by Ingold. Wayfinding suggests a mode of place-making that is more process-based and performance oriented, and a more relational and dialogic relationship between a percipient and the environment and its constituents; in addition it offers modes for expressing the poly-vocality of landscape or the performance event.

Rather than offering processes of orientation that require or demand acceptance or integration to a pre-determined route (or apriori systems of language and communication) as defined by 'locals' for the 'stranger,' de Certeau suggests the delimitation enacted by spatial stories 'does the opposite of what it says. It hands the place over to the foreigner that it gives the impression of throwing out' (Certeau 1984: 129). Indeed, Ingold refers to wayfarers as inhabitants rather than locals, and to inhabitant knowledge, rather than local knowledge: 'As it would be quite wrong to suppose that such people are confined within a particular place … Indeed they could be widely travelled moving from place to place often over considerable distances and contributing through these movements to the ongoing formation of each of the places from which they've come' (Ingold 2005: unpaginated). This distinction collapses dialectic oppositions of the global and local, of the local and migrant, and the 'sedentarist bias' mentioned at the start of this discussion, instead affirming the co-existence or co-habitancy of identities that exist in places and the possibility of constructing alliances across meshworks of interrelated places and times. Further, Escobar refers to John Berger's suggestion in *Pig Earth*

that: 'The stranger's contribution is small, but it is something essential' (Berger in Escobar 2001: 148), to highlight the place-making role of the fieldworker and the point that place-based narratives are rarely self-contained.

Rebecca Solnit finds in the expression 'homing in on' a sense of home as 'something one is always aiming at, seldom arrives at' (Solnit in Clark 1993: 36). This sense of 'homing' as a restless desire is also expressed in Brah's notion of a 'homing desire' that is inscribed in the discourse of 'home' by the concept of diaspora, '*while simultaneously critiquing the discourses of fixed origin*' (Brah 1997: 193; italics in original). The possibility of constructing the 'homeplace' as a 'community of resistance' (hooks 1990: 47) could be offered through the practices of home-making as *homing* in this sense. 'Homing, then, depends on the reclaiming and reprocessing of habits, objects, names and histories that have been uprooted—in migration, displacement or colonization' (Ahmed et al. 2003: 9). The term *homing devices* is proposed here to refer to those strategies that exploit nostalgic intimations and feelings of being at home to construct home as meeting places between and along paths of contiguous relationship and habitation. These homing devices are *homing place,* i.e. constructing *homing places,* contexts or situations where *homing tales* may be shared. The making of meaningful relationships and connections along the way through these *homing tales* moves the teller on (as in progress, self-growth, advancement, self-prospecting). The deployment of homing devices and telling of homing tales suggest a particular kind of spatial discursive practice of orientation that is more akin to wayfinding than mapping. They also suggest a way of knowing and articulating theories. Escobar poses the question 'can we elevate place-based imaginaries … to the language of social theory, and project their potential onto novel types of glocality so that they appear as alternative ways of organizing life?' (Escobar 2001: 142)

This enquiry is itself a process of telling *homing tales*. It is a reprocessing of the habits, objects, names and histories of knowledge-making and representation uprooted and contested in these movements of migration, displacement or colonisation, in order to build a more homely and convivial methodology of research and aesthetic practice and to create temporary places of conviviality. Hage's building blocks (see pg. 62) are also what are needed in an artistic practice

as a habitable structure and here this aesthetic dwelling is the equivalent of home for me. These feelings are also what are necessary for a convivial and ethical aesthetic and research practice that invites participation and collaboration.

The next chapter explores particular examples of artists' guided walks that aurally guide participants by way of spoken narrative along a predetermined route in a specific context. These walks are considered in relation to how they create opportunities for convivial ways of knowing and dwelling in place through movement, and how they present knowledge through non-representational forms of address.

JOURNEY 3

Walk with me, talk with me: the art of *conversive wayfinding*

> In conversation, I must know how to listen, I must know how to understand your point
> of view, I must learn to represent to myself the world and the other as you see them.
> If I cannot listen, if I cannot understand, and if I cannot represent, the conversation
> stops, develops into an argument, or maybe never gets started (Benhabib 1992: 52)

The title of this section, a line from a 1972 song by The Four Tops, later popularised as an

American expression of sympathy and trust (Horodner 2002: 10), is noted here as the heading

this discussion will take in an exploration of walking's convivial potentiality. Walking is

considered as a way of knowing and expressing 'what people make of places' (Basso 1998:

53), of people's perceptions and experiences of places and how their movements in, around

and through places are place-making. This chapter considers strategies of walking employed in

a body of works that engage percipients in particular modes of experience that generate

knowledge and place through practices of wayfinding, as discussed earlier (see 1.1 and 2.3),

and present knowledge of place through non-representational forms of address. In particular,

walks conducted by whispering voices in the ear or the live voice of the performer, where a

'voice compels an attentiveness to the other person in the midst of other sounds' (Heim 2003:

194), are of particular interest here.

Three locally articulated artist guided walks or narrative tours, aesthetic works that aurally

guide participants by way of spoken narrative along a predetermined route in a specific context,

are considered. In Graeme Miller's *Linked* (2003), recorded voices of inhabitants displaced from

their homes in an area of East London with the construction of a motorway are edited into a

soundscape, which the audience-participant receives or activates from radio transmitters

located along a specified route. In Platform's 'operatic audio walk' *And While London Burns*

(2006)*,* recorded voices of actors-singers guide the ambulant listener through London's Square

Mile. Tim Brennan's alternative tour of quotations, *Luddite Manoeuvre* (2008)*,* guides a group

of walkers around the East Midlands town of Loughborough through the live presence of the

artist quoting other voices. This walk may seem to be the more sociable of the three, as the

first two works may not appear to be conversational in form. They involve a solitary listener

who does not literally speak back in the give-and-take associated with the conditions of conversation. In a more expansive sense of conversation Heim likens those experiences of meeting 'between the human and other-than-human living beings, entities, landscapes' to 'dialogues, reciprocal exchanges within the variations of communicative abilities' and proposes: '"Language" is not confined to rational, verbal articulation, but taken as the whole of embodied comportment, responsivenenss and communicability' (Heim 2005: 200). With such an understanding of conversational encounters, it will be shown here how communicative comportments particular to walking are employed in each work in distinct ways. This discussion moves towards a definition of a particular artistic form of conversational walking practice. As was mentioned in chapter 1, the language and concerns of ethnographic practices may be more suitable for understanding the artistic practices considered here than that of theatre. This discussion also contributes to a shared development of this language and its associated concerns by continuing the experimentation with and close examination of specific processes and conditions that converge to create convivial walking events as ways of knowing place and as presentations of placed knowledge.

Given the focus on the experience of the percipient and inhabitant knowledge that has been developed through this thesis, the embodied experience of a percipient and the knowledges produced through this experience are of particular importance in this discussion. Therefore, the writing of these practices will involve an *ambulant writing,* as discussed in chapter 1 (see 1.6), that moves between and interweaves different voices and experiences of the works, from academic analysis to embodied involvement. To reiterate what was said before, this writing aims to follow the logic and rhythms of the bodily experience of the walker and their paces and paths.

3.1 Three artist walks

And While London Burns (2006) is an operatic audio walk produced by the arts organisation Platform with composer Isa Suarez that that takes the listener, equipped with an MP3 player, on a walk 'through the web of institutions that extract oil and gas from the ground … the 'carbon web' that is London's Square Mile (Platform 2006). The MP3 files of the walk can be

downloaded from a website along with a map, allowing the walk to be taken at the convenience of the percipient. However, some of the locations visited in the walk have specific opening hours and walking outside of these times can result in a different experience. As will be discussed further on, the work was created by Platform, with particular percipients, i.e. the office workers of the Square Mile, and a particular time, during their weekday lunch break, in mind, though not exclusively. During this time, specific patterns and rhythms of place are manifest and impact upon the experience of the work. The recorded aspect of the walk offers a different experience to that of a live 'held' tour, as will be seen in the discussion of Tim Brennan's walk, which is guided through the live presence of the artist as performer. With *And While London Burns,* the walker has agency and autonomy to stop and start and take the walk with whoever they want or on their own. The walk is a continuous experience lasting around 70 minutes and is led by a narrator or guide who gives directions for walking, relays factual information about the buildings and landscapes passed through, and sets a pace with the sound of her footsteps. This landscape is also seen through the eyes and experience of the operatic audio walk's fictional protagonist, a financial worker implicated in the 'carbon web'. I took the walk on two different occasions, in December 2006 and in July 2008, in distinctly different physical and weather conditions. For the first walk, I was six months pregnant and this influenced my experience of the walk significantly, as will be revealed below.

Linked (2003) is a three-mile route from Hackney Marshes to Redbridge in East London, where 400 homes were demolished to make way for a motorway, the M11 Link Road. Along the route transmitters on lampposts broadcast a soundscape comprised of an edited 120 minutes of 120 hours of recorded testimonies of inhabitants who lived and worked where the present motorway runs. The work is experienced by walking the route with a borrowed radio receiver, headset and map. The fragmentary structure of this work is such that it can be experienced in a discontinuous way starting at any point along a defined route at anytime into perpetuity, or as long as the transmitters last. The map and directions for the walk provided with the borrowed receiver do not indicate a particular starting or ending point along a line from A to B, but shorter routes are suggested. My own experience of the walk was episodic with three visits made walking different sections of the route at different times between 2003 and 2008.

Sometimes I retraced sections walked previously going in a different direction and used different ways of wayfinding along the route. As with my experience of *And While London Burns,* each walk was taken in different weather conditions and states of mind and body that generated different experiences of the work.

In Luddite Manoeuvre (2008) Tim Brennan guided a small group of percipients through the streets of Loughborough retracing the steps of the town's Luddites on a notorious night of sabotage in 1816. As with his other manoeuvres performed and created for other locations, this 'discursive performance' (Cox 1999: 8), as Brennan refers to his walks, consists of readings from a collection of quoted material that does not adhere to, resolve, illustrate or directly relate to the site at which it is heard. This walk differs from the previous two in that it is not a solitary experience mediated by technology, but involves a collective experience of a group walking together. There is nothing that prohibits taking the previous two walks in a group. However, they were conceived as solitary experiences and the technology reinforces this in certain ways, which will be discussed. *Luddite Manoeuvre* was repeated several times as part of ROAM: A Weekend of Walking Art in Loughborough (15 March 2008), and each walk was different given its live mode of presentation and the influence of the percipients.

3.2 Walking as an art form

It is in the 20th century that walking became recognised as a creative act and as with all talk of origins, an accurate account of parentage is impossible and contentious. The Dada 'visit-excursions', which consisted of visits to 'banal' places in Paris initiated in 1921, and the Surrealist 'deambulations', walks in the countryside that were launched in 1924, experimented with walking as a form of 'anti-art' and of automatic writing (Careri 2002: 20). In the 1950s the Lettrist International and Situationist International explored walking's potential as an aesthetic and political operation and collective art form with their conception of psychogeographic drifting, the *dérive* (Careri 2002: 90).

Following a shift 'from representational objects to presentational modes of action' (Stiles in Solnit 20000: 269), the artist's body became recognised as a medium of performance in itself in

the second half of the 20th century. Walking's potential as sculptural performance was expressed in a variety of ways including: the publication of the story of Tony Smith's journey along the construction of the New Jersey Turnpike in *Artforum* (1966); Stanley Brouwn's *This Way Brouwn* (1960) in which he asked strangers to draw him directions to locations and exhibited the collected drawings; Richard Long's employment of walking as a method of mark making in *A Line Made by Walking* (1967); Hamish Fulton's 'geographical poetry' involving walking as a tool of perception, which first came to prominence in the 1970s; Robert Smithson's explorations of urban peripheries as initiated in *A Tour of the Monuments of the Passaic* (1967), and works that involve something akin to stalking, Yoko Ono's film *Rape* (1969) and Vito Acconci's *Following Piece* (1969) (Careri 2002, Solnit 2000).

This transformation of walking into a 'true autonomous art form' (Careri 2002: 121) continues with contemporary permutations. This discussion is not intended as a comprehensive review of practices too numerous to mention within its scale and intended focus. However, while particular emphasis will be given to three contemporary works, it is worth giving brief mention to others that are particularly relevant to this discussion, namely those that utilise walking as an activity and narrative device either through the live presence of a performer or the use of locative technology and media as guide on a journey.[12] Each engages a walker with a sonic or aural dimension of spoken words, and sometimes ambient noise and music.

In *Bubbling Tom* (2000) Mike Pearson returned to the 'square mile' of his childhood, the village of Hibaldstow, in the North-East of England to guide an audience comprised of relatives, neighbours, various local inhabitants and visitors to locations where he recalled the events, memories and places of his childhood.[13] Pearson's more recent work *Carrlands* (2007) is a series of audio works combining spoken word, music and effects, which are inspired by and set in three locations in the agricultural landscape of North Lincolnshire. The work is available from the project website as MP3 downloads to experience while walking paths along rivers in the

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[12] The audio guide itself is a form commonly used in museums, and in outdoor settings such as by English Heritage at Stonehenge (Butler 2006).
[13] This work is discussed in Pearson, Mike (2006) *"In Comes I": Performance, Memory and Landscape,* Exeter: University of Exeter Press.

locations or to experience at home in the imagination.[14] In Janet Cardiff's *The Missing Voice (Case Study B)* (1999) the participant is guided through the East End of London with a recorded narrative 'part urban guide, part fiction, part film noir' played on a Discman.[15] The documentary oral history project *[murmur]* (2003) records stories and memories told about specific geographic locations replayed in the listener-wanderer's ear when they call telephone numbers posted at these locations.[16] Masaki Fujihata's *Landing Home in Geneva* (2005) is constructed of video interviews with professional interpreters who have migrated to Geneva along walks in the city and ordered according to geographical positions collected by GPS.[17] Rimini Protokoll's *Call Cutta* (2005), heralded as 'the first mobile phone theatre', equips an audience in Berlin with a mobile phone to be directed through the city by an actor/call centre agent in Calcutta (Rimini Protokoll 2005). In Simon Whitehead's *Cysgod* (2002) the walker retraces the steps of a working Shire horse along a route in Wales while listening through headphones to the journey as the horse would have heard it, a recording of her journey made with binaural microphones.[18]

3.3 Sharing a viewpoint

These walks may be considered 'conceptual walks' in the sense defined in Filipa Matos Wunderlich's distinction of three different modes of urban walking practices, the other two being 'purposive' and 'discursive' (Wunderlich 2008: 126). Where 'purposive walking' is a task of everyday necessity, a rapid paced and 'anxious mode, in which we long for arrival at a destination' (Wunderlich 2008: 131), the spontaneous pace of 'discursive walking' involves sensory experience and exploration of landscape as it passes by. The walker's own internal bodily rhythms and the places' own moving rhythms are synchronized. In this mode of walking 'the journey is more important than the destination' (Wunderlich 2008: 132). She identifies this mode with that of the *flâneur*. Lastly, she conceives 'conceptual walking' as a reflective mode that is pre-considered, choreographed and gathers information or constructs a critical awareness of urban environments, where 'the journey is of less importance than the walking itself' (Wunderlich 2008: 132). She identifies this work with the walks of the Stalkers, the

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[14] The *Carrlands* website is available at: http://www.carrlands.org.uk. [Accessed 8 September 2008].
[15] This work is documented in Cardiff, Janet (1999) *The Missing Voice (Case Study B),* London: Artangel.
[16] The [murmur] website is available at: http://murmur.info. [Accessed 12 August 2008].
[17] *Landing Home in Geneva* is part of *Field*-works, a series of works by Masaki Fujihata and more information about the project is available at: http://www.field-works.net/ [Accessed 12 August 2008].
[18] This work is discussed in Whitehead, Simon (2006) *Walking to work*, Abercych, Pembrokeshire: Shoeless.

Surrealists, the Situationists, Land Artists, Iain Sinclair and Platform. While Wunderlich identifies particular practices of purposive walking as characterised by a bodily disengagement, such as walking while listening to a Walkman or iPod (Wunderlich 2008: 131), some of the walks discussed here engage the body through a mediated mode of walking that will be given more attention below. However, Wunderlich suggests all three modes influence embodied senses of place. Where a sense of order and continuity is cultivated by the habitual and recurrent purposive walking, discursive and conceptual walking are participatory and 'promote encounter and discovery' (Wunderlich 2008: 133).

While the guided walk's pre-determined choreography along predetermined routes may appear as an instance of conceptual walking, it may also be discursive where the performance event occurs in the conversational activity set in motion by the conditions of wayfaring. While conversation has been recognised as an aesthetic event (Heim 2003, Kester 2004), this form of conversation is particular to that of movement with another as articulated in Lee and Ingold's study of the 'shared walk' (Lee and Ingold 2006). The walks discussed here each involve participatory and spontaneous modes of engagement and activation inviting modes of participation that generate places and knowledge of places through conversational and convivial activity. They involve percipients in the sense defined in chapter 1 (see 1.3), as participants whose active, embodied and sensorial engagement with the work alters and determines its course, such that they become its co-author or co-creator.

In the walks discussed here, this conversational activity may not be the primary focus or intention of the artist and the conversation may not take the form of face-to-face interaction, but may be a form of 'shared walk' with another whose presence may be live or mediated. 'During a shared walk, people very often talk to each other, yet the talking usually involves very little direct eye contact' (Lee and Ingold 2006: 79). Referring to Georg Simmel's model of face-to-face interaction, Lee and Ingold argue this mode of conversation may seem 'to result in a far weaker social interaction than would be the case in the ideal model of the isolated and immobile dyad' (Lee and Ingold 2006: 79). However, they go on to demonstrate that this mode is more companionable and less confrontational than Simmel's model where 'one sees the other

person's eyes, [but] does not see what he or she sees. A shared viewpoint is harder to come by. The conversation that goes on in this context (two people sitting and facing one another) is more like an interview, in which points are batted back and forth' (Lee and Ingold 2006: 80). With a 'shared walk' the walkers' rhythm and aspect of their bodies converge to become similar (Lee and Ingold 2006: 81). This specific aspect of this mode of ambulant conversation makes it particularly conducive as an ethnographic methodology that involves percipients.

The strategies and conditions for conviviality, sociality and dialogue activated within the different works discussed are of particular interest here where this conviviality may occur as inadvertent opportunities arising through the specific kinds of encounters and invitations walking offers, but does not determine. With their use of a voice or voices guiding a walker, the audio walk or sound walk might recreate the sensation of a conversation through various strategies of narrative voice and rhythmic structuring of pace and path. It may be argued, as Toby Butler does, that 'the communication is only one-way, from the (edited) speaker to the listener. Opportunities for a greater level of interaction with the cultural landscape are present, but latent' (Butler 2006: 898). These interactions, Butler suggests, depend upon the inquisitiveness and courage of the walker. However, these opportunities may be directly invited and expressed in the work or the artist may intend to call upon and activate the inquisitiveness and participation of the walker through the latent opportunities presented. In this way and in the sense proposed by Heim earlier there is a more complex sense of communication going on in these works than may appear on the surface and that is not necessarily one-way.

The following discussion will consider the conditions and strategies of conviviality that emerge in diverse ways in each of the three guided walks considered here. The activation of embodied and multi-sensory experience to locate the percipient in the real world in real time affects particular experiences of empathy, witnessing and intimacy in each work. The employment of different rhythmic structures of pace and narrative, and the use of two present tenses in the works, create different disruptions, gaps and tensions that enable conversational conditions and the percipients' own implication in and co-creation of the works.

3.4 Sharing an 'earpoint'

Guided walks create an auditory space whether through the voicing of place in live spoken narrative or through recorded and mediated voicings and soundscapes. It is via the movement through these auditory spaces that places are sensed, made sense of, and sensually made. Where 'walking is itself a form of circumambulatory knowing' (Ingold 2004: 331), it could be said that this practice belongs to a circumambulatory 'acoustemology', a term proposed by Feld as the 'potential of acoustic knowing, of sounding as a condition of and for knowing, of sonic presences and awareness as potent shaping forces in how people make sense of experiences' (Feld 1996: 97).

In *Linked* the voices describe places that no longer exist; the work: 'offers no visual clues or reference points to what you are hearing … The houses have to be entirely constructed in the imagination and it isn't easy' (Butler and Miller 2005: 83). Mental effort is required as much as physical. In *Luddite Manoeuvres* there is an intentional separation or delay between what is heard and what is seen. In *And While London Burns* the voicings sometimes describe activities that go on inside buildings and draw connections between places that are not always readily visible to the walker.

In these works the percipient is invited to perceive places 'through foot- and ear- felt indicators as much if not more than through visual ones' (Feld 1996: 105), from multiple vantage points, 'earpoints' as much as 'viewpoints' (Edmund Carpenter in Feld 1996: 95). In my experience, my entire body was involved in moving through and perceiving the environments of these works; haptic perception was engaged through the feet as much as hands. Indeed, Ingold suggests that sometimes auditory perception is also 'heard' through the feet in the form of vibration (Ingold 2004: 330-331):

> 'Lived experience involves constant shifts in sensory figures and grounds, constant potentials for multi- or cross-sensory interactions or correspondences. Figure-ground interplays, in which one sense surfaces in the midst of another that recedes, in which positions of dominance and subordination switch or commingle, blur into synesthesia' (Feld 1996: 93).

The tactile, sonic and visual senses are drawn upon and coordinated with the motion of walking, 'the kinaesthesia and sonesthesia of shaped place, encountered and learned by the

moving, sensing, experiencing body' (Feld 1996: 105). This kinaesthetic, synesthetic and sonesthetic mode of perception[19] (Casey 1996: 22), 'the whole body sensing and moving', is an 'actively passive' mode, both absorptive and constitutive at the same time (Casey 1996: 18). Places are vivified through what Basso refers to as a process of 'interanimation': 'As places animate the ideas and feelings of persons who attend to them, these same ideas and feelings animate the places on which attention has been bestowed' (Basso 1996:55).

And While London Burns is densely packed with factual information and is fast moving, such that it can be difficult to absorb it all, that is, if only auditory perception is engaged. It is at those moments of synesthesia, when there is a connection or association between something I hear and a detail I notice, smell or touch in the city around me that I am able to absorb the information. In these moments my senses become heightened and the information is no longer abstract, but becomes embodied and more resonant imaginatively and emotionally in the detail. Writing about her experience of another walk created by Platform, Jane Rendell writes: 'I am walking the river as I find out about it. Ley lines, song lines, story lines, some lines only speak as you walk them. The stories I was told that day are intimately connected with the places in which I first heard them' (Rendell 2006: 183).

On the street and in the traffic, the voice of *And While London Burns'* guide asks if I 'hear the gentle roar of traffic … smell the sweet exhaust fumes.' She says: 'If you look closely at the fumes you can see the geology of other countries disappearing into thin air' (Platform 2006). My critical senses are awakened and the interdependency of other places with this place are made palpable and felt in my body as I inhale the fumes of the petroleum rocks of Azerbaijan extracted from deep beneath the Caspian Sea. 'The City is the maker of markets and hurricanes' (Platform 2006). Further along as I walk up a stairway the protagonist describes the fine black dust that covers everything, including the handrails where my hands now reach for balance: 'the result of endless burning … the fine toxic excrement of cars and trucks, power plants and airplanes, deep inside me the Gulf of Mexico, Iraq, Nigeria, Siberia' (Platform 2006). I look at my hands and see that this fine dust also now covers me, as well. In this moment the

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[19] Casey suggests that these different 'aspects of the lived body are at stake in being-in-place' and 'allow bodily self-motion to be registered and enriched' (Casey 1996: 22).

sense of touch described by Rodaway as 'global touch' is exercised, that sense of felt contact with the environment that confirms an individual's relationship to a wider social and spatial whole (Wunderlich 2008: 129).

As noted earlier, Wunderlich argues that the Walkman or iPod affects bodily disengagement. The ambient sound of the actual environment and the sounds of 'intentional action and effort', 'the sound of breathing and the rustle of the rucksack', or the click-clack of the urban walker's hard soles on pavement, that become 'an anonymous soundtrack through which movement is realised' for the walker (Wylie 2005: 239), are sometimes dampened, become background or are amplified or displaced. This is not dissimilar to the lived experience of shifting sensory grounds and figures described by Feld above.

 In *And While London Burns*, as in Cardiff's *Missing Voice*, it is the guide's footsteps that are audible, more than the walker's. However, instead of drowning out or dampening bodily engagement, as Pinder observes of Cardiff's work:

> 'An effect of the soundtrack and especially of hearing the artist's first-person observations and her accompanying footsteps … make you acutely aware of rhythm, pace, breath: of the practice of walking. It emphasizes the sensuousness of walking as a mode of apprehending the city that is tactile, aural and olfactory as well as visual' (Pinder 2001: 5).

This effect attunes the percipient more fully to the experience of place and their place and pace within in it. Furthermore, the sounds of effort and action are the traces of bodily presence of the walker and their route where the urban surfaces are 'virtually impervious to the effect of walkers … This is partly why in the city the bodily presence of the walker counts for so much. The route is made by and as the person walks … it disappears as soon as the person moves on' (Lee and Ingold 2006: 78). The mediation of walking by the audio device activates other practices of perception, physical movement and memory that involve a corporeal sensitivity and invite sociable encounters with places. Indeed Chambers contends: '[The Walkman] does not subtract from sense but adds to and complicates it' (Chambers 1994: 51). Thibaud suggests that the 'use of earphones upsets the listener's perception, separates the visible from the audible and leads to the instability of perceived and expressed forms. This singular practice

contributes to a "public sociability" and raises the question of how the social can also be tangible?' (Thibaud 2006: unpaginated). This sense of instability does arise in the works discussed in a particular way that is significant in activating a critical and active sense of participation of the walker. However, there are also instances where what is heard and what is seen are conjoined in the synesthetic and sonesthetic perception of place.

In both senses of the tangible as touch and comprehension, Battista et al. argue for the acoustical as an underdeveloped theoretical framework:

> '*the acoustical complicates or extends experience, perception and understanding by adding or subtracting their fixity …* the acoustical as a paradigm replaces visuality with listening, representation with radiophony, and language with orality … redirects our view of the world, and ultimate understanding of it, from the symbolic, as representational systems lexically functioning as referential, to the experiential arena of the real' (Battista et al 2005: 453; italics in original).

While auditory perception may be conceived as the primary mediating sense in audio walks, the involvement of the other senses is significant to the experiences and opportunities for understanding they invite. It does not overpower or dominate all others, but mediates and directs the other senses. This multi-sensorial engagement intensifies the emotional, imagistic and metaphoric associations made with places, cultivating an attachment to and connection with them (Wunderlich 2008: 130).

This active mode of understanding is also a public mode of participating in and making of a world. By producing a different sense of space and time, the Walkman 'participates in rewriting the conditions of representation: where 'representation' clearly indicates both the semiotic dimensions of the everyday *and* potential participation in a political community' (Chambers 1994: 52; italics in original). The place-making opportunities of the Walkman or iPod are offered through the possibility of immersing the listener into a lifeworld: 'the possibility of a micro-narrative, a customised story and soundtrack, not merely a space but a place, a site of dwelling' (Chambers 1994: 52). This sense of immersion and dwelling is: 'central to route-making, in that immersion in a lifeworld must be a precondition for finding one's way through it' (Lee and Ingold 2006: 78). The mediation of walking by the mechanism of the narrative and/or soundtrack, as practiced in the works discussed here, creates such a site of dwelling and

wayfinding. It is the 'active' role of place itself in gathering and keeping, 'the generatrix for the collection, as well as the recollection' that constitutes an 'eventfulness' of places, such that they 'lend themselves so well to narration, whether as history or as story' (Casey 1996: 27). The percipient is actively creating their own narrative as they go along sensing, integrating and constructing the place into their lifeworld.

The guided walk both engages with the everyday practice of walking, but also invites the percipient to 'step back from the flow of everyday experience and attend self-consciously to places–when, we may say, they pause to actively sense them' and it is in such moments 'that their relationships to geographical space are most richly lived and surely felt' (Basso 1996: 54). The walks encourage a sensitivity and attunement to the eventfulness of place, of the unique particular details and events of place that occur at that particular moment in time, as ' just this body in just this place' (Casey 1996: 22). It is through such moments of attending to place that place becomes lived and senses of place, or belonging and familiarity develop. As Miller has said of *Linked*: 'Walking, or exploring a place … reminds you that you are living life in real time in a real environment' (Miller 2008: unpaginated). The guided walk creates a particular auditory time and space which enables a kind of temporary community, a communion, an empathy with the voices heard and the places experienced: 'our whole body vibrates in unison with the stimulus … hearing is, like all sense perception, a way of seizing reality with all our body, including our bones and viscera' (Gonzalez-Crussi in Feld 1996: 96). However, in these walks this sensual communion with place is not always a comfortable one; the walker is 'at one and the same time part of it, emergent from it and distinct from it, like a blister on a toe' (Wylie 2005: 240). Or as Lavery suggests:

> 'In *Linked,* space is not a passive substance, a mere receptacle. It disorientates; it challenges your perspective on the world; it comes alive. You cannot consume it as a tourist would — that is to say, as an image or as something passive. On the contrary space affects you; it troubles your ego by positioning you as the stranger, the one who does not belong' (Lavery 2005: 155)

3.5 Lived witnessing

I am looking through the windows of Swiss Re's Gherkin and the protagonist of *And While London Burns* is whispering in my ear: 'You in there, I'm here, in here between your ears, inside you. Look inside the windows of the restaurant. Do you see me … or is it you?' (Platform 2006).

In bringing the walker into sensuous contact with lived experience in real time, the three conversive walks discussed activate a sense of witnessing that involves a reciprocity of listening--the voices of places are allowed to speak and the listener is invited to co-operate, co-compose, or co-conspire.

> 'People have an enormous ability to empathise and co-operate and co-compose … we are the beehive … an intelligence that's dispersed beyond ourselves … Real environments have quite an influence on that. Good cities … allow mutual visibility … in order to allow that co-composition to happen' (Miller 2008: unpaginated).

Figure 1. View of M11 in *Linked (*2003)

I am walking along half a street. The other half is missing. It is somewhere the other side of the tall wall facing the single row of houses 'hovering over the motorway' (Miller 2003). I can feel a sense of yearning here for that other half. I wonder if people currently living in these houses now tell themselves the traffic is the sound of the ocean to get to sleep at night, as I once did when living next to this restless sound elsewhere. There are 'for sale' signs everywhere. This is an unsettled place. There is an abundance of litter caught in nooks and crannies of the street, jetsam washed up from the tarmac sea. I hear faint sounds of voices and as I walk they are becoming clearer, my walking tuning and honing in until they come into 'focus'. I hold my receiver to a metal gate in front of someone's front garden to get better reception, like holding a stethoscope to the heart and lungs of this place. At the corner of Trelawn and Colville Roads the voices sound as if they are beside me. I stop to hear their fragments of the story of this street: 'They didn't offer the going worth of the house … police smashed up the house … the house exists in my brain, community

spirit in my heart … history is not great events … it's a myriad of experiences of people who have gone before you and is handed down by word of mouth. So the story goes' (Miller 2003).

Upon hearing these words I am aware of being in a contradictory position as someone who is being entrusted with these stories and also someone who is trespassing. I become self consciously and uncomfortably aware that I am walking through actual people's lives; the neighbourhood street is a domestic space. Am I being a 'connoisseur of empathy' (Sontag in Urry 2007: 70)? Am I following an insider's guide[20] to discover further exotic frontiers of the out of the way? I look into windows into front rooms just a few feet away, wondering if anyone is home and looking out at me lingering here outside their door, deviating from normative modes of walking (Edensor 2008: 125). Here in the streets of Leyton I am stranger, a woman alone leaning against a lamppost on a city street corner listening in, exposed to another's exposed vulnerability. However, just a moment before I was suddenly transported to the other side of the panes inside a familiar memory-house of my own. These memories I hear are interweaving with my own. I become aware of the complicated way in which I am implicated in this work to witness something, to respond and be responsible for stories of a past violation. It is not a cosy visitation. As I am walking here I am not only hearing testimonies, but I am also bearing witness through the effort of my walking, sensing, remembering, and imagining. This effort is significant and what distinguishes this from other passive forms of viewing or receiving performance or an artwork. Writing about Brennan's work *Crusade,* Andrea Philips argues: 'To walk is to make a journey difficult — an act of deliberation' (Phillips 2004: 46). Or as Solnit suggests: 'Walking becomes testifying' (Solnit 2000: 216). Following Miller's walk I am not just a passive spectator, a voyeur passing through. It serves as a 'monument against forgetting' (Lavery 2005: 151). Lavery says of his experience of the voices of *Linked*: 'Their stories touched me. I was responsible for their memories, connected to them' (Lavery 2005: 155).

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[20] Soundwalk, a commercial company created by artist Stephan Crasneanscki in 2001, produces audio walking tours as 'insider guide[s] for the non-tourist' to particular neighbourhoods in cities, such as New York, Paris and Varanasi (Soundwalk 2008: unpaginated). Soundwalk's cinematic walks, advertised as a form of entertainment, are narrated by high-profile personalities with a mix of sound effects, interviews with people who live in the neighbourhoods toured, sound clips, and sometimes involve live interaction with inhabitants.

In *Linked* the physical act of walking 'invites you to merge your experience, your narrative, with those of the stories you hear on the headset. What happens when you walk and listen is that you start to write your own story … You are involved. It's a pilgrimage, an investment. You are no longer a spectator but a witness.' (Miller 2005: 162) In conversation with Miller he discussed what he called the 'mild social engineering' involved in his work that creates 'environmental shifts' or a kind of merging of experience on a neurological level. When watching a performed action, empathetic neurological reactions correspond in the audience's body forming a kind of empathetic network.

> 'In terms of what you put across on stage, it doesn't have to be about the meaning of the words and the symbolism and how that's decoded. A lot of it is just about being in a representative place, being everyone else, I'm going to be that person for you. You're connected to everyone by the empathetic network. We are everyone else; we are more like bees than we think we are' (Miller 2008: unpaginated).

While each of the three walks discussed here do not perform or 'act out' the actions and events the voices and their stories reference, the walks are engineered in such a way that these events are present and alive in the imagination of the percipient.

In *Luddite Manoeuvre* Brennan is speaking from a 'Luddite Oath' recorded in Malcolm Horusby's *The Loughborough Job: The Incident at Heathcote's Mill*: 'I, A. B., of my own voluntary will, do declare and solemnly swear, that I never will reveal to any person or persons under the canopy of heaven, the names of the persons who compose this secret committee' (Brennan, T. 2008a). With a sweeping gesture of his arm, indicating the audience of walkers before him, Brennan casts us as his co-conspirators and accomplices, implicates us in what will follow.

There is an oscillation between the sense of being cast in the narrative, walking in the shoes of those speaking, and of walking with another as the listener. In this alternation the give-and-take of conversation and an active listening is required, a listening that is prepared to act, to respond, to be responsible, that is: 'not how to make conversation with the ghost but how to talk to him, with her, how to let them speak or to give them back speech, even if it is in oneself, in the other, in the other in oneself' (Derrida in Lavery 2005: 148).

The guide of *And While London Burns* points me towards a set of double doors at the end of the long corridor that is simultaneously inside and outside of a building. She invites me to stop and look through the glass into an office of Deutsche Bank where oil analysts 'scrutinize and criticise the likes of BP and Shell and advise the likes of Morley and RBS' (Platform 2006). I see rows of computers and I am so close that I can read what is on the screens of the row facing me. The office is decorated for the holidays with red and gold tinsel. There are a few office workers at their terminals working through their lunch break. As I go around a corner and stand outside the office's large windows, they glance up at me, the watcher watching the watchers. Although my participation in this narrative so far has not been a passive one, given the critical and bodily engagement that has been activated and heightened, it is at this point that I no longer feel swept along having my 'eyes opened', but feel deeply implicated and called to witness, to participate in a direct and meaningful action. This witnessing is not of something abstract or imagined, but something that is actually happening before me in my presence. And I wonder how many people will pass by this window with headphones on loitering in front of the CCTV cameras that are somewhere, so a sign informs me, being watched watching the non-consenting actors of this drama. I wonder how long it will take for those people inside the windows to realise they too are being scrutinised by another 'body' of watchers. In response to my question, when I return to walk this way again in July 2008, I see a sign has been placed in the window of the office in front of blinds pulled down with a picture of a tiger reading, 'Do not feed the animals' (see figs. 2 and 3). This sign is evidence of the collective impact of route-making of the percipients of *And While London Burns,* a visual response to and mark of 'our' presence. Perhaps not a friendly one, but it is also evidence of a conversational encounter.

Figure 2. And While London Burns *(2006)*

Figure 3. And While London Burns *(2006)*

3.6 Walking in the present of another present

Although two of the walks, *Linked* and *And While London Burns* involve walking with earphones, and *Luddite Manoeuvres* involves a group walking together, each of these works involves a certain intimacy and sociability of walking with another. Where walking with a Walkman or iPod may be conceived of as a solitary and anti-social experience, the above discussion will hopefully have offered other possible understandings of the sociability of this acoustic pedestrian mode. However:

> '[to] walk with' is not necessarily an embodied or sociable experience, as 'walking does not, in and of itself, yield an experience of embodiment, nor is it necessarily a technique of participation … To participate is not to walk *into* but to walk *with* — where 'with' implies not a face-to-face confrontation, but heading the same way, sharing the same vistas' (Lee and Ingold 2006: 67).

Or it may be more a sharing of the same "earpoint" in these works. The conversational activity of these walks is not necessarily manifest in that of face-to-face dialogue. '[*Linked*] is conversational, but paradoxically, often what I do is pick people off one at a time, I try to create a little isolated and slightly melancholic space around people in order to start re-configuring' (Miller 2008: unpaginated). In dialogue with James Marriot, one of the members of Platform who co-wrote *And While London Burns* with John Jordan, he discussed the intimacy that they attempt to create in all of their work and within the operatic audio walk in particular. He suggests they lost some of the conviviality that existed in their earlier work, such as the *Gog & Magog* walks[21] (2004), which involved more literal and direct conversation between a group walking together for the duration of a day. Both of these artists identify something about this intimacy that enables the walker to connect with more affective qualities or experiences of place. However, I would contend that there is still a conversational mode involved. There are perhaps two different orders of ambulant conviviality operating in the works discussed here, that of solitary one-to-one intimacy and that of group sociality.

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[21] Platform's *Gog & Magog* walks (2004) led to the creation of the operatic audio guide and were more explicitly conversational in form. In these walks members of Platform guided a small group of selected participants, who were artists, journalists, activists or people working in companies related to oil and gas extraction, along a tour of buildings connected with the oil and gas corporations BP and Shell on the day of the public release of the corporations' quarterly reports. The group would spend the entire day together tracking the movements of the corporations' CEO around the world throughout the event, which would then culminate with a four-hour discussion in a pub.

In *Linked* and in *And While London Burns,* the walking partner may not be physically embodied, but acoustically present through spoken words of a guide or guides and it is significant to the sense of conviviality in the works that they speak in the *present tense*.

In *Luddite Manoeuvre,* the guide is physically present, but the words he speaks are someone else's words: 'he is always the mouthpiece of many authors, and in that respect, he is a reader or a member of an audience, with no essential difference from the audience to whom he is reading' (Beech 2003: 18). These words belong to someone in the past, also sometimes speaking in present tense, such as in letters of historical correspondence: 'Sir, a messenger has just arrived from my partner Mr. Boden, now at Loughborough, with the unpleasant news that all our valuable machinery at that place was destroyed on Friday last by a large party of Luddites … with their faces blackened and otherwise disguised' (Brennan 2008a). While referring to his own work *Carrlands,* Pearson's analysis of a kind of tension operating in his work is relevant to Brennan's as well:

> 'There may indeed be a creative friction or tension between what is *of* the place and what is brought *to* the place. The presence of performance might even be inappropriate or anachronistic but, in that, also revealing: enabling the site to 'speak for itself'. And in its ambivalence, in its refusal to *re-enact* all that might have happened here, resistant to *closure* of interpretation' (Pearson 2008: unpaginated).

Brennan's manoeuvre operates 'through time in depth' such that: 'the interaction of the past with the present is made manifest. The local becomes critical. The present rests lightly on the deeper, slow-running sense of the past, because it can never be comprehensively known' (Brisley 2004: 9).

One of the voices in *Linked* says: 'I'm going through an archway. I'm going between the buildings now' (Miller 2003), and she describes what she sees there — a magical place in the past, a woman pulling down blossoms next to an old church where sculptures were placed in the grounds made by people from things found lying around: 'a place where people can express their inner life' (Miller 2003). As I see an archway leading to a Tesco's parking lot, I am wondering where anyone can express an inner life in this landscape. I hear another voice, an elderly woman's voice says: 'They put me out and I'm lonely … 40 years I lived in this place'

(Miller 2003). This expression of inner life is being articulated and activated through me and my route-making.

The spoken memories of events that transpired in locations along a route are told in *Linked* in the present tense. However there are 'two presents' held in a kind of tension: 'the first-person narrative of the speaker speaking, now in a present that must have been back then … A second present that is the insistent present of the landscape transformed. And between these two presents a tension … of the sound of memories coming into being' (Read 2003: 5). The voices seem to a have a prophetic potency, as the transformed landscape is the manifestation of the recounted political, economic and social dynamics and events that continue to erase, displace and remove their presence in the presence and witness of the walker. Butler suggests that spoken memory's particular ability to connect other times, symbols and places:

> 'make the act of memory a nomadic process — like our consciousness, it is always a work in progress. It can therefore present a multifaceted, nuanced way of seeing the world. It is also fiercely independent, sometimes affirming dominant collective memory, but often opposing it.' (Butler 2006: 894)

As I turn down Quarter Mile Lane making my way to rejoin the motorway and reach the Southern end of *Linked,* I discover I am walking into the site of the 2012 Olympics. At a security gate to the site a guard asks me if I have a pass and upon seeing my camera asks if I have been taking pictures. Without the necessary

Figure 4. Site of 2012 Olympics, *Linked (*2003)

documents for free passage across this border, the last transmitter lies in forbidden territory. But Miller later tells me that the ghost of this site was once a bit of a renegade:

> 'It is a kind of disco pub … there's a women talking about her glorious hay-day about being a really young woman, 18 or something and dancing her socks off to disco music in a pub that always had fights … a Hells Angel's type of pub; it just stood on its own in Hackney Marshes. I kept its ghost going on the edge of the motorway. And the idea that now its ghost is going to be inhabited by the rather squeaky clean international GB PLC job of hosting an Olympics … it's strange' (Miller 2008: unpaginated).

As the work was designed to endure time (the transmitters were guaranteed by the company that produced them to last 100 years), change is something Miller considered in the crafting of the work. He has said: 'it will be interesting how audio hieroglyphs stand up to test of time'

(Miller in Butler and Miller 2005: 82). Barely through its first decade, the tests these hieroglyphs already confront attest to how quickly the urban landscape can transform. As such, the silence of the broken transmitters is very noisy indeed telling of a world of continuity and change: 'it is the body that moves but the world that changes' (Solnit 2000: 27). The silence is poignant and brings awareness to and knowledge of the powerful forces that bring about that change. This is how the work engages with the politics of place. As Miller has said: 'the work doesn't offer positions or tell people what to think. It's political because it simply focuses attention on what has gone and how government policy affects people in a concrete way' (Miller 2005: 163).

In *And While London Burns* the City of London is experienced from the perspective, tense and pace of a walk with a narrator and a dramatised character in a semi-fictional narrative. However, the city and the paths they guide the listener through and along have been altered and, the narrative, like the voices of *Linked,* predicts this transformation.

Figure 5. Tower construction site, *And While London Burns (*2006)

The chorus of voices in *And While London Burns* sing: 'Look up, look up, look up at the sky' (Platform 2006). I am standing behind Tower 42 where walkways pass under an overhang of the main section of the tower poised on a narrower base. The effect is that the building appears to be suspended over an edge; it feels like it could tumble at the slightest touch like a child's building blocks and come down on me. At this moment the guide informs me that it was opened in 1981, at the time the last recession began in the UK: 'An example of the skyscraper index which argues that whenever extremely tall buildings are completed, it's a signal that the economy is about to go into freefall' (Platform 2006). She continues listing the past examples and the present ones now going up in London: 'The Broadgate Tower, the Minerva ... how many of these will be filled? Half of this tower is empty' (Platform 2006). On my second walk in July 2008 the route is barred by a construction site of a new tower, at a moment when RBS

announces a loss of billions, house prices are falling, the word 'recession' is about to fall from the tips of economists' tongues and the global economy is about to freefall into one of the worst economic crisis in history. I am wayfinding now following clues from the guide's map to a city that has already moved on. Change happens quickly in this fast-paced city. As I come around to the other side of the building site, I see a quote from Gandhi painted across the length of the site's fencing as marketing for the new tower: 'Be the change you want to see.' And the protagonist asks at this point: 'What kind of suicide note is this society leaving to its children?' (Platform 2006).

These transformations of the landscape present obstacles that impede the percipient's way and require an active participation from the walker to find the way, to wayfind and negotiate these transformations both physically and critically.

Figure 6. Obstacle behind Tower 42, *And While London Burns (*2006)

The walker in all three of these works falls between fault lines of two presents, falls into silences, erasures, distortions and folds emergent in the complication and instability of 'memoryscape' (Butler and Miller 2005: 87) intermingling with a landscape that is not at all straightforward. The rhythms and routes orchestrated by the artists are sometimes disrupted, impeded or erased by the physical changes that inevitably take place in the urban environment and assert their own rhythms. The openings for conversation emerge in these gaps.

3.7 Rhythms of narrative path and pace

If walking is 'an ideal strategy for witnessing' (Lavery 2005: 152), Miller suggests it is because walking involves a corporeal engagement in a rhythmic time: 'there's a sense of relinquishing ourselves to a rhythmic state of being by walking … everything's engaged in a sort of path, a sense of tuning in' (Miller 2008: unpaginated).

The guided walks considered here direct the walker along a pre-determined route or towards planned points along a route with different rhythms and structures of pace and narrative. As

Lee and Ingold suggest: 'variations of pace affect the experience of the walk and the environment. Different kinds of attentiveness and walking skills become apparent through the extent to which individual walkers move quickly or slowly, relative to themselves' (Lee and Ingold 2006: 68). In the event of the shared walk, it is '*through* the shared bodily engagement with the environment, the shared rhythm of walking, that social interaction takes place' (Lee and Ingold 2006: 80; italics in original). A certain intimacy is created through this sharing of a rhythm of walking (Lee and Ingold 2006: 81). *And While London Burns* is continuous with the percipient swept along at an *allegro* pace in time with the footsteps of the guide.

Our guide's steps are quick and I struggle to keep up as I am waddling, not walking — six months pregnant with the weight of a future growing inside me. This is not a sauntering walk or a drift. It is a walk of appointments. While this audio walk reveals an invisible network of the City connecting its past, present and future, and permitting critical views, I imagine the guide is also one of the Square Mile's inhabitants, a sharp dark suit and conservative, comfortable heels that click-clack assuredly down its pavements with purpose and places to be.

In dialogue with Marriott I asked him if they had made the piece with a particular audience in mind. He had said they had wanted to reach a mass of people with this walk, rather than a small selected audience as in their *Gog & Magog* walks, mentioned earlier. With the operatic audio walk he said: 'I think there is a specific mass … the primary audience I think would be somebody who works in the city and they do it in their lunch break, it was designed for that, that's for example why it had to be 59 minutes. We didn't quite achieve that but … we tried very hard' (Marriot 2008: unpaginated). This guide and her rhythms would not be so foreign then to this percipient, but her rhythm is not my own, not today. Although a perfect fit is impossible, I am still willing to step into her and the other characters' shoes as much as I can.

There are three moments in the work when the pace and path take the walker for a dizzying spin–first around a kind of roundabout underground in Bank Tube station, then around the Gherkin, the sky reflected in its glass structure, and then up and around the steps of the Tower Monument to the Fire of London.

As I descend into the station and out of the winter chill, the escalation of pace mirrors the escalation of temperature felt in the station and in the narrative as the voices describe future worlds at increasing temperatures—ice caps melting, deserts, seas losing all their oxygen: 'Ladies and Gentlemen, at seven degrees its all over' (Platform 2006). And the driving escalating pace comes to a dramatic and sudden halt. I am aware of being breathless with trying to keep up, dizzy, and disorientated. The second spin circles around the Gherkin.

Figure 7. The 'Gherkin', *And While London Burns (*2006)

We walk around and around once again, but this time above ground looking up at Swiss Re's tower of glass, the Gherkin, half occupied and half shrouded in fog. Swiss Re, I am told, are the 'insurers who insure the insurers' that 'need disasters to make a profit,' but not too much or it could 'bring about the collapse of the world's financial markets' (Platform 2006). I look up to see the cloaked point of the tower, the winds of Hurricane Katrina, the 'wake up call' according to Swiss Re's Chris Walker, blow in my ear. I look down and see the word 'fragile' etched in marble at the foot of a young birch tree growing in the tower's plaza. 'In order to ensure that they have sufficient funds to meet the claims from a disaster', the guide informs me that the company invests in the oil and gas industry, 'whose very profitability is driving forward climate change' (Platform 2006). The sound of her footsteps continues driving me forward going in circles around and around the tower. We keep walking until the protagonist screams 'stop walking, stop where you are' in my ear (Platform 2006). This fast pace pushes forward and builds towards a crescendo at a dramatic turning point in the narrative and transformation of the protagonist.

From here the sound of the guide's voice and footsteps stop, the pace loosens and becomes more *andante*. Marriot says this moment was thought about very carefully. As the walker percipient finds their way down towards the river without the guide and only the protagonist's

voice now guiding the way, they have to 'figure it out for themselves' (Marriot 2008: unpaginated). Indeed, I got lost in the maze of small streets of this particular area of the walk and ended up 'off map' in a covered market before I found my way again.

At the base of the gold-topped monument to the Fire of London the protagonist invites me to climb up together with him to look down on the city. But I am too pregnant to mount the steep steps today. Instead, I sit at the base listening to the spiralling ascent, the voices swimming in my head and meditating on the future my child will inherit. When I return in the summer 2008, my way is impeded again — the monument is closed for refurbishment, covered in scaffolding like so many of the buildings around it. But instead of the view of the city from above, I see murals painted by children of their view of the city and the Fire of London on the fencing around the base. In the river, painted red, a text is written: 'The river sweats oil and tar'. The chorus sings: 'This city of possibility … we could build a new city,' and a child's voice sings,

'Come to the edge, he said. They came, he pushed them and they flew' (Platform 2006). The work ends with a final loosening of its tightly wound narrative, path and pace, with a flight of imagination over the city, an invitation for the percipient to end the unresolved narrative with their own narrative and construction of a new future.

Figure 8. Tower Monument, *And While London Burns* (2006)

These moments are also examples of the rhythmic oscillation between textures at work in the piece that awakens the senses through variations in levels of temperature, height and sound: 'You go down, you go up a tower, you're inside, you're on a street, you're in a club … The body enjoys that stimulation, we're aware of the change of heat or moisture on a very subtle level, it keeps the pace up' (Marriot 2008: unpaginated).

Linked is structured along a route with a *staccato* rhythm of stops and starts, between which the percipient can move at their own pace in time with their own corporeal rhythms, emotions

and thoughts. The rhythms within the stops are varied, but overall their movement is *adagio* or perhaps *larghetto*, melancholic as Miller describes it above. The pace encourages a slower more contemplative walk, 'a hyper-aware meditative state' (Butler and Miller 2005: 83):

> 'The overwhelming effect of the musicality and repetition in the broadcast is to slow listening down. Verging on hypnotism … Miller describes these background musical textures … as an "audio Oxo cube" which thickens the atmosphere and creates a sense of suspension' (Butler and Miller 2005: 83).

In dialogue with Miller he suggested: 'when fragments are embedded in a kind of musical jelly, they don't clatter to the floor, they connect which each other much more easily, in an aquarium effect, and I've known that for years, and that's sort of what I do, combining voices and music and creating these quite dreamy spaces' (Miller 2008: unpaginated). These 'musical spaces' between the fragments create an acoustic space for the percipient to respond with their own thoughts. According to Miller, it is: 'a kind of mutual surface for where your voice meets other peoples … it creates a kind of architecture of space that is the equivalent of silence actually, it is like a little church, you are creating a little church on a street corner that filters out the background' (Miller in Butler and Miller 2005: 83).

This is the engineering of 'mutual visibility' mentioned above. Rather than step into someone else's skin, as in *And While London Burns*, where the walker is invited to feel what it is like to walk with the hurried pace of someone of that world of speed where 'the future is just 90 days' (Platform 2006), the pace of *Linked* enables a different mode of witnessing and movement. The fragmentary nature of the narratives refuses any such possession.

The work resists the privileging of particular readings or authoritative understandings of the history of what occurred in this place, as identified in a more sequential, continuous or linear annotated travel guide. Alternatively, the work encourages multiple readings and understandings through the soundscape's fragmented, repeated, looped and discontinuous narratives and invites similar choreographies of walking. In this way, walking the work is appropriately like walking through a ruin, which Edensor suggests 'characteristically involves circularity and a choreographic repetition through which the same ground is approached and traversed from different perspectives' (Edensor 2008: 136). As the literal physical ruins of the destructive event that transpired here are no longer readily apparent and have been smoothed

over under tarmac, the micro-movements of stopping, crouching, climbing, slithering, leaping, swerving that the variable and hazardous surfaces of a literal ruin may necessitate (Edensor 2008: 127) are not all necessarily required. However, Miller does manifest the ruin metaphorically and physically in what I would call his 'sonic ruin' in such a way that these sensuous movements of walking ruins are required mentally and bodily. The variability and uneven textures of the sonic surfaces interrupt a regular rhythmic gait and a stop-go, *staccato* rhythm (Edensor 2008: 127) is demanded in the passage through *Linked;* the walker pieces together the fragments of the voices' testaments and crouches, swoops and swerves to find better reception, to catch and climb through the narrative debris drifting on radio waves*.* Therefore, the account of such a walk requires a similar form of narrative: 'Stories that are fragmented, non-linear, impressionistic and contingent are better suited than traditional linear narratives to the experience of walking in ruins' (Edensor 2008: 137).

In *Luddite Manoeuvre* the pace is mostly *andante*, moving at a walking pace that is also spontaneous and shifting between the collective stride of the group that straggles and lingers and the sensitive herding of the artist as the guide. As in *Linked,* this walk is also punctuated with the *staccato* of stopping at listening stations. In *Luddite Manoeuvre* the pace is delayed and interrupted by stragglers getting lost from the group, breathers taken for refreshment in a pub, and debate or interjections made by percipients asserting their own narratives, questions, observations, insights, memories of places, and so on.

Figure 9. Tim Brennan performing
Luddite Manoeuvre (2008)

Brennan stands raised above the audience on the steps outside the Charnwood Museum. He wears an open heavy wool military-like coat and weathered walking boots and holds a leather-bound book, a costume and prop he uses in all of his manoeuvres as a kind of signature form. He explains to the audience the 'rules of the walk': 'Groups do what groups do, they straggle. You can ask any questions you want, but I can't guarantee I'll give you the answer that you want' (Brennan, T.

108

2008a). At this point a percipient interjects: 'Did anyone drown here?' And another percipient responds: 'Yes, someone did and I was there.' Suddenly, the group of around fifteen to twenty walkers becomes still and hushed with the focus turning towards the man amongst them from whom these words came, Les, a long time inhabitant of Loughborough. From Les we then learn that the museum was once a community bath and that a child had drowned here. And this is the start of a second spontaneous walk that will run parallel to and interweaves in and out of Brennan's manoeuvre as Les continues to share his inhabitant knowledge of Loughborough. This test of his relinquished authority is exactly what Brennan intends to happen here: 'Instead of policing the edges of his work he is on the lookout for its disintegration. In fact, it is built out of fragments to be more easily broken down. It is also built out of multiple voices so that it can more easily dissolve into dispute' (Beech 2003: 19).

As the manoeuvre continues there is a pattern of syncopation running throughout the piece. There is a deliberate delay of the reading of a text related to a particular 'recitation point' (Brennan, T. 2008b: unpaginated) after we have experienced and left behind the place to which it refers, now existing in our memory. In this way the texts and places are ordered so that they 'fit together like the teeth of a zip' (Brennan, T. 2008b: unpaginated). Brennan ascribes this 'scoring' of the work as contributing to its musicality. 'The skewing of text content with that of dominant site narrative or mytheme is designed to amplify or illuminate the discursive and contested nature of place' (Brennan, T. 2008b: unpaginated). As Brennan suggests, this is not always a comfortable experience for the walker. Damian Brennan suggests that what may appear as insignificant or unrelated details in the 'montage of diverse texts and voices' (Brennan, D. 1999: 65) are revealed further along this syncopated pulse as part of a loosely woven field of narrative associations. This syncopation creates an element of surprise at every turn and evokes questions rather than aesthetic or political resolutions.

Just down the street from the Magistrates Court we stand outside the conjoining houses of Heathcote and Boden where we discover that Les is actually the current owner and occupier of Boden's residence, now a B&B where Brennan is staying. After Brennan reads another letter written in legal parlance by Boden requesting compensation for the damage done to their

property, Brennan asks for a volunteer from the audience with whom he then disappears inside the house to perform a secret task. Les seizes this opportunity to tell us about the preacher's hole that lay beneath Heathcote's house where Heathcote and Boden's families supposedly hid during the Luddite riot. These are the moments that Brennan hopes will emerge in his work as he suggests:

> I wanted to find a way of opening the artwork up to the pitfalls and footfalls, fragments and half glimpses that form our perception of the past and the reflection of our multiple selves. I chose to work with the form of the guided walk, primarily because it evaded the fixity of the site-specific object and the body-centred performance … It allows for the divergence of a participant's memory or that of the accrued experience which they bring to the event structure. Manoeuvres are not interventions but are rather open to the intervention of everyday life (Brennan, T. 2001: 49-50).

Shelter from a gentle rain is found inside the Packhorse Pub, where the Luddites were supposed to have gathered and where we now pause for refreshment and discussion amongst ourselves. Further recitations are made, but the attention of the group is now dispersed as we engage in our own conversation. Brennan quotes a description of the traditional peripatetic party, known as the spree, an article about the decline of pubs, and later, a description of how the mobs of Luddites, referred to as 'General Ludd', organised themselves and gathered. He questions whether the walk should end here as the rain persists, night is approaching and we have gone far beyond the original timeframe for the tour. We are a particularly straggly and unruly group. But there are many of us stragglers who are committed and held in suspense to follow this journey through. The asides of conversation and straggling threads continue weaving multiple paths, though our pace is slightly more purposeful and less dawdling than before.

These moments of interruption, erasure and detour are significant instances where the work intentionally or unintentionally dissolves, falls apart and leaves silences, gaps for a participant to fill in, occupy, inhabit, take over with their own narratives and interpretations of the places encountered, for a conversation with the work and place to emerge. Such performative approaches to acts of interpretation enhance and stimulate public appreciation, understanding and enjoyment of landscape (Pearson 2008: 9).

Outside the pub on a street corner Brennan stops, unbuttons his coat to reveal a dress underneath and points at a bit of machinery mangled on the side of a building. There is laughter amongst the group as we are confronted with the simultaneous revelation of the clandestine errand at Boden's house, a costume change, and this uncanny detail. We question amongst ourselves the possible events that led to this machine's destruction. We sense the presence of the 'Ludds' who could be just around the corner or in our very midst. Outside a bridal wear shop with a

Figure 10. Tim Brennan performing *Luddite Manoeuvre* (2008)

mannequin adorned in white lace, we learn that Luddite men, also referred to with the 'multiple-user name' of Ned Ludd, often cross-dressed as Ned Ludd's Wives.

While *Linked* and *And While London Burns* do not involve the intentional face-to-face conversational encounters in the way that Brennan's manoeuvre does, the guided walk itself creates the conditions for inadvertent encounters along the way. The looseness and spontaneity of Brennan's manoeuvre contrasts sharply with *And While London Burn's* more regimented pace. However, whatever their rhythmic structure of pace and path, there is a loosening element in all of the walks discussed here that encourages the agency of the walker as a percipient co-composing their own narrative and finding their way sometimes without the certainty and fixity of a map.

> 'Miller was keen not to have the transmitters marked on the map that walkers will follow … The museum staff, perhaps more used to making things as accessible as possible, were keen to make the route easier and more user-friendly. Miller interestingly identifies this as a cultural difference in approach: "[We are] torn between my desire to allow people to get a bit lost, because I think it is good to get a bit lost, and the consumer's desire to have everything cut and dried and expecting to hear continuous sound from one end to the other without any interference or problems isn't necessarily the point … my desire, my elements are more kind of interventionist, about say enticing people to get lost in a Tesco's car park in Leyton but to discover something wonderful en route; to drift; but that involves making that investment of their own time."' (Butler and Miller 2005: 79-81)

The weather has certainly become a part of the emotionality of my experience of *Linked* on this particularly cold and wet day in November 2003, but its worsening has drowned out any ability to attune with the weather or with the voices of *Linked* through my walking. Now feeling

Figure 11. Gallery 491, *Linked* (2003)

the need to retreat, I stop inside an artist collective's gallery and squat, 491 Gallery, to take a break. Coincidently, I discover one of my students happens to be doing a project here and I am offered a cup of tea. I learn from the inhabitants that this was where the workers employed on the M11 Link Road lived. Miller tells me later that this artist-squat is the last enclave of the road protesters. In such moments the isolation of the headphones are abandoned to take up the 'letter of introduction' (Butler 2006: 899) that such walks offer to meet and engage directly with the living inhabitants of places. After spending time there in the warmth of company, a hot drink and the indoors, I am drowsy; the inclement weather deters me from continuing. So I depart from the route at Leytonstone tube station.

Lavery describes Miller's body of work, as 'performance maps' (Lavery 2005: 151). However, these walks are more akin to waymarks facilitating a process of wayfinding, where waymarks are specific localised details that may be ephemeral and unique to a particular location and are of a level of detail that is not contained in the conventional cartographic map. These performances are more instances of de Certeau's 'migrational city' rather than the 'planned and readable city' (de Certeau 1984: 93). The participant becomes a wayfarer rather than a map reader, a mode of travel that encourages convivial and social interaction with inhabitants of places.

3.8 Critical departures

The walks discussed here use various strategies to affect empathetic and critical states of witness and to conduct a convivial way of interacting with and knowing place: attunement to place through kinaesthetic, synesthetic and sonesthetic perception; sharing 'earpoints' and 'viewpoints' with another through intimate or conversational conviviality; use of present tense and the tension between the real time present and a past present; and the use of particular

112

rhythmic structures of narrative paces and paths to encourage experiential, creative and critical states appropriate to the content and context of the walks.

To an extent each route is pre-determined, but also undone by the particularities of 'just this body in just this place' at just this time. There are conditions, which the artist may create space for, but cannot predetermine, such as weather, transformations of the landscape, walkers' corporeal rhythms, capacities, desires and mood. It has been shown how the inadvertent encounters and disruptions that result from these conditions are the buttonholing, threading or give-and-take of the conversation where the walker's own observations, interpretations and knowledge become critically engaged departures or detours from the structured path. Gadamer suggests:

> 'We say we 'conduct' a conversation, but the more genuine a conversation is, the less its conduct lies within the will of either partner. Thus a genuine conversation is never the one that we wanted to conduct … a conversation has a spirit of its own, and … the language in which it is conducted bears its own truth within it — i.e., that it allows something to 'emerge,' which henceforth exists' (Gadamer 1989:383 in Heim 2003: 199).

The walks discussed here each involve embodied, participatory and spontaneous modes of responsiveness and communicability. Furthermore, they are *conversive*, activating and inviting modes of participation that generate places and knowledge of places through a conversational and convivial activity of wayfinding. As such, this thesis proposes a definition of this particular body of work as *conversive wayfinding*, a spatial practice of walking that activates communicability, solitary one-to-one intimacy or group sociality between live and/or mediated presences of human beings, 'other-than-human living beings, entities, landscapes' (Heim 2005: 199).

Without offering resolutions, each of the conversive walks discussed above engages with the politics of mobility in their content — the critique of oil and gas extraction fuelling the combustion engine in *And While London Burns*, the implications of the necessities of speed in *Linked*, and the Luddite resistance to the machines of progress — while operating through a mobile form. As much as walking can be 'an activity through which modernity can be resisted or reworked' (Lee and Ingold 2006: 69), two instances of my own critical departures remind

me that walking is not necessarily the most authentic form of mobility or a heroic critical act, as Thrift argues in his critique of de Certeau's use of walking as a sign of human critical agency, or as a sign of being human (Thrift 2004). I was reminded of this while sitting at the base of the tower in *And While London Burns* unable to continue and share the view because of my own corporeal condition and limitations. 'Here and there public paths and pavements are still there, providing moments of joy and surprise, effort and endurance, at least for the able-bodied' (Urry 2007: 89). The audio walk also privileges hearing to the exclusion of those bodies that are deaf or partially deaf.

Oliver's consideration of walking from the perspective of disability and society's punishment for those who do not walk (Oliver 1993), and Radley's discussion of 'enforced walking' in the everyday experience of homelessness (Radley 2008), challenge the naturalisation of walking as universal to human experience or as the most authentic form of mobility. Following Ingold (Ingold 2004), Urry suggests that: 'there is nothing 'natural' about walking even though walking is naturally everywhere' (Urry 2007: 88). As the poet Lois Keith argues, to 'wheel, cover and encircle' describe a progress that is ambulant, despite what Oliver refers to as the 'ambulist nature of language' (Keith in Oliver 1993: 6). The artists themselves do identify the works discussed as walks and this discussion has inevitably focused on the practice of walking, but it does so with the awareness of other possible ambulant modes of progress besides those made on foot. The landscapes through which the works pass are sometimes impassable to any other mode of travel but that made on foot, except in the case of *Luddite Manoeuvres*.

My third and final departure from *Linked,* again at Leytonstone tube station, affords me another critical departure. This departure is not such a cosy and hospitable encounter with local inhabitants as the one offered by the residents of Gallery 491. Upon entering Leytonstone tube station I meet an unexpected border of twenty to thirty police officers and a metal detector at the entrance to the station. As I walk along the line of police the detailed images of the police described by the voices of *Linked* smashing people's homes and confiscating the lollipop from a protesting lollipop lady are still with me, fresh in my mind. These images and the scene I encounter unnerve me, make me uncomfortable with the freedom of my own

mobility and its expense for others. I notice that several men that may be of Asian, Middle Eastern and African descent are lined up to pass through the metal detector and several more are having their bags searched inside the station. No one stops to search me and I am free to pass unnoticed, unimpeded. Indeed, Conquergood asks: 'For whom is the border a friction-free zone of entitled access, a frontier of possibility? Who travels across borders, and who gets questioned, detained, interrogated, and strip-searched at the border (Conquergood 2002: 145)?

The incident reminds me that 'we don't all have the same access to the road' (Wolf in Cresswell 2006: 54); and everyone's experience of that road is so different it could be said that it is not the same road at all. While much attention has been given here to the experiences of communion, attunement and shared viewpoints, this departure brings me to a recognition of different ways of perceiving and understanding places, an encounter with the paradoxes of the politics of emplacement and mobility:

> 'Highlighting the laborious effort that goes into uprooting and regrounding homes, and the energy that is expended in enabling or prohibiting migrations, allows us to challenge the presumptions that movement involves freedom from grounds, or that grounded homes are not sites of change, relocation and uprooting' (Ahmed et al 2003: 1).

In consideration of these critical departures, the notion of wayfinding encompasses multiple possibilities of modes of ambulant progress, such that *conversive wayfinding* may be a more suitable and expansive terminology. The discussion of the practical components of this enquiry in the next chapter move towards a *conversive wayfinding* that is pre-determined by the walker, or rather, involves a conversation that 'cannot be conducted and through which the newly emerging is spoken not only by the artist but by someone else' (Heim 2005: 200).

JOURNEY 4

Homing devices for homing place: Notes for fellow travellers[22]

In the previous Journeys, a framework and language of analysis has been established to propose transferable, spatial and participatory methodologies that manifest and present particular spatial ethics and politics of communication and knowledge production. In the previous chapter, a body of walking practices that activate and invite modes of participation were seen to generate places and knowledge of places through a conversive and convivial mode of wayfinding, and were defined as *conversive wayfinding*. The practical component of this thesis, the artworks of *Homing Place — Yodel Rodeo, Take me to a place* and *way from home* — may also be understood as practices of conversive wayfinding. In the context of these works, they are informed by and express different experiences of displacement and are employed as homing devices, as defined earlier (see 2.4): strategies that exploit nostalgic intimations and feelings of being at home to construct meeting places. It is proposed that spaces and relationships created by these performative mechanisms may be conceived as dialogic, contingent and temporary places of belonging, communality or refuge, as meeting places.

While the artworks of *Homing Place* developed were presented in chronological order in the Preamble of this thesis, this account follows a different movement through them, an *aspirational* or utopian trajectory towards a proposed method of a *percipient-led process* as the culmination of this research. This trajectory is aspirational in the sense that the practices do not present evidence or demonstration of this approach, but an aspiration towards it. Indeed, this may be the only way in which this approach may be manifest, as it is emerging, responsive and dialogical and suggests a series of unknowns more than certainties. Firstly, given the complex relations of power that are implicit in participatory methods, as discussed in Journey 1, how will the work make the dynamics of power explicit or the subject of the work or research itself? Secondly, if it is truly situation responsive, then how will the methods and forms applied be

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[22] This chapter includes writing from the following previous publications of research material: 'Homing Devices' (Myers 2006a), 'Along the way: Situation-responsive approach to education and participation' (Myers 2006c), 'Situations for living: performing emplacement' (Myers 2008) and 'way from home' (Myers and Harris 2004).

informed, constituted and guided by the context? Thirdly, if the inhabitants of the context are to be considered percipients, and this includes the artist or researcher, as co-collaborators, co-creators, co-researchers in such an approach, then how will the principles and methods, as much as the questions, of the practice or research be co-determined collaboratively? In this way, the approach may be considered more a guide than a rigid set of rules, taxonomy or framework of different modes of participation that has been arrived at through reflection on the mistakes, failures and realisations that were made along the way of a situated process.

So as much as it is an approach of aspiration it is also one of vulnerability. Paraphrasing Piper, Kester suggests that a successful participant in dialogical exchange is: 'someone who is open and vulnerable to the shaping influences of new ideas and new subjectivities rather than defensive and who is critically reflexive rather than heedless of his or her own relation to power' (Kester 2004: 73). Indeed, Haraway suggests it is the unfinished aspect of the knowing self, its partiality that offers ground for a 'power-sensitive' conversation, rationality, and objectivity (Haraway 1999:181): 'The knowing self is … stitched together imperfectly and *therefore* able to join with another, to see together without claiming to be another' (Haraway 1999: 179, emphasis in original). Further, Haraway argues: 'location is about vulnerability' (Haraway 1999: 182). My recent experience of childbirth and being a parent has taught me much about such a vulnerability that gives way to instances of connected knowing and 'splitting of senses' (Haraway 1999: 182) and in this writing of the practices of *Homing Place* each work has endured labour pains, where the pain of power was felt and knowledge gained.

The artworks of *Homing Place* may be conceived as operating in what Kester has defined as a 'dialogical aesthetic,' which conceives the 'work of art as process -- locus of exchange and negotiation' (Kester 2004: 12). Suzanne Lacy, Helen and Newton Harrison, Artist Placement Group, Ultra Red and Wochen Klausur are a few artists cited by Kester whose work is dialogical in this sense. They are also examples of practices described by Homi Bhabha as 'conversational art', by Tom Finklepearl as 'dialogue-based public art', by Ian Hunter and Celia Larner as 'Littoral Art' and by Lacy as 'New Genre' public art (Bhabha, Finklepearl, Hunter and Larner, Lacy in Kester 2004: 9-10).

Heim suggests that conversation is often employed in the hybrid body of work she refers to as 'conversational/social practice art', which, she argues is less a genre than an approach to working in the social realm combining performance, activism, image-making and social and environmental interventions (Heim 20055: 200). In this approach she suggests:

> 'it is not so much the performative identity of the artist, or their iterative ability to instantiate and modify that identity that matters, as in some performance art. Nor is it so much the enactment of chosen virtues projected onto a situation, or articulations of an ethical theory, as in some theatre. Rather, it is the ability to create the experience of that ethical matrix, an occasion of character, or virtue. That experience will be particular, somatic and transient – and one which is mutually 'performed' between the artist and the participant' (Heim 2005: 212).

The distinctions Heim makes between the modes of representation operating in these different orders of performance are useful for analysing the works of *Homing Place*. However, there is not always a clear distinction between these different modes of representation or they are co-existing, particularly in *Yodel Rodeo*. In regards to the role of communicative action in 'social practice art', Heim suggests:

> 'conversation is a process of communication which is dependent on finding enough common meaning between the artist and participant to sustain a dialogue. This mutual adjustment between the speaking partners is not only a prerequisite, it is an inherent process which forms the work. The artist navigates, rather than conducts, the flow of the conversation. The artist asks the instigating question, listens, sets a context for action, creates an aesthetic milieu in which an event is mutually created. The exchanges depend on the talents of the speakers to respond to the insights, fallibilities and allure of each other' (Heim 2005: 203).

This understanding of conversation as conducted or navigated is helpful towards making the differentiation between artist-led processes and that of percipient-led ones. To some extent conversation was navigated and constituted in this sense to different degrees and purposes in each of the three artworks of *Homing Place*. Again, as was stated above, it is not the intention of this discussion to quantify those degrees into a rigid analytic framework, but to reflect on where and how those differences occur as a kind of guide. As conversation is a mode of wayfinding, as was discussed earlier (see 1.1, 2.3, Journey 3), the way in which it is travelled depends more on engaging with the specific details of an embodied encounter than on reading coordinates of a map.

It is for this reason that the reader has been asked to travel between modes of engagement with these works, between the different inter-related outcomes or sites of the different artworks of *Homing Place*.

4.1 Incongruous belongings

'[A]cting like a cowboy is the most horrible thing one could do' (Thornton 2002: unpaginated).

Figure 12. Montgomery Mavericks line-dancing at Water Gate, *Yodel Rodeo* (2004)

Yodel Rodeo was a place-specific, multi-sited performance commissioned by Spacex Gallery and Relational for the *Homeland* Exhibition 2004 in Exeter (17 April-15 May 2004), as part of a series of events exploring the question: 'What is Middle England?' *Yodel Rodeo* included the participation of a local line-dance company, who referred to themselves as Montgomery Mavericks, as derived from the name of their working class neighbourhood in Exeter, in an itinerant performance around the Roman walls of the city with linked performances in the Royal Albert Memorial Museum and an installation/'outpost' in a shop front in the city centre. Conversation was both part of the process of negotiation and making of the work and also an informal mode of interaction that occurred between performers and audience in the moments between more formal modes of performed activity.

Figure 13. Cowgirl yodelling at West Gate, *Yodel Rodeo* (2004)

Yodel Rodeo involved four different audiences or modes/sites of engagement. One audience accompanied a guided walk that framed them in a performative role within a loosely suggested fictional frame proposed by the performance, that of a round up by a posse of cowhands wandering the boundaries of a 'corral' along the ruins and remnants of the old Roman walls of the city. In this way, this audience became percipients in the work. As the yodelling cowgirl, I guided the walk by singing traditional American cowboy

ballads and country songs with the lyrics replaced with place names, events and details of histories and geographies of places in the landscape around and within the walls of the city. Before each performance of a song,

Figure 14. Line-dance in Northernhay Gardens, Exeter. *Yodel Rodeo (2004)*

dedications were declared to persons, objects or events that occurred in the wall's vicinity in the past or in the more recent present in the making of the work:

> 'For all those who venture into the unknown … For all the wild that call. For all who answer … For the Bishop who fell into a stink tryin' to make a hole in the wall, For all those Lives at the end of a shoe string, For all the debts yet to pay, For all those who have fallen tryin' at Lollard's Prison and the Bishop's Palace Gate … For the prisoners of the Exeter HM Remand Home … For all those just passing through … For those who hung their dreams in the prison yard and for those who watched on a spring day in Northernhay, For John Lee the man who just wouldn't hang here and was sent to America instead' (Myers 2004b).

Unlike Brennan's structure in *Luddite Manoeuvre,* as discussed in the previous chapter (see 3.7 in particular), where a quotation related to a particular site was read after the visit to the site, in *Yodel Rodeo* songs were sung at the particular locations associated with lyrics. 'Exeter Prison Blues' was sung at a location where trains could be heard passing from Exeter Central Station and the city prison was in view. 'Heavitree' (from the song 'The Hanging Tree') was performed

Figure 15. Line-dance in Northernhay Gardens, Exeter, *Yodel Rodeo (2004)*

at a place on the wall where people were said to have gathered to watch hangings in the prison courtyard, a viewpoint that also looked towards the neighbourhood of Heavitree. The disjunction and syncopation in *Yodel Rodeo* exists more in the misquoting of quoted material, in the incongruous displacement of Exeter with the mythological West of the US.

Waymark: Pause here to read and hum along with the *Yodel Rodeo Song Book*, a booklet enclosed in the *Yodel Rodeo* documentation suite disc case located in the box of supporting materials within the recess of the back cover.

The Montgomery Mavericks performed line-dance interludes accompanied by recorded country songs, which they selected based on their association with the locations where they would

dance or with the event as a whole. An informal non-linear structure of the walk allowed the audience to come and go as they pleased. The walk commenced from the steps of the museum at high noon with approximately thirty to forty members who continued for about a quarter of the three hours duration of the walk. A group of

Figure 16. Local History Room, Exeter's Royal Albert Memorial Museum, *Yodel Rodeo* (2004)

around ten members remained with the walk for its entirety. Others, some of whom included members of a second audience, joined in along the way.

This second audience encountered the walk in the Local History room of the Royal Albert Memorial Museum where the progress of the walk was mapped by another cowgirl pushing game pieces marking the location of the posse around a Victorian model of the city built by a local builder who witnessed the first destruction of the old walls making way for the city's expansion. The game pieces resembled chess pieces and a rake-like baton was used to move them around, suggesting a war room. Phone calls, which I referred to as 'cattle calls', were made to the cowgirl in the museum from the street. These were amplified in the Local History room and gave updates to the posse's location and invited the audience in the museum to join the round up. Another kind of dialogue took place within this context between the cowgirl performer and the audience who encountered the work unexpectedly or came intentionally to find their way to join the walk. While the purpose of this dialogue was to gather information to either make sense of what was happening or where it was happening, it would also drift to engage with the themes and discourses of the work.

A third audience, who engaged in casual, spontaneous, unpredictable, momentary and sometimes direct communicative interaction with the performance, included bystanders met along the walk: consumers took a rest from their shopping to watch, war protesters mistook the performance for a counter-protest, young people hanging out in a city park shouted insults such as "Go back to America", drivers in cars honked horns, a man watched from his balcony (see fig. 17), and so on.

Figure 17. Montgomery Mavericks line-dancing at South Gate, *Yodel Rodeo* (2004)

A fourth audience encountered the performance through the installation/outpost (see fig. 18 and 19) that was open for the month-long duration of the exhibition from the time of the performance. This outpost included ephemera associated with *Yodel Rodeo*: a video work documenting the event and another related video work, *Pain Town*, in which the seaside town of Paignton was re-imagined as a Wild West town. The visitors to the outpost were invited to contribute their own songs (see fig. 20) about Exeter to a songbook that included the words sung along the round-up. The outpost was set up as a sociable and homely space where visitors could sit on hay bales and engage with one another as much as the installation. After the performance it became a gathering place for the line-dancers and audience percipients.

Figure 18. Outpost, *Yodel Rodeo* (2004)

Figure 19. Outpost, *Yodel Rodeo* (2004)

STEINBECK left HIS STORIES
WOODY GUTHRIE left HIS TUNES
AND IM LEAVING YOU SWEET THURSDAY
ON A FRIDAY AFTERNOON

PART OF A SONG IM WRITING ABOUT
MY LOVE (INSPIRATION) FOR STORIES
— MUSIC. = JOHN STIENBECK . + WOODY GUTHRIE
THIS IS FOR BUFFALO SUE
LOVELY.
+ THE LIVER BIRD.

MR INCH
TAKE IT EASY BUT TAKE IT.
SORRY ABOUT
SPELLING

Figure 20. Audience song in *Yodel Rodeo* song book (2004)

The pace and path of *Yodel Rodeo* was similar in structure to Brennan's manoeuvre with its

andante tempo and the collectivity of a group walking together along a pre-determined route,

which created a context for a sociability and intimacy to develop amongst the group of

percipients that remained with the walk for its duration. It constructed a space for dialogue,

conversation, provisional alliances, and exchanges of perspectives amongst a group of people

who might not normally spend time together or might not engage in contemporary art. In the

way that Brennan cast his audience as co-performers in the work as the Luddite 'secret

committee' by subtly gesturing towards them as he read the Luddite oath, I referred to the

percipients on the walk with me as members of a posse; and at other times I herded them

affectionately like cattle across busy roads. This constituted an invitation for them to

participate in this mode of figuration with me. As familiarity accrued, the performers and

audience became more at ease with this figurative space and with one another. This was manifest in moments where percipients joined in with the singing or in small actions such as a moment in the journey when a percipient took up the action of herding and said 'come along pilgrims' as we were crossing an intersection, an action that confirmed his responsiveness and active participation in this imaginary space, but refashioned to express his own experience of it.

This imaginary space also relied upon a particular sense of unfamiliarity. As Damian Brennan suggests of Brennan's manoeuvres: 'The literal place … offers only *stepping off points* into a *field of discourse(s)*, out of which walkers can fashion a diversity of thematic and discursive events. These events are located in no place in particular' (Brennan, D. 1999: 54). When the familiar is exposed 'as a matrix of textuality,' D. Brennan suggests, following Heidegger, it 'is made strange' (Brennan, D. 1999: 57) or 'thrown into uncanniness' (Heidegger in Brennan, D. 1999: 57) or 'unheimlich' as it appears in the German, which can also mean 'not-being-at home' (Macquarrie & Robinson in Brennan, D. 1999: 71). As such, D. Brennan suggests: 'the walk-work brings us to an uncanny experience of estrangement from a world we took for granted' (Brennan, D. 1999: 71). In this way, *Yodel Rodeo* reversed positions between the percipient and the artist. The familiar was made strange for them, while the strange was made homely for me.

This fictional construct relied upon symbolic codes, the delivery of content, or 'my say' and it could be said to enact 'chosen virtues projected onto a situation, or articulations of an ethical theory' through the artist instantiating and modifying a performative identity in the way Heim describes above

Figure 21. Cowgirl guiding the posse, *Yodel Rodeo (2004)*

(Heim 2005: 212). As such, the artist/performer in *Yodel Rodeo* could be understood as the 'expressive locus of the work' (Kester 2004: 90)*,* a mode of representation that operates within

the conventions of performance and theatre, and which could be said to be what is referred to here as *artist-led.*

However, it also blurred the boundaries between artist/performer and audience and created opportunities for interaction, in what Nicolas Bourriaud refers to as 'convivial situations' (Bourriaud 2002: 32) that constitute convivial and intersubjective relations and employ 'relational device[s] … machine[s] provoking and managing individual and group encounters' (Bourriaud 2002: 30). Such work stems from what Bourriaud defines as 'relational aesthetics': 'methods of social exchanges, interactivity with the viewer within the aesthetic experience being offered to him/her, and the various communicative processes, in their tangible dimension as tools serving to link individuals and human groups together' (Bourriaud 2002: 43). Alternative forms of sociability and knowledge production were being developed in the concrete spaces constructed by the artist/performer of *Yodel Rodeo* as a conduit activating a situation that may be considered a 'relational device' or a homing device, as defined earlier (see 2.4). In this way the work remained somewhere between what Kester has identified as a 'content provider' and a 'context provider' (Kester 2004: 1).

Figure 22. Line-dance across Yarosvatl Bridge, Exeter, *Yodel Rodeo (2004)*

The structure of the performance provided a loose and fragmentary narrative with multiple ways in and out of it. Its enactment of a substitution and displacement of incongruous content invited percipients to fill in the gaps with their own perspectives and experiences of the places encountered and associations with the symbolic codes and content provided. However, the question remains for me if these gaps were open enough or were they conducting a conversation towards a pre-determined destination? D. Brennan suggests there is an opening to textualities that occurs in the walk-work constituted by discourses where the percipients': 'own subject positions, voices, thoughts and viewpoints are instantiations of discursive possibilities within the field of the event … The work trawls up contradictions, incompatibilities,

ironies, disjunctions, and refuses resolution' (Brennan, D. 1999: 65). Rather than try to resolve my question or the work by trying to fit it neatly into a rigid framework, is it perhaps possible for the work to be doing both? The work that resulted responded to the critical questions posed by the curators about home, belonging and community in England from the perspective of my own experience of displacement as a voluntary migrant to the UK from the US. In this way the work was a telling of my own homing tale, as defined earlier (see 2.4); but did it allow others to tell their own tale, for it to be for and about them?

Negotiation with the curators of the exhibition, Zoe Sherman and Tom Trevor, the discursive themes they had proposed, the museum staff including local historian and managers, local shopkeepers around the location of the 'outpost' and the participating line-dance company were significant in the decisions and actions made throughout the process of making the work and informed its final content and form. As I lived in close proximity to the performance site, it was possible to engage in a sustained, embodied and situated dialogue with the context over a prolonged period of time.

When Sherman and Trevor first approached me with the commission for *Homeland,* my initial proposal was for a late night solo wander through the city as a yodelling cowgirl with my yodels remotely broadcast at a specific location in the city where an audience could track my movements on a map of the city and set out to find me. The lone figure in the landscape and the loneliness of the sound of the yodel then doubled by the distance of the remote broadcast seemed to express the sense of loneliness, of being out of place, of being a stranger that I often felt as a foreigner in the UK at that time. In addition, it followed on from my previous explorations of the cowgirl as a nostalgic figuration of my own sense of identity as multiple and conflicting: both a past performance identity from my childhood when I performed in rodeos in Mississippi, and also a characterisation of a national identity, which had become associated with 'Americanness' via George W. Bush and more troubling for me personally.

My own attachment to a localised and regional sense of identity as a Southern American shifted with my residence in the UK as I became associated with this national sense of identity, an

experience Hage argues is common for international migrants where 'spaces of homely feelings are only national spaces' in the adopted country (Hage 1997: 148). While I can relate to this widening of the spatial reference for the place of nostalgia, I take issue with the singularity of the 'only' in Hage's argument. This experience can be much more complex with telescopic and wide-angle shots co-existing simultaneously to reproduce a composite imaginary in a collage effect. Those telescopic frames zoom into the details of place sensuously remembered as with Nabokov's 'ecological niche' (Nabokov in Boym 2001: 281), mentioned earlier (see 2.1). This nostalgic strategy was articulated in the cowgirl's lonely wandering in the video *Pain Town*, which was projected as part of the 'outpost' installation for *Homeland*.
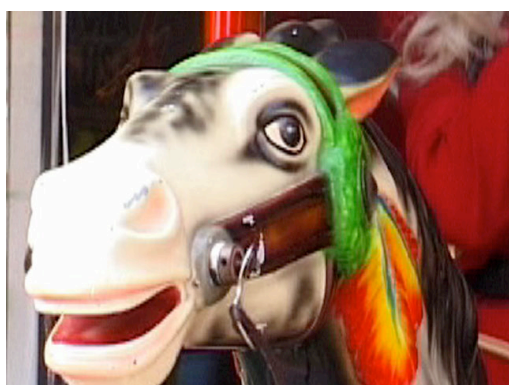
Figure 23. Still from *Pain Town (2004)*

Pain Town was made from video footage of a spontaneous intervention in the seaside town of Paignton in August 2003 and filmed by Gillian Wylde. Disguised as a hybrid of Dolly Parton and the Lone Ranger, I walked down a particular street where amusement arcades are fronted by a covered promenade bearing an uncanny resemblance to a Western film set, that symbolic, mythological and placeless place of the American dream, the ghost town that exists at the frontier of a dream of manifest destiny. In the edited video my face is never visible. I am a stranger passing through spirit-like. Uncannily, apparitions of the Wild West appear everywhere along the street in Paignton. 'Reflective nostalgics see everywhere the imperfect mirror images of home, and try to cohabit with doubles and ghosts' (Boym 2001: 251). Images of a shop called 'Come West', figurines in a window display of Native American dancers and Cowboy wranglers, children's mechanized rides of a horse and stage coach playing Western theme tunes were all gathered by the camera to further reinforce the Western film set and to construct a landscape of nostalgia. This patchwork of images and details operated as an 'imagined metonymy' in the sense defined by Hage and discussed earlier (see 2.1), as: 'the sense that it is metonymic of a totality that does not and

127

had never existed, but which is imagined as a homely totality from the standpoint of the present' (Hage 1997: 107). This practice of nostalgia may also be understood as similar to those discussed earlier (see 2.1): Nabokov's returns to home through a 'cryptic disguise' (Boym 2001: 252) and the 'promiscuity of imaginaries' Morse employed as an elaborate 'collage of eerie textures and smells blended with the visual record' to construct an imaginary of her childhood pond in the sea in Athens (Morse 1999: 67).

This video performs that strategy of home-making that seeks out nostalgic feelings 'as a mode of feeling at home where one is in the present' (Hage 1997: 104). As well as being a 'positive nostalgia' triggered by an instance of recognition and familiarity, it presents a 'depressive' nostalgic experience in the loneliness of the figure expressing a sentiment triggered by a 'lack of communality (lack of recognition and the non-availability of help)' (Hage 1997: 106). It was a desire to create communality and communication that shifted the proposal for *Yodel Rodeo* to a performance that would engage in more communicative interaction with place and its local inhabitants. In this way this process was a practice of self-prospecting, as discussed earlier (see 2.1), where feelings of nostalgia were exploited as strategies and practices of homing or home-making to build a more convivial and communicative artistic practice and to find a habitat for the lonesome cowgirl.

While visiting the local history museum searching for ideas and connections with the city, I visited the Local History room with the Victorian model of the city. I watched 'locals' lean over the table and point to where their houses would be. As I leaned over the table I noticed the ring
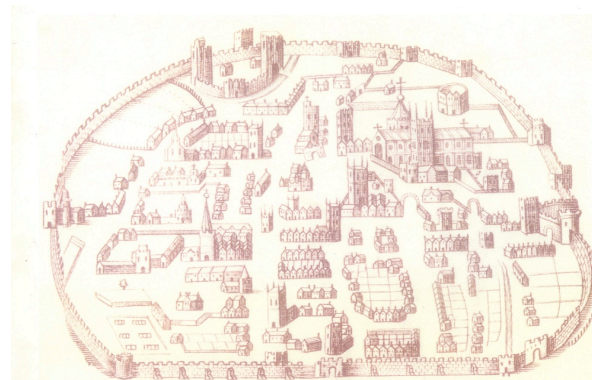
Figure 24. Exeter's Roman Walls, Flyer from *Circled with Stone* Exhibition (2004)

that contained the city that was the old Roman walls and I made an unlikely and incongruous substitution of the walls for a rodeo corral. This *dépaysement* led me to explore the walls as a site for the performance and to locate a fragment of my own home on the table.

My research of the walls included stopping passersby at where the East Gate of the walls would have been, in the middle of the busy shopping area of the city, to ask them what they thought the walls once kept in and out. Some replies included: 'Goodies in, baddies out; locals in, tourists out; normal people in, enemies out; Normans in, diseases out; taxpayers in, vagabonds out'.

From the museum's temporary exhibition about the walls, *Circled with Stone,* an associated lecture by archaeologist Mark Stoyle, and visits and walks with the exhibition curator and local historian Dave Bolton, I discovered details of the wall's history that would inspire the form and content of *Yodel Rodeo.* I learned of a forgotten ritual in which the city's dignitaries and citizens once perambulated the enclosure annually for over 500 years in the 'murally walk' (Stoyle 2003: 51). During one period in its history, the names of transgressors of the security and prestige the walls once upheld were called out in an act of 'naming and shaming' along the walk (Stoyle 2003: 55). The walls were built according to the symmetries and coordinates of the
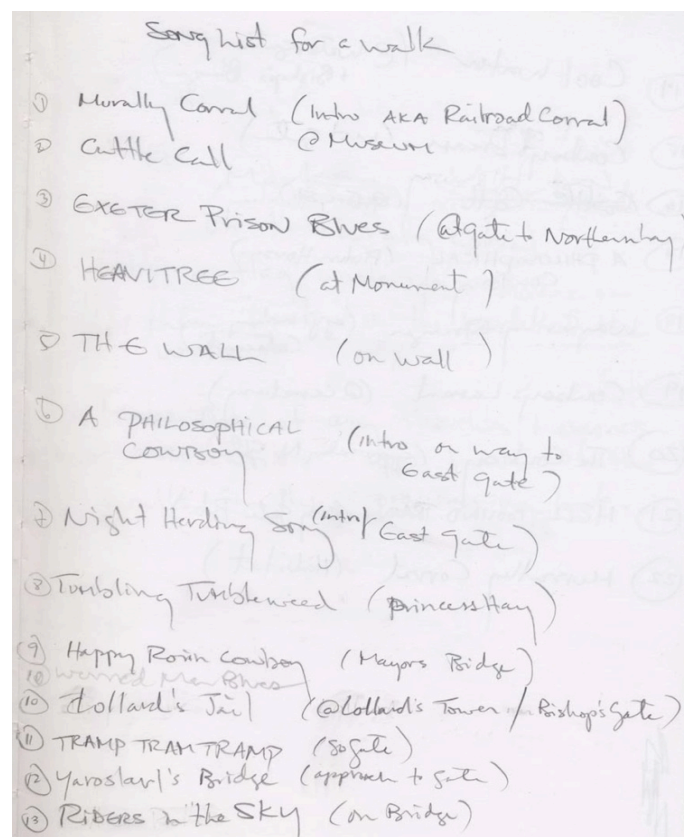
Figure 25. Song list for *Yodel Rodeo* (2004)

compass, employing the conventions of the classical map with its gates at the four cardinal directions, an architecture designed to control the comings and goings of goods, morals, and inhabitants. Like the borders of the map, the walls themselves arrested movement; the 'immoral' were detained within prisons in the towers of its gates and after dark the gates were locked to keep inhabitants in as much as to keep suspicious persons and wandering 'night walkers' out (Stoyle 2003: 38). Informed by this research and conversations, the idea for *Yodel Rodeo* developed into a 'roundup' that would trace the remaining structures and boundaries of

the walls through songs (see fig. 25) and the Montgomery Mavericks' line-dances marking the four cardinal directions in the rotations of their patterned steps performed at the sites of the wall's gates.
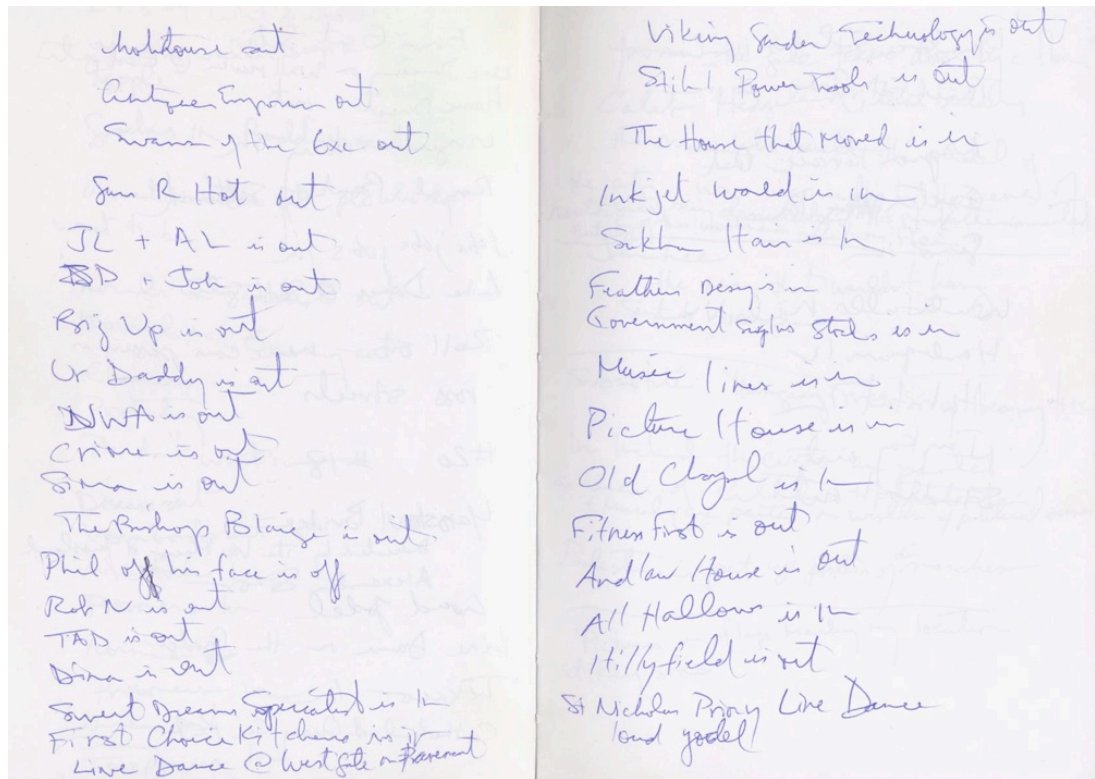
Figure 26. List from notebook, *Yodel Rodeo* (2004)

In preparation for the event, I made exploratory walks and mapped the walls by making lists of the beings, texts, objects and architectural features that I encountered along the way as in or out: House that Moved in, swans of the Exe out; Picture House in, Fitness First out; Sweet Dreams Specialists in, 'Guns R Hot' out, and so on (see fig. 26). I sometimes attended the Montgomery Maverick's weekly line-dance classes and taught myself how to yodel (badly). Lyrics of cowboy ballads were gathered, particularly those with yodels and themes related to wandering, prisons and vagrancy. Stories of Exeter's walls were written into the found lyrics. I researched Buffalo Bill's Wild West Show and made lists of the conventions and acts employed in the spectacles and the language, or balderdash, used to market it, which I then appropriated in the publicity for the performance, as well as in a collection of painted signs included in the outpost as an ironic commentary on the event: 'MELLER DRAMMER'; 'NATIVE VILLAGES, AUTHENTIC CUSTOMS'; 'ACTUAL SCENES, GENUINE CHARACTERS'; 'WHIP-CRACKIN', SHARP SHOOTIN', BRONCO BUSTIN''; 'NEWLY ADDED FEATURES', and so on.

The use of the voice and song in *Yodel Rodeo* was another instance of a particular operation of an imagined metonymy, in the way discussed previously (see 2.1), where 'the voice operates as a conduit to the imaginary world of the homeland (as 'back home')' (Hage 1997: 107). Just before my discussions with the curators of *Homeland* began, Johnny Cash died. Cash was and is a familiar voice of 'home' for me and many of his songs and his style of singing infused my performance.

There is a moment in the performance where the walk went along St. Nicolas Priory, a narrow passageway with the doors of houses within knocking distance on one side and a view out across the hills of the suburbs of Dunham on the other to approach Bartholomew cemetery and catacombs. Here the yodelling cowgirl sang:

> 'I am a poor wayfaring stranger travelling through this world below … I know dark clouds will gather round me, I know my way is rough and steep, but St. Dunham's fields lie just before me … I'm going there to see my mother. She said she'd meet me when I come' (Myers 2004b).

As with many spiritual songs of the Southern US, where my own path began unfolding, the home that the traveller is going towards is the unknown, a prospective home of a future becoming, but simultaneously a returning to the home of past relations. There is a finding and founding of a homecoming through the song, creating relations and bringing connections between places and times into being. However, the connections and relations made in the meeting place created through the songs of *Yodel Rodeo* were not based on essentialised or natural identities of kinship.

WAYMARK: Pause here for a rest and a drink of cool water. Look at the Outpost slide show on *Yodel Rodeo* Disc 2 included in the *Yodel Rodeo* documentation suite located in the box of supporting materials within the recess of the back cover. Take off your shoes and stay a while.

Two weeks before the opening of the exhibition and the performance of *Yodel Rodeo,* I began constructing the outpost in a vacated commercial space on a side street of Exeter's city centre. *Homeland* was given permission to use the row of empty shops along Paris Street because all of the occupants had been evicted to make way for a car park for the new shopping centre to be developed by the company, ironically named, 'Homeland Securities'. My designated shop space

Figure 27. Outpost shop front, *Yodel Rodeo* (2004)

served as a context for dialogue with inhabitants that would continue to shape and inform its contents, as well as, those of the still evolving performance of *Yodel Rodeo*.

Many passersby would come into the space looking for the game shop that was the building's previous occupant. I created a miniature game board of *Yodel Rodeo* to put in the window display of the outpost as my dedication to these visitors and prior inhabitants. When I decided to include a wall of hay bales in this display to create a blackout for the video projection, inadvertently, I became much more familiar with my surroundings. Apparently, there was an arsonist on the loose in Exeter and the hay bales had, understandably, caused much consternation amongst the neighbouring shopkeepers concerned about the safety of their businesses. A visit from the Fire Marshal nearly closed the outpost just a few days before the scheduled opening.

While some careful negotiations went on between the curators and the fire department, I removed the hay bales and commissioned set designer Paul McCullough to paint a landscape backdrop (see fig. 28) for the storefront, which proved to be a much more convivial display. For inadvertently bestowing this unintended gift to the work, the arsonists received a dedication of the song *Riders of the Western Way* (from *Riders of the Storm*) sung at the South Gate junction with the Western Way. As I was standing on

Figure 28. Outpost shop front, *Yodel Rodeo* (2004)

the sidewalk waiting to help the installer position the painting, a passerby stopped to look on with me. I asked him where he thought this landscape was. At first he said it looked like somewhere in New Mexico, then he changed his mind: 'No that looks like Dartmoor, its just different, there's something different about it.' The painting was a copy of an image from a greeting card of nearby Haytor on Dartmoor, but the blues and purples of the landscape were

changed to burnt sienna, the heather to prairie grass and a few extra stones added to the top of the tor. Hanging in front of the painting from rusted chains and pulleys were two wooden crates, the kind used to ship tea from Asia or to move house in Britain. The image provoked a misrecognition like the misquoting of the songs, a 'making strange' of the familiar landscape through a kind of double exposure, a conjunction of two places at once: the mythological Western film set conjoined with the particular detail of a local area of interest, a conjunction of one South West with another.

Another misrecognition occurred with my experience of a strange resemblance or sense of being with familiar relations in my dialogue with Montgomery Maverick's leader, Chris. He was particularly invested in the cowboy lifestyle in his everyday life to such a degree that he reminded me of members of my own family in his physical movement, gestures, dress and behaviour. This likeness became so 'close to home' on one occasion that it almost became 'too close for comfort', exposing those unhomely dimensions of the homely. This feeling was triggered when Chris arrived to a rehearsal wearing a t-shirt from the US with a message supporting the war in Iraq. This triggered feelings of doubt in the days leading up to the performance about how the performance would be perceived in the political context at that time, when the war in Iraq was cause of much protest. I questioned whether the performance

Figure 29. Line-dance on Habitat loading bay, *Yodel Rodeo* (2004)

would be perceived as an expression of patriotism, of British and US friendship and partnership in the war, which it was for Chris, but not for me. Indeed, he had chosen the song 'Best of Friends' as one of the soundtracks for the dance that would happen on the loading bay of Habitat (see fig. 29) specifically to communicate this significance of the event for him. Did this matter? Did the performance offer a context for both Chris' view and my own and others to co-exist without conflict? Did the work allow for the kind of conversation that is, as suggested by Kester: 'reframed as an active, generative process that can help us speak and imagine beyond the limits of fixed identities, official discourse, and the perceived inevitability of partisan political conflict' (Kester 2004: 8)?

Ironically, on the day of the performance, the walk did cross the path of an anti-war protest and the protestors did mistake the performance for a counter protest, as mentioned above. This encounter reiterated the troubling aspects of the cowgirl as a figure of national identity and belonging. I was uncomfortable with it and was happy to leave it behind in my building of a new home in the present.

While the work did allow for multiple interpretations, interactions and conversations along the way that could never be accounted for, in retrospect there were many directions this work could have gone that would have enabled a more open-ended conversation. For instance, the action of asking passersby what the walls kept in and out initiated an interesting dynamic that communicated as much about my experience of displacement, what is Middle England, and inhabitant's own perspectives of place. Perhaps I can see that now because I am no longer homesick and feel more 'at home' with the substitution. However, it also points in the direction of the approach this discussion moves towards where a question leads to listening and mutual adjustment as the artwork itself.

4.2. Dialogic dissonance: *Take me to a place*[23]

Take me to a place is an audio tour of songs created out of the *VocaLatitude* project and composed by inhabitants of Plymouth who were asylum seekers and refugees (ASRs), together with theatre and social work exchange students. The songs created for *Take me to a place*, the name given to the work by the group, were based on walks taken to different places in the city, which they perceived as: 'friendly places', 'lucky places', 'lost places', 'border places', 'places of power', 'quiet places', 'avoided places', and 'places of strength'. The songs guide the listener on a walk to some of these locations and were based on the group's associations, perceptions and experiences of these places.

Plymouth is a maritime city in the South West of England, historically significant as a point of departure for colonial expeditions and emigrations. More recently, the city remains an

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[23] While names of percipients in *Take me to a place* are acknowledged on the CD and website outcomes of the project, no names have been used in writing about the processes leading up to the artwork to protect their privacy.

important military naval base and designated UK 'dispersal area' for ASRs. There are particular difficulties in this context for integration of both receiving and incoming populations. Given their small minority in the predominantly white population, ASRs are often vulnerable in their isolation and visibility to racially motivated abuse and violence, and to media hostility. In this context, Avril Butler suggests: 'The refugee "community" is thus a highly disparate group and one whose needs are unlikely to be met without a high degree of flexibility, creativity and skill' (Butler, A. 2005: 148). There is a need for opportunities that create the possibility for social interaction, creative agency, self-determination and self-representation, for the recognition and exchange of critical resources, capacities and contributions that ASRs have to offer.

Conversation was active both in the making of consensually determined decisions and actions concerned with the management, form and content of *Take me to a place*, and also in how it was/is encountered by an audience. The work developed in response to interests expressed by one of the percipients in the *way from home* project to gather a group to make a collaborative performance work through a sustained creative process, and my own interest to include my students in this work. A proposal and application for funding was made in dialogue with this percipient, who became employed as one of the project's coordinators. The members of the group were originally from Algeria, Afghanistan, Estonia, Germany, Jordan, Kurdistan, Russia, the US and UK and included refugees who were more established in the UK, as well as those awaiting results of their asylum claims. During this process the group made a decision to publicise itself deliberately as a group of international residents rather than singularly locating themselves as refugees and asylum seeker members.

Originally referred to as a *song map* in the publicity of the work, through reflection on the concerns and discourses addressed in this thesis, the activity it involves is better understood as wayfinding rather than map-reading. Similar to *Yodel Rodeo*, it shares intersubjective, ephemeral and embodied experiences or perspectives of places with a fellow traveller through a mode of performance; it directs their attention to places through spoken narrative from the singer's perspective, rather than locates abstracted points and coordinates on a visual surface as seen from above.

Take me to a place was performed live for an audience in Plymouth's Barbican Theatre, where they were 'guided' on a tour of Plymouth to follow in their imagination rather than in literal space. This event remained within the formal conventions of the theatre space with a seated audience and the performers on stage. Following this event, the audio tour was recorded on CD in a recording studio and made available online via a website[24] so that a listener is activated as a percipient to follow the guided tour in Plymouth or to access it in conditions of their own choice. Resources including exercises used in the making of the work were also made available on the website.

Selections of songs from the map were performed at public gatherings associated with Refugee Week, a UK wide programme of events, which celebrate the experiences and contribution of refugees to the UK. Such gatherings were more informal, including a dinner celebration and a day-long festival of cultural performances. In these presentations the songs facilitated participation in the discursive activity of Refugee Week and its enactments of inclusion, integration, community cohesion and belonging. The role of the arts in addressing these themes is expressed in a report exploring the cultural dimension of integration, in which Helen Gould of Creative Exchange suggests that: 'arts and culture can be deployed, not just as a 'tool' of integration strategy, but as a means of understanding the cultural needs and values of refugees and asylum seekers, and host communities, and enhancing the adaptation process, and making it more culturally sensitive and effective' (Gould 2005: 6). However, public and collective events can overplay a unitary or normative view of interests at the expense of differences, as was discussed earlier in relation to participatory methods of research (see 1.1). The group that created *Take me to a place* was disparate and did not belong to a pre-existing unified community, as described by Butler above (see previous page). However, it could be said the group became what Kester refers to as a 'procedural, or process-based, understanding of community' (Kester 2004: 169), which conceives of community formation as more a continuous process that: 'shifts between moments of relative coherence and incoherence than as an

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[24] The project is available on: http://www.homingplace.org/projects/VocaLatitude/index.cfm. [Accessed 12 December 2008]

adamantine opposition between the fixed and predictable on the one hand and the hybrid and ambiguous on the other' (Kester 2004: 170).

The students, asylum seekers and refugees found alliances in their experience as newcomers to the locality who also maintain multiple and co-existing attachments to different, and sometimes transnational, locations. Indeed, a founding premise of one of Plymouth's refugee support organisations, Students and Refugees Together (START), which became a collaborator in later education projects, is based on the recognition that both refugees and students hold in common the contextually defined characteristic of being in transition and of being significant social contributors in this transition (Butler 2005: 149). This is a resource often misrecognised by common attitudes towards these groups, which view them as burdens on society or to the particular locale they currently cohabit. While

Figure 30. Group working together, *Take me to a place* (2004)

there is often reference to the 'asylum seeker and refugee community' in this context, this community may not be understood as inhabited or defined by coherent, natural or rooted identities. It may be transnational, exceeding localised boundaries, or temporary and fluid. It also exists through ongoing involvement and interaction with local socio-natural practices and places. As discussed earlier (see 1.1, 2.3), Ingold's notion of the inhabitant collapses oppositional and potentially conflicting identity positions, such as the 'local' and the 'migrant.' As such, the newcomer can be understood as making significant contributions to the constitution of place and places of belonging through their continuing engagement of place-making capacities and practices.

The songs were composed and written through an explorative mode of delving within a depth of place, an active lingering and prolonged staying in a place that Casey defines as the kind of movement that constitutes place. 'Indeed, *bodies build places*. Such building is not just a matter of literal fabrication but occurs through inhabiting and even by travelling between already built places' (Casey 1993: 116; italics in original). The group took one another to places

that they associated with the list of kinds of places mentioned earlier, such as friendly places, lost places, avoided places and so on, with the list acting as a kind of prompt. This trigger provided openness for individual interpretation and a tool to locate and define a specific place in the city that was somehow significant to them in a personal way. A small group would stay in a chosen place for a sustained duration of time in which they explored and observed the place and had conversations about their associations and connections with it. Writing tasks and improvisations carried out in the place or in a studio with the whole group were part of a sifting process that produced residues of observations, explorations and conversations. These became lyrics for a song associated with the place. Similarly, the songs invite the listener to linger and explore particular locations either through their imagination or in a lived encounter with the actualities of a place.

As an audio tour *Take me to a place* operates in a similar way to that of Platform's *And While London Burns* or Miller's *Linked*, as discussed in the previous chapter. While there is a prescribed route with destinations or stops, the tour does not regulate the pace of the percipient, as in *And While London Burns*. Nor does it suggest a particular duration of time for the tour; it is structured as tracks of songs that the percipient can stop and start at will. As with *Linked,* percipients are encouraged to linger and listen to a track, or sometimes tracks, associated with particular places,

Figure 31. Map from *Take me to a place* (2004)

and explore or experience them in the way that the group did as part of the process of creating the work.

Written directions and a visual map of the route printed in the insert accompanying the CD and on the web page guide the transitions between locations, along with tracks referred to as 'Walking Interludes'. In these interludes the voice of a narrator offers a poetic description of waymarks to help the percipient find their way to the next location. They also include the voice of another member in the group introducing their perception of this place: 'This is a lucky place'. The interludes include background sounds recorded or associated with the destination, or what I refer to as *soundmarks*. Again, there is no prescribed pace set by the narrator as in *And While London Burns*, and although, they are referred to as walking interludes other modes of mobility between

Figure 32. Plymouth Hoe, *Take me to a place* (2004)

locations are possible. Indeed, while the paths described were walked at the particular time the work was created, they have since been altered significantly due to the rapid transformations the city has undergone in its current redevelopment, as was seen in *And While London Burns* and *Linked.* The percipient following the tour in the actual city is involved in an active and explorative process as they find their way along this route where there are inevitably changes, inconsistencies and detours from the reality described in the directions or the songs. One of the interludes leads the percipient through a pedestrian by-pass, where the group composed the song 'Echo', but this place no longer exists. It has become a lost place. This map reminds the walker that place is dynamic and constantly changing and developing. Where the map itself remains static, the modality of movement it invites is not.

The tour of songs brings the percipient along a route that goes from Plymouth's most frequented areas, the tourist areas of the Barbican and Hoe and the busy shopping area of Armada Way, to places that might be missed out or avoided, such as North Road West, the neighbourhood where many refugee inhabitants of Plymouth live. It also brings the listener to private places amidst those tourist sites; it reveals personal events that took place there and are not memorialised in the monolithic statues and plaques commemorating historical events and figures, such as those pilgrims of the Mayflower that once sought refuge in Plymouth. A

song directs the listener's attention to Notte Street, a lost place where a young refugee once lived with foster parents who did not share a common language with him, and to a place on the Hoe where one of the members of the group often goes to look out to sea and think about the distant shore of his home meeting this shore, a border place. While at times an ambiance of a place is the focus more than a specified location, at others attention is focused on a specific landmark, such as the phone box on North Hill (see fig. 33), a significant site of intersection for many members of the group where their trans-national loyalties were maintained via calls 'back home'.

Figure 33. Phone box in Plymouth, *Take me to a place* (2004)

WAYMARK: Stop here and listen to the entire *Take me to a place* audio CD and the group will take you to Plymouth. The *Take me to a place* CD is located in the box of supporting materials within the recess of the back cover. A fold out map of the walk is located inside the *Take me to a place* disc case. You can take the walk in your imagination or in Plymouth.

Core challenges in the process of making the work included: negotiating the right balance between an open and flexible concept and working process; generating material that enabled creative agency; and maintaining an aesthetic coherence and consistency without imposing a hierarchy of values. Unlike *Linked,* there was no overall musical style, genre or form as each song was composed by small groupings working independently and collaboratively according to their own musical tastes and abilities. The level of musical expertise or confidence was varied in the group with some having extensive musical training, but this was not considered a prerequisite for the work. The project did not aim to produce a work demonstrating vocal or musical virtuosity. While the group was composed of individuals from diverse cultural backgrounds and languages, the purpose of the project was not aimed at creating a multi-cultural representation of diversity: that is, the presentation of the participants' naturalised or essentialised versions of self through their performance of their 'ethnic' traditions. Rather, they were invited to follow their own desires and express their experience in whatever way was relevant and of interest to them.

Some members of the group joined the project because they wanted to practice speaking and singing in English in a friendly and sociable environment, and they were not interested in singing songs from their country of origin or in their first language. For example, a member of the group from Afghanistan wanted to sing Julio Iglesias songs. He was encouraged to explore aspects of Iglesias' style of singing and songs that inspired him and to adapt these into his own original song. Sometimes different cultural styles and languages were combined to co-exist in dissonance or polyphony, as heard in the song 'So Far From You', associated with the location Notte Street, and 'Beautiful Eyes', associated with the first location in the tour, Smeaton's Tower. One member of the group was not interested in making work about her experience. Soon after expressing this, she became embroiled in a debate with another member of the group about their different perceptions of their neighbourhood, North Road West, an area that is often perceived as dangerous. She then felt inspired to write a song, 'Central Park', that would take the route through her neighbourhood to her favourite place, Central Park, and tell about her positive experiences there.

The numbers in the group varied throughout the project as people came in and out of the process right up until the very end. My initial concept was that the songs would be *a cappella*, something that I believed was important to maintain a sense of compositional coherence and openness so that all members were on common ground. Several ASRs who were musicians attended the first session where I introduced this aspect of the concept and did not return as they were interested in finding a context to play their instruments together, and their own cultural understanding of singing did not separate voice from instrumental accompaniment. Those members of the group who lacked confidence also wanted instruments to help support them. In holding onto this aspect of the concept, I was asserting a particular vocal style, one that I was comfortable and familiar with. The realisation of my mistake was painful, but taught me about how easily power is disguised and undermines the stated aims and intentions of such cross-cultural or socially engaged work. As Lucy Lippard suggests: 'Cross-cultural mapping demands the repudiation of many unquestioned, socially received criteria and the exhumation of truly "personal" tastes' (Lippard 2004: 98).

There was a core consistent group that continued throughout the duration of the project, but after this difficult lesson, an open and welcoming structure was maintained to encourage and permit anyone with an interest to get involved for any duration and in any way. Even in the last hours of rehearsal an improvisational song, the title track, 'Take me to a place', was created to include an ude player who wanted to join the group.

Like the interaction with the passersby in Exeter as part of my research for *Yodel Rodeo* (see pg. 128)*,* these moments of negotiation in *VocaLatitude* made me rethink how to begin in the future with even less ideas and more questions about what is important to the percipient. When the original concept became too rigid, it disempowered these individual contributions to the group, blocked their creativity and access into the process and prohibited ownership of the work. This is true of any collaborative process, but especially important in a cross-cultural one where cultural preferences and ways of doing things can all to easily be taken for granted. Lippard warns of the challenges and dangers of mapping within several cultures simultaneously to produce a single map: 'Any cross-cultural project is a recalcitrant, elusive subject. How do you overlay three different worldviews without obliterating all of them?' (Lippard 2004: 97). In reflecting on the practice of sociocultural mapping and cultural topographies Lippard suggests that the trails people have left through landscapes, which she refers to as 'ur-maps' (Lippard 2004: 96), are telling. She suggests: 'How each group beat its way was dependent on their mode of travel, their baggage and their motives' (Lippard 2004: 96). From Lippard's notion of the ur-map it is possible to conceive of a spatial ethics for 'exhuming' socially received criteria by asking the following questions: How do we move? Do we move along indeterminate paths towards unknown destinations of encounter, or do we move across a surface according to a pre-determined route to occupy known destinations made to be familiar through the obliteration and erasure of all that is foreign? What beliefs, ways of knowing, skills and implements of power do we carry with us? And why are we there? Are our intentions to listen or to dominate?

4.3 Home as a question mark or walking again lively: *way from home* [25]

The first step of the instructions for the *way from home* walk invites you, a potential wayfinder, to make a mark representing a place you call home.

> Does this unsettle you? Does the mark wander off on the move homing in on multiple places and times at once? Do you see your home as a series of points of origin? Do you see continuity from a single point in time? Do you feel a particular sense of belonging to somewhere called home? Does the mark displace you away from a place to which you felt you belonged? Does the mark transport you? Does the mark ground you? Does the mark deport you? (Myers in Myers and Harris 2004: 90)

This first step may present an unsettling contradiction for the presumption it makes that 'home' could be represented as a precisely determined and fixed mark. With understandings of 'home' not as location, but as places existing in a network of journeys and situated through knowledge of previous journeys, 'home' takes on the sense of 'homing', as discussed previously (see 2.4). This step is, then, suspended in a motion that propels the marking forward into action, into a performative gesture of narration in a space of ambiguity and potentiality.

Waymark: Pause here and take out the map you made earlier in response to the *way from home* instructions (located in Appendix A, p. 171) and consider your own experience in relation to those discussed here.

Conversation was activated in *way from home* by a contradictory invitation. A set of instructions initiated a process of wayfinding, mapping and transposing of refugee inhabitants' remembered 'homes' with the actual environment of Plymouth. The conversation became a drawing of a sketch map, which then became the stimulus for another conversation that took to the streets and wandered. Autobiographical material specific to a time and place and dependent upon individual circumstances and sensitivities of percipients was generated through the processes the instructions involved. These narratives express and map those ordinary spaces and details of everyday life of individuals experiencing enforced migration.

The map of one participant was a question mark. 'I don't know where my home is', he said, and drew a question mark as his sketch map of home. Denied refugee status, financial assistance and deportation, he was sleeping rough on the street. From what seemed like an impasse, a conversation opened up between him and a support worker, who claimed this mapping process

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[25] As negotiated with refugee and asylum seeker percipients and collaborators in the *way from home* project, only first names are used throughout this discussion to protect their privacy.

revealed a totally different perspective and helped him to understand the real meaning of isolation for those individuals who fall between the gaps of representation or jurisdictional responsibility. As hooks suggests: 'At times, home is nowhere' (hooks 1990: 148). The process of the 'way from home' project depends upon and values indeterminacy and ambiguity as necessary for enabling creative agency and the notion of enunciatory rights as discussed earlier (see 2.2) in relation to Bhabha's understanding of the 'right to narrate' (Bhabha in Chance 2001: 5).

A fundamental intention maintained in *way from home* was the resistance to tendencies that neutralise, generalise, universalise or aestheticise states of homelessness and exile, or that mystify all possible points of reference. Rather, the work aimed to express particularities and develop strategies, which do not further disempower and disenfranchise particular groups, but support and enable a process of agency and self-representation. (Myers in Myers and Harris 2004: 90)

This first step activates a negotiation and discussion of what home means to the percipient. 'Part of the very meaning of "home" is that it is able to give rise to quite divergent perceptions and significations … home as inhabited bears multiple meanings, a number of which diverge markedly from each other' (Casey 1993: 294). In *way from home* the varied responses reveal such a divergence, as will be seen in more detail in the description of these responses below.

Importantly, conversive activity was involved in this work in a way that is different from the other two works discussed above. Conversation between the artist and inhabitants did not just constitute the negotiations that led towards the making of the work, but it was also an integral part of the work itself as an open-ended locus of performance activity and expression that was determined by the artist and percipients in 'everyday time' (Heim 2005: 200). The artist was involved more as a witness, co-percipient or co-performer with the percipients of the work.

While many of the conversations performed in response to the *way from home* instructions remain as ephemeral and intimate interactions that were only 'recorded' through sketch maps

(see fig. 34 and 36), a particular set of responses were made available through a digital artwork that also served different communicable purposes, as will be discussed below. This outcome was developed through a process of consultation that continued over an extended timescale of several years with organisations and inhabitants collaborating in the work.

Initially the instructions were developed and employed as a way of initiating dialogue with refugee support workers, who are also refugees themselves, and to understand the experiences of refugees and asylum seekers. In my teaching I have also used the instructions with students as a way to explore and reflect on notions of home, displacement, identity and place from a personal and embodied perspective. At first this performative process was an experiential and participatory method of both critical action and analysis, and of preliminary research. Later, it became an important form for the work itself, as a partnership was developed with Refugees First, a grass roots refugee support organisation that was both founded and staffed by refugees primarily from Iran and Iraq.
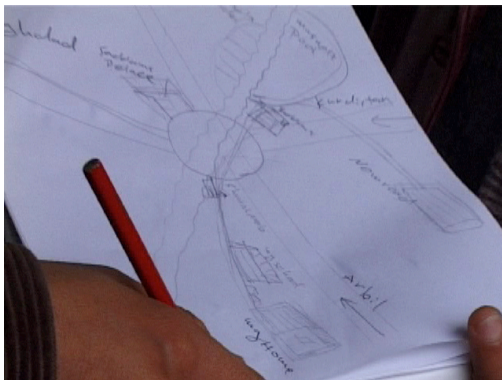
Figure 34. Ramazan's map, *way from home* (2004)

The first conversive wander was made with Ramazan, a support worker for Refugees First and a Kurdish refugee from Iraq. Coincidently, the day we had agreed to meet was the day the current war there began. Ramazan drew a sketch map of a route and the landmarks along the way from his house in Mosul to a special place, Hamrod Digla (he was uncertain of the spelling in Roman letters), that he had visited as a child, but had been occupied subsequently by Saddam Hussein. Aligned with the threshold of his house in Mosul, we walked from his doorstep in Plymouth, which was on the edge of the Hoe, a park overlooking Plymouth Sound where ships were departing for the war. Following Ramazan's map as a guide, we transposed landmarks we found in the city with those from his map. The landmark of one of Saddam Hussein's palaces corresponded with that of Plymouth's military fortification, the Royal Citadel, where we passed armed soldiers standing guard. The destination and itinerary of the journey was improvised, determined by his memory and the

decisions he made about scale and direction in relating his map to the city we moved through. As we walked the map facilitated conversations about the places passed both in the actual geography of the present and the imagined 'memoryscape' (Butler and Miller 2005: 87). Together we shared the disturbing awareness that immediate events taking place in the locus of this remembered geography were significantly transforming its topography. His home in Mosul, which was, subsequently, bombed in the war two days later, was uncannily related through this mapping with the Hoe of Plymouth where we watched battleships depart for Iraq from the Plymouth Sound. While I could not possibly understand the anxiety and despair he felt that day, the experience we shared manifest an 'empathetic feedback loop', the affective identification that Kester conceives as the grounds for establishing solidarities and provisional alliances (Kester 2004: 77-78), or 'modal imagination', Piper's notion of empathy, as discussed earlier (see 2.1). Indeed, an alliance was formed that day that continued in our collaboration co-creating *way from home* and *Take me to a place* together.
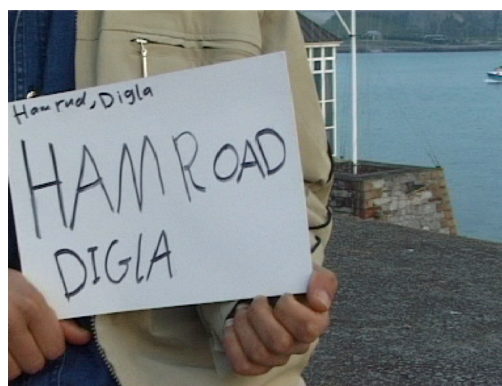
Figure 35. Ramazan's special place, *way from home* (2004)

WAYMARK: Stop here and follow Ramazan's second walk taken in 2003. Open the *way from home* Disc 1 included in the *way from home* documentation suite located in the box of supporting materials within the recess of the back cover. Once you open the CD click on the words in red 'Take a guided walk here', then on the next page click on Ramazan's name in red at the top of the page. Once the interface opens, click on the 'Take the walk' button.

With continued visits to Refugees First, I observed that the organisation was supporting a large number of ASRs with one old computer and no Internet service. From further dialogue with Ramazan and Roya, one of the founders and directors of Refugees First, it was clear that access to more computers and the Internet was a high priority. This prompted ideas about how the *way from home* walks could respond to that priority in an unexpected way. When I found a call for an AOL Innovation in the Community award, which would provide free Internet service and funding for capital expenses, such as computers, to a community organisation with an innovative online community project, I invited Refugees First to co-create an online digital

artwork constituted from the *way from home* instructions as a proposal for the award, which was successful and enabled the organisation to acquire the needed computers and the project to proceed. Audio recordings of a set of wanders made in response to the instructions and the sketch maps produced would be used to create an interactive interface that would take an online audience along the walker's journey from their perspective.
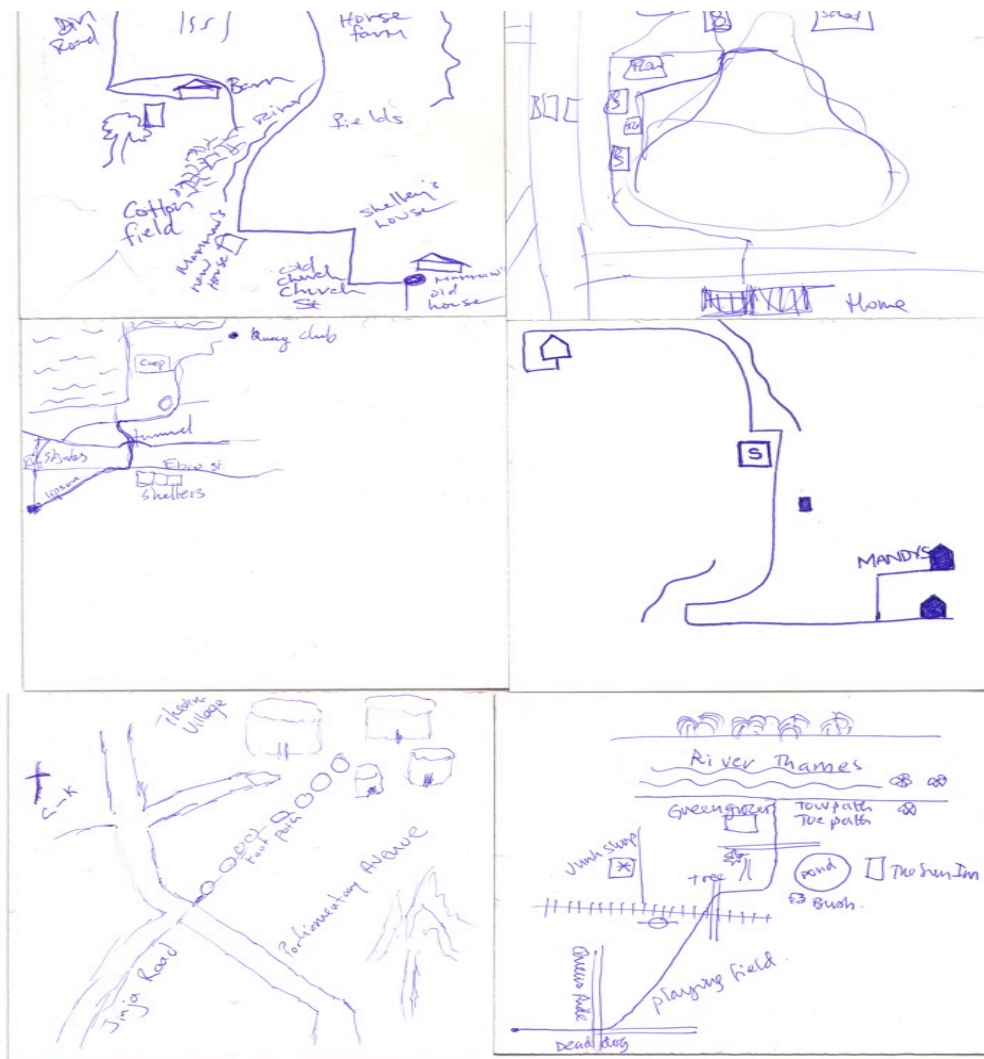
Figure 36. Sketch maps from *Sense of Place* workshop, *way from home* (2003)

In order to realise the technical aspects of the proposal, I gathered a technical team, including Dan Harris with Adam Child of the multimedia design company limbomedia, with Harris as the main liaison with myself and Refugees First. As part of the process of testing out our ideas and becoming more familiar with one another, we gave a presentation and workshop at the British Council sponsored conference, *A Sense of Place: Displacement and Integration: the role of the arts and media in shaping societies and identities in Europe* (24-27 November 2003), in Cardiff. With the support of Arts Council of England funding we created a set of instructions specially designed for the conference (see fig. 36 and 37 and the set of cards located in the box of supporting materials within the recess of the back cover).
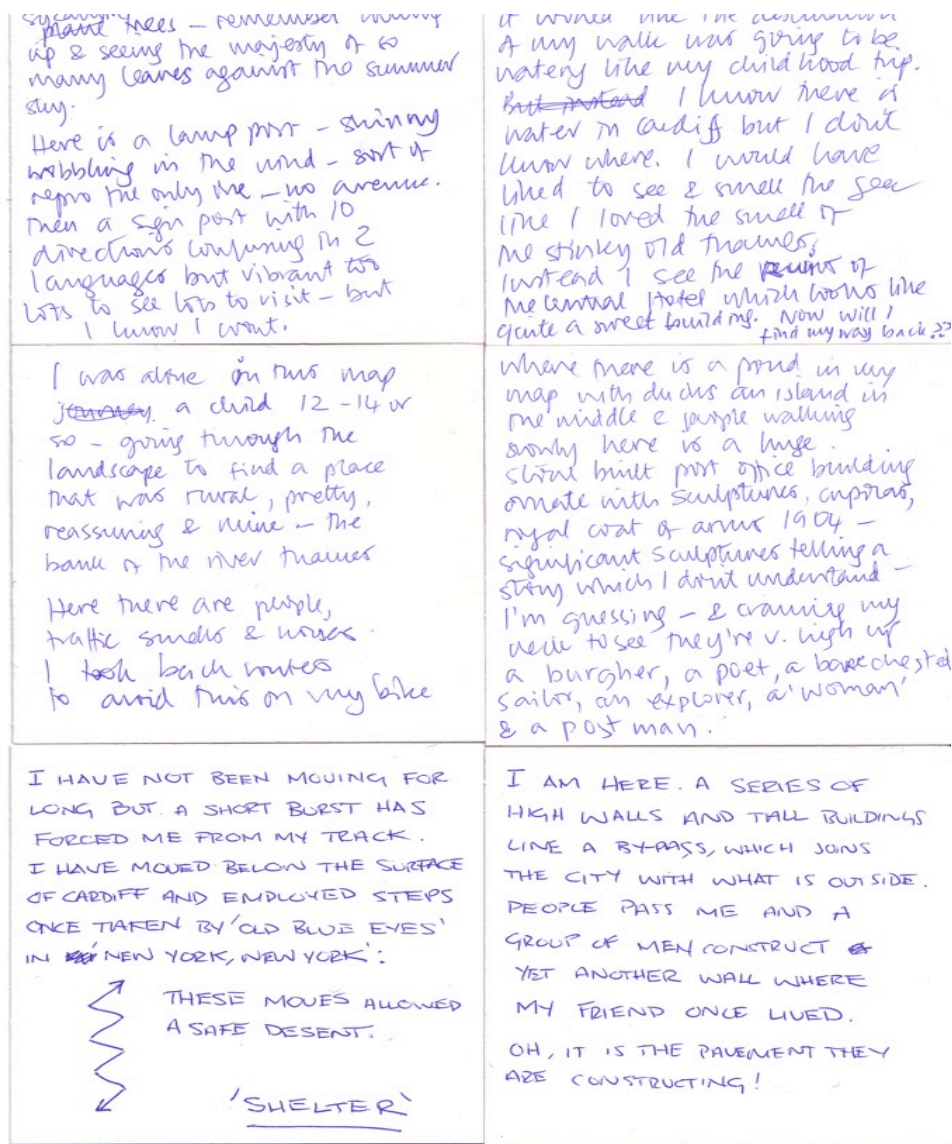
Figure 37. Participants' texts from *Sense of Place* workshop, *way from home* (2003)

As part of the idea for the online artwork the collaborating team decided to involve BBC Radio Devon in recording and broadcasting the walks to respond to another of Refugee Firsts' priorities, to create alternative publicity to the negative portrayal of refugees and asylum seekers prevalent at the time in the media. It became clear through further dialogue with Ramazan and Roya, the director of Refugees First, that the instructions and the process they activated were perceived as a non-intrusive or non-intimidating mode of generating evocative narrative material, which allowed for agency. They had potential as an alternative to more pre-directed forms of interview and representations of refugee narratives in the media that focus voyeuristically on the narrative of the journey across the border or the reasons for their arrival.

The decision to record the walks for radio broadcast then limited the selection of the group of walkers to those who would be comfortable with the media and who were confident English speakers, as the duration and format of the broadcasts would not allow time for translation (these were eventually heard as short interludes in the *Breakfast Programme* with one each day (9-13 February 2004): a sample recording of the live broadcast is on *way from home* Disc 2 included in the *way from home* documentation suite located in the box of supporting materials within the recess of the back cover). This resulted in most of the percipients being well established in the UK. Given that I first initiated the dialogue with the organisation at the time of the build up to the war in Iraq and many of their clients were from Iraq, I had originally proposed that the walkers include only refugees from Iraq. I was interested in this transposition of Iraq and Plymouth that had occurred with the first walk with Ramazan on the day the war had commenced. However, with further dialogue and increasing sensitivity it became clear that focusing on this particular group was potentially somewhat insensitive and risked distracting from the organisation's own priorities and perspective. Refugees First also did not want to give the impression that it only provided support to this particular cultural group, but that anyone could use its services. This then added another criteria for the selection of the group of walkers.

Another initial idea was to commence the walks at the organisation's office, so that, in effect, the organisation would be transposed with the percipient's home on their map. Upon reflection and further dialogue, this was determined to be problematic for several reasons: it would take

away the percipient's agency with an initial pre-determined response, claim the Refugees First office as having something akin to the status of 'home', and would make the location of the organisation's offices widely accessible. Given previous racist attacks that vandalised and threatened clients and support workers of the organisation, it was important that this location remained discrete.
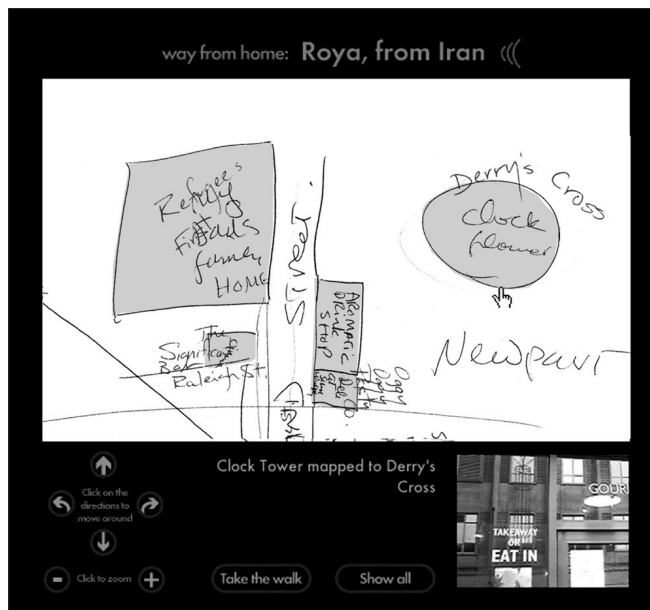
Figure 38. Digital artwork interface of Roya's walk, *way from home* (2004)

In *way from home* the process of conversive wayfinding is the primary activity of the work, and the digital artwork, as a mode of presentation and documentation of this activity, also becomes an instigator for further communicative activity. Through the digital interface that I designed with Harris and Child an audience is taken on a virtual walk along the walker's route by following and/or manipulating a three-dimensional video of the walker's sketch map while listening to an audio recording of the walker describing their remembered landmarks as they correspond with landmarks they are encountering in Plymouth. Memories, associations or experiences triggered by these landmarks or dialogue with the walking partner are also sometimes heard. As the audience's mouse moves around the map, photographs of landmarks appearing at the corresponding places in Plymouth appear in a window of the interface (see fig. 38). The online audience of the work can also download the audio files and attempt to follow the journeys in Plymouth. Through the publication of the *way from home* instructions as a special insert accompanying a DVD that included the digital artwork for *Performance Research* (Myers in Myers and Harris 2004) the invitation was extended for the journal's readers to create their own responses to the instructions. These different modes of interaction do not assume the possibility of 'walking in someone else's shoes', or intend to simplistically reduce the experiences of the ASR percipients, but hopefully, provoke thought and offer a structure for a meditation on different experiences of home and

displacement. The device activates a mode of lived witnessing, as discussed earlier (see 3.5), where an 'earpoint' is shared, testimonies are witnessed through the embodied sensing, remembering, and imagining of efforts of movement within a landscape.

Casey attributes a lost connection with place and a particular suffering caused by the phenomenon of displacement with the preoccupation with space, rather than the plurality of forms of place (Casey 1993: xiv). In the *Homing Place* experiments, a plurality of forms of place is expressed through the mechanisms employed. While the mechanisms themselves could be applied in different places and contexts, the material that they generate is specific to particular places and times, and each response to the invitations they propose expresses a particular experience and perception of place. How then do these mechanisms perform emplacement?

The composite of all the maps gathered together in the digital artwork along with the multiple modes of communicative interaction they offer, presents a meeting place. Different perspectives and relations to a place are communicated through a meshwork of narrative journeys to constitute a conversive and dynamic sense of place, a mapping that is 'the conversational product of many hands' (Ingold 2005: unpaginated). This distinction helps to further understand how the *Homing Place* mechanisms are potentially convivial methods of emplacement, homing devices that afford homing places in the context of asylum. This device activates dialogic situations and opportunities for the expression and communication of particular conceptions of places, to attune to place and to skills of inhabitation, and to create habitats for habitation in the way Casey suggests (see discussion in chapter 2).

As part of Refugee Week 2006 a group of inhabitants of Plymouth including ASRs, other immigrants to the city, social workers, a housing officer from the city council and a police officer, took walks together in pairs in response to the *way from home* instructions and afterwards came together to discuss their experiences. In this discussion many percipients, who were not refugees, but immigrants originally from elsewhere, shared the ways in which they related to the transposition of familiar past places with a new unfamiliar one in *way from home*,

as it was a strategy they had often employed. They created a kind of amalgamation of places in their imagination to make the new environment less strange.

Some percipients offered examples: 'If the buildings were higher here, I would be in Tehran. But in Central Park I really feel that I am there.' 'There is a garden I pass by on my way to work where I often smell jasmine and it reminds me of my home in Iran' (Myers 2005a). There is also evidence of this strategy in some of the narratives included in the *way from home* digital work: 'Ah the sea. I'm here. I'm home now. I'm going fishing now.' 'Nowhere here [in the commercial city centre] reminds me of home, but if you take me to the seafront.' As for myself, there is a place along the River Dart in Devon, where I am presently homesteading, that reminds me of places in the Mississippi Delta, where I was born and raised. It's the way the trees drown and the red soil becomes a ruddy mud when the river floods. Paraphrasing de Certeau, these are the precious scraps of memory, which are mobilized through an alteration: 'Like those birds that lay their eggs only in other species' nests, memory produces in a place that does not belong to it' (de Certeau 1988 [1984]: 86).

This nesting of memories was also seen in Roya's approach to the *way from home* instructions. Instead of an improvised walk along a route transposing the landmarks that emerged by chance, she chose to draw a map from her home in Iran to the Shiruz Vakil bazaar and to walk from Refugees First's office to Plymouth's covered market. Here the layout of the shops and its smells reminded her of the bazaar of her childhood, what could be said to be her 'ecological niche' (Nabokov in Boym 2001: 281): 'This little corner is actually my bazaar corner … all the things I would expect to have in a bazaar is here … this is my home' (Roya in Myers 2005c).

WAYMARK: Stop here and return to the *way from home* digital artwork on *way from home* Disc 1 included in the *way from home* documentation suite located in the box of supporting materials within the recess of the back cover. Click on Roya's name and take her walk through Shiruz Vakil and Plymouth's market hall.

In these walks and in the conversations that precipitated from them, strategies of inhabitation and homing place were being put into practice. If homes are, as Casey says, 'not physical locations but situations for living' (Casey 1993: 300), then this conversation and the others that took place through this homing device could be said to be part of a homing process related to

those skills of inhabitation identified by Casey and discussed in chapter 2. Through these conversations inhabitants' contributions to the formation of place, the co-existence and co-habitancy of identities in place and a plurality of forms of place were expressed, and knowledge and experience was passed onto others in similar situations so that they might 'find their own way' more effectively.

If, as Ingold argues, environment is a relative term: 'relative, that is, to the being whose environment it is … *my* environment is the world as it exists and takes on meaning in relation to me, and in that sense it came into existence and undergoes development with me and around me' (Ingold 2000: 20). The *way from home* project maps this environment that exists for the refugee, as well as the development that is taking place via their personal involvement and contribution in the cultural, social, political, economic, and material life of the city as assets, not deficits. This can be seen in Sejojo's walk. Through his tracing and remembering of his own past, he actively asserted his skill as a storyteller founding a critical and poetic narrative in the landscape of his life journey, a weaving of two narratives into a continuous bridging of his own displacement.

WAYMARK: To re-visit Sejojo's walk you can take his walk again via either the digital interface of his map or the full unedited narrative of his walk (to read this document click on the 'word' transcript in the interface located on *way from home* Disc 1 included in the *way from home* documentation suite located in the box of supporting materials within the recess of the back cover).

Figure 39. Sejojo's walk, *way from home* (2004)

Along his wander, Sejojo recalled a place in the Bantu village where he grew up in what was then known as the Republic of Zaire, where his career as a businessman could be said to have emerged selling peanuts in a football stadium. Along the walk he passed a building in Plymouth where he recalled a training programme he had attended for setting up his two businesses, a hair salon

and a food store. He became animated as he found poetic juxtapositions between the landmarks of these two places and actively sought out these relations. He aligned the Social Services building in Plymouth with his primary school as two places that were significant as locations of knowledge for him. Here he made the association that when he arrived in the UK it was like being a child again, having to learn a new language, behaviour, customs and how to survive. He identified the Social Services building as a significant place where this new learning process began for him and where he has returned to teach others through support work as a translator.

At the end of his walk we reached an overlook towards Plymouth Sound in the place where the outlook from the shore of Lake Tanganyika would be according to his map. Here Sejojo described the view across a border of water to Bujumbura, Burundi, where lights at night were a sign of the development that was taking place there. He described the remembered geography of this place in the 1980s when he was last there: 'At that time it wasn't easy because politically and with all the geographical problems we had with the Burundi, it wasn't easy for the Zaireans, by that time as we were called, the Congolese, to move, to go into Burundi' (Sejojo in Myers 2004: unpaginated). As we looked out towards the open sea, Sejojo described what he saw for the future:

> 'So, I'd be very willing to go back and see my country again once more. What I'd like to take back is, because since I've been living here and it's now like living into comparison. You are trying to see what are people doing here and what are people doing there. I like going on to the internet … to see what the country is doing now. I'd like to take back what is not there and what I have gained so far from here and what I wanted to gain by the time when I was back home … But due to wars and tribal conflicts … no one wants to see how things can be, can be improved. And that's what I'd like to see sometime' (Sejojo in Myers 2004: unpaginated).

Through the walk Sejojo articulated and noted his achievements and contributions to the economic and cultural life of the city and a prospective nostalgia. He does not express a desire to return to the past home, but to return to build a future. Not only did the walk seem to confirm this involvement and his sense of belonging for him personally, but also through the act of publishing this map his story became part of a public memory, an archive which is unstable and not based on a singular facticity, but comprised of intersecting lines in a meshwork of other journeys.

After I showed him the final version of his map in the *way from home* digital artwork, the following evaluation Sejojo gave of the project demonstrates how emplacement was performed through his walk, how the skills of inhabitation discussed above are manifest in the conversive wayfinding it activates, and suggests how another kind of entanglement occurred for Sejojo when he re-traced the walk again in the 'mixed-reality' mode offered by the digital version of his map:

> M: How were your expectations of the experience realised?
>
> S: … what I come to realise now which is really of great impact really is that taking someone through that imaginary and putting everything you knew back home somehow becomes a kind of reality.
>
> M: What was your most significant experience?
>
> The most significant thing that I got from the project was that definitely it gave me a flash back home, and on top of that, things that I could say I wasn't trying to think about at that time came back to me in my mind, so was a flash back. And getting the sense of the feeling as if you are home was another impact for me. All the memories started coming back and you see where you used to live and the places where you used to go all the time. It gave me a time to really have this retrospective. Looking inward to see what had happened and how I used to live back home.
>
> M: Would you say this was a positive experience?
>
> S: It was positive. To bring someone in a time and place where you are not expecting which means that you are not prepared at all. To get that moment of sitting down and say okay let me draw my map and find where I used to be before it was a really great impact for me.
>
> M: How would you describe the experience of walking, of experiencing memory?
>
> S: It was a relaxed way. You feel as if you are telling a story to someone. Through that walk coming to relate certain places that are kind of the same way that they used to be back home. It gives you another way of looking at things.
>
> M: What impact did the walk have for you?
>
> S: First impact from the walk, it gave me a time off, which was a relaxed time. Time to know people. Well, knowing you. And the other impact I could say was definitely time to get to socialise with people. And another one was definitely at the time when we met, I really hadn't been around Plymouth, so [it] gave me the opportunity of knowing other areas around Plymouth.
>
> M: What is the impact of the artwork on the website?
>
> S: That is really the map … From what I have seen with the picture that you've put on the side that relates to all the buildings and the places that we did the walk, it really is kind of now something physical instead of only relying … on the sketch of the map. It's a reality really. It definitely depicts my main routes that I would always be seeing. So from home and that time I visited my uncle on the other side. Or if not then I would take my way straight. If in the morning going to school that was my main way. If not

going to the supermarket, [no] market, we didn't have a supermarket. And if I wanted to go for a swim, I would go that same way.

M: What is your experience of hearing the walk again?

S: It brought me back home again … That's what I felt. And again living the same way as I used to be back home … its like I was walking again lively' (Sejojo in Myers 2005b: unpaginated).

As with the three walks discussed in chapter 3, the *way from home* instructions encourage the wayfarer to become sensitive to the detail and events of a particular moment in time in the present: 'just this body in just this place' (Casey 1996: 22) as they intersect with a memoryscape and the events and details that occurred in the past with just this body in just *that* remembered place and time. As was mentioned before, it is through this kind of attunement to place that senses of emplacement, belonging and familiarity develop. The instructions operate as a homing device, a strategy of re-location and recuperation of the past 'to trace paths of transformation of our lives here and now' (Braidotti 1994: 6).

As with *Linked* the past events of place are manifest in the present tense. While the percipient in *way from home* was not specifically directed to speak in the present tense, as were the voices in *Linked*, the action of transposing the remembered landscape into the present creates a similar tension to create 'the sound of memories coming into being' (Read 2003: 5), as Read suggests of *Linked*. This awareness could be related to that radical view identified in hooks' notion of home, what Rogoff refers to as 'a language of geographical double consciousness' (Rogoff 2000: 111), or to the 'contrapuntal awareness' of home which Said attributed to exile (Said 2000: 186). As with contrapuntal polyphony, in which strong and active parts are interdependent rather than annihilating, two cultural locations are intertwined with both times and places experienced simultaneously. Historical, political and cultural interdependencies existing between places refugees have fled from and the country of asylum are critically and poetically repositioned into an associative relation. Landmarks and scars of territorial conflicts perceived as distant or happening elsewhere become 'else here' (Hall 1999) and now.

The sense of time expressed in Sejojo's reminiscence is not quite that of the 'future perfect: "it will have been like this"', that Braidotti ascribes to that of Exile literature; nor is it that of

migrant literature, which she suggests is 'about a suspended, often impossible present … about missing, nostalgia, and blocked horizons' (Braidotti 1997: 24). I would argue that Sejojo's narrative is prospective towards a past that is not standing still and a horizon that is not necessarily blocked. His homing tale is not concerned with what will have been, but what could be. He is aware that things have changed in his country of origin as much as he has. However, he expresses a critical and political awareness of the forces that hinder the possibility of the kind of changes he would like to effect.

As all memories do not nest comfortably, not all of the experiences triggered by the *way from home* instructions resulted in positive feelings of nostalgia that could be exploited for building a sense of belonging or emplacement, as will be seen with Hoshmand's walk. In this case, the polyphony was of dissonance, where the memoryscape and the actual landscape encountered clashed and revealed an unstable tension. However, it is important to note this does not suggest that Sejojo's narrative is one of consonance, resolution or a stable harmony. These different experiences are complex and cannot be easily resolved in binary oppositions. The mechanism of the *way from home* instructions operates in such a way that it allows this difference and particularity of responses and pluralities of forms of place to be expressed, as mentioned above.
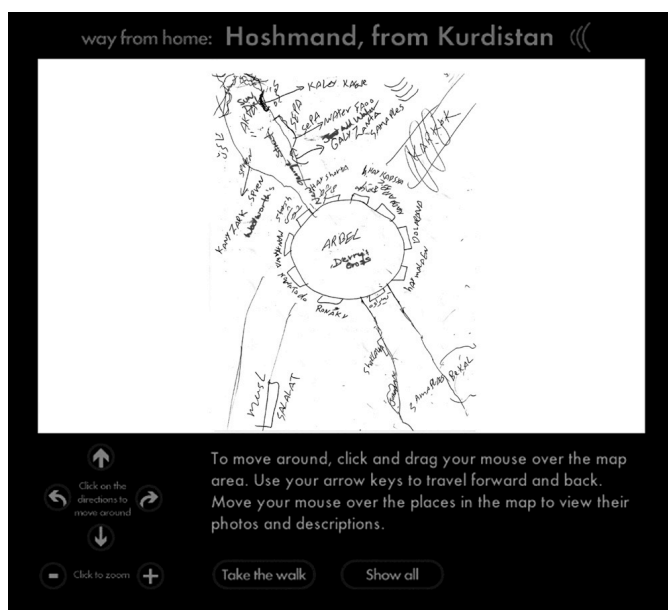
WAYMARK: Take Hoshmand's walk by clicking on his name in the *way from home* digital artwork on *way from home* Disc 1 included in the *way from home* documentation suite located in the box of supporting materials within the recess of the back cover. For the unedited narrative of Hoshmand's walk click on the word 'transcript'. Listen to the radio broadcast of Hoshmand's walk with a different edit on *way from home* Disc 2 included in the *way from home* documentation suite located in the box of supporting materials within the recess of the back cover.

Figure 40. Hoshmand's walk, *way from home* (2004)

Following a route along a highway that would take him out of Arbil to Akra, Hoshmand's walk passed through Plymouth's commercial centre in February 2003. This route took him to his

special place, a sacred place in the mountains, to caves and waterfalls where people passed Ramadan and where his family often gathered for picnics. The stark disparity between the actual and remembered geographies in his walk prompted an emotional and critical discussion about the war in Iraq, about cultural differences that he faces in the UK, and about his current isolation in contrast to the former close bonds he shared with family.

As with Ramazan's walk, the landmarks in Hoshmand's walk aligned in uncanny and thought-provoking juxtapositions. A surfing accessories store named 'Just Add Water' with a fake waterfall inside was aligned with a waterfall on Hoshmand's map. He could not find associations in the artificiality and superficiality of this secular and commercial landscape with that of his remembered sacred one. He told me afterwards that if we had walked elsewhere along the Hoe where there is a park with stunning views of the sea, he would have felt more at home. In this capitalist marketplace he was reminded of the differences of values and social customs that alienated him from feeling any sense of belonging. The walk became a reflection on the cultural differences that made it difficult for him to establish the kind of close relationships and support of an extended family that was enacted in the memoryscape he described.

As with Ramazan's walk, the war in Iraq had already significantly transformed the actual geography of Akra from that of his memory. He described how this remembered route to his special place was blocked and controlled by Saddam Hussein's government, which made the way to Arbil a much longer and convoluted journey. Since he had last travelled this way, the more direct route had been reopened with Hussein's removal from power and it was this route that we walked. As he reflected on the bombings in his city, such as the one that had happened the week before on his street, killing 200 people, he questioned the actions of the liberators, their neglect of something he could not name.

Hoshmand's walk operates as a narrative of a postcolonial literature, in the way described by Braidotti and discussed earlier (see 2.1); it activates a sense of home 'by political and other forms of resistance to the conditions offered by the host culture' (Braidotti 1994: 25). While he expressed a desire to return, I would argue that he was not incapacitated by homesickness,

fixed in sentimentality and longing for an 'impossible present', as Braidotti characterises the exile subject. Rather the attachments to the past enacted in Hoshmand's homing tale were expressed as a vehicle of knowledge and a critique of the *conditions that constitute* an impossible present. Hoshmand was aware that his words were to be broadcast on the radio and he strategically used this event and the way that it developed to articulate his views. At the beginning of his walk he points out that there were Christians in his home city and they co-existed together without conflict, in this way implicitly posing the question of 'and why not here?' in a context where he is treated with hostility for being Muslim and different.

With Sejojo's and Hoshmand's walks it is clear that their 'homing desire' (Brah 1997: 193) arises out of different experiences of nostalgia and reflects different perspectives on emplacement and displacement. Although Hoshmand had been in the UK for nine years, his response to the instructions was similar to some percipients who had recently arrived and were less settled in their new environment. As was mentioned above, the percipient who was refused asylum and was sleeping rough with no home to return to and no place to make home had found the first step a perplexing and confounding proposition. Through a conversation with him and his support worker it emerged that the only place he felt 'at home' in the world was in Plymouth's library where he could find some private space. I then suggested that he and his partner walk the shape of his question mark through the library.

As with Hoshmand's walk, the conversation that ensued was transformative, but more for the witnesses; it increased their capacity for empathy, for understanding the percipients' experience of displacement and what conditions were needed for emplacement in their particular situations. In this work personal transformation is not 'a closed circuit' that is presided over by the artist to remedy or empower an impoverished participant, as often seen in community-based artistic production based on a Victorian model of reform (Kester 2004:138). If the artist meets the encounter with the vulnerability described at the start of this discussion, then an exchange of ideas and subjectivities is possible that can be a shaping influence for both parties of the dialogue.

The extended timescale of this work allowed for relationships of trust to develop between collaborators over time. It took two years for a rapport to evolve, for collaborators to become comfortable and familiar enough with each other's methods and motives to question them and respond to them reflexively and creatively rather than defensively. After the project was finished, Roya told me, jokingly and affectionately, that when I first arrived the clients and other support workers used to refer to me as 'George W', because they thought I might be a spy. With much laughter she suggested that being an American, my style of dress, and manner of asking questions raised people's suspicions. Thankfully, their perception of me had changed as mutual adjustments and understandings were made, but this was still a painful portrait to receive, particularly as it came at the time I was struggling with my doubts about *Yodel Rodeo* as mentioned above. My 'cryptic disguise' of the cowgirl was uncloaked to reveal the ghost of my 'Americanness', whiteness, 'academicness', etc. However, I had come to understand such remarks as my collaborator's way of helping me exhume my socially received criteria. As much as the ASR percipients in the project were vulnerable due to conditions beyond their control, my vulnerability was essential for establishing equitable relationships and relinquishing control. After sharing this 'joke' with me, Roya proceeded to invite me to become a member of the organisation's board of governors.

With each individual that followed the steps of the *way from home* instructions, the rules were reinvented and changed as with Roya's and others' walks. For some it proved to be useful for creating a sense of belonging or familiarity with a place, for initiating connections where there was estrangement, for generating an autobiographical map of a life journey; and for others it was a painful reminder of differences and the desire to return. Though the processes of these projects have been devised in response to and in dialogue with a specific context and individuals within this context, they are not necessarily in themselves place-bound and could be transported to other contexts and serve multiple purposes. In the way described here, these outcomes and their forms have all developed through interaction and direct response to particular needs, aspirations and terms determined by the collaborating support organisation and percipients as much as possible: i.e. as situation or context-specific responses rather than through imposition or application of a systematic approach or of general principles, forms,

techniques or artistic intentions. This is how I understand the concept to act as a catalyst for self-determined social action and change, for self-representation and transformation of knowledge into economic and/or political power and into critical discourse. As demonstrated above, this transformation is as much the artist's or the witness's in this dialogue.

The set of instructions has become a flexible strategy, which has been passed on and picked up by other practitioners, such as social workers, as a way to engage with and better understand their clients' experience outside conventional methods of interaction. Tutors on the Social Work course at University of Plymouth refer to both *way from home* and *Take me to a place* in their teaching. Interest in the *way from home* instructions prompted a number of invitations to present the work in other contexts and disciplines: a workshop based on *way from home* was given for architecture students at University of Plymouth (10 March 2006); a workshop was given at an international meeting on community development, *Desenvolupament Cultural Comunitari [DCC, Cultural Community Development]*, in Granoller, Spain (22-26 March 2006); a presentation was given at a symposium exploring walking, ethnography and art at Loughborough University, as part of the festival of walking art, *ROAM: A Weekend of Walking* (17 March 2008); and a presentation was given at an international meeting of a network of the European Sociological Association, *Performing Biographies, Memory and the Art of Interpretation,* in Cracow, Poland (12-14 December 2008) exploring performative methodologies and biography.

The recognition by refugee support workers in Plymouth of the potential of the strategies employed in *way from home* and *Take me to a place* to assist arriving ASRs in orientating themselves to the city led to my consultancy on a 'welcome booklet' being published by refugee support organisations for newly arriving asylum seekers in the city. At first the booklet was written from a particularly institutional perspective and from the perspective of a 'host'. This document seemed to communicate that the asylum seeker was welcome here, but only as a guest who would politely adapt to the ways of the host. Through my consultancy and supervision of one of my students who took up the project as part of her final year course work, the booklet featured images, made by inhabitants of Plymouth who are refugees, of places that were important to them

along with narratives about these places. Some of these places were refugee-owned businesses and grassroots community centres, revealing the meshwork that the arriving asylum seeker could become a part of and contribute to.

As a consultant on the AHRC funded Knowledge Transfer project *Trans-national Communities: Towards a Sense of Belonging* led by Maggie O'Neill, Department of Sociology, University of Loughborough, and Phil Hubbard, Department of Geography, University of Loughborough, the *way from home* walking instructions were adapted and experimented with to initiate a process of participatory research through creative practice involving four arts and refugee and asylum seeker organisations in Nottingham, Leicester and Loughborough. A workshop following the walks engaged the participants in a process of creative reflection and analysis of their experiences on the walks. This session then served as a catalyst for ideas for larger works and projects to be carried out by the different groups in isolation and then exhibited and performed together.

The discussion of the three artworks of *Homing Place* in this chapter has prioritised how they negotiate a conversation. These works could perhaps be appreciated or analysed for the way they do other things, but here the interest has been in how the works have been, or could be, reinvented through conversation and participation. In particular, the artwork *way from home* has been an on-going and open-ended project that has continued to develop over six years; it has kept a conversation going and the conversation has continued its reinvention. Therefore, in drawing this research to a close, this open end of the conversation will be the focus. In concluding, some instances of this reinvention of *way from home* will be discussed as proposals for future practice and research.

Conclusion: At the journey's end when the boots come off and the blisters breathe

This enquiry has been sustained over a period of eight years and in that time I have lived through a 'cycle' of home-making and an interlude of family-making in which the writing up of this research was temporarily suspended. These personal circumstances and the duration of this enquiry have afforded a view of the shifting affections, emotions, perceptions and understandings that necessarily transform and produce knowledge through a process of home-making. Along my particular path, I have passed through the depressive states of homesickness, the strangeness of being a stranger, to find positive practices of nostalgia and new dimensions of strangeness in my acculturation within my adopted culture. These adjustments in my everyday experience are also reflected in shifts within the discourse around home and mobility that have been moving through this writing as a set of critical and creative tensions that inform a reflection on and analysis of the practices involved in this research. And now, coincidently, at its culmination I am involved in the inevitable un-making and re-making of home again as Dartington, my academic home, prepares to relocate from this context that has been significantly influential upon this research, caught up in the particular dynamics of academic economies that generate and impel a particular form of migration. And so once again there is the pain of loss and the challenge to make something of what remains.

At this moment of departure and ending, both Dartington and this research face a similar question: what is it that can move, that can be transferable and be re-made elsewhere? At the start of this thesis it was stated that the culmination of this research is a transferable methodology. What is it that can be said to be transferable from the situation, environment or habitat from which it originated and it responded to? Some at Dartington have argued that because of the significance context and place has in the pedagogy and shape of the curriculum, the move from one place to another will inevitably result in change that will lead to the disappearance of the distinctive ethos that has developed in this particular environment. Those responsible for implementing the move have argued that nothing will change; if the ethos of contextual pedagogy is sound, it should be transportable down the road. But there is a contradiction in this argument. Change is inherent to contextually-responsive/sensitive

processes. While, it is clear this is a simplistic answer, I do not intend to continue this particular debate of Dartington's future disappearance or survival at this juncture. However, it is important to acknowledge the shadows it casts and the symptoms it gives rise to here that may be picked up by others and myself in the future. So the question now is: Where to? Somewhere 'between a here, there *and* elsewhere' (Minh-ha 1994: 9; italics in original) or 'else here' (Hall 1999)? In the next section examples will be given of what happens with the proposed methodology when it moves into different contexts.

It was also stated at the outset of the thesis that this transferable methodology was percipient-led. In the previous Journeys different examples of guided walks have been explored that involve a spectrum of modes of participation. *And While London Burns* involved a synchronised and regimented pace set by a guide. While the artist guide led *Yodel Rodeo*, percipients could come and go in and out of the walk. Similarly, *Luddite Manoeuvre* was directed with a strong sense of leadership. However, it also invited moments of disruption, dispute or alternative guidance. There are different modes of participation active within *Take me to place* and *Linked*; there are the percipients who composed and sang the songs or contributed their narratives, and the percipients who take these soundscapes for a walk. This second percipient in both works can switch the work on or off and set their own pace. With *Linked* the percipients can choose to begin or end the walk at anytime along a specified route. Finally, in *way from home*, the response of the percipient is the direct content and locus of the work as they co-create and direct it through dialogue and wayfinding.

In the analysis of each of these works I have attempted to reveal how different percipient modes of participation are activated and what they offer. It is not the intention here to create a rigid oppositional dialectic between the artist-led and the percipient-led, but to consider a range of dynamics at play in the structures and conditions of production and reception of participatory practice that may operate concurrently in any given work. However, at this point, the mode that is of specific interest and most relevance to the methodology advanced here is that which involves the percipient's response to an artist's proposition as the structure and condition of the work's production and reception. This mode of participation challenges such notions of

authorship as the 'highly authored' work, as proposed by Bishop and discussed in the Preamble. In the previous chapter, this work was described as an open end to a conversation. But what is meant by such openness or to speak of an open-ended process? Is it possible to speak of it as completely open? In conversation with artist David Goldenberg about the issue of authorship and openness in participatory practice, artist Patricia Reed has suggested:

> 'To propose or initiate something is vastly different than to author something. It's the first step in a process … It's the launching of an idea — and a 'hosting' of that idea through a process. Crucial, however, to this notion of 'hosting' is equally the capacity to 'un-host' –- for a conventional host assumes situational authority' (Goldenberg and Reed 2008: unpaginated).

Reed's notion of the 'artist-as-proposer' and the recognition of situational authority in the hosting of a proposition are useful conceptions to help clarify what might constitute a percipient-led approach. The notion of hosting seems to suggest a shift of authority to the percipient. However, by 'un-hosting' Reed explains that this does not suggest a complete relinquishment of authority, but a view of 'the process as a partiality', which involves a certain amount of dispersion of control (Goldenberg and Reed 2008: unpaginated). Instead of absolute openness of control, Reed compares the process to the rules of conversation 'where they are not overt, but rather situationally co-determined' (Goldenberg and Reed 2008: unpaginated). The process depends upon situational conditions such as group dynamics and an unpredictable response, a precondition that is inherent to its propositional or conversational structure. Reed suggests: 'Basically, there are enough unwritten rules in a conversation that we know how to perform it, but there is enough uncertainty as to the performance of another that we must be involved in order to play the game' (Goldenberg and Reed 2008: unpaginated).

In the sense alluded to by Minh-ha in one of the epigraphs used at the start of Journey 1, the outplaying of her own game is to approach knowledge through an embodied intersubjectivity rather than 'mastery of refined dissections and classifications' (Minh-ha 1991: 188). It is a game that also continues to outplay me, or rather to re-make me and re-make itself. Through this research the conversations that it activated have opened me up through risks of vulnerability, abandonment of fears with their dependency on rigid controls and suppressions of power, relinquishment of my sense of knowing who and where I am as an artist, a researcher, a person, to take pleasure in the 'abrupt turns and repeated detours' of the game but also to

endure its pains, the blisters of the journey. These are my instances of transformation. Each of the works that were generated as part of *Homing Place* have attempted to create a space for percipients to express, represent and record their own experiences and transformations in their own words and ways, and this writing has attempted to include the voices of the many conversations that have made the work along the way. However, it is important to remember that these conversations have not be unmediated or unbound by unwritten rules.

Applying Bourdieu's notion of the delegate to the community artist, Kester suggests that the dynamics that constitute the emergence of the delegate as the spokesperson for the community are often neglected. This is demonstrated in the community artist's positioning themselves as: 'the vehicle for a kind of unmediated expressivity on the part of a given community' (Kester 2004: 148). In the making of the work of *Take me to a place*, I felt in danger of presenting myself in such a position. As mentioned in the discussion of the work, the group of percipients involved in the making of the work was disparate and incoherent and found alliances across boundaries of race, class, gender and culture. As a provisional 'community' it could be argued that it only came into being through my role as 'the expressive medium of the delegate' (Kester 2004: 147) standing in for the 'absent community', a position or identity that was in turn legitimised by the community's endorsement (Kester 2004: 147). As Kester suggests, the complex dynamics of political symbolic representation operating within such an event/artwork can easily be omitted with the artist's confusion of the ability to exhibit a community and the authority to speak for a community creating a deceptive 'appearance of a harmony of interests even where none actually exists' (Kester 2004: 149). Where the ability to exhibit a community in performances, artworks, events, etc., is constituted by privileged relationships with institutions that legitimate the project through funding and media publicity, or that are responsible for public management of the participating group, Kester suggests that the signifying authority of community artists derives from both an empathetic identification shared between the artist and the community and the collaborative process itself. The artist's surrender of creative autonomy to collaborative negotiation is exchanged for the authority to speak on the community's behalf. Kester argues that such collaborations remain somewhat

paternalistic, though often well intentioned and well received, with the artists maintaining the position of control (Kester 2004: 151).

Alternatively, Kester suggests that projects that are created in collaboration with what he refers to as 'politically coherent' communities, communities that are formed through processes of dialogue and consensus formation grounded in specific historical, political and economic contexts and relations of power: 'tend to be characterized by a more reciprocal process of dialogue and mutual education, with the artist learning from the community and having his or her preconceptions … challenged and transformed in turn' (Kester 2004: 151). In *way from home* the close alliance with such a community in the form of the grass roots organisation Refugees First, perhaps enabled such an exchange to take place. However, the representation of a community was not inherent to the structure of the *way from home* proposition itself, which involved a multiplicity and meshwork of individual and independent responses.

Those moments when percipients in *way from home* changed the rules and offered their unpredictable response were also instances where an exchange occurred that shifted the dynamics of power to one of co-control that kept the work and my role in it in a state of becoming.

5.1 Three open endings

In this section three instances where *way from home* was brought to a different context or format will be discussed to demonstrate what happened when the methodology advanced by this thesis was transferred to other contexts and through other forms or structures. In the first context discussed a misstep reveals a significant aspect of the methodology for creating a space for multiple and potentially conflicting positions.

A workshop event was held in association with the opening ceremony of Plymouth's Refugee Week 2006 that involved the activity of facilitating walks with the *way from home* instructions. Collaborating refugee-support organisations in Plymouth identified clients and public officials that they then invited to take part in the workshop along with members of the public attending
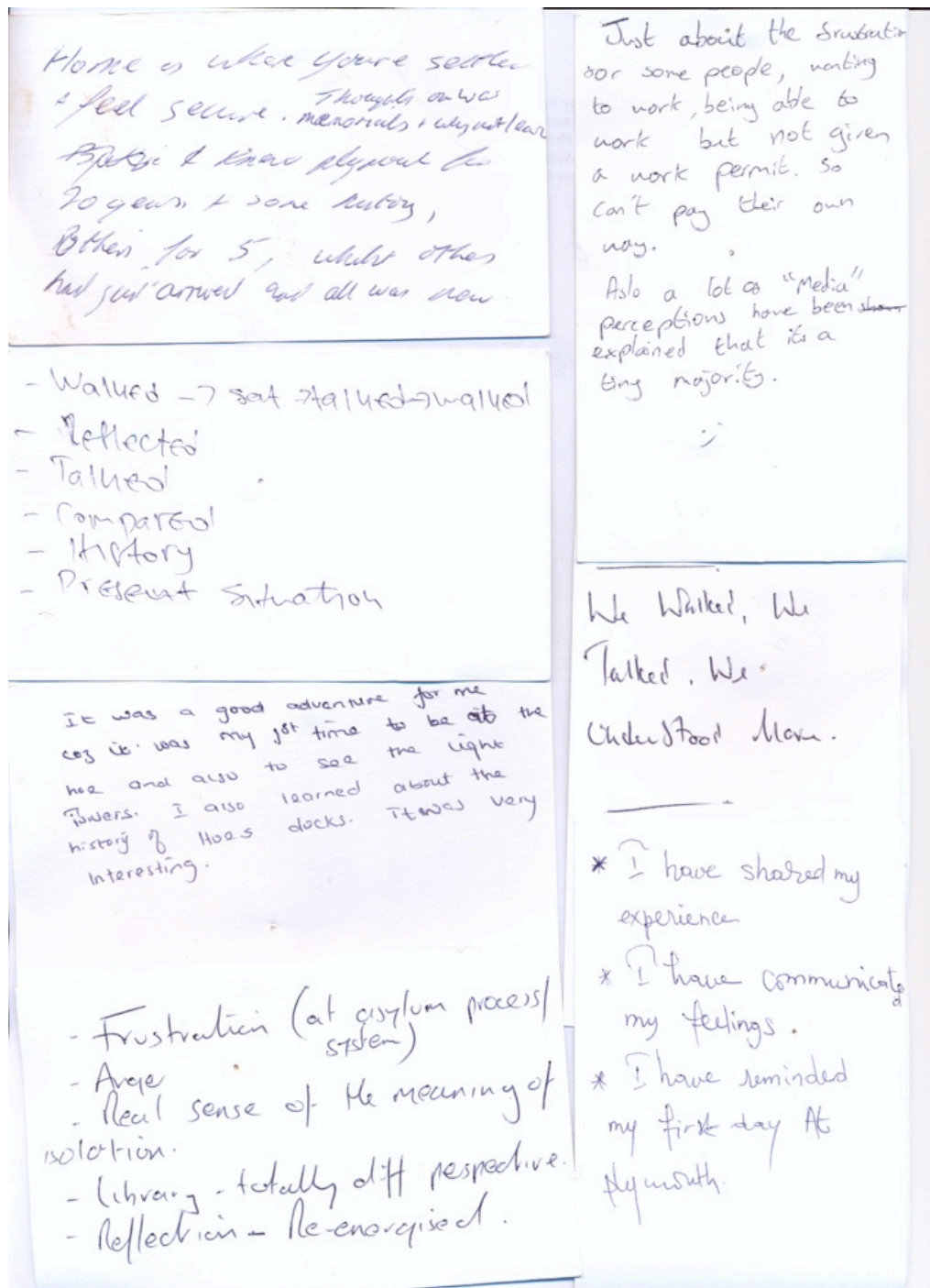
Figure 4.1 Percipient comments from *way from home* workshop, Refugee Week (2006)

the opening ceremony, who were also invited to participate. While I had facilitated the walks

previously one-to-one, the workshop format was a new mode of presenting this work and in my

preparations I had overlooked the matter of how the partnering up of ASRs with public officials

or members of the public would be managed once they arrived. As such, on the day of the

workshop there was no way of knowing who was an ASR and who was not. The group included

an international assortment of inhabitants of diverse generations, ethnicities and languages

who had migrated to Plymouth from elsewhere in different circumstances and times. This

crucial misstep underlined how the inherent structure of the workshop format brought particular group dynamics and dynamics of grouping or of defining a group to the fore. The isolating out of ASRs in the intended structure for the event served to reinforce how Alex Rotas has argued the term 'refugee' 'smoothes over difference within the group it designates at the same time as reifying the boundary that defines its otherness' (Rotas 2004: 52).

As I faltered and stumbled over the implications of this step, I decided that the best thing to do in the circumstances was to acknowledge my oversight and open up a dialogue. Rather than obligating the ASR percipients of the group to identify themselves, I decided to challenge the beliefs and thinking inherent in such reification by opening with the question of 'who is a refugee?' as a topic of discussion rather than an imposition. This resulted in lively and critical interaction, followed by a slightly uncomfortable and chaotic moment of finding partners by talking to one another and negotiating about who would be the guide of each of the pairing of walkers. In some cases partners decided to each do a walk, and in others an ASR member of the partnership witnessed the walk of their partner. This negotiation of how to structure the walk carried the discussion through into a moment of social and artistic praxis.

In this context, it was irrelevant that an ASR would be the guide for the walks. In the follow-up session where all of the walkers gathered once again after their walks, the group thoughtfully reflected on their experiences and shared stories about their own strategies of emplacement, as mentioned in the previous discussion of *way from home* (see figs. 41 and 42 for some examples of comments on their experiences of the walks written by percipients of the workshop). The conversations that framed the ending and beginning of the event turned out to be an opportunity for relational exchange beyond the divisiveness of received and imposed notions of identities to share common or divergent experiences, skills and knowledge, and to express and articulate more complex and emergent identities and places. In this way, they were homing place, meeting places where homing tales were shared.

Within this structure of the workshop the proposition did not begin with the *way from home* instructions, but with the question 'who is a refugee?' The instructions themselves are not

specifically and singularly addressed to ASRs, as seen in the publication of the instructions in the *Performance Research Journal* (see Appendix A), where the readers of the journal are invited to respond to the instructions. However, as part of this research and in the workshop at Refugee Week the instructions were implemented within the context of forced migration and that influenced particular dynamics and rules that were then in play. With the question of 'who is a refugee?' preceding that of the question of home, the consensus of the terms that conditioned the event as it was initially preconceived were scrutinised, which allowed for dispersal of control, for dissention, debate and more complexity and diversity of responses.
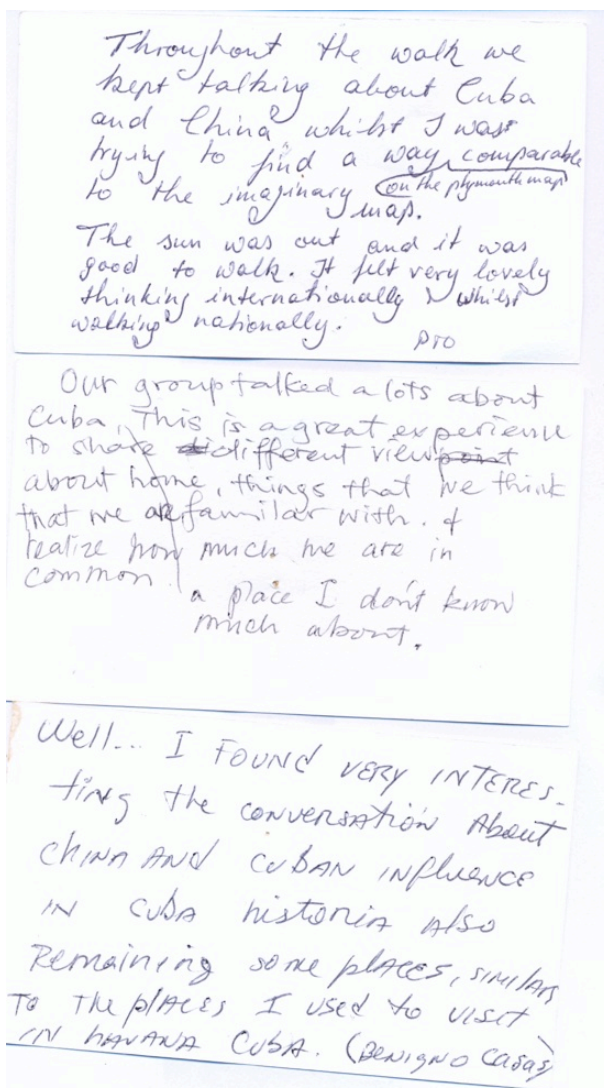
Figure 42. Percipient comments from *way from home* workshop, Refugee Week (2006)

An aspect of a percipient-led methodology that might be seen to be transferable from this extension of *way from home* in the Refugee Week workshops is the significance that the beliefs and thoughts inherent in the structure or conditions of the proposition are openly critiqued as part of the process. This creates a place for the hegemonies of social interaction to be challenged and multiple, sometimes conflicting, positions to be held within the work. Reed suggests the notion of the 'attractor' to replace the notion of 'common ground' where a common interest might be signalled through the build up of multiple 'un-common' positions around an attractor (Reed 2008: unpaginated). Rather than the production of a homogenised

voice, she suggests this 'atonal collaboration' self-organises into an 'orchestral assemblage, able to confer its heterogeneous harmonies' (Reed 2008: unpaginated).

The second context offered an opportunity to see what happens when the proposition or the rules of conversation involved were revised by the percipient such that it no longer appeared to be the same game. Or in the words of Anne Carson the game came to be understood as '*pure means*' (Carson 2005: 124, italics in original). As part of my consultancy on the *Trans-national Communities: Towards a Sense of Belonging,* I was invited by Maggie O'Neill, one of the lead researchers on the project, with Phil Hubbard to facilitate a day-long event that would involve walks made in response to the *way from home* instructions and a follow-up workshop project. The project involved the collaboration of four arts organisations – City Arts, Charnwood Arts, Soft Touch, and Long Journey Home-- that are committed to the transformative role of the arts in the lives of migrants, refugees and asylum seekers, and that have extensive experience of conducting participatory arts with refugee/diasporas groups over a number of years. Walks were coordinated by the different organisations with ASRs to take place in Nottingham, Loughborough, Leicester and Derby, simultaneously. Similar to the Refugee Week workshop, after the completion of the walks, I facilitated a feedback session/workshop that gathered all of the walkers together and aimed at sharing experiences of the day. However, the structure diverged from this first context in that the workshop was also aimed at stimulating percipients' ideas for art projects each organisation would subsequently create as part of the project's programme of participatory research. The context of the workshop will be discussed later as my third open ending. The walks and the follow-up session sat within a wider structure that involved preliminary discussion sessions within the individual organisations and subsequent workshop/discussion sessions that discussed and creatively responded to the walks in relation to issues of belonging that were of concern to the wider project. These workshops culminated in an exhibition of works made by individual artists and/or groups as part of the project.

My contact with the network of organisations was mostly via email or through O'Neill. While my relationship with the context and the collaborators was itinerant, distant, new and brief, O'Neill and the organisations had worked with one another since 1999. The compromises to

collaborative processes of participation that can arise through such 'professional itinerancy', as discussed before (see 1.4), were somewhat meliorated with O'Neill acting as my main channel of dialogue and negotiation with the organisations. Where my prior facilitation of the one-to-one walks was direct with the walker, in this project it was indirect and removed. This inevitably led to alterations as each organisation passed on their own interpretation of the proposition to the percipients involved.

Improvisation is already inherent to the *way from home* instructions in that the percipient makes decisions about scale and direction in the negotiation between the landscape of the map and that of the actual terrain they are walking within. The following is an observation offered by O'Neill and Hubbard about how this aspect of the instructions manifest in one of the walks taken as part of the *Trans-national Communities* event:

> 'Conversations were had about which way looked most promising, with the city exercising an intuitive pull over the body at various times that often contradicted the logic of the map. Sometimes, when it was not clear how to navigate, the refugees made reference to haptic sensations associated with the remembered walk – for instance, in one instance a walker remembered that he used to go down a hill at a particular point, so the decision to take a street that gently inclined downwards was taken' (O'Neill and Hubbard 2009: unpublished and unpaginated).

This observation points to the influence place exerts in the dialogue. Place can also be understood to be hosting the initiated idea of the proposition, and therefore, assumes a spatial authority in the work that adds to the complexity of the rules at play. As new unpredictable responses emerge in improvisation, subtle shifts and bending of rules develop a certain complexity. But at what point is a rule no longer bent, but broken? And when a rule is broken, does this mean the player is no longer playing the same game, performing in the same conversation? I am interested in the breaking of the rules, which may be understood as moments of dissensus, conflict or misunderstanding, as productive and revealing responses in the dialogical process active in the work. In a sense, what I am suggesting in this methodology is a game that is pure means. It is about staying in it, wayfinding through whatever bends and breaks occur, because the bends and breaks are telling. They reveal things of significance about the players' own worldviews.

For example, Charnwood Arts, one of the arts organisations, that was working with a group of unaccompanied minors, who refer to themselves as the 'Dreamers', decided to devise their own walk with a structure more related to the processes involved in the making of *Take me to a place* than with *way from home*. Charnwood Arts found difficulties with the *way from home* instructions for two reasons: a) given the literacy levels of some of the young people, the instructions were found to be too complex; and b) given the traumatic experiences that led to them arriving as unaccompanied young people from Albania, Iraq, Afghanistan, Congo and Dharfur, there were concerns that the process of mapping their memories may bring on flashbacks and leave them in a difficult emotional state over the weekend, when support would not be available. Therefore, the group drew more from *Take me to a place* for reference and inspired by this work, decided to take one another to 'places of safety' and 'good places/not so good places' and take photos and have conversations related to where they felt a sense of belonging/not belonging along the way.

Another example of this sense of 'breaking the rules' occurred with City Arts, working in partnership with Nottingham Women's Empowerment Foundation (NAWEF), the group that I accompanied on the day of the workshop. They also decided not to follow the instructions for *way from home*, though the reasons for doing so were never made clear with only brief communication occurring before the event. The organisation had arranged for pairs of women to follow a route from Trent Bridge to Lady bay Bridge along Victoria Embankment and back, a favourite route of one of the members of NAWEF. Four women from the group were partnered with four other women, an academic from Nottingham University, the director of City Arts, a young artist and volunteer for City Arts and myself and we walked in pairs, but stayed together along the route.

At first, I was nervous about how this walk would turn out. It was unclear how it would be organised in relation to the themes involved in the *way from home* instructions and my previous experience with the workshop at Refugee Week 2005 made me anxious about this. The original *way from home* instructions provided a context for a conversation and suggested a particular aesthetic milieu. Without this structure, I was concerned the conversation may become forced,

intrusive or imposing, or the partners would struggle to keep it going. Ironically, my preoccupation with my anxieties inhibited my own ability to interact on the day, and it took some time for me to find a way into a dialogue with my designated partner, Sipho, who was also quite reserved. We were also both self conscious of a video camera filming the event. I found it awkward to ask direct questions without the sketch map providing a starting point of conversational material that was relevant to my partner and willingly offered. Rather than arriving at spontaneous juxtapositions between a specific memoryscape and the actual landscape walked through that would stimulate conversation about how these places were associated or not, this dialogue searched for and imposed juxtapositions artificially. However, some interesting and significant associations did emerge through the walk. There was a war memorial along the route, which served as an elaborate stone columned portico leading to a garden. When we first passed the structure, Sipho mentioned that she appreciated this landmark and when I asked her more about what it was that she liked about it, she did not offer much of a response. However, when we passed it again, we stopped in front and she told me that it reminded her of a place in Zimbabwe, an ancient site referred to as 'house of stones', dzimba dza mabwe', from which the country derived its name. This place held a particular significance for her and a relationship to her previous home, and this took time to emerge in our conversation. Perhaps she needed time to come to trust me, or for the association to surface in her mind.

From discussions with the other percipients following the event and from watching the video documentation made of the walk[26], it became clear that other pairs of walkers engaged in a dynamic, spontaneous and reciprocal communicative exchange as evidenced in a comment from one of the percipients as she was walking:

> 'It reminds me of back home in Africa when I was with my family walking in the jungle … it's quite refreshing, better than being indoors. That's why I participated, I always want to mix with other sorts of communities so I understand how people live … I am really enjoying myself … I wish I could have this kind of atmosphere around me everyday of my life' (Unnamed percipient in Nazhad 2008: unpaginated).

Furthermore, there was an added dimension of conviviality to the walk with the presence of a group in addition to a one-to-one exchange. The walk became both a social event and an

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[26] This video was made by Gaylan Nazhad and at the time of writing this thesis had not been edited.

opportunity for intimate dialogue, combining the two different forms of conversive walking discussed in Journey 3.

Given that the activities and focus of NAWEF is concerned with the empowerment of women, the structure for their walk in Nottingham was more appropriate to the desires, needs and intentions of this group. As mentioned earlier in this thesis (see 1.6), women's participation in *way from home* and *Take me to a place* was compromised or excluded where the structures of these works did not accommodate their particular circumstances or cultural realities. This was something that was left unresolved in both projects and was raised by Roya at Refugees First with the suggestion that I do a project specifically for women. Given time constraints this was not realised until the walk in Nottingham where the structure of the walk provided a convivial and safe context for women to walk together in public space.

These walks with the women from NAWEF and the members of the Dreamers suggest another transferable aspect of the methodology. The response to the proposition may be a re-vision of the proposition itself and reveal the percipient's own unspoken desires or the unwritten rules of their situational position. In a cross-cultural dialogue the rules of conversation are not always understood, or are easily misunderstood. As the game is played, these rules or points of misunderstanding may become more apparent. The flexible wayfinding of abrupt turns and detours along the way can then be understood as what constitutes the conditions of that game.

The generation of complexities of forms was also a significant outcome of the third and final context to be considered here. The workshop session that followed the walks that were part of the *Trans-national Communities* event involved a process of 'seeding' ideas for new artworks to be created by percipients in the project's subsequent series of workshops and shown in the culminating exhibition. The session was structured around exercises that would involve physical and visual modes of communication and encourage contribution from all the percipients in their own way, with the awareness of how intimidating the experience of speaking in a large group of people from diverse languages might be. Movement and body language were just as

significant as speech as modes of communication, or of 'homing, if not more so, as will be seen in the following discussion of what happened in the session.

The first exercise invited anyone to say something that they found interesting about the experience of the walk and then to change their position in the circle formation that they were sitting in. If anyone had shared a similar experience, agreed with what was said, or found it interesting, etc., they would move with the speaker to also change places in the circle. I began by demonstrating and shared something I had learned from my partner, starting with the statement, 'Today I learned that …'. The rest of the group spontaneously picked up this line and repeated it as an introduction to her or his own statement for the duration of the exercise. It provided a useful structure for the conversation that perhaps helped break the ice and get past the moment of not knowing how to begin. While it appears that speech was the main medium for expression in this exercise, the changing of position was a significant instance of communication. The physical action of changing places was not only a non-verbal expression of agreement or solidarity with another speaker, but it also helped keep the space dynamic, playful and light, and gave time to reflect on what was said before someone else spoke. Familiarity and sociability developed as eye contact and greeting were exchanged with the negotiations required to change positions and find any empty chair, such that percipients' confidence increased as the exercise continued. It ended with one percipient, a woman who is a storyteller and performer, telling a story about her arrival to the UK with bare feet and singing an exuberant song that left everyone laughing and cheering.

The second exercise of the session invited the partners from the walks to reflect on their experiences through creating a series of three tableaux vivant or 'photographs' made with the bodies of their group illustrating particular moments that were interesting. They could also write a 'caption' for their image on a piece of paper and show this with the image. One group, which included members of Artists in Exile, shared a particularly profound moment from their wander in Nottingham, which again followed their own variation on the *way from home* instructions. Thaer, a Kurdish ASR from Iraq who was leading the walk, made an association between a wall with the trace of an 'x' shape encountered in their walk and a memory of being forced to watch

the execution of a thirteen-year old boy in Iraq. The group transformed this moment into three images of the wall: the wall itself with its 'x' shape, the execution in front of another wall elsewhere, and the action of taking a photograph of the wall. One of the members of the group, photographer John Perivolaris, created a flickr webpage of the walk combining his photographs with Thaer's narrative.[27] Another member of the group, a sculptor working in metal, commented that he found this exercise particularly useful for imagining how to construct three-dimensional objects from such a complex experience. This was an outcome that I hoped might come from the exercise; it served as a creative mode for percipients to process and reflect on the experience and to articulate seeds of ideas for generating their own artworks from their own experience and according to their own aesthetic choices.

From these open or partially open ends of conversations, it is possible to identify a set of principles of the methodology proposed through this thesis that may be transferred to different contexts. Firstly, these openings were instances where inhabitant knowledge asserted itself and challenged subtle assertions of hegemony with forms of connected knowing through a preliminary questioning of the beliefs and thoughts inherent in the proposition itself as part of the conversation. Secondly, there was a bending and breaking of the unwritten rules of the conversation to respond to the needs and desires of the percipients' own situational position. Thirdly, there was a seeding of new aesthetic forms through creative critical response to the experience of the conversation. These extensions, alterations, re-visions of the original proposition engendered further multiplicity and complexity without the need to resolve tensions or moments of dispute into consensus or common ground.

5.2 Evaluation of Research Process

This thesis has examined how the performance mechanisms employed in the artworks of *Homing Place*, which have been conceived as homing devices, homing tales and conversive wayfinding, are strategies of home-making, of homing place, or methods of creating places of inhabitation in and through movement, dialogue, and relationship. The enquiry has investigated how these mechanisms enable opportunities for percipients to: articulate their own critical

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[27] John Pervilaris'website of the walk with Thaer is available from
http://www.flickr.com/photos/dr_john2005/sets/72157605115882016.

perspectives, experiences and understandings of places; construct spatial narratives of home as radical strategies to critique, resist and enable power; and create and express emergent forms of identity and belonging. Further, this thesis has questioned how these mechanisms might be transferable as methodologies in other contexts and disciplines as a percipient-led and collaborative approach to dialogical interaction.

I have attempted to demonstrate how the performance mechanisms employed in the different artworks of *Homing Place* enabled percipients, as opposed to participants, to actively collaborate in processes of knowledge integration and place-making that developed in relationship with particular localised contexts and with consideration of the multiple worldviews of contributing inhabitants. This mode of involvement was contrasted with that of a passive participation or artist-led process in which expert knowledges, signature styles and abstract pre-determined systems are imposed upon the localised contexts and worldviews of participants. Particular moments in the processes of realising the artworks were discussed critically to reveal how an active contribution can easily be upturned with subtle shifts of power to become more passive. Therefore, it has been demonstrated how open acknowledgement of motivations, empathetic identifications and vulnerability, and vigilance to the dynamics of power involved in any process of participatory exchange or collaboration assist the actualisation of more equitable, ethical and active modes of collaborative percipient involvement.

The artworks of *Homing Place* activated percipients' engagements with place through ambulant, kinaesthetic, synesthetic, sonesthetic and communicative movement and interaction. In addition, in *Yodel Rodeo* and *way from home* in particular, practices of nostalgia were employed in the spatial processes involved. In the discussion of various re-workings of nostalgia it was shown how strategies of mimicry, disguise, pantomime, resemblance, supplementation, substitution and collage were employed in particular practices of nostalgia to create places of inhabitation, resistance, meaning, self-growth and self-knowledge. It was suggested that practices of nostalgia might also create places of sympathy, intimacy, conversation, communication, dialogue, exchange, reconnection and meeting. A notion of homing tales was proposed to describe those spatial narrative practices that exploit nostalgic intimations and

feelings of being at home to construct a sense of home that exists in multiple locations, accommodates multiple dimensions of the self and enables communicative encounters along paths of contiguous relationship and habitation. It was argued that these homing tales were homing places, constructing 'meeting places' where multiple views, perspectives and experiences of place could be shared.

I then aimed to demonstrate how a sense of identity can be revealed in the artworks of *Homing Place* that is evolving through interrelationship and dialogue with another, in the movement between multiple locations or realities of habitation, and in the negotiation between different perspectives. An interrelationship between identity and communicative interaction was involved in the nostalgic strategies employed in *Yodel Rodeo* and in *way from home* in particular to potentially enable a sense of home, of familiarity and belonging (as was seen in *Yodel Rodeo* and in Sejojo's *way from home* walk, see pg. 152), or of resistance, critique and self-knowledge (as was seen in Hoshmand's walk, see pg. 156). Spatial narratives of 'home' were activated in *way from home* and *Take me to a place* as radical strategies that potentially create emergent forms of identity and belonging and/or to critique and resist the conditions that can constitute an impossible present for refugees of forced migration. In the transposition of narratives of one place into another in *Yodel Rodeo* and *way from home*, in the various narratives that developed in response to the *way from home* instructions and in the songs of *Take me to a place*, a potential testimonial power of narrative was shown to exist within a meshwork of narration, in the collective framework made of individual acts of recollection, exchange and dialogue, and the moving between varied and changing perspectives. One of the primary contributions of knowledge of this research is this notion of homing tales and the knowledge derived from its deployment as a re-working of nostalgia and as a radical spatial narrative practice of home-making and orientation in specific contexts of migration. This study may contribute to future research and practice concerned with migration, place, belonging, nostalgia, autobiography and cultural memory in areas including the arts, performance studies, architecture, community development, ethnography, sociology and geography.

A particular kind of spatial discursive practice of orientation was enacted through these different narrative practices that has been described as more comparable to wayfinding than mapping. It was argued that wayfinding, as a creative practice, suggests alternative strategies of contesting, challenging and re-visioning practices of mapping and the production of knowledge through spatial practices of performance. The conception of contemporary art practices related to those discussed in this thesis, and their documentation, as wayfinding may more closely relate to the emergent ideas of spatiality, mobility and landscape that are current in contemporary discourse than that of conventional mapping; furthermore, it makes a contribution of knowledge to this discourse. Through the discussion of practices of wayfinding in contemporary art practices it has been shown how wayfinding potentially offers: more process-based and performance oriented modes of place-making; more opportunities for a relational and dialogic relationship between a percipient and the environment and its constituents; and more possibilities for expressing the poly-vocality of landscape or the performance event.

While conversation has been recognised as an aesthetic event (Heim 2003, Kester 2004) the form of communicative interaction involved in the artworks of *Homing Place* are particular to that of movement with another as was discussed in relation to Lee and Ingold's study of the 'shared walk' (see pp. 38 and 87). Another central contribution to knowledge made by this research is the definition of a particular form of conversational ambulant practice within contemporary performance as conversive wayfinding, an artistic spatial practice where the performance event occurs in the conversational activity set in motion by the conditions of wayfinding. A form of writing, defined in the thesis as ambulant writing, was employed to articulate the multiple experiential dimensions of these walks. A study of different approaches to ambulant writing may also deserve consideration in future research.

Through the discussion of three guided walks and those of the artworks of *Homing Place* it was shown how the activation of embodied and multi-sensory experience to locate a percipient in the real world in real time in such works affects particular experiences of empathy, witnessing and intimacy. It was demonstrated how these guided walks created an auditory space, whether

through the voicing of place in live spoken narrative or through recorded and mediated voicings and soundscapes; they conducted an attunement to place through kinaesthetic, synesthetic and sonesthetic perception. 'Earpoints' and 'viewpoints' could be shared with another through intimate or conversational conviviality in these works. The tension between the real time present and a past present and the use of particular rhythmic structures of narrative paces and paths encouraged experiential, creative and critical states of witnessing appropriate to the content and context of each walk. These different rhythmic structures of pace and narrative time created different disruptions, gaps and tensions that enabled conversational conditions and the percipients' own implication in and co-creation of the works.

The homing devices of homing tales and conversive wayfinding have been proposed as methodologies of 'coperformative witnessing', or of a 'participatory epistemology' (Conquergood 2002: 142). Another significant contribution to knowledge made by this research are the ideas and methodologies proposed in the thesis that are relevant to current concerns with questions of representation and participation in research and practice in areas including performance studies, ethnography, sociology, and geography. In the close examination of specific processes and conditions that converge to create convivial walking events, as both ways of knowing place and as presentations of placed knowledge, non-representational forms of address have been demonstrated that might allow for inhabitants' own world views and alternative forms of knowledge production and presentation to be articulated.

Where walking is itself a form of 'circumambulatory knowing' (Ingold 2004), it has been argued that these particular practices may belong to a circumambulatory 'acoustemology' (Feld 1996: 97). The telling of homing tales as a spatial, acoustical, discursive practice of wayfinding is also a way of knowing and articulating theories. Where it has been argued that the acoustical is an underdeveloped theoretical framework (Battista et al. 2005; Feld 1996), the significance of such spatial discursive practices as a development of this epistemological perspective is an area for future research.

It has been proposed that this enquiry is itself a process of telling homing tales. Through this

research I have attempted to create a more habitable, homely and convivial methodology of research and artistic practice that invites participation and collaboration through a reprocessing of knowledge production and representation, and through performance mechanisms that enable feelings of security, familiarity, community and sense of possibility, the four 'affective blocks' that combined together create 'liveable structures' (Hage 1997: 102).

In the making of each artwork of *Homing Place*, there were particular challenges to how and what work the artwork or the artist was doing to reassert conversation, or homing tales, as the primary operative and locus of expression, knowledge production and emplacement. The various contexts in which I have presented workshops and presentations on *way from home*, as discussed in the previous chapter, have provided opportunities to test the effectiveness of the mechanism involved in this work as a transferable methodology of a percipient-led process. It has become particularly clear from the events developed from the *way from home* instructions, as discussed in this final section, that the methodology proposed here is not so much a repeatable system or abstract map leading to and from a pre-determined destination with a well-beaten path. It is clear that the desired outcomes of the mechanisms proposed in this research have been both an actuality at times and a possibility at others.

A future direction of this work would be to continue to extend the meshwork of the *way from home* narratives to invite and collect further responses to the instructions in a wider range of different contexts of forced migration and consider how the instructions are re-interpreted, revised and innovated in each. What I have learned through this process is that what is centrally important in socially engaged research and practice is that it is essential to employ artistic mechanisms, forms or milieus that allow for and invite reinvention by percipients with that process of reinvention operating as the locus of the work and of knowledge production itself. Also central is the collaboration of the percipient in shaping the research question, or at least a prolonged process of listening to inhabitants and studying a particular context to form that question. Additionally, the involvement of percipients in the process of extracting and articulating the analysis, theory and commentary of the research process is significant. Otherwise, the locus of knowledge production remains solely with the researcher/artist. I have

argued that percipients have extracted knowledge and articulated theories through the mechanisms employed in the artworks of *Homing Place*, and I have attempted to facilitate a collaborative involvement in processes of analysis and evaluation, particularly in *way from home*. However, this research process has involved disparate projects in different contexts with different modes of participation. Furthermore, I am mediating the contributions of percipients and presenting them here in the final submission of this research.

The kind of involvement that I am imagining might be easier to achieve outside of the doctoral process where there may be more freedom from the limitations of the criteria for questions and the power dynamics that are necessarily imposed by it. However, this process could certainly be challenged, and I have attempted to do so where it was relevant and necessary. Indeed, given the current requirements for an ethics panel to approve methodologies involving participants before the commencement of the doctoral process, the collaborative identification and agreement of methodologies and questions with percipients would have to develop outside and in advance of this process. Do these requirements allow for the reinvention of the methodologies of the research to evolve through situated dialogue with percipients or a context, or for this process of innovation to be the locus of knowledge production? One of the benefits of my own extended process was that it allowed for sustained engagement with a context over time. As was discussed earlier (see 1.4), the limitations set by arts institutions on arts funding, and indeed those set by some research funding, do not always afford such a long-term commitment. In order to truly involve percipients within a doctoral process as co-producers of knowledges, these limitations may need to be reconsidered.

These are principles derived from this research that will be carried forward into my future work in other contexts and that others could pick up as well. In this way, what is transferable from this work is more an approach, a proposition, an approximation, a way of dealing with a specific situation, a lead into a conversation or the coming towards something, towards an unknown path emerging from intersections with other paths. That is to say, it is a homing device for homing place.

The enclosure which follows is a copy of the instructions for the *way from home* walk designed by Misha Myers and published as a folded insert in *Performance Journal,* Vol 9, No 2, June 2004, London: Routledge.

APPENDIX B

Instructions for accessing _way from home_ digital artwork

The following are an extended version of instructions for accessing the multi-media digital artwork _way from home_ (_way from home_ Disc 1, located in the box of supporting materials within the recess of the back cover)

1. The first time that you open the artwork, you will need to be connected to the Internet.
2. Insert _way from home_ Disc 1.
3. Open the file labelled 'OPENTHISindex.html'.
4. Click on the words 'Take a Guided Walk Here' and a page will open with further instructions on how to use the interface.
5. Click on one of the names in red: Sejojo, Ramazan, Hoshmand, Roya or Nasrin. The interface window will open and automatically download Shockwave Player or your browser and operating system may require a newer version of the software. If this is the case, then follow the instructions below for installing Macromedia Shockwave software.

Installing Macromedia Shockwave software:

The following instructions are intended to guide you through the steps to install Macromedia Shockwave software to run the _way from home_ digital interface. To install the software you will need to be connected to the Internet.

Using a Firefox browser:

1. After clicking on one of the names in red (step 5 above), a window will appear with the message: 'Additional plug-ins required to display all media on this page'.
2. Click the 'Install Missing Plug-ins' button. Firefox will check for the available plug-ins and a conclusion box may open with the following message: 'No suitable plug-ins were found. Unknown Plug-in (application/x-director)'.
3. Click the 'Manual Install' button (NOTE: DO NOT click 'Done'). You will be directed to a website where you can download the free software. If this does not happen automatically, then go to http://get.adobe.com/shockwave/.
4. Click on the words 'Different operating system or browser?' and a box opens providing you with different options to select the correct version for your operating system and browser.
5. Go through the options and select the appropriate operating system, browser and language. Finally, select FULL for the installer type. NOTE: DO NOT select the Slim installer type, as this will not run the _way from home_ interface.
6. Click 'Agree and Install Now'.
7. When the download box opens, click 'OK'.
8. Go back to the conclusion box (step 2) and click 'Done'.
9. Close your browser, then open the installer that should now be downloaded onto your computer and follow the instructions given.
10. After installing, you may need to manually place the software in your applications folder or restart your computer.

Using a Safari browser:

1. After clicking on one of the names in red (step 5 above), a box will appear with the message: 'Safari cannot find the internet plug-in'.

2. Click 'GO' and you will be directed to a website where you can download the free software. If this does not happen automatically, then go to http://get.adobe.com/shockwave/.
3. Click on the words 'Different operating system or browser?' and a box opens providing you with different options to select the correct version for your operating system and browser.
4. Go through the options and select the appropriate operating system, browser and language. Finally, select FULL for the installer type. NOTE: DO NOT select the Slim installer type, as this will not run the *way from home* interface.
5. Click 'Agree and Install Now'.
6. When the download box opens, click 'OK'.
7. Close your browser, then open the installer that should now be downloaded onto your computer and follow the instructions given.
8. After installing, you may need to manually place the software in your applications folder or restart your computer.

APPENDIX C

PERFORMANCE AND EXHIBITION FLYERS

The enclosures which follow are the advertising flyers for the public exhibitions and performances of the artworks that comprise the practical component of this study:

***Yodel Rodeo* performance and exhibition of related installation/outpost presented as a part of Spacex Gallery and Relational's public art project *Homeland*, Exeter (17 April-15 May 2004)**

Exhibition of the *way from home* digital artwork at the Millais Gallery, Southampton (11 November 2004-29 January 2005), as part of the exhibition of international artists *Art in the Age of Terrorism*

***Take me to a place* (*VocaLatitude Project)* performed at the Plymouth Barbican (4 June 2004)**

APPENDIX D

PRINTED ARTICLES

The enclosures which follow are copies of the published refereed publications of articles and chapters that arose from the research in this study:

Myers, Misha and Dan Harris (2004) 'way from home', *Performance Research*, **Vol 9, No 2, pp 90-91 and DVD supplement, London: Routledge.**

Myers, Misha (2006) 'Homing Devices', *Leonardo Electronic Almanac*, **Vol 14, No 3, Locative Media Special Issue, unpaginated [Online] Available: http://leoalmanac.org/journal/vol_14/lea_v14_n03-04/mmyers.asp. Cambridge, MA: MIT Press.**

Myers, Misha (2006) 'Journeys to, from and around: Founding home in transition' in Coulter-Smith, Graham and Maurice Owen, eds., *Art in the Age of Terrorism,* **pp 213-227, London: Paul Holberton Press.**

Myers, Misha (2006) 'Along the way: Situation-responsive approach to education and participation', *International Journal of the Arts in Society*, **Vol 1, No 2, pp 1-6, Melbourne: Common Ground.**

Myers, Misha (2008) 'Situations for living: performing emplacement', *Research in Drama Education*, **Vol 13, No 2, pp 171-180, London: Routledge.**

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