University of Reading

A Labour of Attentiveness: the emergent place-responsive praxis of matter and context in R.D Laing's Archway community.

Thesis submitted as part of Practice-as-Research PhD

Reading School of Art, University of Reading

Julie Brixey-Williams

December 2021

Declaration: I confirm that this is my own work and the use of all material from other sources has been properly and fully acknowledged.

Julie Brixey-Williams

Acknowledgements

This thesis has been supported by a range of people and places.

I would like to thank my brilliant supervisors, Ciara Healy and Tina O'Connell for their unfailing support, generosity of time and the faith to let me navigate my own complex voyage with some excellent tacks of direction. Thanks also to Ron Roberts, Jordan McKenzie, Theron Schmidt, Lucy Cash and Kristen Kreider for showing interest in my early ideas and giving me the confidence to pursue them, and Pil and Galia Kollectiv for introducing me to new territories of thought.

Leon Redler for his insightful conversations and memories about Kingsley Hall and the Archway communities, and Jacky Ivimy for her generosity.

Roy Claire Potter for being my guide into hitherto uncharted realms of language.

All the artists, guests and presenters who took part in *PLACEing Objects* and Day of Dialogue, with special thanks to Anna and Daria Halprin, and Andrew Abrahams Wilson (*Open Eye Pictures*) for their tremendous generosity in allowing me to show Anna's films.

Mark Drury and Tom Sofikitis at spudWORKs for their assistance during *PLACEing Objects* and offering their residency space. Kirsten Cooke for making a space to hear my curating ideas.

Marina Ivaniceva for filming and editing a beautiful documentary of *PLACEing Objects,* plus her motivational support over Covid19 lockdown.

Gina Di Malta for giving me permission to adapt her therapy questionnaire and Kate Allen for ethical advice.

Everyone who offered me technical help and advice so I could best realise my ideas - Angus Wyatt, Dave Marron, Charlotte Barnes, Amina Gawhari and Hannah Mariette, Neil Lemaire, Jon Lockhart and Adam Stead.

My dear departed friend and extraordinary dancer Sam McManus who taught me to listen through my body.

The members of *point and place* without whose edge-dwelling mentality I would never have travelled to new terrains. I carry a bit of you all to every new place.

And lastly my ever-patient family, Andrew, Theo and Sebastian, who have voyaged with me.

Equally, I would like to thank the places I encountered during the PhD to acknowledge their influence on the development of my ideas:

University of Reading School of Art
Whitefriars Studio, Harrow
Richmond Park
St Pancras Crypt
One Paved Court Gallery
Pentre Ifan, Wales
Paglesham, Essex
Chisenhale Dance Space
River Dart
Brompton Cemetery
spudWORKS residency space and gallery
Virtual collective walks in Covid19 Twitter #DistanceDrift

Abstract

The ideas within this thesis emerged via a place-responsive Practice-as-Research investigation of psychiatrist R.D Laing's Archway community, depicted in Robinson's film *Asylum* (1972). My examination focusses on Laing's system of material and contextual engagement I define as a Labour of Attentiveness: an emergent nexus of relationality and care that fosters closer authentic relationships via small material acts, in contexts, across qualities of time. Laing was much criticised by the psychiatric establishment of his day for not producing a repeatable scientific methodology, so I analyse these critiques with reference to key debates from New Materialists Karen Barad, Jane Bennett, Rosi Braidotti and Donna Haraway, to question whether Laing's legacy can be better understood by being repositioned within the "turn to matter" philosophies of New Materialisms.

My second question investigates whether Laing's model of navigation through matter towards playful, unexpected co-constitutive outcomes establishes more authentic relationships with place, with particular value for place practitioners who, by embracing the boundaries of multiple disciplines in their practices, identify as "edge-dwelling". Drawing from Laing's methodology, I originate two personal place-responsive projects and two participatory events (*PLACEing Objects* exhibition and Day of Dialogue) that explore relationships with place, where dialogue is fostered on an equal platform. My results show that a Labour of Attentiveness holds a space for a nuanced dialogue via vulnerability, where co-constitutive dynamic engagement through small acts may be radical and personally transformative, and where interrogation and trust deepen through time. This challenges the traditional concepts of tangible artistic production, raising questions of how the processes of edge-dwelling practitioners may be valued and supported within interdisciplinary exchange.

To allow analysis to shift across theory and practice, my thesis comprises this written exegesis, an experiential visual essay as sculptural object, image, installation and video documentation supplied on a supplementary USB, and a documentary film.

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1.1 Mind the Map

The past twenty years has seen a move towards interdisciplinary approaches within place-responsive art, to establish a more enriched relationship with place. Alongside individual creative place-practices, many artists now straddle disciplines to invite edge-dwelling academic exchange: the hope being that more porous perspectives may foster the possibility of new emergent forms and knowledges within this area. In this context, I will closely examine the material and structural factors that can hold a space for place-responsive engagement, so each individual element may be voiced authentically, whilst contributing to new co-constitutive outcomes.

I will focus my examination on psychiatrist R.D Laing's experimental Archway community, as depicted in director Robinson's documentary film *Asylum* (1972), as an example of an emergent system that aimed to foster closer authentic relationships and more porous perspectives, through an approach I will be defining as a Labour of Attentiveness. This effort of care holds a space for navigation through relationality, via small material acts within shifting contexts over qualities of time. Through my examination, I aim to raise awareness of an approach that exhibits playful, yet caring and radical potential through small, nuanced exchange, whilst highlighting obstacles (such as the fear of personal loss, friction or rigor) that may hinder our relationships with things within environments or between disciplines.

R.D Laing (1927-1989) was a radical psychiatrist who rejected the institutional model for mental health, to offer an alternative for those wishing to exercise individual choice. Laing is often referred to by critics as an *anti-psychiatrist*, though, as he rejected this term, I will explain this label but will not be using it within this thesis. In the 1960s and 1970s, mental institutions were heavily reliant on a fixed hierarchy between staff and patients that labelled sufferers with diagnostic terms, measured and recorded them and tended to regard them as "things to be observed" and normalised. Passive behaviour was preferred, and troubling behaviour removed spatially. Laing's communities stepped outside this model by creating mixed gender spaces in houses, where residents (who paid rent) lived on equal hierarchical terms with therapists and others. These were small communities which were allowed to

shape themselves, and no one household was a mirror of another. Social context was acknowledged as an important factor in fashioning the self, and within these houses a space for co-presence was fostered for connections and relationships to flourish. I term this model a Labour of Attentiveness, encompassing acceptance of difference, listening, multiple modes of operation and just "being with". It created a praxis of openness so residents might find and express their own authentic voice yet gain insight together.

1.2 Identifying the Gap and Research Questions

After Laing's death in 1989, medical advances into in schizophrenia shifted to a biological model and interest in his work swung away. Since 2010, marking fifty years since Laing first published *The Divided Self*, (1960), there has been a renewed interest in Laing's legacy, and in 2012 Luke Fowler was nominated for the Turner Prize for his film *All Divided Selves* (2011) which utilised footage from *Asylum* and other films of Laing in that period. My thesis aims to contribute to this newly energised conversation.

Laing's innovative approach operated beyond speculative intellectual reflection to consider relationality via the navigation of material agency (both human and non-human) embedded in a context of assemblage, which offered a potential for diffracted perspectives. My interest in this investigation stemmed from a strong resonance I recognised between Laing's attentive approach of segue and navigation and my own Edge-dwelling, Place-responsive practice that utilises various modes of performative material engagement with place, as Small Material Acts in Contexts over Time. I will shortly define these terms.

My personal trajectory to become an artist of place has "spatial remains" scattered through it and my practice identity is formed via multiplicity of perspectives and media (Jones, 2011, p.880). As well as spending my formative years in confined spaces (sheds, cupboards, under beds or behind curtains) or roaming barefoot beachcombing, building with sand, or curating driftwood, rocks and shells, I have a unique medical perspective, of fourteen years as a Superintendent Intensive Care physiotherapist caring for patients who were limited in or unable to utilise language. I believe there are strong links within this unique atmosphere of medical attentiveness where a minute-to-minute weather report for each patient is vital (literally) to prevent sudden storms. Because the conventional has not worked, the doors

are opened for reasoned risk and an imaginative approach, within a collaborative team. Each day is an unknown and the "moment" is everything, demanding a high level of attention to colour, mechanics, response, data, palpation and intuition. A silent conversation would begin about an inert body, through my body. Spontaneous, creative decisions were key, in harmony with a constant reappraisal of the relationship between what was being done, to what was produced, underpinned by a freedom to improvise with personal autonomy within the multi-disciplinary team. Capturing the sense of "now" is an essential part of my place-responsive practice and I often experience the same degree of adrenaline thrill when working in flow with the materials I find there. I believe, like Laing's childhood of watching, this intense embedded place relationship honed my practice skills.

Although there is a considerable amount written about Laing as a personality, guru or myth, and about his original community at Kingsley Hall, thus far there has been limited attention given to Laing's later communities. Laing's contemporary, psychiatrist Szasz claimed in psychiatry "what the person says and writes cannot be divorced from who he is and how he lives" but I aim to prise off the approach practised within the communities, from Laing the flawed man, arguing that their *modus operandi* was an assemblage of many, meaning Laing was only one part of the whole (Szasz, 2004, p.8). Nor is there research appraising his legacy in terms of this kind of place and material context. I acknowledge the important start that geographer McGeachan (2012) has made into this area; Laing scholar Chapman (2020) who has recently explored Laing's unpublished works about the Kingsley Hall, contributing new insights into the communities; more recently published accounts of the Philadelphia Association by Gordon (2016) and, lastly, physicist Pickering (2010, pp.19-33), who identifies Laing's approach as an example of "ontological theater" [*sic*] within his discussion of the non-sentient object and unexpected outcomes in cybernetics. I will return to these authors, as I argue how Laing's porous, unfixed and attentive approach that welcomed a nexus of equal input from multi-disciplined agencies, embraced the potential for personal, multi-sensory, individualised and uncharted outcomes.

Sidelined by many of his peers, Laing was much criticised for not supplying a scientific epistemology that could be traditionally reapplied or scrutinized, but I will argue that the structure of these communities does not fit easily into this kind of Cartesian framework of

subject/object knowledge. Instead, I believe it resonates most strongly with the intra-active theories of New Materialisms, so might better be cradled within this network of situated knowledge.[1] This reveals a new space to reposition the value of Laing's communities-in-action, as an example of what feminist theorist and scientist Karen Barad calls *spacetimemattering,* which may prove a useful model for establishing open, yet tensile, relationships between human and place (and those things contained within it), and between practitioners of mixed disciplines who share this interest. I will concentrate specifically on the writings of political theorist Jane Bennett, physicist and feminist theorist Karen Barad, feminist scholar Donna Haraway and feminist philosopher Rosi Braidotti to develop my argument, through a case study of the film *Asylum* (1972).

I will argue that Laing's much criticised praxis (criticism often perpetuated from article to article without proper investigation or research) thus moved beyond his original phenomenological intention, into a process of emergent becoming and re-making. The Labour of Attentiveness practiced by the residents shaped the community's outcomes by holding a space that was structurally open, vital in energy, texturally rich and dynamic in duration, tempo and rhythm.

Small acts through an embodied relationship, not only with each human but also with architecture and context, created an invitation to listen via interdisciplinary qualities of material expression - both intelligible and unintelligible - fostering an acceptance that understanding may only be partial as each authentic voice was heard. Deleuze scholar Hickey-Moody (2015, p.181), a feminist known for her work amongst the marginalised, refers to each voice operative in a community as a *dividual*, highlighting the ambiguous meaning between the shared and the divided, within a system where co-constituted possibilities might emerge between them. Laing's houses operated in this shifting state, physically and metaphorically, as no two were the same.

I find her specific definition useful, but before proceeding wish to ground it historically. The term *dividual*, was first noted in anthropology in the work of Dumont in the 1950s to

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[1] I will be referring to New Materialisms in the plural to accommodate and underline the importance of infolding the contributions of cross-disciplinary theorists to my practice and thesis.

question the notion of the individual, and was brought to fuller prominence in 1988 through the work of Strathern (Smith, 2012, p.50-51). It is used to make a distinction between the *individual* (considered a Western dualist concept of a singular, bounded ego) and its counterpart *dividual* observed in other cultures, where a unit of personhood that remains able to take responsibility, is permeable and open to completion in the group. Importantly for this thesis, it is observed that many of these cultures have a deep intrinsic connection to a particular place (Smith, 2012, p.53). It remains widely used within anthropology but remains heavily debated (Linkenbach and Mulsow, 2020).

The term is perhaps best known from the work of Deleuze (1992) who adopts it specifically to discuss the shift in societal control from the individual in Foucault's *societies of discipline* (geographically positioned within the institution as bounded, surveilled, numbered and regulated in physically embedded modes of production within space and time) to *societies of control* (where evolutions in technology offer the appearance of freedom to roam and be geographically untethered, yet all the while being continually controlled and tracked through passwords and data mining). Deleuze (1992, p.5) states that as a consequence, individuals have become coded *dividuals*: "masses, samples, data, markets, or *banks*.". He applies the term negatively to mark the shift to an evolving system of control that uses its floating, limitless, continuous and entangled nature to entrap (Deleuze, 1992, pp.6-7).

In "The Revolutionary Dividual" philosopher Roffe (2007) offers a counter of hope to Deleuze's negativity by asserting his own use of the *dividual* alongside Deleuze and Guattari's (1987, pp.153-154) earlier concept of the Body without Organs, where subjectivity is in constitution and in the becoming. He suggests the *diviudal*'s "fusional multiplicity" can still be part of a resistance that can subvert the *society of control*, making the *dividual* radical or revolutionary (Roffe, 2007, p.41-43). Roffe claims the emergent situations created through fluidity (and the resulting precarity of the self) in continuous relation with the *societies of control* may yet offer opportunity for change, but notes importantly that a "substantial effort needs to be made" (Roffe, 2007, p.43). This is congruent with my adoption of the term *dividual* within the effort of a Labour of Attentiveness. To return to Hickey-Moody, when she interprets the term *dividual* for the marginalised as an affirming capacity for change, she too cautions these shifts are "a

delicate process" where fragile zones of transformation require attentiveness to prevent destroying the frames of reference and where even the "smallest becoming can be revolutionary" (Hickey-Moody and Malins, 2007, p.6).

One of the ways in which Roffe (2007, p.44) suggests the radical *dividual* may be effected is through the multiplicities of creative process, where art may create new ways of experiencing the world and thus "a new people, an audience that does not yet exist". The term *dividual* remains a slippery one but recognition of the hopeful revolutionary potential of the small act is relevant to the modes I adopt in my Practice-as-Research. These are derived from Laing's experimental communities (radical, intimate and certainly imperfect utopias) where my own multimodal engagement with place aims to create co-constituted artworks that are embedded and achieve completion in the other (recalling its anthropological roots) so I will adopt this throughout my thesis.

My thesis seeks to explore:

Rationale
- To re-evaluate R.D Laing's radical experiment in the Archway Communities through a lens of New Materialisms.

- To investigate how this approach of holding a space or context creates a closer engagement and relationship in place-responsive practice.

- To translate this approach into meaningful interdisciplinary encounter.

Research Questions
- How do the Labours of Attentiveness, operative in Laing's Archway community, manifest through matter?

- Can Laing's Labour of Attentiveness be repositioned within the arena of New Materialisms?

- How can this approach, with its navigation of emergent, networked and partially resolved outcomes, be useful for inviting engagement in an edge-dwelling, interdisciplinary practice?

1.3 Setting out the Limits of my Thesis

This examination of Laing 's approach could have navigated in several directions, so to create a boundary around my PhD I will now clearly state the limits of my investigation, which may mark some uncharted areas for further research.

It is beyond the limit of this PhD to reappraise Laing's approach with current medical advances for schizophrenia or mental health communities. However, I will outline the criticisms made by the medical establishment of the day about his approach and their rejection of it, alongside his resistance to named diagnosis, to develop my methodology. Laing's "un-labelling" of the individual and belief in the value of a reciprocal existence between major science and minor science (such as interviews, recordings or personal individual narratives) will play a part of my analysis of his approach within New Materialisms. Recent personal and analytical accounts of the communities will be included to add context and reflection to this argument. I have not directed my investigations towards clients with mental health issues but focussed my research towards fostering a personal relationship with place, alongside creating spaces for group dialogue with artists or practitioners who acknowledge the unexpected outcome as part of their place-practice via approaches that are similarly porous.

Neither am I utilising Laing's approach as a way of using place-responsive art to improve mental health via a physical or sensory engagement in the landscape. This has garnered much attention during the voyage through my PhD, due to the Covid19 lockdowns (2020 - 2021). There is an increasing body of research that suggests that walking, touching nature and appreciating its beauty, or working outside in activities such as gardening, is good for well-being or mental health via a framework called "processual landscape" that attempts to understand the bond between health, ecological thought and environment through a re-working of affective perception through agency (Menatti and Casado da Rocha, 2016, p.5). Using the term *landscape*, generally accepted as a constructed pictorial tradition, brings baggage that frames a single point of view with cultural connotations; a concept of space that is fixed, synthetic, fashioned and superimposed upon place. It also designates a measurable unit of human occupation, which as a "medium of exchange between the human and the natural" has value (W.J.T Mitchell quoted in Andrews, 1999, p.15). This

snapshot approach, that fixes narrative or historical context, does not have the open possibilities that I believe existed in Laing's communities and which are operative in my active place-responsive practice.

Although my examination of Laing's model of a Labour of Attentiveness as an ethics of care could be directed towards ecologically "unwell" environments, my thesis is focussed towards creating a meaningful, emotionally bonding co-constitutive relationship with an individual and specific place. Laing's post-war views of alienation and disconnection could certainly be expanded into this area, as a valuable perspective to engage with eco-political debate in the future.[2]

My thesis gives value and agency to inanimate objects and things within my practice contexts and environments, as discussed within New Materialist theories. However, I am not speaking about animism, which attributes a soul to inanimate things. Instead, I am using embodied listening by inhabiting gestures, postures, structures and behaviours of inanimate things including objects, environments and elements. This Labour of Attentiveness through embodied acts, means I am more able to feel nuanced small shifts, mood quality, "emotional weather reports" and tacit signs of change leading to a more subtle reading of place. I develop this idea using examples drawn from my own small material acts with objects and places, those performed by residents within *Asylum* and wider reports of Laing's practices showing how these encounters led to significant shifts of relationality, individual perception, illumination or meaning.

1.4 A Legend of Definitions and Terms

I will now define the main terms I will be using throughout my thesis.

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[2] This topic was addressed by (Bateson, 1968) in an early insightful ecological speech *Conscious Purpose Versus Nature* at *The Dialectics of Liberation* Congress 15th-30th July 1967, at The Roundhouse (where Laing was a key speaker and co-organiser alongside Redler, Berke and Cooper). This speech had a profound impact on Redler, as it was the first time, he realised the danger was growing exponentially and wondered for years why people were not becoming more aware or seriously addressing it. (Redler, 2021).

1.4.1 A Labour of Attentiveness

A Labour of Attentiveness is the term I will be using to describe the approach observed in the film *Asylum* which is used as the methodology for my Practice-as-Research. Laing's Labour of Attentiveness is a dynamic quality of engagement that aims to hold a space for relationality through Small Material Acts in Contexts over Time so that, despite difference, *dividual* elements may flourish on equal terms, and with the potential for new co-constitutive emergent outcomes.

I use the phrase a Labour of Attentiveness to describe an endeavour that is aware and navigational: one that embraces small, subtle and sensitive iterative tacks in direction. This response to what emerges links "space, time and matter" in the creation of a "material-discursive practice" (Barad, 2007, p.181). Barad describes such agency as offering *response-ability:* where possibilities of mutual response are enabled amid attentiveness to the dynamics of power (Dolphijn and van der Tuin, 2012, p.56). Retaining authenticity is key to the success of such a system of continuous making and re-making over time, so each *dividual* authentic material element may contribute on its own terms, without coercion. This allows intra-active difference to positively trouble the margins of engagement in order to shape new outcomes, even to the extent of discontinuity (Barad, 2007, p.181). Troubling fixed or familiar margins via ambiguity, however small, destabilises them with a radical tendency for creating chaos.

The labour in a Labour of Attentiveness is in the effort, resilience, endurance and commitment needed to stay embedded in the questioning without assumption (despite being lost in unintelligibility or partial understanding), in continuous awareness of one's situation in relationship to the other. It requires an acceptance of risk or loss with the need to exercise vulnerability in order to receive: to open one's own skin, expose one's own sensory boundaries and "simply be", in order to vibrate with the matter offered (Gordon, 1972, p.78). In other words, a Labour of Attentiveness necessitates effort towards the shedding of restrictive roles or stock responses, which facilitates the personal encounter and breaks it down to form something new (Gordon, 1972, p.78). The labour is in the effort of enmeshing to effect "agentic and alchemical force" (Coole, 2013, p.457).

The word "therapy" literally means "to attend" (derived from Greek *therapeutikós*). A successful therapeutic process differentiates between engagement (a process of mutual unfolding that affects both therapist and client) and connection (merely a positive feeling), whereas a social interaction is identified as successful when it operates as "a system with its own processes" in which an individual does not lose autonomy (Boston Change Process Study Group, 2018, p.541 & p.552). The therapeutic process is often described through a metaphor of the Psychotherapeutic Crucible, and briefly I would like to examine the physical characteristics of this vessel in consideration of a Labour of Attentiveness.[3] Its open circular shape is commonly used to describe a rich arena where shared experiences, acts of gesture, language or via objects, come together as ingredients, mixed with historical or narrative contexts, in order to effect alchemical transformation or metamorphosis. I suggest that beyond merely accommodating this mixture, the crucible's curved bottom makes the space dynamic, so the elements within are active and performative: its cursive shape can literally rock their world. The labour involved in holding this space to allow enough room for rhythm, mixing, pause or flow, whilst simultaneously preventing destabilisation or spillage, is the responsibility of *all* those attending to it. It is a fine risky balance between allowing new emergent forms to arrive, and disaster.

I will now turn my attention to the multiplicity of "ingredients" that this effort of engagement aims to hold during the encounter - Small Material Acts in Contexts over Time - but it is critical to stress that these never exist in isolation, but *always* in relationship to one other. Each of these categories contains qualities of material, scales, registers or modes of operation that add nuance to the emergent intra-action: shifts that potentially struggle to be named in language.

1.4.2 Small Material Acts

Within my thesis, a material act is a performative process within or with matter or by matter. A material act is manifested by agency via an embodied human or the agency of

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[3] The psychotherapeutic crucible is not used here as a religious metaphor. Neither Protestantism nor Puritanism have any place in Laing's approach, although he came from a Christian background. Some residents had their own religious moments such as Mary Barnes at Kingsley Hall, but I would still suggest she expressed this through material means.

non-sentient things and cannot be divorced from space and time. In the context of this thesis, it includes the behaviour of all integral elements that comprise a context or place: such as (but not limited by) weather, temperature, found materials including objects, images and texts, oral histories or meaning, structures or architecture, and any tools or apparatus. Any of this matter is understood to be able to act independently or upon the intentional outputs of the human body: for example, via performativity the materiality of voiced or written language might be rendered more visible or materially altered by the characteristics of a place affecting the body's ability to write.

Laing's experimental communities, although deemed radical, were microcosms derived from a humane approach, where small acts performed within them were valued for creating perspectives in and out of the greater whole. Laing's essay *The Obvious* describes how intelligibility is the result of context and scale, suggesting it is necessary to move in and out of the micro-situation towards a greater understanding of the wider social, macro-situation (Laing, 1968, p.111).[4] By *re-siting* the residents within a new environment, small material interventions could be re-examined, and even subtle shifts in context might make an act of behaviour appear more, or less, radical. Moments of realisation and illumination are traditionally seen as the violent white-heat explosive exchange of the crucible, but significant settling, clarity or distillation can also occur in minor, quiet and solitary transformational moments. I argue that the effort of a Labour of Attentiveness recognises these small segues or tacks which eventually navigate to new and very different destinations, as equally powerful or personally cataclysmic. I retain this element of scale in my personal investigations, aiming to render the small visible in the place-responsive encounter.

Performance academic Schneider (2011, p.102) claims "Performance's liveness is social because it produces meaning in dynamic process", so even a small act contains wider potential. One such potent and radical example of a small act of effort within a Labour of Attentiveness Laing describes as Co-presence:

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[4] *The Obvious* (Laing, 1968) was written for *The Dialectics of Liberation* 1967.

Psychotherapy is operating at that very subtle level of Co-presence which is a field effect that happens prior to and behind the actual words actually spoken…a certain sort of harmless inviting presence that doesn't offer a threat - it isn't felt as threatening and isn't felt as pulling in, isn't felt as doing anything - as just being - but actively, not sort of just dead - but actually very vibrant high energy - just being very calm, then that's a good state of mind to be in for receiving… (Laing speaking in Shandel and Tougas, 1989)

Creating this "inviting presence" with attentive energy, is quite different to inattention or laziness and requires more effort than a stock reaction. I often call this state for receiving in my personal practice as "being with" - generally a stage of receiving I start with and then revisit. It is a subtle, yet powerful act where I try to resist doing (which would override and overpower the voice of the place) and instead be open, quiet, and attentively listening to what the place has to offer. It is not a passive state but a *vital* kind of energy. As place cannot literally speak our language, the unfiltered or unintelligible can only be valued or pondered by being attentive to other ways of knowing.

A Labour of Attentiveness, also requires vital energy to hold a space for the energetic and authentic expression of all qualities of creativity, including the tensions between spontaneity, playfulness and ritual (Boston Change Process Study Group, 2018, p.541). Play has the ability to "unhinge" or "unlabel" the use of familiar material, via new usage and subsequent delight, or occasionally in being lost. It is free and often messy, offering the possibility for contingency or chance, so the unpredictable can slip into being, over-riding the obstruction of expectation. Redler (2021) describes how people open to learning and unlearning are vulnerable, but that this is a quality of being really alive: Laing's radical play opened up a "sense of wonder".

1.4.3 Context

For the purposes of this examination of place, I define the word context as any matter that comes together to make a spatial environment, including the acts within it. This encompasses macro or micro scales (such as the space within the pages of a book). Context has both materiality and cultural time-based meaning, so changing contexts can create new

perspectives when activated by performative acts. *Re-siting* significant moments into new contexts can be seen as offering an invitation of new entry points creating a series of leaps across time and space that are divorced from their original power structures, instigating new frictions, creating temporal pause or perhaps highlighting where something is "lost in transition" (Hollin *et al.*, 2017). I *re-site* emergent elements of artworks elsewhere in gallery or other spatial contexts, aiming to prise open the possibility of new entry points across time and space, widen understanding or reflection, and potentially shape new outcomes. Tsing (2015, pp.37-8) cautions against dismissing particularities of scale which may not "nest neatly" into scaled up methodologies of research, claiming their diversities are part of an individual research encounter, so may not "be summed up" or extrapolated. In my place-responsive work, I include architectural structure, naturally growing elements, found objects, events, weather systems and performative cultural practice. These always exist in degrees of relationality.

1.4.4 Qualities of Time

Performative acts are influenced by qualities of time, and a Labour of Attentiveness is sensitive to, and directs focus towards subtle shifts, pauses or fissures of silence, rhythm, duration or tempo. The navigation of listening requires sensitivity to rhythm and gesture since meaning is created in its unfolding. If time can be thought of as "stuff' rather than mere interval, and integral to working with performative material act, place becomes less objectified, as embodied events share their part in place-making. Potent moments of illumination, connection and insight in therapy are called *Kairos* (named after the god of timing, opportunity and mischance) and are characterised by quality not measurement (Griffiths, 1999, p.21). Attentiveness is needed to sense the arrival of these moments to hold them, so meaningful co-constitutive engagement may occur during the realisation.

Time within place-responsive practice or therapy is not always linear in the quest for understanding, but may move between the present and intergenerational or historical time through stories, memories or narratives, thus following a more elastic cursive and lively chronological sense (Griffiths, 1999, p.22). Laing's communities offered a mobile mapping of stories told, unpicked then re-fashioned. Schneider (2018, p.16) suggests the "limits of liveness" may be contained in the durational space between a call and response of gesture,

even across millennia. Imagination and metaphor can assist during these non-linear time slips where playful "-scaping" of the emergent moment may be enacted towards artistic insight. Laing's Labour of Attentiveness embraces having "time for" rather than focussing on allocating units of chronology or medical outcome and many of the interactions later discussed in **3.3 Case Study of Asylum** are difficult to view as the "work of therapy", appearing initially as more of an absence of production. Their recognised impact emerges later but taking time challenges the capitalist economic model. The Labour of Attentiveness at Archway framed as a continuous making and re-making over time, attends to power so each authentic element may contribute on its own terms in a state of trust, without coercion. Everyone and everything implicated within *Asylum* had to be committed to the work that this sensitive balance of receiving and listening required, even if that meant completing one's ego or identity in the service of the others. Sitting outside institutional economics (that required medical outcomes within timescales and prescribed ways to behave within the therapeutic space) Laing's community demonstrated a labour that attended to the uncertain and unpredictable, supported financially solely by those embedded in its process.

1.4.5 The Edge-dwelling Place-responsive Practitioner

There are many terms used within art and performance to describe relationships with place, which I will briefly summarise here before confirming my own choices within this thesis. Commonly the terms *site* or *place* are used in relation to sculpture and performance outside the gallery or theatre, some tending more towards human-centric positioning, such as *site-based* (the work is located or positioned), or *site-specific* (the work is generated for a selected site, in reference to things found there by the artist) (Wilkie, 2002 cited in Hunter, 2009). Kaye (2001, p.3) proposes that *place* is articulated through interdisciplinary actions and uses the concept of *site* in preference to a particular kind of place, whereas de Certeau (1988, xix) describes space as conceived through practices, suggesting that our actions of the everyday transcribe wandering lines thorough it, via trajectories and tactics that are fragmentarily insinuated into the other's place. Pearson (2010, p.1) avoids both terms as he views them as linked to Miwon Kwon's definition of *site-specific* performance as "a cipher of art and spatial politics" and instead chooses to describe specific approaches more fully within practice production.

Geographer Tuan (1977, p.6 & p.162) declares space and place "require each other for definition" and those things within a context, even "a single inanimate object useless in itself", can become an image of feeling, linking place to myth. Geography is the academic study of *place*, identifying it as a measured parcel of location, but Tuan (1975, p.151) disagrees with this singular assessment and tries to create a framework where a geographical point in space that is abstract may be still studied academically and systematically, in balance with a place which is known, valued, experienced and constructed through personal feelings and human experience. This theory of *topophilia* describes affective feelings, for example "security", which may provide the same meaning across specific areas but on different scales or use (such as town or home) thus unwrapping and exposing the measured parcel.[5] He stresses the importance of the senses in defining these experiences (both active and passive) and links *place* to past and present time, whilst defining *space* to mean an empty abstract that can be filled with future, imaginative possibility (Tuan, 1975, p.165). He suggests that when "space has become thoroughly familiar to us, it has become place", underlining the need for active engagement and the investment of time when creating a relationship (Tuan, 1977, p.73).

Place attachment refers to this positive or negative emotional bond between a person and a place, evolved through experiential interaction and the subsequent building of meaning through familiarity, memory, feelings or mood.[6] This is also addressed by Gibson's relational concept of *affordance* which describes what the environment gives (or affords) in terms of perception to the human or animal within it. Gibson's affordance (extrapolated from Gestalt psychology) is complex and only emerges when the subjective and objective components are relevant to the individual, read through physical and cultural embodiment and "not limited by the skin" (Ingold, 2000, p.3). Relationality is therefore unique, linked to a

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[5] *Topophilia*: from the Greek *topos:* place *and philia*: love.
[6] A similar term is *place identity* when locality is believed to shape the character of an individual or group: both are used in the field of *psychogeography*. This term, coined by the founder of Situationism, Guy Debord in 1955, is a multi-faceted, again somewhat slippery discipline, reliant upon literary investigation, personal narrative and playful intervention involving filmmaking, photography and a host of other arts.

distinctive way of life in the here and now, not universal: something relevant to Laing's marginalised communities which recognised each *dividual* operating in assemblage.

Thus, place becomes embedded into us, perceived through our bodies and playing a fundamental part in our personal development: in simple terms we are where we are or have been.

Being positioned on the margins and potentially destabilising boundaries leads me to my definitions: *edge-dwelling* and *place-responsive*. I use the term *edge-dwelling* to designate a specific stance of artists and practitioners who de-centre themselves, preferring to seek out the margins of their own disciplines as thresholds to cross in and out of other material or theoretical territories and worry the boundaries. Like Laing's residents, these practitioners often feel isolated from the core, but have valued perspectives into their disciplines and beyond, as they are comfortable to meet difference on an equal basis by negotiation, without fear of loss and with respect for the other.

As an edge-dwelling, place-responsive artist of small material acts, I sit neither comfortably in the paid environment of dance or theatre performance nor the commodity-biased art market. What is traditionally sold by site-specific artists is documentation of the act, but the moment of connection - the Labour of Attentiveness - the *original* artwork - is rarely witnessed in these small and personal interactions with place. Selling tickets for this kind of artwork is almost impossible as the attentive moment is an unexpected, unpredictable co-present outcome that only occurs when the two (artist and place) come together on an equal platform during heightened attentiveness. This may take the investment of time over repeated visits. In my practice, as in Laing's communities the acceptance of time as a necessary material to create the moment is radical, because it negates production whilst retaining outcome. Barrett (2009, p.2) attributes merit to this "unfolding action and experience" that sits outside the completed artwork, valuing processes of enquiry within practice "as alternative modes of understanding the world and of revealing knowledge" which is often lost or ignored in the artefact as commodity.

In my thesis, I will be using the term *place responsive* to describe my Practice-as Research, that emerges from a co-constituted relationship with a known place, over time. My attempts to fray the edges of various media and approaches towards alternative integrated perspectives of space, via practice or dialogue, shift between *multi-disciplinary* and *interdisciplinary:* where *multi-disciplinary* is defined as bringing together disciplinary knowledges in working practice or debate, whereas *interdisciplinary* aims to integrate or synthesise those approaches, knowledge and methods.[7] Both terms will appear in this thesis, but I will predominantly use *interdisciplinary* to describe my own practice, as, like Laing, however imperfect my outcomes, my aim is to create an attentive dialogue of *dividuals* with the potential for new possibilities. Briefly encountered locations will be referred to as *sites*, and spaces where I aim to re-contextualize place-responsive work for the creation of new entry points or new audience engagement as *re-sites or re-siting*.

I will now outline what will be covered in each chapter. In **Chapter 2**, I will introduce Laing's radical community experiments, grounded in his pantheoretical and phenomenological terrain, against the traditional context of 1960s and 1970s institutional mental health care. This section is to outline Laing's initial humane intentions and survey the critical territory into which Laing's communities are commonly placed or evaluated. It prepares the way for **Chapter 3** where I introduce an alternative, contemporary critique of his Labour of Attentiveness, where space was held for multiple *dividual* elements to create co-constitutive outcomes. There I develop an argument, via selected theories of New Materialisms, that once the process became a system-in-action, Laing's phenomenological experiment shifted into an assemblage of ontological navigation via materialistic and contextual engagement. I expand this by presenting evidence from a detailed analysis of the film *Asylum*, where the residents interact with the environment and objects within it, which provides the framework for my own interdisciplinary edge-dwelling Practice-as-Research that responds to places through performative and material interventions.

My methodology design is outlined in **Chapter 4**, alongside descriptions of the methods I tested through six Projects: contextual and participatory place-responsive strands. As part

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[7] See (Jensenius, (2012) and (Bailey, (2019) for definitions of intra, cross, multi, inter and transdisciplinary practice.

of situating my research within the wider field I will refer specifically to historical and living artist practitioners (with particular reference to dancer and political activist Anna Halprin) who have accompanied me on this Practice-as-Research journey. **Chapter 5** contains a discussion of the limitations I identified in my research, alongside issues around power that the results highlighted.

Lastly, I must acknowledge the challenge that this PhD has always had at its centre. How does one dance on the edge of one's discipline to research and write about a shifting system, based on multiple material acts and modes of engagement, that is allowed to shape itself within an iterative process? Indeed, based on one that was originally criticised for not progressing to a fixed summative conclusion. Yet, if one is to reach an audience beyond the edge-dwellers who are already comfortable with this type of cross-boundary, material and slippery knowledge production, then a critical engagement through language remains a familiar vehicle with which to create an invitation to engage. I would encourage this written thesis, however, to be considered not as a mirror or linear text but as another embedded part of my Practice-as-Research assemblage, connected, responsive to tugs or pulls and whose edges might be shuffled. I hold this space to survey the terrain of my PhD as a map of open edges.

Chapter 2: R.D Laing and a Labour of Attentiveness

2.1 Introduction

As background for engaging with the multi-disciplinary approaches of place practitioners I describe as edge-dwellers, this thesis deliberately draws on (and is fed by) a wide range of sources based in psychiatry, spatial philosophies and place-responsive or site-based histories.

Figure 1 R.D Laing meditating on Hampstead Heath 1969 (Photographer: © John Haynes)

In order to feel alive and real, an ontologically secure individual needs to have a sense of being as an entity with continuity in time and location in space (Laing, 1987, p.41). McGeachan (2012, p.277) reveals Laing from an early age to be a spectator of people and behaviours, with a sharp interest in the interconnectedness of space (Figure 1). She exposes the inter-relatedness of the modes of memory to reveal their "spatial remains" to demonstrate the role of imagination and storytelling in shaping recollection, fusing place and person in "an intriguing relationship" and invites us to explore this avenue more fully,

suggesting that various media should be adopted in a multi-disciplinary approach to place (Jones, 2011, p.880) (McGeachan, 2012, p.273).

In *The Politics of Experience* (1967), Laing applied social phenomenology to discuss the gap that exists in all relationships, identifying that we are only ever able to interpret or infer from another's behavioural acts what they are experiencing.[8] Many censured Laing's mystical language and his poetic publications, but others explain it as absorbing the spirit of the 1960s which, in its drive towards alternatives views of consciousness, often fused psychotherapy, spirituality and politics (Burston, 1996, 89). This has tended to obscure his genuine attempts to understand individual experience as mediated by the external world and his deep commitment to the central notion of 'ontological security" - the development of the secure sense of self - that can be challenged by social, ethical, spiritual and biological influences (Mullan, 1995, p.6). Described by Redler (2021) as a mediator and an "exceptionally intellectually diverse man driven by ideas not politics", Laing had the ability to synthesize and communicate complex philosophical ideas through practice, which he used to develop original listening strategies that opened a space for dialogue "between" himself and the mentally ill (Burston, 2000, p.12) (Gans and Redler, 2001, p.90).

2.2 The 1960s & How Cartesian Thinking Dominated Psychiatry.

It is important to understand that Laing's world picture emerged from his experiences of World War II. His anger is very evident within *The Politics of Experience* where he describes the "normal" acts of war as a "condition of alienation…of being out of one's mind" and how the intelligibility of an experience bereft of humanity, estranged people from their very selves (Laing, 1967, p.24). Madness was thus seen as the conflict between outer false self in the quest for inner true self (Gordon, 1972, p.74).

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[8] Laing has been largely absent from phenomenological debate, chiefly due the overlay of his chaotic personal life, rejection of his risk-taking challenging ideas by the established institutions and fuelled by a 'guru' brand status conferred upon him by his use of the media and popular uptake of his poetic writing. Ex-Kingsley Hall resident and author Sigal refers to Laing as "the Bob Dylan of 'existential' psychoanalysis" (Sigal, 2006). Sigal's 1976 controversial novel *Zone of the Interior* revolves around a central character, Dr Willie Last, who is generally agreed to be a parody of Laing (Sigal, 2005), p.143. Its publication in the UK was suppressed by Laing.

Challenges to the establishment were very much part of the 1960s zeitgeist, to imagine better possibilities moving forward, including widespread student protests, radical rethinking of power in politics, the family unit, and in institutions such as psychiatric hospitals, which continued to operate using methods derived from Enlightenment's dualism. This was a hierarchical system, with doctors vested with power above patients, who were measured, classified, objectified and labelled. Photography and film were used to document type: physical and mental fixed "norms" that decided who was mad and who was sane. By delineating the rational as healthy, a disorder became any act, mental functioning of thought or desire deemed irrational, so the language of schizophrenics was dismissed as unintelligible nonsense (Matthews, 2019, p.458). Illness was something to be categorised objectively so it could be mended, and a passive quiet patient was preferred. When Laing commenced his training, ECT, insulin coma therapy and surgical brain procedures such as lobotomy, were still regularly carried out and patients could exercise little autonomy over these decisions. Seen against the context of the inhumanity of war these practices, which accentuated power inequalities, were ripe for radical questioning.

Driven to find a more humane approach in the face of these treatments, Laing believed that changing the "set and setting" would give space for a person to find their own way back into a more integrated self. He aimed to improve interpersonal relationships by taking risks to break down barriers affirming doctor-patient hierarchy, which he felt alienated one from another. At Gartnavel Hospital (1954-1955), in a humanely successful experiment he first developed (alongside colleagues John L. Cameron and Thomas Freeman) a 'Rumpus Room': a micro-geography where for portions of the day catatonic female patients, instead of being medicalised and isolated in their own behaviour, were dressed normally and allowed to relate and speak to each other. Laing was not alone in this quest for change, but without the ease we now have in sharing advances, intercontinental communication between different experiments was limited.[9] Laing is often bracketed with American psychiatrist Szasz, despite

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[9] Oury's La Borde (opened 1953) was a French clinic where Guattari practised, which also extended therapy into daily life, aiming to reduce the power of the "patho-plastic" qualities of the consulting room and give more freedom to patients, but it remained institutionally run (Guattari, 2014) (Caló, 2016). Basgalia's community at Gorzia, Italy 1961- 1970 (despite leading to the total closing of Italian mental institutions) and his subsequent work at Trieste amazingly remained relatively unknown until this century, due to a lack of, and then poor, hostile English translation. There seems no evidence that Laing read Basaglia's work, and London

their personal and often public disagreements.[10] Szasz more radical than Laing, expounded *anti-psychiatry*, suggesting mental illness itself was a myth, but Laing never underplayed the pain of mental illness stating: "I have never idealized mental suffering, or romanticized despair, dissolution, torture or terror." (Szasz, 2010) (Laing, 1985, p.8).

2.3 Laing's Phenomenological Terrain

Laing believed in bi-directional dialogue, grounded in phenomenology, where a person may be either a subject or an object in the relationship, with the possibility of knowing through the encounter. This was a shift away from traditional psychiatry and science, which was embedded in Cartesian duality: a one-directional, anthropocentric position, defended by Descartes (1596 -1650) where a sentient subject relates to a known, but non-thinking object. This influential philosophy introduced binaries, leading to a series of hierarchies such as self/other, mind/body, outside/inside and male/female: creating rational, scientific approaches that constructed, limited and bound the subject into a relational, mathematical and measurable state with the other (Briginshaw, 2001, p.10). The effect was the isolation of one person from another, as if in their own private container, and a world that was distanced from each. Within Descartes' world picture, the immaterial mind was given preferential status, as a privileged mode of knowing separate from the corporeal, reducing bodily experiences to mere subjective responses. Independent positions might be altered in relation to the other, but always remained in a relationship of encircling, impacting reciprocity, curtailing true dynamic conversation, and thus limiting the production of new forms, distortions, or flow.

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emerged as the centre of a schizophrenic revolution (Foot, 2014). There is evidence that Laing visited Jansen's Richmond Fellowship (Gordon, 2016), p.9.

[10] Much of Szasz's criticism is personal, questioning Laing's relationships, moral conduct, parenting and calling him an "inconsistent fantasist" who sought fame. He found Laing's language too poetic, existential and equivocal, and continued to write about their disagreements fifteen years after Laing's death, calling him "reprehensibly-irresponsible" and claiming Laing's shifting political stance, whilst still adhering to a place within psychiatry, was imprecise (Szasz, 2004), pp.5-6. (Roberts and Itten, 2006), p.6 suggest the rift came from their differing perspectives: Laing attempting to make the behaviours of madness intelligible, whereas Szasz was aiming to unravel the "medico-legal and socio-legal functions" of the asylum.

Taking this position, traditional psychiatric practice and examination expected scientific research to have a direct linear cause and effect, with observable, rational, measurable outcomes, and repeatable results. Laing came under much criticism because his radical experiment did not conform to these rigid structures, although, in reality, Laing did not totally reject all other effective methods. Coole (2013, p.453) suggests that embracing the non-linear in favour of contingency makes the power and reification embedded in tradition transparent for examination, allowing "turgidity "to be rejected, but not necessarily meaning that patterns, paths or "systemic logics" need to be ruled out. Instead, they are not assumed unassailable, so may be analysed, and critical engagement retained. This is part of paying attention in a Labour of Attentiveness and is congruent with Laing's practice.

Laing had a "pantheoretical consideration of madness" drawing from a wide range of philosophical theorists who shifted his thinking significantly from those entrenched in traditional institutional psychiatric care, and influenced his radical psychiatric model (Gans and Redler, 2001, p.90).[11]

> *Laing's approach was existential, phenomenological and experiential - concepts such as "ontological insecurity", the violation, invalidation and mystification of experience, alienation from who we and others are, the impact of deception were definitively human terms for understanding the human situation.* (Kirsner, 2013, p.10)

Phenomenology as a philosophical discipline appeared in Continental Europe in the early twentieth century as the study of consciousness through the conscious lived experience of phenomena, where "reality" consists of objects and events as they appear. It is a relational experience where objects are consciously perceived and given meaning to, by the subjective human experience: the object is "constituted" by the subject. A person can be both subject and object and their "embodied-ness" as medium of existence occupies a position of intersubjectivity: no longer separate and detached, the subject and the object share a relationship.[12] An intersubjective world is one in which the society we live (including

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[11] Paul Zeal recalls the Kingsley Hall library Laing installed: "There was everything from Western psychiatry, psychoanalysis, phenomenology, mysticism, tantra, Eastern and Western mysticism so it was a dazzling library. It was without boundaries; it didn't belong in one subject area; it wasn't in a box." (Harris, 2012), p.59.

[12] It is believed that primary intersubjectivity arises from mother to child, playing an important role in how the self is constructed (de Monticelli, 2019), p.38.

meanings created there culturally), along with the relationships we experience, are part of who we are. Engagement is therefore a process within time and space, where the body becomes the principal "vehicle -of-the-world' (Merleau-Ponty, 2002, p.94). The organic brain can be acknowledged as materially belonging to a physical body, with conscious mental reflection operating through chemical qualities: a necessary part of the phenomenological process to balance assumptions when interpreting meanings or emotions derived from lived experience.

Phenomenology, however, is not a unified philosophy, although attending to matter and an openness to subjectivity (where the human subject is agent) as "method" is generally agreed to be the operating stance. What that actual method of approach is, differs between them and can be divided into two strands: pure or *transcendental* (the philosophical thoughts of Husserl) and *existential* (which developed in the 1930s from Heidegger's embodied stance: Sartre, Levinas, Kierkegaard and Merleau-Ponty).[13] Laing 's academic interest was chiefly in *existential phenomenology*: a strand that stepped away from the separation that cognitive reflection demanded, and instead emphasised *Being-in-the-world* as a practical and emotional engagement. What emerged was a concern for the experience of freedom which came at a cost of underlying anxiety about alienation and the responsibility of choice for self and others. (I direct you to **APPENDIX B** for more detailed summaries of philosophers who Laing cites directly as influencing his early intentions).

Laing saw mental illness as less cause and effect (binary position), and instead a product of an embedded nexus of ongoing small acts of behaviour within environmental contexts over time. Laing's own term for mediation through behaviour was *inter-experience*: a word that emphases the potential to share occupation of a third emergent mediating space with the result of either opening up or closing down possibilities of enriched interchange, via creatively positive modes of "validating, confirming, encouraging, supporting, enhancing" or

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[13] Simone de Beauvoir falls outside the parameters of this thesis (her ideas were chiefly ignored due to a poor translation at the time) but her contribution to Feminist Phenomenology is acknowledged in section **3.1.1**.

destructive acts of "invalidating, disconfirming, discouraging, undermining and constricting" (Laing, 1967, p.29).

> *I do not experience your experience. But I experience you as experiencing. I experience myself as experienced by you. And I experience you as experiencing yourself as experienced by me. And so on.* (Laing, 1967, p.16)

This statement demonstrates acknowledgement of his own implication in the emerging relationship, with an aim to contribute to the other in order to allow them to become "…more fully human, more actual as a person, more real, more true, more loving, less afraid…" and in turn to be changed (Zeig cited in Roberts and Itten, 2006, p.21).

Laing embraced a wide view of what constituted phenomena to include objects, places or events in space and time, and made no distinction between the inner experience of psyche or the outer experience of behaviour, unlike traditional scientific approaches that were only involved with the observable. Drawing from Husserl, Laing claimed that we do not possess a space "inside" but that *all* modalities of experience (perception, imagination, reverie, dreams and memory) were valid including hallucination or emotional dissociation, because "My experience is not inside my head. My experience of this room is out there in the room" (Laing, 1967, p.18).[14] [15] Thus schizophrenia could be viewed as a rational, logical reaction to an irrational mad world and not purely "biochemical, neurophysical or psychological fact" (Laing, 1967, p.47) (McGeachan, 2016, p.204). Laing identified the ongoing nature of relationship over time: how it must be reflected upon and navigated constantly in process, to allow understanding to emerge. Barad further shifts our understanding of phenomena to a "specific ongoing reconfiguring of *spacetimemattering"* which shifts from a relationality

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[14] The term *phenomena* derives from a Greek word *phainomenon* meaning 'an appearance'. It describes an observable thing (from the position of the person experiencing) that can be directly experienced or perceived variously through the senses, and which is concluded to exist or have meaning. *Phenomena* is often understood to be in contrast with Kant's concept *noumenon;* a term he uses to suggest that the "thing-in-itself," that which makes reality, can exist independently, outside the perceiver, and where, as a result, no new structure or concept of knowledge is created in experience.

[15] Husserl extended phenomena to include inner perceptions that can appear "real": thought; memory; structured affective phenomena such as desires and emotions; imaginative states such as dreaming; manufactured states of consciousness such as drug-induced perception or transitivistic, delusional and other psychotic episodes.

where there is a prior existence of independent things positioned as subject and object (*inter*-action), to things that *only* exist in an ongoing co-constitution or entanglement, as a single phenomenon (*intra*-action) (Barad, 2007, p.182). To experience phenomena requires a direction of focus, in other words: a Labour of Attentiveness. Barad will be discussed in detail in **Chapter 3.2.2**.

In 1965, to explore his ideas further, Laing set up the controversial Kingsley Hall community in the East End, where a risky, open, playful and chaotic space, encompassing a whole assemblage of experience, allowed patients the freedom to break down the barriers of their own illnesses, termed The Metanoic Voyage (Laing, 1967, pp.104-106).[16] One resident commented on the large degree of acceptance of people "as they are" to form reciprocal bonds, and another said divergent people could "live out their differences" with awareness of their "inter-effects" on one another" (Gordon, 2016, pp.11-13). Laing's intention was an invitation, revealing his openness to what might emerge:

> *I wanted to clear a space where people, either defined as patients or not (and that is a matter of etiquette), could be treated by me, if they wanted to be treated by me, in completely different ways, in many respects the opposite ways, from those in which I had been trained to treat them. Then we would see what happened.* (Laing, 1985, p.1)

2.4 The Metanoic Voyage

Laing's idea of the Metanoic Voyage was positioned within his belief that social conventions, "atrophied modalities of experience" and environment played a larger role than organic qualities in defining what was considered by the majority as sane, insane, or alienating (Chapman, 2020) (Laing, 1967, p.24).[17] [18] Dismantling academic convention, Laing permitted patients to be lost, go off map and voyage into the psychological inner unknown, in order to rebuild the ego, in the presence of others who might elucidate the disordered surfaces and

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[16] Chapman suggests "…some viewed the Hall itself as an artistic production" comparing its emphasis on performance and breaking boundaries to Drury Lane Arts Lab London, a forerunner of the ICA (Chapman, 2020).

[17] A state Laing recognised as acutely prevalent in the post-war period in *The Politics of Experience* 1967.

[18] A wide range of first-hand accounts of living at Kingsley Hall can be found in (Harris, 2012) including Zeal describing climbing ropes hanging from the ceiling.

depths towards a more integrated self (Gordon, 1972, p.66). It was the way of a nomad wandering via point and line, unpicking boundaries in order to collapse false identity, whilst relying heavily on a context of collective Labour of Attentiveness to hold a space of trust and navigation, so that performative and material engagement might be played out to recover wholeness through relationality.[19] The quality of what emerged from this chaos, depended on the "set and the setting" with the patient at the centre (Laing, 1972, p.12). Overall, the one-to-one individual encounter was highly valued, so a reductionist, diagnostic, systemized one-size-fits-all treatment was rejected in favour of a tailored, flexible approach, that was built in the moment.

This emphasis on attentiveness, "being with" and listening, set out to treat each person humanely, allowing the expression of their own individual voice and agency beyond the power of medical "ideals" constructing the entity of mental illness. Instead the aim was transparency that promoted conditions for better understanding, in an ongoing dance of reciprocity over time, established with place and self: a dynamic conversation (Scott and Thorpe, 2006, p.341). Abram (2017, p.50) also uses the term 'dance' to describe our relationship to place, which allows agency from both sides to demonstrate "open activity, receptivity and creativity" in a state of constant unfolding or immanence. Taking this beyond the gesture of performance within a human body, he remarks that because any entity can only present one facet to the gaze whilst withholding others from the body's perception, objects are also never finished or completely determinate, underlining a need to acknowledge that our perception of place plus the objects within it, is a shifting mobile state through action and over time: an unstable state that creates porousness.

In "A Ten Day Voyage" sculptor and patient Jesse Watkins, describes his breakdown as the suspension of time, seeing the "old and familiar in a new and strange way", within heightened awareness and illumination, suggesting he was in a waiting space outside the norm (Laing, 1967, p.123). This going off-map was risky (and much criticised) as, of course, beyond the known there may also be dragons. Laing agreed that this process could be terrifying but did not promote it as a long-term choice, instead, seeing its value as a mystical

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[19] Early paper by Laing 1964 "Psychotherapy: The Search for a New Theory" cited in (Howarth-Williams, 1977), p.53.

meditation into one's mode of being. The "flawed utopia" of life within Kingsley Hall was indeed extreme, but it is beyond the limits of my thesis to address this well-documented period in detail (Gans quoted in Cotton and Loewenthal, 2011, p.103). Residents, David Bell and Francis Gillet moved to Archway after Kingsley Hall closed.

The Archway communities were less anarchic than Kingsley Hall, becoming "a little more organised" with a house manager (Redler, 2021). They aimed to create an encouraging ambiance so each person could be more themselves and more 'together': "open-hearted, open-minded and able to enjoy life and responsibly respond to others."(Redler, 2021). The three Archway houses were wholly unfunded and run collectively by residents and members of the Philadelphia Association who all paid rent. Members of the house agreed certain rules of acceptance and held democratic discussion to air grievances. Therapy was also conducted externally, but *all* interactions within and including the space were considered therapeutic ingredients, with each person handed responsibility for their actions. The insights of qualified and unqualified were considered equally valid. Described by Gans (2001, pp.109-110) as "a scene in which a whole range of diverse influences would meet and perhaps inspire each other", each experimental community was small, situated in marginalised, edge-dwelling contexts often due for demolition, and operating in a unique individual way. In my case study, I will be specifically focussing my research on the way context and performative material engagement operated in praxis in the Archway Community depicted in the film *Asylum* (1972).

Although Laing is widely recognised as originator of the experiment it is essential to recognise that during the practice of a Labour of Attentiveness over time, power shifted across the surface and through different people and things. Laing's reputation attracted psychiatrists, students and assistants interested in his humane approach, who were willing to live embedded in the context on an equal basis with the residents. Initially, Redler (2021) didn't ask to be paid at Archway, because he felt that he wasn't entirely sure how to describe his role, and felt he was sharing with the residents the same state of: "not knowing and learning…whatever our capacities at the time". This emphasises how transformation occurred across *all* the relationships, in a co-constitutive state.

It took courage to meet as diverse equals and required an ability to let "the Other be with concern and affection", which embraced the tension that occasionally threatened to overbalance or spill (Gans and Redler, 2001, p.108). It is critical not to over-romanticise something that could be perilous and distressing, and to recognise the very real pain that was supported by a twenty-four hour energetic, collective effort that a Labour of Attentiveness required (Redler, 2021). Redler (2021) describes it as "an all-the-way-house''. My discussion of "Laing's approach" always includes everyone who enacted it on a day-to-day basis, which continually shifted, but at Archway included Redler, Yocum, Zeal, those in the film *Asylum* (1972), and other residents who chose to be there for supportive or mental health reasons. It is especially pertinent to note unlike Kingsley Hall, Laing was no longer living on site at Archway during that period but conducted therapy outside, visited for house meetings and later left for an extended visit to Sri Lanka.

2.5 Power, Poetry, Politics and Feminism: criticisms of Laing's approach

Laing's radical experiment and his writings have been the focus of extensive criticism (not least by his son, Adrian) and analysis from both the establishment and political Left. Here I will summarise the main areas that are relevant to my argument repositioning Laing's praxis.

Laing's communities were widely criticised as irresponsible to the point that some even suggested Laing was himself psychotic or at least practiced a psychedelic model (Bark, 2009, p.40). The communities' risky and chaotic individual approach was not recognised by the establishment as a credible method that could be repeated widely or scientifically. Laing countered that psychiatrists would not risk criticising the established system, as it would put their careers in jeopardy.[20] Clare was later instrumental in giving evidence that had Laing struck off and unable to practice (Bark, 2009, p.59).

Miller (2006) declares Laing's belief that psychiatry be based on an attitude of plasticity together with skilled textual exegesis (where sensitive poetic language could serve the purpose of disclosure) was his weakness. He criticises Laing for not offering a real

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[20] "They've got to keep their mouths shut so they don't lose their jobs or find themselves never getting promotion." Laing quoted in (Bark, 2009), p.58.

alternative to scientific reason, and suggests his psychiatric writings are "conscious literary productions" which are self-validating and shored up by the mythology surrounding him as a man. By becoming well publicised through popular writing Laing became an outsider and failed to package his approach for universal medical consumption (Thompson, 1997, 596). Miller (2006) however concedes that Laing, by offering of a variety of genres and metaphors, could be said to create a space where the puzzling, incomprehensible or even silent immobility may be shared, allowing for an intertextual relationship, and that his ambition was always to "restore a fully interpersonal relationship with the other, rather than have a relationship in which he or she is understood". Laing's bridging of the space-between also extended to non-verbal communication as physical re-enactment via mirroring of gestures, postures, rhythm and tone, as he attempted to create empathy by literally embedding himself into another's experience. This approach has relevance later when I deal with places and inanimate objects.

Kirsner criticises Laing for being overly Romantic and out of touch with the real world when he states: "we are inherently and naturally good if only the world would leave us alone" (Bentall cited in Cotton and Loewenthal, 2011, p.108) (Kirsner, 2013, p.11). However, he admits, Laing's strength was demystifying madness and questioning the "presumption of knowledge" that looked at humans as mere things. I would argue that Laing extended this transparency and awareness of his situated position to include non-human things within the therapeutic context, doing justice to them as valued entities with agency to address us in return.

More recently, the shift to an integrated approach within psychiatry and psychoanalysis embraces Laing's humanistic approach decrying that, although pivotal, relationship is still "the most under-researched aspect of treatment" (Geslo and Carter cited in Cotton and Loewenthal, 2011, p.112). Recent papers argue the integrated model cannot even be labelled a single entity because psychological integration has an "interactive nature" that is "re-constructed" according to life story (Pérez-Álvarez *et al.*, 2011, p.199).

As a practice of body, state and power, psychiatry is political, so Laing's radical experiment was quickly adopted by the Left. On the back of *The Politics of Experience* (1967) he co-

organised *The Dialectics of Liberation* congress with colleagues Cooper, Burke and Redler to widen discussion.[21] This however was the peak of Laing's stance politically and later he came under much fire for not engaging enough on this Marxist platform. The term *anti-psychiatry* coined by David Cooper, haunted Laing for the rest of his life, because Laing believed his communities were micro-revolutions *within* the practice of psychiatry and continued to call himself a psychiatrist to the end. Sedgwick, let down by Laing not being Marxist enough, is the source of much erroneous criticism. He accused Laing of glorifying psychosis and perpetuated *anti-psychiatry* terminology which was then lazily replicated by the media and other critics such as Clare, Showalter and Deleuze as a way to contain Laing's work within a nifty populist catchphrase (Bark, 2009, p.48).[22] Book titles and articles continue to widely used this term, despite Laing clearly stating his position in *Wisdom, Madness and Folly:*

> *I have never called myself an anti-psychiatrist…However, I agree with the anti-psychiatric thesis that by and large psychiatry functions to exclude and repress those elements society wants excluded and repressed.* (Laing, 1985, p.8-9)

Institutional exclusion and repression remain highlighted by self-help communities, who set up specifically with an attitude of inclusion and individual attention to understanding the differences of the marginalised.[23]

Gans and Redler (2001, pp.38-9) assert that Laing's intention was less about theoretical or political guidelines, but instead a non-intrusive, unconditional "playing by ear" that allowed the other to arrive amongst compassion, to find their own way in their own time: a practice of segue and emergent navigation. They make an important claim that Laing was never

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[21] *The Dialectics of Liberation* ran 15th-30th July 1967 at The Roundhouse. A full list of participants on: http://www.dialecticsofliberation.com/1967-dialectics/dialectics-participants/ Dialectics of Liberation, 2010).

[22] (Bark, 2009), pp.266-269 claims that Sedgwick's critique is due to a sloppy reading of Laing's texts, devoting an entire chapter to this exegesis.

[23] There is now wide acceptance of self-help groups such as FEEL (Friends of the East End Loonies, who still operate out of Kingsley Hall) and the Nordic approach for schizophrenia in the community which values a drug-free approach where client perceptions are given credence, together with open dialogue and family inclusion, and importance given to autonomy and self-esteem (Proctor and Pressly, 2021) (Hansson, Middelboe, Merinder, Bjarnason, Bengtsson-Tops, Nilsson, Sandlund, Sourander, Sørgaard and Vinding, 1999).

interested in macro-politics, as he believed it only exchanged one tyrannical, unifying ideology for another, so instead was attempting an ethical practice of the singular, that was not driven by a knowledge-based manifesto subordinate to a group mentality (Gans and Redler, 2001, pp.138-139).

Laing has had mixed reviews from feminists despite being embraced in the early days of British feminism. Dominance of the white middle-class man was the norm during the 1960s (which included the counterculture) and *The Dialectics of Liberation* was certainly poorly represented by women, with only poet Susan Sherman and artist, Carolee Schneemann participating. Feminist, Sheila Rowbottom describes it as a "peculiar collection of incompatible and reluctant forces of liberation…a two-week-long trauma" and experienced a "severe sense of dislocation"(Gordon, 2016, p.26). Schneemann complained she was marginalised and trivialised, but in so doing names Joe Burke, rather than Laing (Schneemann, 2016). In 2012, playwright Jacky Ivimy used Congress material to re-examine the role of these women and realign their position of power (Ivimy, 2012).

Showalter is much cited as the feminist reading of Laing yet is problematic as she conflates his work with the *anti-psychiatry* movement. She appears reluctantly supportive of Laing's position equating schizophrenia with women's failed struggle with society's oppression, claiming he listened to "woman's words", but then largely criticises him for being a man within a patriarchal discipline, depicting his cultural representation rather than critically engaging, and often mixes her composite analysis with that of Cooper and a general disappointment that more was not achieved (Showalter, 1987, p.222).[24] Gordon (2016, p.22) calls her critique "ill-informed" with a "pre-existing schema" and Kotowicz (1997, p.106) claims her portrayal of Laing was a "concoction of insinuation, rampant prejudice and distortion of fact", despite falling into the same trap by titling his own book *anti-psychiatry*.

Feminist psychoanalyst Mitchell (1979, p.283 & p.236) asserts Laing blamed mothers for causing schizophrenia, though does identify that a key aspect of his approach was a "science

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[24] (Showalter, 1987) reluctantly recognises that Laingian therapy offered new ways to conceptualise madness for women and acknowledges his texts were embraced by the women's movement as a "humanizing reform of psychiatric practice".

of persons" charting "what he or she experiences", but Bark does not find Mitchell engages with Laing's phenomenological ground, so misrepresents Laing's work (Bark, 2009, p.136). Laing explains very clearly he did not imply a direct cause and effect relationship with the mother, but included all family members and contexts equally, in order to render visible and thus more intelligible the dynamics of relationship by retracing "the steps from what is going on (process) to who is doing what (praxis)" (Laing and Esterson, 1970, p.22).[25] Half of Laing and Esterson's interviews examined the role of daughters and Laing recognises the difficult position young women of the 1960s, pushing against traditional docility, compliance and obedience in the familial home, in their struggle towards personal autonomy and liberation (Bark, 2009, p.139). As early as 1967, describing a girls' cake-making competition, Laing makes a firm point about subservient gender roles, finding it "obscene that girls should be taught their status depends on the taste they can produce in boys' mouths" (Laing, 1967, p.60). When challenged about his position towards women's oppression Laing appeared willing to address any blind spots (film maker Rothschild cited in Tonkin, 2019, p.259). Within the context of the Archway houses, women were treated spatially and performatively as equal individuals. This was distinct from psychiatric institutions where gender was spatially practised through segregated wards. In *Asylum* (1972), women and men are seen sharing roles of cooking and caring, their views and insights valued.

Tonkin (2019, p.248) calls for a more nuanced reappraisal of Laing, drawing links between his criticisms of controlling mental health practices and unnecessary interventions in obstetrics, where "unscripted human experience" might be valued. She challenges Showalter's belief that Laing wished to speak *for* women and marks the turn away from Mitchell's feminist psychoanalytical position towards feminist phenomenology, where the specifics of women's experience might be re-evaluated through Laing's later unpublished papers on childbirth where he spoke up against the overmedicalisation of birth, advocating choice and home delivery, with evidence he researched a wide range of feminist literature (Tonkin, 2019, p.258). Overall, Laing's practice embedded in the value of the individual did not appear to make stereotypical distinctions between men and women, offering more parity than his counterparts within traditional psychiatry.

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[25] These terms were drawn from Sartre's work on groups.

Laing's focus on the *dividual* is of particular importance to my Practice-as-Research as a female artist, as my "feminine existence", the way my body operates in space and my definition via context may not align with the experience of male practitioners (Young, 1980, pp.140-141). Laing's Voyage might be adopted whatever one's gender, race or culture to move towards a transformative experienced relationship with one's positioning in the world, so is more aligned with Feminist Phenomenology, which, as a critical practice, spotlights differences in lived experience, opening a space for multiple authentic voices to be heard.

Chapter 3: Re-situating Laing's Labour of Attentiveness: the shift to *spacetimemattering*

3.1 Bridging Laing's Initial Phenomenological Intention and New Materialisms

This section will introduce theories to strengthen my argument that Laing's material practice in the communities, as he enacted his original intention, shifted towards a different operational ontology. This includes a brief introduction to Feminist Phenomenology and philosophers I believe bridge the gap between phenomenology and New Materialisms: Levinas and Deleuze and Guattari. I will then introduce selected theories of New Materialisms (Barad, Haraway, Braidotti and Bennett) to re-position Laing's embedded praxis within this new arena of knowledge, lastly applied to a detailed case study of *Asylum* (1972), from which I draw my Practice-as-Research.

3.1.1 Feminist Phenomenology

This subgroup of phenomenology is categorised as feminist because it questions gendered or sexual differences within the field. Arguably first voiced in the 1930s in writings by Edith Stein, de Beauvoir (1997) argued in 1949 that situations were experienced differently through women's bodies, focussing predominantly on physiological (natural "essence") rather than context. Political theorist, Young (1980, p.145) extended this to include an analysis through spatial orientation and comportment, claiming a woman's body changes from an initial childhood equality with boys, to being limited by three modalities: "ambiguous transcendence, an inhibited intentionality, and a discontinuous unity with its surroundings".

Feminist Phenomenology tends to embrace an open interdisciplinary approach, which is also operative within New Materialisms, and requires us to "pay close attention, to describe well, to understand phenomena within their large context, and to reflect upon our own limitations as researchers" (Simms and Stawarska, 2013). This is compatible with Laing's Labour of Attentiveness as it calls for a "community of scholars" that create a "clearing" where discursive voices can be heard and assumptions, prejudices and ego overcome (Simms and Stawarska, 2013). This influenced my decision to undertake participatory research **Projects 3** and **4**.

In moving away from a human-centric position to an examination through transparency about how context is constantly re-made via fluidity of agency (and where the insights of artists and poetic qualitative texts are valued, capturing marginalised authentic voice) Feminist Phenomenology fashions a bridge between Laing's phenomenological intention, his poetic writings and the parity of power as entangled relationality within the communities: opening the way to re-situate his practice into an arena of New Materialisms (McGregor, 2020, p.507-508) (Simms and Stawarska, 2013).

3.1.2 Levinas

Although Laing did not write about Levinas (1906-1995), he refers to him as one of the "authors to whom I feel closest" (Laing, 1982, p.171). Archway psychoanalyst, Redler, has intensely studied Levinas' ethical call to responsibility where there is completion in being-for-the-other (Redler, 1997, pp.267-268). This ontology underpins my own creative Practice-as-Research.

Levinas's war experiences led him to consider the ethics of alterity (beyond the notion of intentionality) in relation to the moral responsibility to the other, which he termed the "face of the other". A humane, moral position where one's own agency matters, it carries along with it an obligation of social justice, where "the self must be de-centred, to be itself, must be for-the-other", and will only find itself, when elicited by the vulnerability of the other (Cohen, 2019, p.115). Rather than aiming to *know,* possess or categorise (a form of appropriation) one must be open to the call, so the appearance of reality manifests through comparing *what is*, with *what it ought to be.*

The self is not destroyed through this encounter but *comes into being* as a "non-identity" through this act of moral responsibility and humanity for the other: "turned inside out" in service to them (Cohen, 2019, p.117). The other is not just different but singular, so one can never possess knowledge of them, instead respecting difference becomes the central aim and goes beyond hearing the other, by allowing the other the sense of *being heard* (Gans and Redler, 2001, p.24). This emphasis on individuality dovetails with Laing's approach and the authenticity of the one-to-one encounter in New Materialisms where the *dividual* is

valued and there is interrelated "gifting" in both directions on the same plane (Gans and Redler, 2001, p.350). I adopt this in my practice.

Levinas contested Heidegger's "instrumental totality", replacing it with an ethical stance rooted in sensation or affects. Krueger (2008, p.606) describes Levinasian sensibility as more vulnerable, open and deeper than discursive intellectualising, because it is embodied and embedded in an emergent "dynamic and temporally-extended process, continually in-the-making." Levinas opened a space for joy in the use of things, through the awareness of simple acts, and paid particular attention to bodily suffering, such as pain, hunger or mental torment whilst disclosing a "fundamental reciprocity with the material nature of the world" so that interiority resonates within exteriority through "trans-modal openness" (Cohen, 2019, p.117) (Krueger, 2008, pp.608-609 & 614). This is relevant to the material engagement within Laing's houses, because it is embedded in a "sensori-motor matrix" of small acts (Krueger, 2008, p.8).

Levinas creates a bridge for Laing from the ethics between humans towards ethical notions regarding all things and across scales found within New Materialisms and influenced my drive towards respecting difference as an ethical approach to time and place, based in vulnerability and co-constitution within **Projects 1 and 2**.

3.1.3 Deleuze and Guattari

Similarly, Deleuze makes our bodies the originators of political and ethical awareness and change, measuring encounter through "affectus" or embodied "visceral prompt" (Hickey-Moody, 2013, p.79). Deleuze and Guattari suggest that instead of adopting order over disorder, one has the option to create *chaosmos*: "new couplings of order and disorder" through metamorphic, fractal events, where, through affects, humans and things become contingent and have ontological status in relation to one another (Leoni, 2019, p.123). This extended potential can include technology or objects that function as body extensions, releasing the body from imposed organisation, as a *Body-without organs* (*BwO*):[26]

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[26] This has roots in Merleau-Ponty's haptic sensing via tools (Merleau-Ponty, 2002), p.165.

This body without organs is permeated by unformed, unstable matters, by flows in all directions, by free intensities or nomadic singularities, by mad or transitory particles…

(Deleuze and Guattari, 1987, p.40)

Through flows, each desiring machine (human subject, or non-human object) couples in process (as *becomings*) and, as both producer and product, creates samples of other machines within itself as an archive (Gale, 2010). This is relevant to my place-responsive practice and Laing's communities, where the flow of process and production creates identity from difference and interpretation (Gale, 2011). Via these connections the body (an organism originally thought to be fully formed and limited by socially inscribed habits, actions or traits) can open its horizons to a virtual dimension of potential, free manifestations.

Multiple connections also occur in Deleuze and Guattari's *plateaus*: a range of philosophical and multi-disciplinary knowledges of various intensities that do not progress in linear fashion but grow and entangle through threads of rhizomatic extension. The metaphor of a rhizome empowers knowledges to meet on a non-hierarchical basis of assemblage, exhibiting multiplicity and the potential for unexpected entry points or connections through chance, rupture, or refashioning (*deterritorialization* and *reterritorialization*). A system of knowledge may be mapped by tracing through connections but does not start from an original plan. Instead it emerges through acts of contingency, capturing variation as it expands and deepening capacities during interactions: so things we have long considered static historically, epistemologically, ideologically and methodologically may be reappraised (Fox and Alldred, 2018, p.7) (Waller, 2018). This ability to readdress previously fixed narratives of place through alternative voices and versions of history, such as Black Lives Matter, diasporic displacement or queer and trans ecologies is essential in our current socio-political climate so during **Projects 3** and **4** I made sure there was room for a range of alternative voices to discuss their unique perspectives on place relationship.[27]

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[27] Stokely Carmichael, a prominent activist in American Black Civil Rights was an invited speaker at *The Dialectics of Liberation* congress 1967. His speech is reproduced in (Carmichael, 1968).

This latent tendency towards deterritorialization Deleuze and Guattari (1987, pp.40 & 109) term *nomadic*, and they make a distinction between "minor science" and "royal science" where the former accommodates local knowledge about specific processes that allow things to unfold, rather than reproducing or aiming at an end event (as in traditional knowledge production). The nomad acts as intermediate, roaming between established and collapsing structures, opening space for creativity alongside empirical science.

During an edge-dwelling practice, local narratives or witnessing often sit beside academic research, contributing to emergent outcome. In **Project 3** this weaving-in-of-knowledges approach was demonstrated to be one with which the gallery artists felt enmeshed, where their bodies became vital in a mode of affective engagement, via witnessing and experiential sensing, and prior to reflection and knowing (Fox and Alldred, 2018, p.10). Research that follows these flows aims to break the power of the institution, termed *schizoanalysis* (Deleuze and Guattari, 2000, xxii). This is congruent with Laing's openness to knowledge unfolding, and community input (even if seemingly unintelligible), so by opening my Day of Dialogue in **Projects 4** to a multi-disciplinary form of knowledge production based in shared experience, I aimed towards my own operational *schizoanalysis*.

I will now introduce selected theories of New Materialisms to indicate how a Labour of Attentiveness can be contextualised as an emergent praxis of matter and context, heading towards the final section: a case study of the film *Asylum* (1972).

3.2 An Introduction to New Materialisms

Braidotti and DeLanda coined the terms *New Materialism/Neo Materialism* in the 1990s to describe a theory of transversality that emerged from the philosophical work of Deleuze and Guattari. New Materialistic theories have been widely adopted across disciplines, including feminism, politics, race, ontology, ethics and ecology.[28] The wide range of what may be considered material, is comprehensive:

> *The materialities considered in new materialistic approaches include human bodies; other animate organisms; material things; spaces, places and the natural and built environment that these contain; and materials forces including gravity and time. Also included may be abstract concepts, human concepts and human epiphenomena such as imagination, memory and thoughts; though not themselves 'materials' such elements have the capacity to produce material effects.* (Fox and Alldred, 2018, p.1)

Matter is no longer considered passive but lively and vital, and is often described in Deleuzean terms as an *ontology of immanence*, opening possibilities of exploring how each affects the other (Fox and Alldred, 2018, pp.2-3). Bennett's (2010) turn to *vibrant matter* remains informed by, but moves away from, a post-structuralist discourse that emphasised Deleuzean constructed "systems of thought" (based on social production, language and text): instead she places emphasis on (and blurs the boundaries between) animate and inanimate, mind and matter, natural and social, human and non-human things. Described as *flat ontology* there are no agreed structures that replace dualist thinking, merely *events* that together produce outcomes in a multitude of ways (Latour, 2005). The emphasis is on a relational, emergent and often unpredictable outcome, so instead of Heidegger's notion of objects as things (used experientially by humans) Latour describes an Actor-Network-Theory with an actant which is neither subject nor object, but a decisive force or "intervener" that includes "physical interactions to biological processes to social encounters and emotional reactions" (Latour, 2004, p.75) (Fox and Alldred, 2018, p.4). This deprivileges the human, reframing a post-human era.

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[28] Braidotti and Latour question that nature and culture are separate, instead bringing them together by looking at them both as forces (Braidotti, 2013) (Latour, 2005), p.13. (Dolphijn and van der Tuin, 2012), p.37 extend this operation to micro and macro scale by prising open a space to study the individual experience (including abstract thought or feelings) that might contribute to social production.

New Materialisms challenge the first-person singular perspective of phenomenology where the human subject relates to an object from a fixed (and originally masculine) perspective within social context, moving into a relational ontology. There is no *a priori*, we only exist in relation or co-production: Redler argues "…we're creatures unfolding in time". (Gans and Redler, 2001, p.71). Shifting from an intersubjectivity of being-*in*-the-world where the external world appears to the human, New Materialisms suggest a stance of being-*with*-the-world, moving object and subject on to the same plane, reducing the gaze of the human in survey and measurement. Material provides weight when enmeshed with phenomena, language and rational thought: as encountered in place-responsive practice. All things are considered materially active, relatable or related: people, objects, discourses or circumstances. Thus, the material and discursive become visible, recognised and enmeshed to accommodate alternative interpretations, such as feminist readings.[29] Similarly, social contexts remain fluid in their very nature as they change over time and through different interpretative stances.

Being, therefore, is a hybrid web between human object and context where one thing may cause change in another, and where, like Laing's communities, the observer or researcher is implicated rather than standing outside to study experience. Barad's phenomena is an experience "productive of the world, co-constituting all that is entangled there" in a state of choreographic enquiry or performative emergent becoming (McGregor, 2020, p.510). By accepting instability, unfixed temporality ripples across this context in the form of histories, narrative or even geological time. Likewise, spatiality and a variety of scales are accommodated. Barad claims that diffracted readings do not disclose but bring the advantage of possibility and inventive provocation: "…they are good to think with." and bring with them an inclusive ethical dimension (Dolphijn and van der Tuin, 2012, p.50).

Challenging ideas of subjectivity and objectivity critiques traditional scientific epistemology constructed through methodology, questions inherent contemporary institutional power structures (including pedagogical practice), and troubles jargon or how data is organised or

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[29] Although it could be argued it is essentially a white feminist position (Ahmed, 2007), p.157.

collected. This alternative rhizomatic perspective situates language back into a discipline as an *intra-active,* relational, entangled part, rather than viewing it as positioned on a different hierarchical plane to the phenomena that engendered it (Barad, 2007, p.392). Within this, minor science may exist alongside major science so outliers may be embraced, and technology or apparatus are seen as performative hybrid entities that may unsettle the boundary between equipment and humans.

This kind of relationality with lively objects-as-interveners is demonstrated in the case study of *Asylum* and informs my Practice-as-Research, where the unpredictable activity of technology and objects is welcomed as part of a co-constituted emergent dialogue. Shifting relationality to hybridity or assemblage retains the authentic voice of each *dividual* element, as a responsive process that brings change and awareness to all sides over time. Authority is shared and outcomes can be unexpected as they forge together in an *ontology of theater* [*sic*] that can include non-sentient material things that have agency (Pickering, 2010, pp. 19-33). Pickering (2010, p.21) recognises a similarity between cybernetics and Laing's communities with their route of navigation through material experience without a "detour through knowledge". He claims residents set "a stage for ontological being", where interlinked reciprocal interplay rendered visible that which the over-rational might obscure, thus informing, understanding and opening imaginative possibilities within the performance of matter (Pickering, 2010, p.22). Gans (2001, p.260) identifies that recovering the ability to inhabit such a "playspace" is the basis of psychotherapy, but cannot be objectively measured.

New Materialisms, although generally agreed to deal with interdisciplinary and multiplicity, is not a universal theory, and even those grouped together often disagree on essentials or how they engage with it, and the theories are not without critics.[30] Philosopher Soper (2012, pp.365-378) notes the many differences between New Materialist theorists but generally

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[30] The Speculative Realists (Graham Harman, Quentin Meillassoux, Ray Brassier, Iain Hamilton Grant, and others) for example are branded together in their intellectual approach to Object Orientated Ontology (OOO) where the *"orientation"* in the title is to direct us to *"see a world of things, as things; rather than our world with things in it"* (Bogost, 2011). They share an aversion against correlationism (where humans only exist as a correlate between mind and world, and things only exist in human understanding), yet still are not united. (Bogost, 2012) describes their speculation as a "funhouse mirror".

critiques the flattening of relationality between the non-human, animals, and humans, which she fears threatens any call to action ecologically because they detract from "confronting the distinctly human appetite" for fulfilment. She believes acknowledging an element of human exceptionalism directs cognitive, imaginative or moral responses towards the issue. New Materialisms instead of being progressive (though well-intentioned) Soper believes risk being fatalistic and she particularly questions Haraway's notion of ethical responsibility towards the non-human. Soper argues it is necessary for humans to confront their future relationships with artificial intelligence, hybrids or machines and to recognise their unique responsibility for ecological damage but does not defend the view that the human is all-knowing, preferring "the language of species difference" to any idea of hierarchy. She posits it is better to view posthumanism as a re-imagining that recognises the "lurking human" (Soper, 2012, pp.365-378).

Philosopher and cultural critic Žižek also identifies a fundamental tension in New Materialisms in the de-centring of the human in the subject/object relationship where agency of the other is interpreted through anthropomorphic subjectivity, thus operating as something a human can understand, rather than "actual asubjective vital power" - technology being particularly open to this, as it is produced to solve or expand human scope by humans (Žižek, 2015, pp.7-9).[31] As a consequence, Žižek criticises the imaginative enchantment or wonder that New Materialism expounds, claiming the vitality of the agency of the non-human is inscribed imprecisely in a complicit human attitude of "premodern naivety", animism and social phenomenon and to counter this suggests Heglian subjectivity is superior, saying: "we should not be afraid to look for true materialism in what cannot but appear as…idealism"(Žižek, 2015, pp.12-13 & 5).

Sociological scientists Hollin *et al.* (2017, p.5) question the ease in which Barad's ideas based in material quantum physics (based on comparatively limited writing) are then applied to the humanities and the socio-political arena. They express concern that something based in physical science gives the appearance of a trustworthy "strange stability" that may not be achievable when scaled up into in a macro context, despite Barad's claims that the micro

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[31] Žižek, 2015), pp.7-8 particularly refers to Bennett. She specifically addresses her deployment of anthropomorphism as a way to counter labelling via language (Bennett, 2010), p.xvi.

and macro are entangled (Hollin *et al.*, 2017, p.7) (Barad, 2007, p.279). In their (dis)entangling of Barad they suggest that instead of promoting a universalizing metaphorical interdisciplinary agenda, noting this "jumping of scales" may not be smooth can actually offer an opportunity to situate awareness to pause and consider what may be lost in the leap. So rather than reject Barad, they suggest "partial, plural and attentive research" so the "radical potential" of agential realism becomes how these areas of exclusion and their continued performativity are interrogated (Hollin *et al.*, 2017, pp.19 & 24). Tsing (2015, p.37) echoes this idea of potentially useful friction and the need for attentiveness to consider it.

My place-responsive *spacetimemattering* is drawn predominantly from the following theorists whose writing is embedded in matter: Haraway, Barad, Braidotti, and Bennett, but I am alerted be attentive to the challenge of hierarchy and hence what might be excluded in my attempts at co-constitution, how my attitudes to the other may be anthropomorphised, and mindful of Soper's critique, as there is always a "lurking human" when practising as a place-responsive artist (Barad, 2007, p.182) (Soper, 2012, pp.365-378).

3.2.1 Haraway's Situated Knowledge

Post-structuralist literary theorist, Haraway laid out her position of *situated knowledge* as early as 1985 in *A Cyborg Manifesto*.[32] Owing much to Marxist feminist thought, Haraway confronts the treatment of women, "natural truths" and dichotomies within global capitalism through the ironic figure of the cyborg: a mixed hybrid state of being that can exist between the worlds of human, animal, machine and technology, with a complex, ambiguous, fluid identity or with many faces (Haraway, 2000a, pp.291-292). Haraway believes by being *chimeras* or cyborgs through our engagement with the world via the agentic capabilities of devices, tools or technology, it is our task is to "stir up trouble" by making things visible by revealing alternative readings and texts. Through this poesis, more surprising outcomes of knowledge production may manifest through navigating boundaries to generate new meanings and bodies: this aligns with Laing's writings. Kirby (1997, p.147) believes however that is not so easy for the cyborg to break with Cartesian dualism. The

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[32] Other theorists within feminist New Materialist debate who draw from Haraway include van der Tuin and Dolphijn, Hinton, Neimanis and Alaimo.

unexpected collaborations and combinations that "become-with" each other, in co-presence Haraway describes as *oddkin*, see the resulting rumpus as a strength, not a weakness (Haraway, 2016, p.4). By being ontologically tensile, as opposed to rigid and fixed, the self and other may be in a dance together that responds over time.

Haraway offers a diffracted vision, that rejects traditional reflective optics based on rationality and phallocentric logic, replacing it with a deconstructed rationality which creates a new perspective on our multiplicitous world by "living inside the stories", much like the residents in *Asylum* (Geerts and van der Tuin, 2016) (Haraway, 2000b, p.107). A mutual relationship with the world in this obligationary manner is referred to as *making kin* and includes living with the consequences of our actions (Haraway, 2019):

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

Thus Haraway aims to expose histories, biologies, epistemologies, politics and practice lineages (that may appear neutral) so they are experienced as interference: a visible entangled "tissue of interrelationship" she describes as *tentacular* (Haraway, 2000b, p.106) (Haraway, 2016, p.31). Laing's networks operated within this transparency: embedded yet "standing outside in the open of the truth." (Gans and Redler, 2001, p.72).

3.2.2 Barad's Agential Agency

Feminist Barad's strand of New Materialism derives from her background in theoretical and quantum physics (especially Niels Bohr) where diffracted atomic particles behave in an entangled pattern of interference, in a context specific manner related to the act of observation, and where apparatuses are "open ended practices" (Barad, 2007, p.170). This questions what we previously thought of as a fixed Newtonian stable reality, because there is no *a priori* pure 'essence': reality is constructed by a material discursive practice of "things in phenomena"(Barad, 2007, pp.170-176). She promotes Haraway's *diffracted*

methodology where, like Laing, the power of the researcher's role is acknowledged as an insightful attentive practitioner.

Barad describes this state as an *agential reality or agential cut* where *intra-actions* are phenomena, events or actions including the observers or measuring devices, explaining that the way the world is reconfigured through matter is inexhaustible (Barad, 2007, p.170 & p.175) (Fox and Alldred, 2018, pp.7-8).

> *…matter is substance in its intra-active becoming, not a thing, but a doing, a congealing of agency. Matter is a stabilising and destabilising process of iterative intra-activity.* (Barad, 2007, p.151)

Science, therefore, is not neutral, and any research design reflects the power inherent in the epistemology. The movements between matter and meaning allow for boundaries that are constitutive, so where being and knowledge meet, a space opens for those margins to be interrogated or re-drawn through *intra-action*, and where difference is "understood as differencing: differences-in-the –(re)making.", thus unsettling the binary or self as unity. (Barad, 2014, pp.175-176).

Influenced by the Levinasian idea of being for, and face-to-face with, the other, Barad creates a relational and embodied post-humanist notion of *ethico-onto-epistem-ology*, where the other does not have to be human. Our being in the world and our knowing becomes an *ethics of worlding* that is situated: our ethical entanglements are "relations of obligation" woven into the very world we encounter through the "intra-activity of mattering" (Barad, 2007, p.392).

3.2.3 Braidotti's Nomadic Singularity

Braidotti draws from Deleuze and Guattari's nomadology and a wide range of feminist theorists to offer a critique of anthropocentrism (that predominantly places the white male as the measure against all other things) to create a secular, post-human feminist epistemology that negotiates dominant norms (Braidotti, 2013, p.35). She acknowledges the decline in humanism and replaces it with a vitalist, material (embodied), relational

subjectivity embedded in location (and continuous with culture) that she describes as "nature-cultural" (Braidotti, 2013, pp.51-52).

Bodies are described as *self-organizing* in a practice of flows, becomings and assemblages, so essentialist dualisms are replaced by *zoe*-egalitarianism, where the human and non-human exist on the same monistic plane, in an unsentimental state of virtual, creative multiplicity (Braidotti, 2013, p.171). This supports the idea of Deleuzean minor science that cuts across the boundaries of nature and culture, and is "ethically transformative, and not bound to the economics imperatives of advanced capitalism". Braidotti claims science can be re-tuned to accept knowledge created by a "complex singularity". This gives value to the *dividual* voice as personal narrative or interview and the experience of the one-to-one encounter. Laing and Esterson's early studies were conducted as a series of taped interviews in the patient's own home and Laing unusually implicated the therapist's shared experience in this material context, rhythm and tempo (Laing, 1967, pp.47-48).[33] Claiming that in the "re-search" for something lost, traditional scientific enquiry was never about "the way *things* experience us", Laing validated unpredictable outcome via often confusing communication, as an alternative form of scientific questioning more suited to his subject of mental illness (Bark, 2009, p.108).[34]

3.2.4 Bennett's Vital Matter

Political theorist Bennett recognises that non-human things and forces are active, *vital matter* that may participate to affect the outcomes of events, with their own exhibited agency. Bennett draws from Latour's notion of object as actant and intervener. Human beings no longer have the sole power of intentionality to design outcomes, so her *vital matter* traverses the boundaries of duality, whilst acknowledging the network that creates a situation. Alongside material objects,

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[33] Transplanting the research out of the medical environment was key to identifying the dynamic roles of context, time and behaviour in the creation of personal autonomy, within the nuanced nexus of family encounters.

[34] Laing's all-encompassing curiosity was perhaps his downfall as normal family scientific controls had in fact been set up and tested, but Laing failed to write the second volume because it was "too boring": publishing them might have helped disperse much early criticism (Bark, 2009), pp.37-38.

Bennett includes physical phenomena of macro and micro scales including weather, commodities, ingested minerals and environmental geology. Vitality is defined as:

> *…the capacity of things…not only to impede or block the will or design of humans but also to act as quasi agents or forces with trajectories, propensities or tendencies of their own…* (Bennett, 2010, p.viii)

By articulating this vibrant materiality, it is possible to embrace a new ethical perspective on politics (particularly ecology), where things are no longer treated as instruments, commodities or resources to be used in human labour. In this "knotted world" the status of all things is valued (even if the vitality of some objects may be difficult for humans to perceive) because harm to one part of the network or assemblage may be transmitted elsewhere: this is the fine balance of care within a Labour of Attentiveness (Bennett, 2010, p.13 & p.58).

Bennett rejects the categories of 'nature and culture", instead describing assemblages as confederations that are alive comprised of "groupings of diverse elements" where the sum effect is greater than each material component (Bennett, 2010, pp.23-24). As an emergent, vibratory collective where each "member-actant" may exhibit force, power is not located in hierarchy, linear or fixed, but rather shifts across the surface of the whole as it mingles to perform an "intricate dance" (Bennett, 2010, p.31). Without a structure to constrain it, the way is open for surprising possibility, slipperiness or chance that does not aim merely for equality, but open channels of communication where each member-actant may undergo internal change (Bennett, 2010, p.35 & p.104). Bennett (2010, p.15 & p.37) challenges us to choose ethically in which assemblages to reside by being "perceptually open" to a sharing of being (echoing the Levinasian concept of non-identity) and to show ourselves ready to receive or participate through attentiveness, using the imagination and being playful, entangled or open to contingency.

I end this chapter by applying these theories of New Materialisms to a detailed analysis of transformation and material engagement in play, in *Asylum* (1972).

3.3 *Asylum*: A Case Study
Asylum (1972) Surveillance Films USA UK 96 minutes

Peter Robinson: director/producer
Richard Ware Adams: camera & editor
William Steele: sound and assistant cameraman
Peter Frelinghuysen: producer

3.3.1 Introduction

The Archway community in *Asylum* (1972) collapsed the distinction between lived experience and place-based intervention. During the everyday practice of this radical experiment the residents created "a scene together" through modes of performative and material engagement embedded in an ethical and caring process of metanoia: a co-constitutive state within therapy where a transformative change in one thing, causes transformation, insight and new knowledge in the other (Laing, 1972, p.16).[35] Redler, explains:

> *We try to create a scene together and to be together in such a way, so if someone needs to get lost that can happen…One has to lose oneself to find oneself…the creation of an ambiance, of a group, of a network that can facilitate someone finding themselves, being themselves and finding out who they are...* (01:06:45 – 01:09.00)

The authentic self was expressed through interaction with architectural space, objects and people in equally valued, co-present relationships held by a Labour of Attentiveness. This allowed performative small material acts navigated with care over time, to shape emergent outcomes. The system of engagement described throughout this analysis: risking, vulnerability, attentiveness and playful openness to the unexpected, is the approach upon which I have modelled my Practice-as-Research methodology.

Redler secured the three properties with a total of 17 places.[36] It was a small experiment that only housed 100 residents over the next nine years. People were allowed to stay as

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[35] *Metanoi*a literally means a "change of mind".
[36] Each was scheduled for demolition, within walking distance of each other. The Archway Communities started in 1970 and formally closed in 1978/9, after many different variants (Gordon, 2016), p.33.

long as they wanted. Levinas claimed with radical insight that time is neither objective (measured as a series of fixed Cartesian moments) nor subjective (phenomenological time flows sensed through attention and moods) but intersubjective and ethical, and this flexibility of time, within a Labour of Attentiveness was (and continues to be) part of the Philadelphia Association ethos, in contrast to the appointments and artificial timetables of traditional therapeutic intervention. Thus, from the start Laing's context-in-action (building upon an open interdisciplinary perspective started at Kingsley Hall) challenged ideas of productivity and outcome, by handing the concept of time back to those within the labour (Gordon, 2016, pp.110-112).[37] [38]

Canadian filmmaker Robinson's documentary was filmed with the permission of Laing and members of the community, and later released on DVD (2015) with optional audio commentary (hereafter referred to as a.c.).[39] Described by cameraman Adams as a place of "magical ambiguity", *Asylum* observes this fertile space through the means of *direct cinema,* to show the realities of living with mental health in an alternative open context. Establishing an environment of shared experience that stood apart from the social norm, and with permission for a wide range of behaviours (*asylum* literally means a place of safety), was a way of changing the rules. Laing describes the Labour of Attentiveness, as residents trying to "hold the balance between care, concern, attention, mindfulness and letting be…" (Gordon, 2016, p.28). They created a container where a mix of different ingredients might be combined, stirred, reflected upon, rocked or spilt: a space where relationality played out. Writing in 1989 before the emergence of New Materialisms, Oakley (1989, pp.1-2 & p.6) finds the Philadelphia Association's approach slippery to define, suggesting it cannot even be labelled a "field" of psychoanalytic tradition because it was always crossing boundaries; being neither inside nor outside, but instead was a "revitalization":

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[37] In 2016 it was calculated that a stay at a PA dwelling cost in rent around £120/week. The cost of a week's stay in supported housing was up to £800 and in a psychiatric hospital £1300 - £2,600 ibid., p.117.
[38] One Archway resident, Musgrave (who does not appear in this film) alludes to a Beckett's quotation about the value of the small, slow burn: "A bright light is not necessary, a taper is all one needs to live in strangeness, if it faithfully burns." (Chapman, 2020).
[39] DVD also includes other short head-to-head interviews with Laing.

What unfolds is a lattice-work of complicated intersections that quite purposefully avoids the presentation of a coherent whole, a fixity of identity, or a finished product.

(Oakley, 1989, p.1)

This observation affirms the dynamism within this everyday system that unfolded with navigation and unexpected connection, rather than pre-planned outcome. This echoes my approach within a place-responsive practice that aims to straddle the margins of disciplines or between human and non-human, building a relationship that is never complete, where there is always "a remainder" (Oakley, 1989, p.4).

However, this demanded a high level of trust (including no locks on the doors), acceptance and navigation so that things did not tip over in an uncontrolled manner; a criticism often levelled at Kingsley Hall.[40] Members of the house agreed certain rules of acceptance and held democratic discussion to air grievances or to decide what they might be able to cope with. Gordon (2016, p.45 & p.48) claimed the "healthier the house the greater range of conflict it could accommodate" within an "ambiance of concern". This is significant when creating a space for difference and vulnerability within a Labour of Attentiveness.

Therapy was conducted externally, but *all* interactions within the space were considered therapeutic, with each person handed responsibility for their actions.[41] Friedman (1989, p.73) declares that therapy "happens as a space is opened for the presence of the community to manifest itself".[42] This was the invitation extended to the film crew for six weeks, with a stipulation that no covert filming should occur. They became incorporated into real dynamic lived experience as co-present elements of the therapeutic interaction, while risking a willingness themselves to be measured alongside.

I will examine how the film reveals interdisciplinary material ingredients - language, sound, objects, gestures and acts in the community - contributing as equal protagonists "being

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[40] Redler interviewed in (Harris, 2012), 44 says of Kingsley Hall: "Even by Sixties standards, it was pretty wild.".
[41] Medicines neither denied nor enforced. Robinson demonstrates this by showing Richard's impressive array of bottles in his bedroom.
[42] This was a different to settings that that had structure and called themselves "therapeutic communities".

present" and held within a Labour of Attentiveness, effecting transformation. I will argue that this attentiveness is a valuable approach for an edge-dwelling, place-responsive practice, which holds a space where it is safe to be lost and play, as a means to elicit new possibilities.

"Being present is very different to being an observer" (Wendy ac. 01:09:51-01:11:27). I strongly identify with this as a place practitioner. Instead of imposing or placing, the approach I take towards a successful place-intervention requires listening, mirroring, not interfering or damaging, but trusting to a continued conversation. There may be physical impact or tensions that create conflict or support, a need to be open to subtle understandings where ideas may ebb and flow and shifts of key importance need to be recognised. Time is essential for this to develop. Sometimes doing nothing is doing something: being with.

I suggest that the visible act of filming becomes part of the ongoing choreography around this state of attention, demonstrating valuable agency when building a relationship with place, as active intervener between the body/place relationship. I will discuss how the film-as-object is subsequently *re-sited* as reflective document in **3.3.11**.

3.3.2 Historical Depictions of Mental Illness and the Role of Documentary
The use of photography and film in psychiatry began as early as the mid 1800's with Hugh Welch Diamond's portraits (Figures 2 & 3) and Charcot's spectacles of hysteria from The Salpêtrière, (Bourneville *et al.*, 1876-1880) (Figure 4). Post-war trauma led to new treatments and the need for recruitment, in films such as *A Light Through the Clouds* (Oliver, 1955) where a patient at The Retreat is seen receiving daily coma-inducing insulin therapy (Figure 5). There was growing unease with this exercise of power, which was debated theoretically by Foucault and Goffman, in novel form in Kesey's *One Flew Over the Cuckoo's Nes*t (1962) and in the socially-realist film Loach's *Family Life* (1971), whilst documentary became a tool to articulate criticism in films such as King's *Warrendale* (1967) and

Wiseman's controversial *Titicut Follies* (1967).[43] [44] In contrast to these earlier depictions, the residents in *Asylum* were invited to see the rushes of their film and given editorial consultation.

Figures 2 & 3 Patients from The Surrey Lunatic Asylum

Photographer Hugh Welch Diamond (1848-58), The Met Collection

[43] Foucault: *Madness and Civilization: A History of Insanity in the Age of Reason* (1961); Goffman: *Asylums* (1961); Szasz: *The Myth of Mental Illness: Foundations of a Theory of Personal Conduct*. This history is well documented in (O'Rawe, 2019).
[44] *Titicut Follies* was banned until the 1990s.
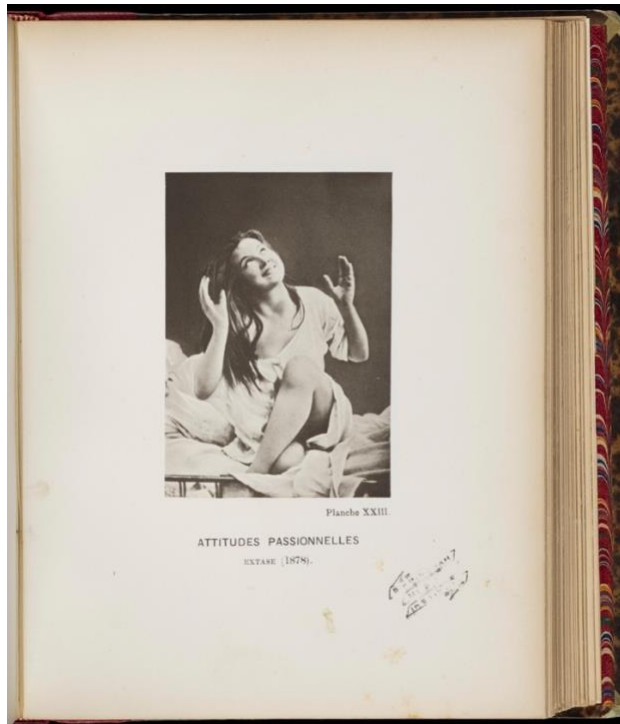
Figure 4 *Attitudes Passionelles Extase* XXIII (1878) "Augustine"

Photographer P. Regnard, Image: Wellcome Collection

Figure 5 *A Light Through the Clouds* (1955) Dir: P Thomas Oliver, Photography: C.H. Wood

©Yorkshire and North East Film Archives

The *direct cinema* style of documentary filming became popular after 1967 when the lightweight Sony Portapak camera was released, allowing portability, access and

interactivity (Winston and British Film Institute, 2013). As a cinematic form it had developed out of *cinema verité* but with important differences. In *cinema verité* the camera is used as a tool to present reality as new truth, often with directorial provocation and no claim to impartiality, whereas in *direct cinema*, the film maker becomes an enabler for reality to be played out. Laing recognised the value of film early on and even had originally intended to create archives of "kinetic patterns" (McGeachan, 2014, p.290). Film also played a huge part in bringing his ideas to the masses.[45] In the entire film, there is no over-dubbing of commentary that might create separation, only ambient sound (which becomes relevant later in my research when recording a documentary at *PLACEing Objects* Day of Dialogue and in my place-responsive films), but Robinson (1972) delineates space for Laing as theoretical commentator from two previous talking-head interviews (00:00:41) (00:45:51) (Figure 6).[46]
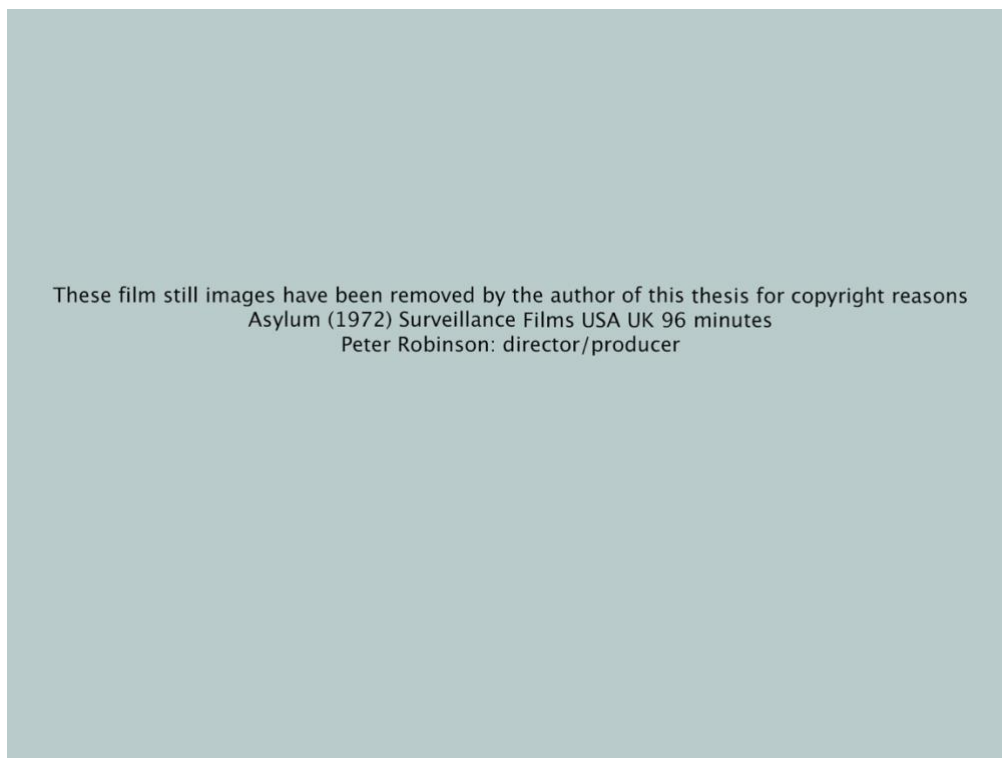
Figure 6 Laing interviewed in his own home in Dir. Robinson, Peter. (1972) *Asylum.* All Rights Reserved.

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[45] Thirty-seven hours were filmed in one month alone in 1972.

[46] We do not enter the house straight away, but instead are taken into Laing's living room for two minutes where he explains the power position entrenched in traditional institutional care, where locking doors creates a gulf between the staff and patient. He explains how he prefers to "take my chances" on a one-to-one basis and how the other person "would take his". Laing does not take centre stage in the action portrayed in *Asylum*, appearing again only briefly alongside others silently sitting in an Open meeting after fifty-four minutes.

3.3.3 Collapsing Boundaries and Spatial Acts

The film opens with a lowercase, approachable non-serif font on a bright pink background introducing this new approach to mental health and how this had emerged from the Kingsley Hall experiment (Figure 7).

This is the only nod to a psychedelic palette: the rest of the colouring is bland and somewhat drab.[47] There is no attempt to hide the bald crackling sound of recording that backgrounds this text, setting a tone of activity, transparency and lack of subterfuge. The conditions of access are stated from the beginning, so we can judge the veracity of the footage. The equipment-as-object is established as a presence in the room, and I adopt this in my practice, as a way to engage with Barad's idea of the agential cut.
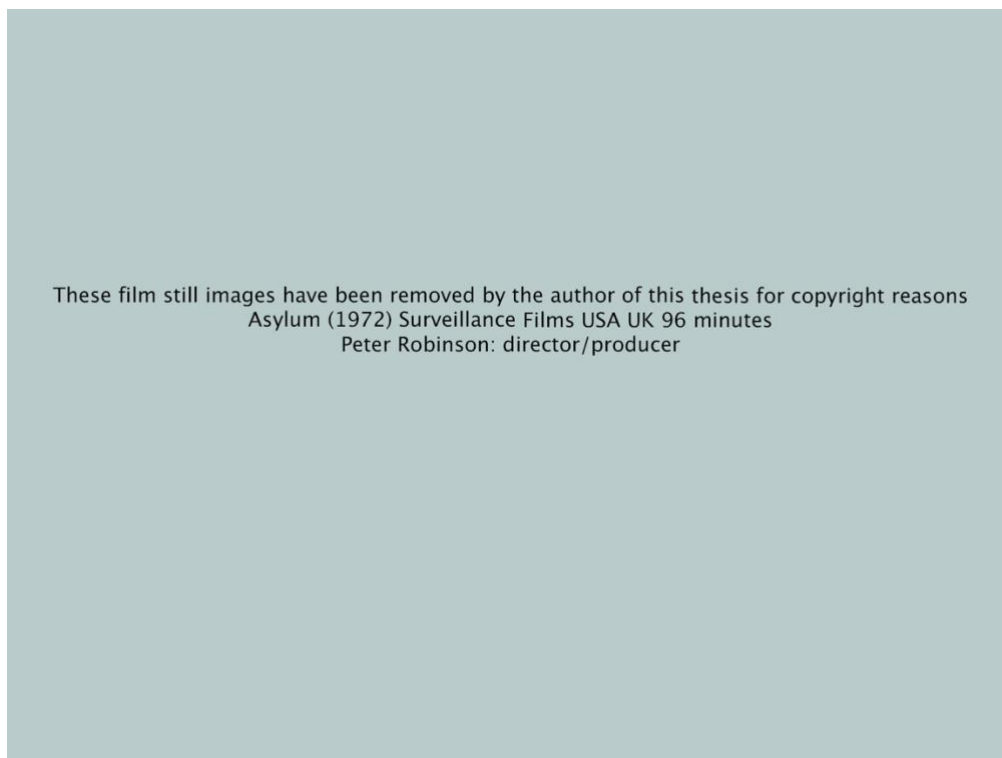
Figure 7 Opening credits in Dir. Robinson, Peter. (1972) *Asylum.* All Rights Reserved.

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[47] (McDonagh, 2019) describes the film as both "scruffy" and "dingy" but (Morgan, 2004) notices bodily characteristics where "colors stand out vividly from the red of Julia's lips to the intense hue of David's blue eyes".

After Laing, we are taken to a view of North London housing. It is evident that this street is awaiting demolition, as next door has broken windows and is barricaded with corrugated iron (Figure 8). The low rent has facilitated this experiment, yet this juxtaposition allows us to consider whether this type of community is welcome on every street, or is the edge of reason only welcome on the margins?[48] Bennett (2010, p.13) suggests that "vital materialism" is a "safety net" for those "who do not conform to a particular model of personhood". Sometimes my own behaviour when investigating places appears unusual or concerning to the public, because these acts operate outside of social convention or context: making them appear radical. I recognise that occasionally I hide behind the more acceptable labels of *sculptor* or *PhD* to reassure or deflect comment.

These film still images have been removed by the author of this thesis for copyright reasons
Asylum (1972) Surveillance Films USA UK 96 minutes
Peter Robinson: director/producer
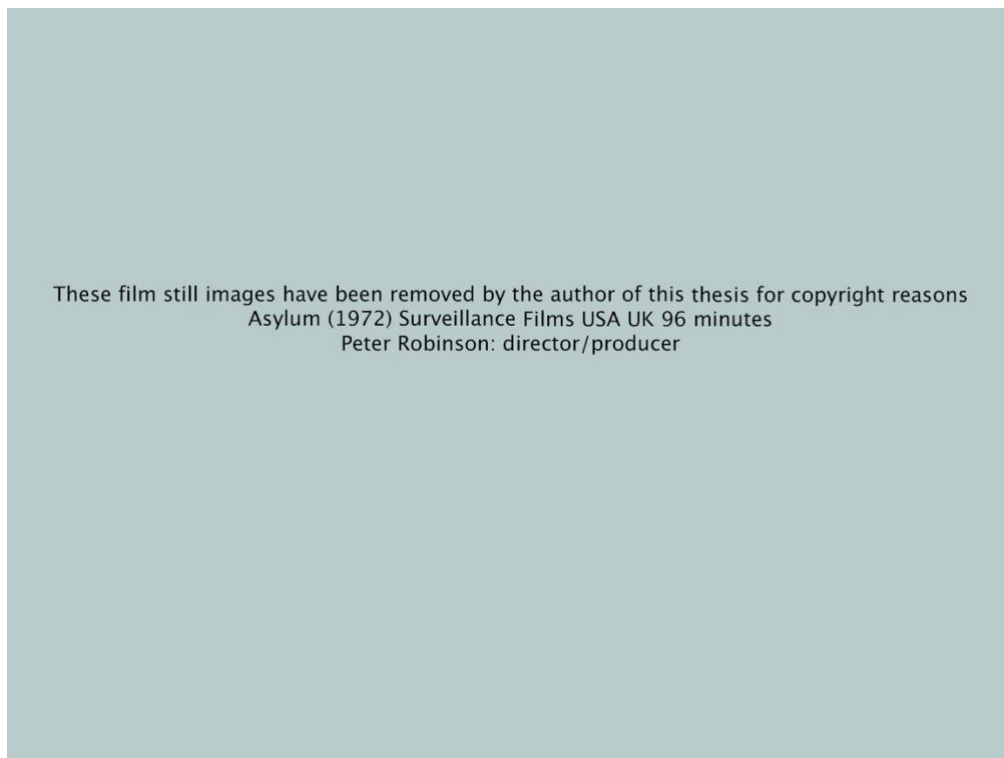
Figure 8 Boarded house next to 43/44 Duncombe Road, London N19

in Dir. Robinson, Peter. (1972) *Asylum*. All Rights Reserved.

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[48] The only "rules" at Archway were that rent was paid on time each Monday and that behaviour should not "endanger your life, that of others or the project". Redler interviewed by Luke Fowler (Fowler, 1999). Laing thus placed autonomy firmly back in the residents' hands believing that, however unconventional their behaviour, every human being needed to be treated as a free agent (Kirsner, 2013), p.3.

Normal daily life is seen on the outside with the postman delivering letters to number 43. Suddenly, via a flipped transition we are teleported inside, viewing the number mirror-wise on the fanlight, and for the next forty-eight minutes we are inhabitants occupying a unique inner space that has shut the door on the outside world (00:02:49).

a

b

c

d
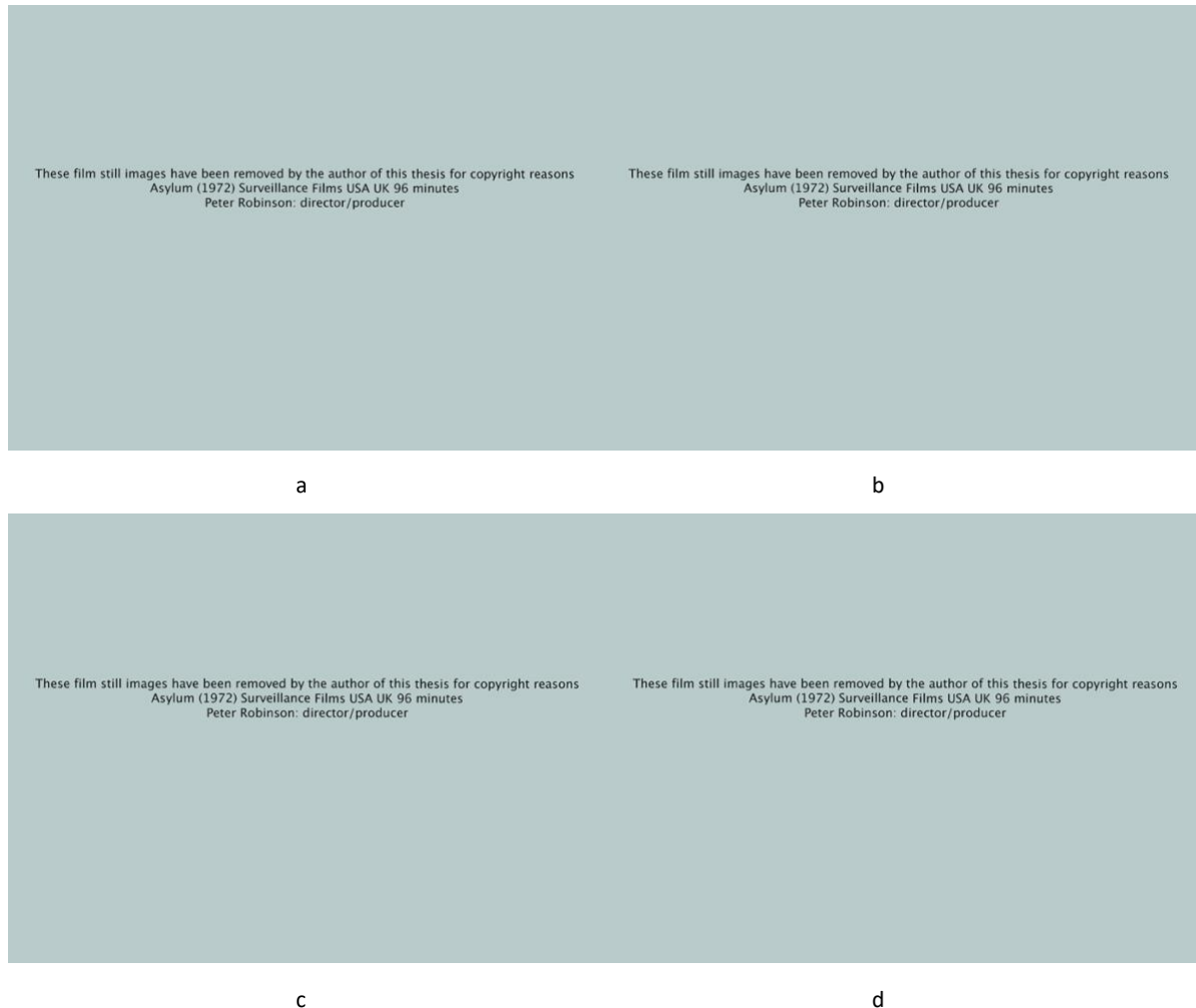
Figures 9 a b c d Objects and Writings engage with the material fabric of the building
in Dir. Robinson, Peter. (1972) *Asylum.* All Rights Reserved.

Immediately something jars, as across the bottom are taped clippings, seed packets, pieces of plastic, a stamped letter and a small bottle perching on the bell battery (Figure 9a).[49] The camera lingers without attempting to aestheticise, functioning as our roaming eye, as we

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[49] Theatre director Anne Bogart advises: "when we know what a door is and what it can do, we limit both ourselves and the possibilities of the door. When we are open to its size and texture and shape, a door can become anything and everything." Bogart and Landau quoted in (Sachs Olson, 2016).

take in phrases drawn directly onto the paintwork and wallpaper.[50] Like incantations, they conjure an uncanny space where new realities may be envisaged (Figures 9 b c d). There is no attempt to explain these poetics that evidence an inner world operational upon the fabric of the house, positioning the viewer to struggle or ponder over time (Chapman, 2014). Wykert explains how the layers of sound, form and content work together to draw him in (Wykert review in Adams, 2011).

3.3.4 Choreographing Meaning through Architecture

The architecture functions as kind of textured notebook for inner thoughts, where acts of soul-searching are articulated via its features, with the body inscribed directly on to the place, in an act of extended mind theory.[51] This theory states that an object (or even their properties) "located in an agent's environment can count as partially constitutive of an agent's mental states" (Chalmers and Clark referenced in Vold, 2016). Here, the context and objects within it give residents the means to articulate their mental processes, in a number of unconventional performative ways, via direct impact on their material surroundings. This creates a wider field of relationships, perspectives and poetic insights allowing the community as place, to be diffracted through a range of resident experiences, and recalls Bachelard's idea of "felicitous space": an emotional dwelling, safe enough for the new to emerge via poetic or playful means (Bachelard, 1994, p.xxxv). This could be seen as over-romanticising the Archway house but he claims "imagination takes its place on the margins", operating experientially as more than mere metaphor, to psychologically awaken new representations of the self where the "function of reality" can be entwined with the "function of unreality" (Bachelard, 1994, pp.vii & xxxiv). Place need not be physical geometry but can be wholly psychic or an ontologically open, nuanced, embodied space-in-process in relational dialogue and ruptured from spatial or scientific continuity (Bachelard, 1994, p.201) (Kotowicz, 2018, pp.45 & 73). This is congruent with Laing's inclusion of all aspects of experience and can serve to create a transition between Laing's psychoanalytical phenomenology and his segue into New Materialisms. Barad (2007, p.184) values these

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[50] Phrases seen: FAITH-FULL YET WITH BEAST; SIGN AND SYMBOL ALONE IS SANE; YOUR DREAMS MELT IN THE SUN.

[51] Redler saved many of David's writings, scribbled in palimpsest over newspapers and stacked in piles in his room, where they functioned as a kind of writing without corners, saying: "…the one thing I'm sure, it wasn't meaningless to him" (Redler, 2021).

intra-active "materially-discursive practices" as being inclusive and productive of ethical *response-ability*. It is as if the boundaries of the body have been flayed by externalised language and action, preparing us to meet David Bell whose unintelligible "word salads" create a relentless soundscape to the film.[52] As we are implicated as present by the camera's eye, we experience the household's bombardment of his constant vocalising.

All of these elements, created by the residents, with their rhythms and material exchanges, form a shape-shifting choreography within the space. Pickering (2010, p.106) describes this approach as *ontological theater* [*sic*]. He defines this as "a vision of the world as a place of continuing interlinked performances" that performs a "dance of agency", making a distinction between modern science (that presents a knowable world through method, operating from a cognitive, representational stance) and cybernetics (which engages through process: reflexively, directly and non-representationally, performing with environments as it unfolds) (Pickering, 2010, pp.20-22). He suggests that traditional science has the effect of "veiling the world of performance from us" whereas performative ontology can aid imagination (Pickering, 2010, pp.21-22). The processual experience of living within Laing's communities embraces Pickering's *ontological theater* [*sic*] by interlinking time and the environment, through imaginative response to materials and performative acts, where outcomes are discovered via a Labour of Attentiveness. It is this that I believe demonstrates Laing's experiment emerged swiftly beyond his phenomenological intention, towards a dynamic capacity for self-organisation that included all matter (human and non-human) embedded in process. Thus, the everyday practice of this alternative psychiatry segues into the arena of New Materialisms.

An example of this porosity of boundaries is seen as we follow Jamie stepping from one house to the next through a propped hole in the bare brickwork (00:04:28) (Figures 10 a & b). Physical space has been dismembered to accommodate the growing community's needs in the same shape-shifting, organic way described by Kingsley Hall resident, Mary Barnes: "A

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[52] The stance of the establishment was to ignore schizophrenic language as meaningless, and Laing was derided for trying to understand what was deemed unintelligible.

place grows into the sort of place people want it to be" (Barnes and Berke, 1974, p.378).[53] Bachelard (1994, pp.97 & 101) compares the intimacy and security of a simple home to a nest, relating its building to the body of the bird, but Archway is not cosy, more prickly yet "flourishing", as it is refashioned by the performativity of the residents' bodies into meaningful affective space. Through this lack of partitioning, psychological thresholds are worried, as "abnormal" and "normal" are practised upon the space through the possibilities of a "half-open" inside and outside (Cotton and Loewenthal, 2011, p.105) (Bachelard, 1994,p.222). Jamie and Francis wear large warm jumpers: this inside/outside is more like camping than a hospital environment, but David seems at home in a towel and bare feet. Francis performs across the gap: appearing and disappearing.

Francis often establishes the rhythm as backdrop to other action: throughout he climbs, draws on the ceiling, brushes the floor despite crumbling plaster, deliberately stamps his feet, gestures, conducts with his fingers, falls, stands to attention, leans and tips his chair (Figure 11.). Francis admits that he occasionally played "the madman", changing his jumper to confuse the editing or acting out in order to "help them" create startling images (00:05:14-00:05:37).

a   b

Figures 10 a b Francis in the kitchen and the threshold wall of 43 & 44

in Dir. Robinson, Peter. (1972) *Asylum.* All Rights Reserved.

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[53] For example, a hallway is repurposed as makeshift bedroom thus creating new meaning for the space. The rundown state of the houses was likely to overcome qualms about carving into the structure.

Bennett (2010, p.15) stresses the importance of being "willing to play the fool" as a technique towards new ideas, plus Francis's acts highlight a clear example of the power of the cameraman and apparatus influencing Barad's *agential cut*, where the resulting images are co-constituted via crew, Frances and the apparatus, as a form of critique from the inside (Barad, 2007, p.175). His gestures often appear "in conversation" with others or as a way of marking out space territorially.[54] Creating a relationship with the building itself by exploring through the "actuality of things" via sensual and physical means seems to ground him, creating a sense of belonging (Field, 1986, p.224).[55] As Laing suggests: "We live equally out of our bodies, and out of our minds." and Redler admits he first was drawn to Kingsley Hall because he was "profoundly out of touch with my heart and guts." (Laing, 1967, p.50) (Fowler, 1999). No one is held in shot: all have autonomy to leave, at any time.

These film still images have been removed by the author of this thesis for copyright reasons
Asylum (1972) Surveillance Films USA UK 96 minutes
Peter Robinson: director/producer
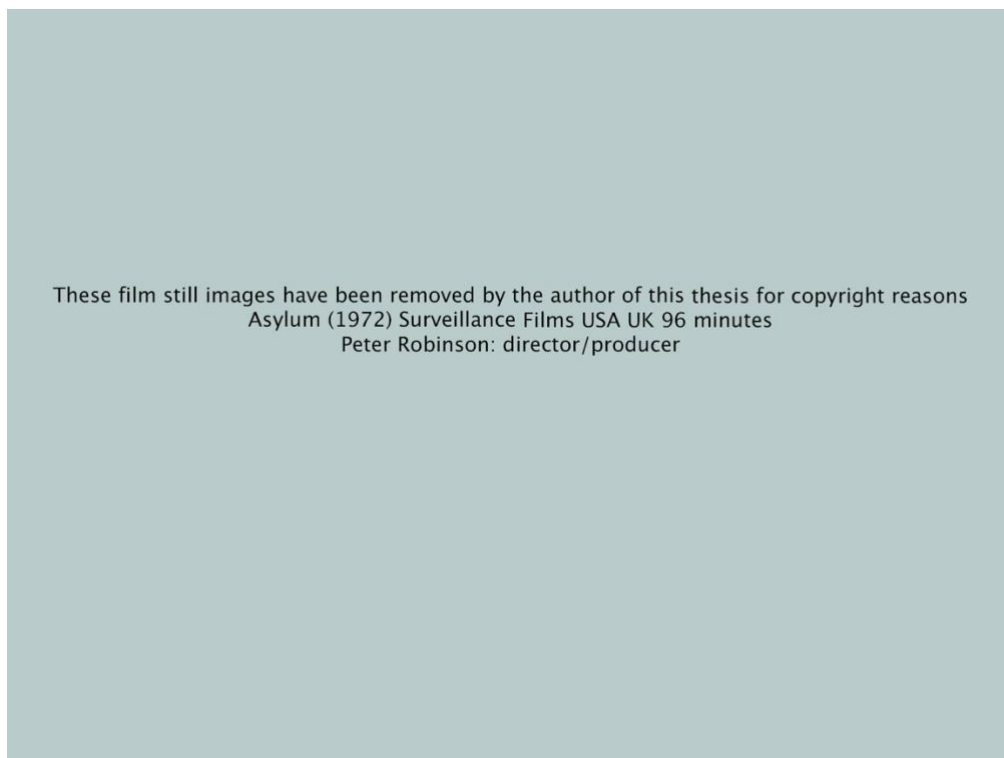
Figure 11 Francis uses a Saxa salt pot and paper to write on the ceiling while David speaks

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[54] One of his delusions was that he was the rightful owner and that the rest of the people were illegal squatters (a.c. 00:59:05).

[55] Joanna Field was the pseudonym for psychotherapist Marion Milner, who was a contemporary of Laing's at The Tavistock Clinic.

It is not unsurprising therefore that Francis receives existential illumination through his *modus operandi* of performed action: something he can only articulate much later in language (a.c. 00:23:40). Termed *Kairos*, unpredicted "on the spot" moments are recognised in therapy for having future potential, and I would argue also occur in place-responsive investigation, when each side suddenly contributes a unique, authentic gesture to spark an emergent co-authored engagement, with potential move into a new state (Stern *et al.*, 1998, pp.304-305).

Julia (in a state of regression) is seen half-way up the stairs with Francis fully supporting her inert body (00:24:00-00:25:06). Their torsos cut across David's painted slogan "LEON HAS A GOOD BRAIN" (Figure 12). Francis does not pressure her to move but steadily uses their hands together on his body to turn her left.

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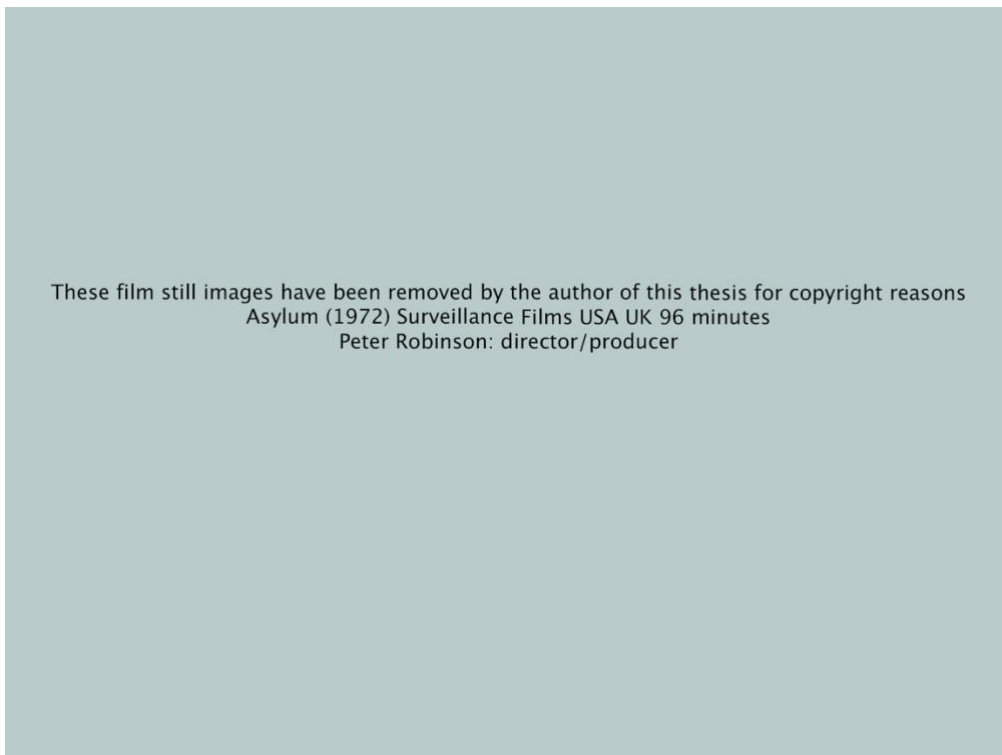
Figure 12 Francis assists Julia and gains insight to himself

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He gives firm clear instructions, reassuring her.[56] The act, intention and place come together in this shared journey of mutual support, like anthropologist Ingold's definition of wayfarers who are "in phase with, or attuned to, the movements of other phenomena of the inhabited world" (Ingold, 2016, p.101).[57] In the time it takes to travel down the staircase, Francis discovers his caring side. His connected attentiveness towards the face of the other is situated in Levinas's relational ethics and reflects Barad's context specificity where: "'environments' and 'bodies' are intra-actively co-constituted" (Levinas cited in Rughani, 2013, p.99) (Barad, 2007, p.170). Francis reflects that in "one night", through this small Labour of Attentiveness, he realised Julia had a need and he could help her. Later, in the 1980s and 1990s he achieves satisfaction and employment working in elderly care (a.c. 00:24:00-00:25:06).

Much of the film's action is mundane, often around communal eating or preparation of food, marking time passing, establishing an air of "normality". The crew were not exempt and Bill Steele, soundman, is filmed being asked by Mary to help finish feeding Julia (00:43:43) (Figure 13). "Together" and "family" seem to be operative words.[58] At Kingsley Hall, the meal was an altogether more ritualised gathering for exchange and dialogue. Often hosted as a candlelit dinner with flowers and platters of food, it welcomed poetry, music, debate and dancing. LSD was sometimes used therapeutically.[59] Fostering connections via strands of artistic and personal interaction over shared food is an approach I have practised since 2001 with collaborative group *point and place*.[60] The table operates as a context for

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[56] "Don't listen to what they say. They are only voices.".
[57] Ingold contributes to this debate by arguing for a relational, processual perspective on materials where: "things are active not because they are imbued with agency but because of ways in which they are caught up" (Ingold, 2007), p.1. He believes theory should be grounded in practical material engagement rather than concepts of materiality, so that emergent knowledge grows from the inside of a multi-disciplinary approach. By basing this in practice, Ingold places trust and value in the practitioner who enmeshes themselves in a Labour of Attentiveness.
[58] Other "family members" in the house included a dog, kitten and bird.
[59] Laing was legally licensed to prescribe LSD for therapeutic use and used it as a "kind of spiritual laxative" (Harris, 2012), 26 but despite popular belief was not an advocate for generalised distribution. He refused to sanction Leary's proposed UK LSD experiment, eventually reporting him to the police (Laing, 1997), 91-93. Redler explains that "when the people took LSD at Kingsley Hall it was part of a serious existential, emotional and/or spiritual inquiry and endeavour. I don't think it was often used just for 'kicks'" (Fowler, 1999).
[60] *point and place* is a collective of six artists who have worked together since 2002. At times geographically scattered and with diverse, individual practices, the group develop strategies of co-operation and cross-fertilisation incorporating play, physical engagement and poetic language as a process to create work.

shared activity, dialogue and exchange, so I later re-create this to foster community during **Project 4**.

Establishing a slower rhythm of time passing helps emphasise a calmer process of acceptance, with the ability to let insights develop naturally. Described as "Tortoise Mind" by Claxton (1997, p.165) this approach is celebrated for its ability to embrace the uncertainty of the unfamiliar, by establishing a closer connection to the unconscious through affective "felt concerns", paying attention, "poetic sensibilities and mindfulness". This attentive quality of "being with" together, over time, is essential in both therapy and place-responsive investigation to prevent the unequal imposition of ideas and to foster receptivity to small shifts, even whilst lost. In my practice, this extends to being present to the structures and behaviour of place, objects within it and other acts performed there by people or things.

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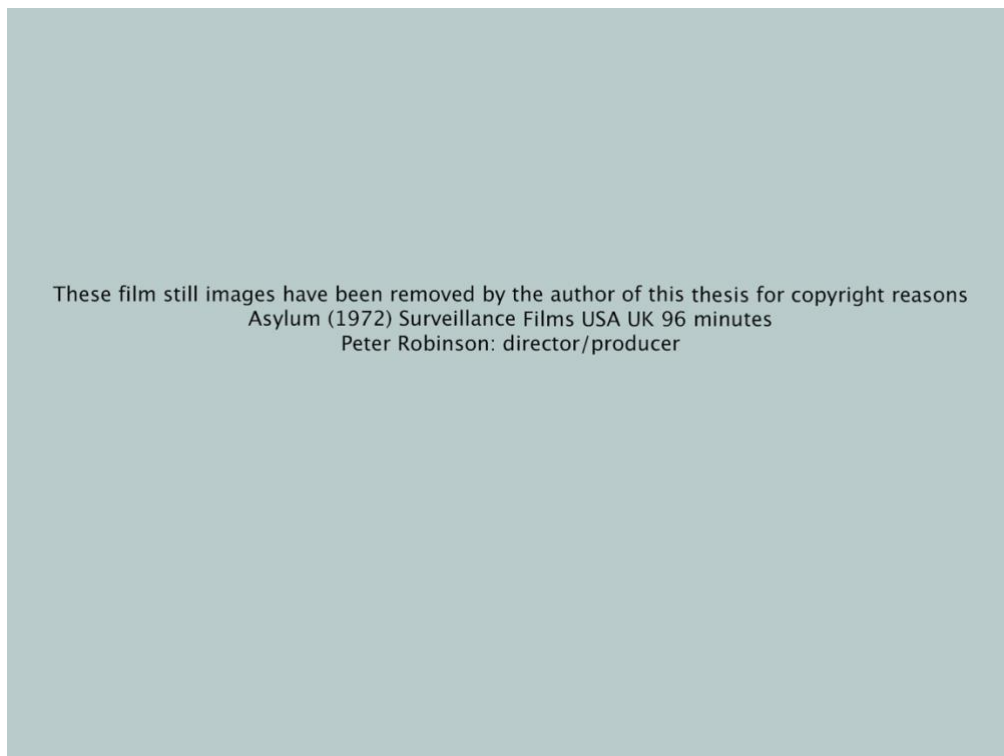
Figure 13 Mary requests soundman Bill's help to feed Julia

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3.3.5 Equality of Protagonists

At Kingsley Hall, Laing was criticised for exercising a central position where he was perceived as guru and lynchpin, despite his intention to reduced hierarchical power. By the time the community at Archway began, Laing had moved away from this central stance and house manager, Yocum, who was living on the same terms as the residents, helped them to facilitate day-to-day running or navigate crises.[61] Over time, a sifting of power manifested within the Labour of Attentiveness.

Latour's flat ontology affords things equal status in a network with humans or things, of all scales, including geological time or atoms, (Bogost, 2010) (Miller, 2013, pp.27-29). At Archway the institutional binaries with fixed, mappable boundaries and perspectives were collapsed in favour of a shifting framework of continuous, relational tensions where no one category had special hierarchical status, produced by multiple actors as they left and entered. The community operated as an example of this emergent, provisional and shifting state where things may "pursue their business" (Miller, 2013, p.11). The response of the household to crises or incipient collapse was to augment attentiveness (Redler, 2021).

Simms and Stawarska (2013, p.9) declare that researchers "dwelling in phenomena" are "unravelling the fundamental structures of being" so it could be argued that Robinson's inclusive interdisciplinary attention to things helps us navigate Laing's philosophical thinking through a "method of continuous enquiry", or process of unfolding. Bennett (2010, p.xiv) refers to this open-ended sensibility towards the non-human as a "countercultural kind of perceiving".

People slide in and out of roles, on and off the floor, and throughout the film there is little distinction made between place, person or objects: all are valued for their potential as material ingredients. Performing her primal feminist song, Astrid uses David (apparently asleep!) as a chair (00:35:04) and later David reads on Julia (00:15:57) (Figures 14 & 15). Empathy is transmitted silently through the body. Mazzei and Jackson (2020, p.747) suggest that the mode of silence is not always absence, but has a language of its own, and can be a

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[61] The critical importance of this role in letting the houses thrive was later overseen within the Philadelphia Association by Hugh Crawford (Gordon, 2016), p.34-36.

small act where participants meaningfully "give voice", while Redler (2021) stresses the importance of empathetical physical touching through simple gesture, as validation of presence.[62] Laing's interest in non-Western ideas about consciousness that embraced the projection of the mind into other spaces and alternative passages of time, led to the introduction of meditation practices within the communities alongside music.[63] [64] This aided the effort and reliance needed to practice a Labour of Attentiveness through harmony with forces, rather than resistance. The relationality, non-duality and kinship of Buddhism, shares similarities with New Materialisms' collapsing boundaries of difference.

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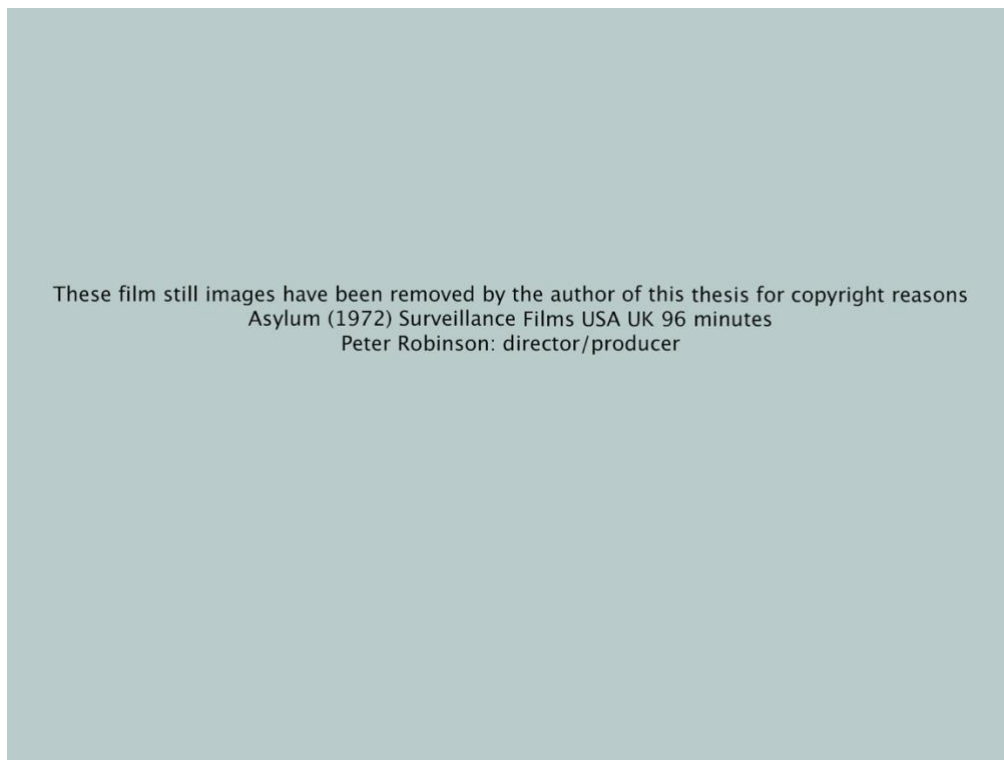
Figure 14 Astrid uses David as a chair

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[62] (Redler, 2000) declares: "'speech' may be in the language of silence, but with gestures of welcome". He identifies a common issue for many of us is being literally "out of touch with themselves, and their being in the world" which limits our "openness to the Other and otherness…to what is beyond 'me'" (Redler, 2021).
[63] Meditation practice and mindfulness continue today, within PA communities.
[64] Laing believed that authenticity could be reinvigorated via alignment and realignment through martial arts as a dynamic physical engagement with the world (Roberts and Itten, 2006), p.18-9.

Figure 15 David and Julia exist side by side in harmony

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It is difficult to be sure who is a medically qualified, resident or director, as "unlabelling"
upon entry allowed each person to expand beyond their prescribed role.[65] This open field
forces us to leave our own assumptions at the door, alert to examining our own behaviours
and how they might be interpreted under scrutiny. Low camera angles affirm the crew's
(thus our) positioning on the floor alongside residents, rather than as observers.
Microphones, wiring and headphones are visible alongside other contents of the house, as
constant reminders of the crew's equal status (Figures 16 a & b).[66] Allowing these objects
space, acknowledges Robinson's belief that the crew's habits and objects were bringing an

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[65] *Asylum* focusses on the stories of Francis, David, Julia, Lee (a highly successful and medically qualified
American psychiatrist/psychoanalyst who has retreated for his own mental health) and Richard, but other
residents appear together with Open Sunday visitors, students, parents, doctors and fleetingly (and not
distinguished) R. D. Laing. Throughout, screen time is divided equally between genders and all, whatever their
expertise, are considered valued contributors to the process.

[66] Quartz lighting was used, but quickly ignored as the residents were used to the place being "a bit of a
laboratory" (Wendy a.c 00:10:00).

equal transference or potential interactive presence into the effort required to hold a Labour of Attentiveness. In my own work, I often appear either as performer in association with materials or as witness embodied in a body-responsive camera. I also use an observing fixed camera as a third eye, that allows me to be intuitive in the moment, yet have a record for analysis or reflection, after the event.

a   b

Figures 16 a & b Robinson and Steele visible with microphones

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The camera, however, is never handed to the residents, and I wonder whether today they might have filmed their own scenes via phone and social media?[67] It was possibly a fear for the equipment: the still functioning telephone relieved of its cover and its bare workings revealed, sits on the floor as a kind of metaphor exposing the mindscape in the room (00:23:29).

3.3.6 Language as Material Ingredient

The architectural space becomes a container for language both written (as already described) and spoken. David's language (denigrated by the medical establishment as undecipherable *schizophrenese*) is emphatic, symbolic, poetic and slippery to grasp, but valued here.[68] He is well-educated and Leon Redler ("Red Lion") treats him as intellectual

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[67] This is addressed by Wendy in the a.c., but she raises the concern that constant engagement with social media may reduce connectivity and thus enlightenment, so perhaps this was a good thing overall?
[68] "Laing actually listened to people, to what they said or did not say" Mullan quoted in (Roberts and Itten, 2006).

equal, mirroring David's symbolism, describing him as "Decibells" (David Bell) and "Nuclear reactor" (Figure 17).[69]

Despite slipping in and out of comprehension, we slowly understand David is commenting on the action before us via language and articulated symbolic interaction with mediating objects. His "Joycean language" is "subliminally making sense" as he recaptures "personal meaning in personal time and space from out of the sights and sounds of a depersonalized, dehumanized world" (Newman, 2015, p.96) (Laing, 1967, p.37). Rich poetic metaphors float as imagined objects in mid-air.

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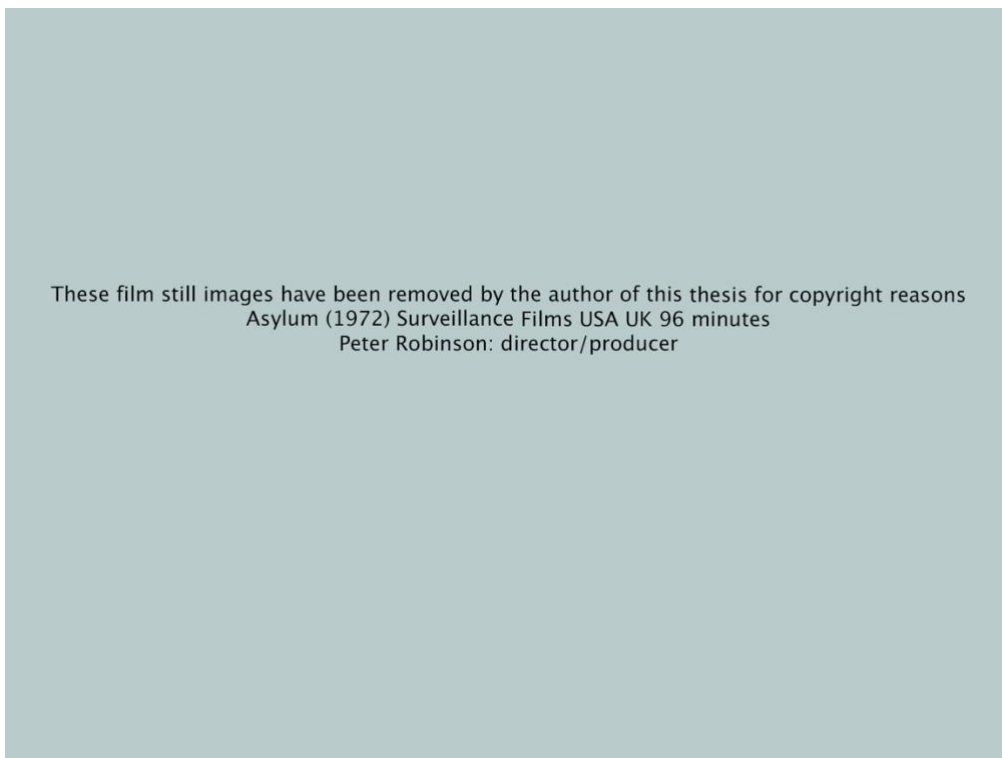
Figure 17 David's Atom bomb drawing

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[69] This is one of a couple remarks about an underlying fear of impending nuclear war, but the name doubles as reference to the continuous onslaught of David's explosive and challenging behaviour. In conversation with Robinson, we hear that mathematician and computer programmer, David had previously left a military nuclear establishment, after an unexplained incident.

3.3.7 The Objects as Intervener and Vehicle of Voice

Objects actively symbolise, mediate and provoke interactions between people. Whereas Francis performs, David creates symbolic meaning of mental processes, for example in his playful sculptural construction of Freud's hierarchy of the superego with stacked cans (a.c 01:02:52) (Figure 18). Latour (2004, p.75). defines an object within a location that takes part in the action, as an "intervener", claiming it has the power to make a difference (even in small acts) via its activity in a co-present relationship and ability to transform. Bennett (2010, p.58) even suggests some objects only *appear* static, because as humans we are unable to discern their thresholds of becoming, and Coole and Frost (2010, p.10) note a patterning in multi-tiered ontology that comprises the "capacities or potencies" of objects, phenomena and bodies together. David's precarious construction embraces this "effervescence of agency in concert with each other" by using creative metaphor to make "something new out of known parts" in order to make his idea accessible. (Bennett, 2010, p.29) (Bogost, 2012, p.111).

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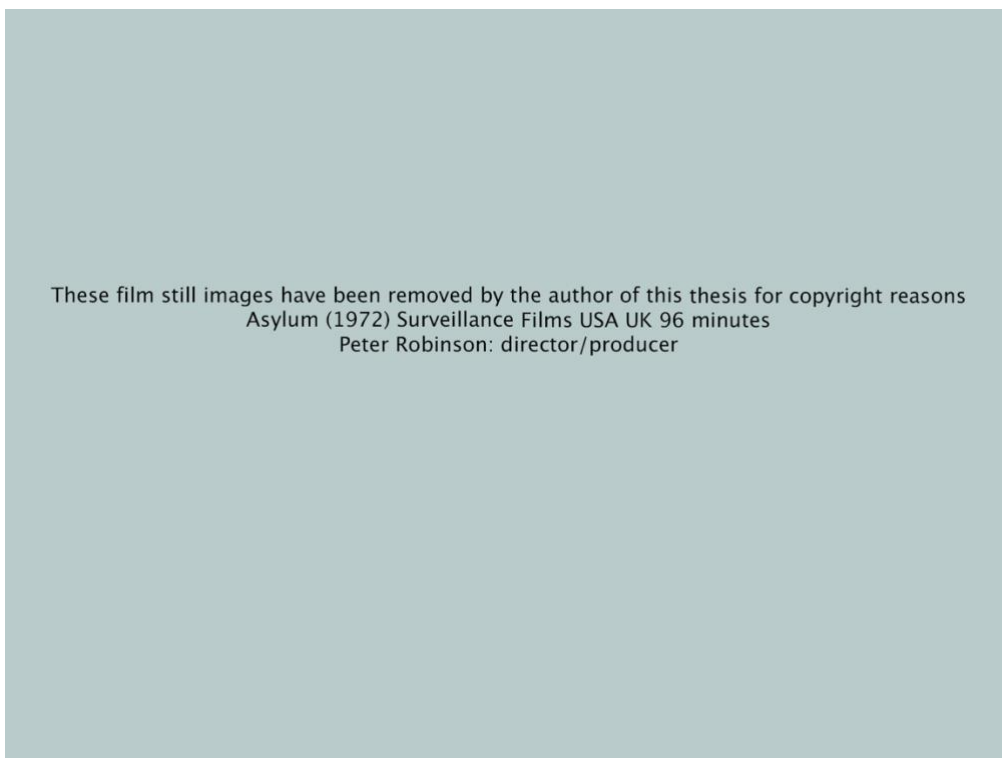
Figure 18 David's stacked "super-ego"

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Gordon (2016, pp.118-119) claims play is an invitation to power for someone to have their own "throw into the game" and that nothing should be seen as a "misthrow" to be corrected or made more socially acceptable. His approach is very similar to that of artist performers Tufnell and Crickmay, where objects are valued as conduits for imaginative future action through the performed body, via memory or personal story (Figures 19 a& b).[70] In *Family Life* (1972), a play based on Laing's ideas, Loach's characters spray the garden objects and plants bright blue to "threaten the familiarity" of strict social values, held by the conservative parents (Showalter, 1987, p.237).

a

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[70] Author attended *Gathering Places: A workshop in Body and Imagination* with Miranda Tufnell and Chris Crickmay, April 13th and 14th 2019 in Totnes, Devon.
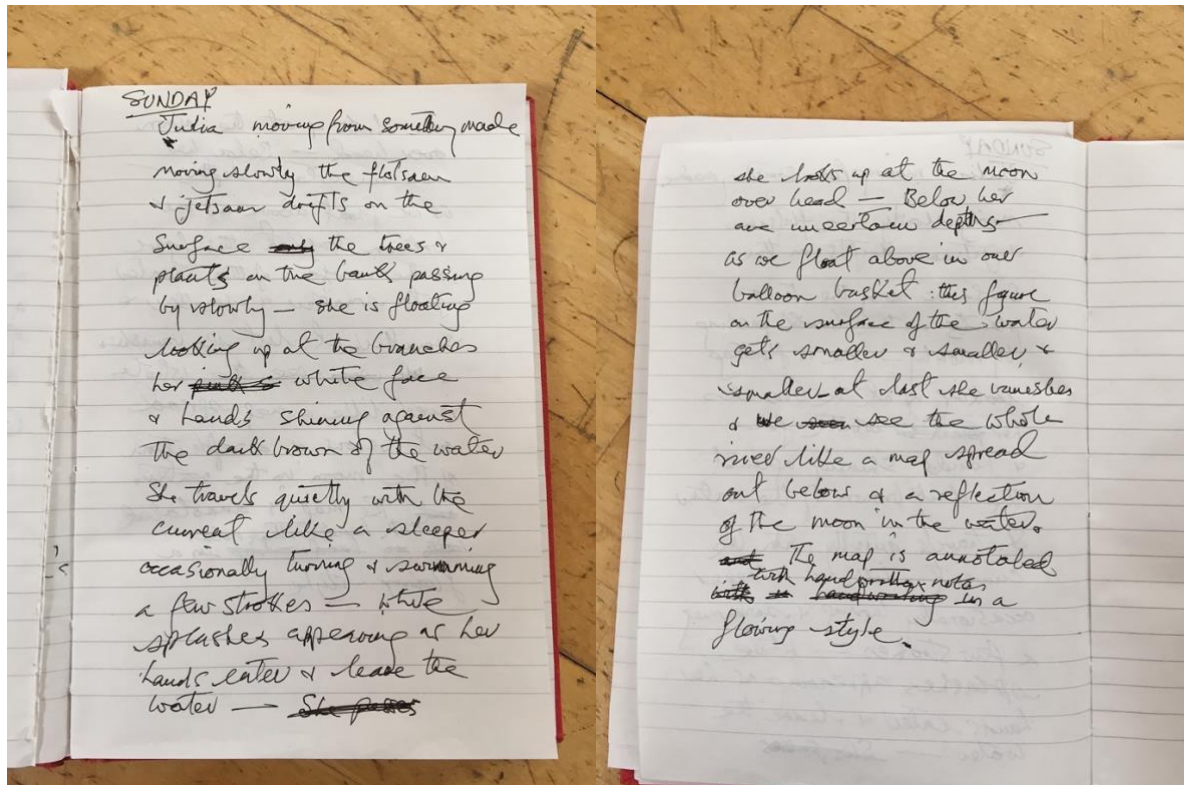
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Figures 19 a & b Sculpting, performing with and writing from the body with objects

Gathering Places workshop with Miranda Tufnell and Chris Crickmay, Devon 13th - 14th April 2019

(Source © the Author & Writer Frieda Luk)

Simon Whitehead (2018), performer, speaks of the reciprocity between person and object through play or performance, and the importance of being alive to its responses, as a kind of solidarity to non-human beings (Figure 20).

Figure 20 Performing with found sheep's spine and cheese grater, *Locator 28 Hunters in the Snow* candlelit workshop with Simon Whitehead, Pentre Ifan, Wales 18th - 23rd Dec 2018 (Source: © the author)

Containers are recognised as receptacles for externalised thought. Commenting "glass houses shouldn't throw stones" directly into a jug, David creates an external personal archive (Figure 21).[71] Alternatively, David could be seen as allowing it to speak *for* him as a mask, where the object's own agency initiates the expression of his inner self.[72] In my Practice-as-Research, I embrace the "vitality of matter" as co-present agency. I adopt a similarly playful and slippery approach that attempts to un-label the names and purposes of familiar objects, to release new potential usages that influence my body's absorption of

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[71] A similar idea is now currently being explored in Brazil, using ceramic pots to give authentic voice to indigenous people. Personal conversation with Alberto Harres British Academy 21st June 2019 (Harres, 2019).
[72] Emigh suggests masks wait for animation from the performer who is "assessing its potential life" Emigh quoted in (Schneider, 2015).

fresh gestures and forms, and create new thinking (Figure 51) (Sanzo, 2018). As Bennett (2010, p.4) writes: "the us and the it slip-slide into each other". Haraway (1988, p.589) claims this embodied knowledge highlights the impossibility of clearly defined boundaries, because it exposes interrelations between being and the agentic capabilities of human and non-human materials, ethics, politics and science. In doing so, Haraway, like Laing, accepts the partial as part of rational understanding, over universality. This revises traditional optical reflective thinking in favour of a diffracted view that includes insight into one's own position, allowing differences to be surveyed. Later, David uses a casserole to explain the skull as container of knowledge: everything "that person did over a lifetime". He playfully knocks Francis on the head with his fist, yet interestingly for someone who uses objects and people with great interchange, he declares: "There is a difference…There we have people …here we have things" (00:58:05-00:58:37) (Figure 22).

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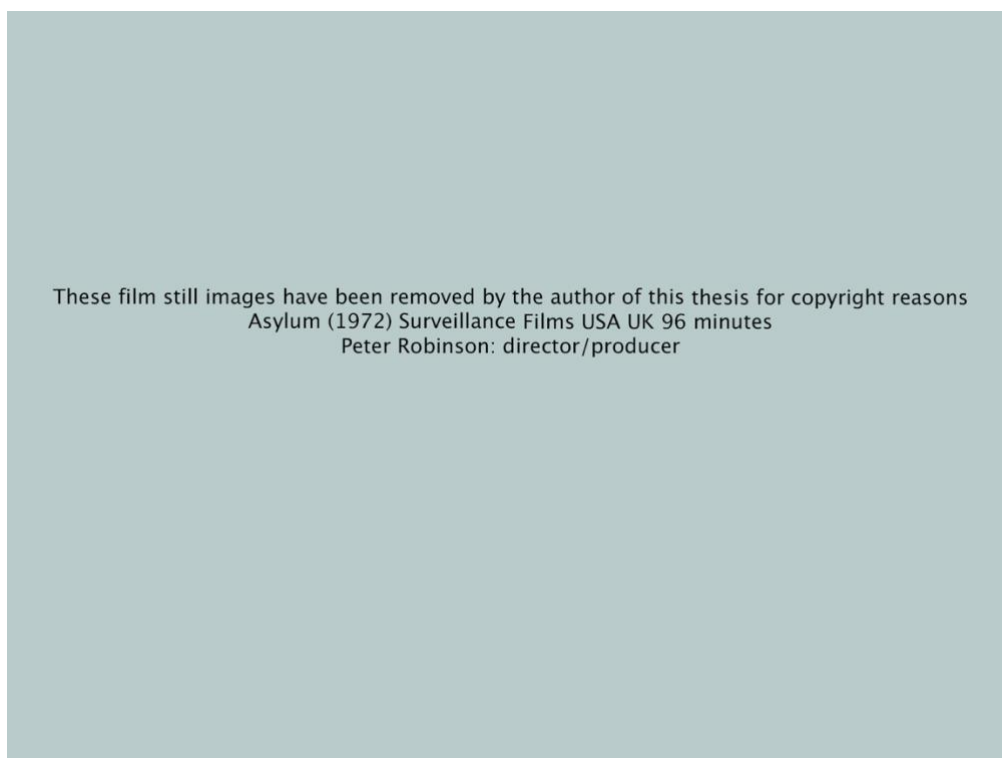
Figure 21 David archives his commentary into the jug

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Figure 22 David expounds on the difference between objects and people through sound and touch

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3.3.8 The Operative Assemblage in the Labour of Attentiveness

A significant episode takes place in the garden (00:19:17-00:21:07), demonstrating how the approach of a Labour of Attentiveness is sufficiently porous to embrace alternative perspectives through an assemblage of objects, architecture, agency and language, to promote new thought. A distressed David bypasses "normal" exit strategy, removing a window frame to enter the garden (00:19:17) (Figure 23a.). He carefully replaces it as valued portal (Figure 23b). His bodily engagement with architecture takes "into himself what the external world has to offer and there remakes himself into a new being" (Field, 1986, p.18). Misreading exits and entrances is part of my own approach.

a

b

Figures 23 a & b David enters the garden via the window

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Robinson's capture of hazy, smeared broken glass reflects David's uncertain state and brings the cameraman in as witness. David's intense physicality is bound into his language, and we take his anxiety into our own bodies via his breathless clenched delivery (Figure 24).

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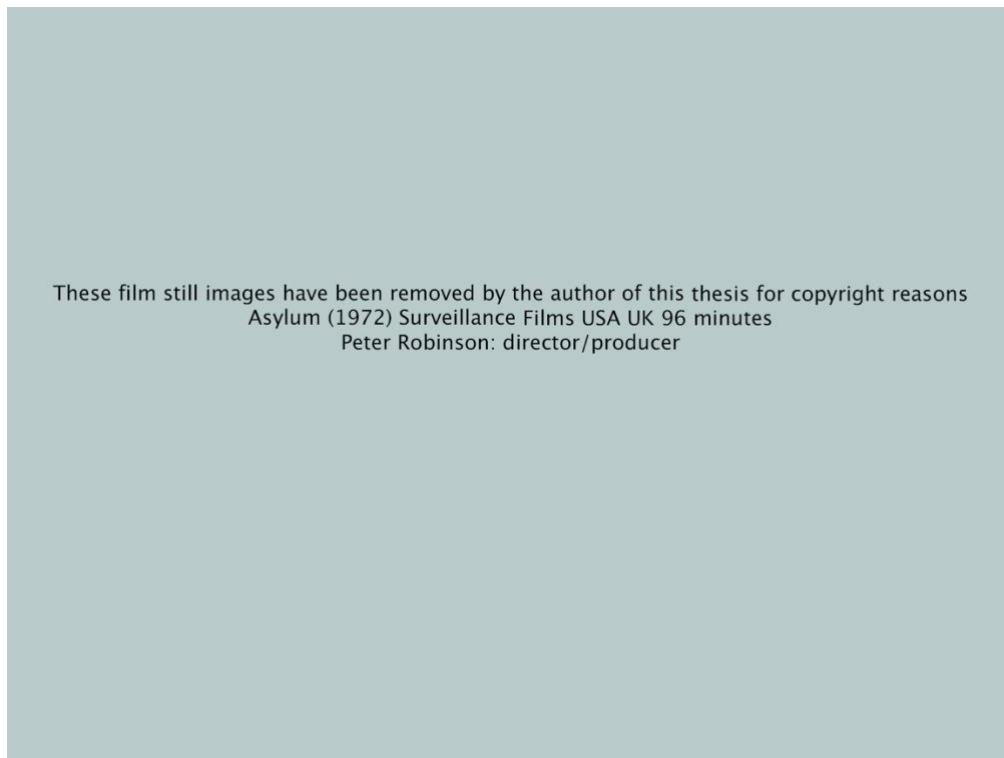
Figure 24 The viewer "feels" the tension in David's delivery, mirrored in their own body
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Julia (blonde) and Astrid (dark) embrace, kneeling under a trellis in a silent, empathetic act of support. In their own world, they ignore David who steps over them unimpeded. But he is not ignoring them, rather reading the environment and the acts within it. He picks up an olive oil can and passes it over their heads, referring to them symbolically as Yellow Rose Iceni and Red Rose Iceni in an act of sanction and anointment: a benediction often used to cast out spirits.[73] The can-as-mediator assists him to articulate, slipping between reality, symbolism and commentary as he refers to them in pun as "*canny* loonies one and all".[74] His

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[73] Iceni were British Celts who rose in revolt against Roman law, so Robinson thinks this could be a comment about their choice to live in this community instead of within the medical establishment.
[74] The term *Loonies* has been fully embraced by a mental health group FEEL (Friends of East End Loonies) which still meets in Kingsley Hall.

dissociated personal boundaries extend not only people and things but equally to alternative spaces and times, where his extensive historical knowledge leaps across, reframing present thinking and action. (Figure 25). David's mythical storytelling can be seen as a form of Haraway's speculative fabulation where story and fact telling are put in service as "worlding", to imagine "the patterning of possible worlds and possible times, material-semiotic worlds, gone here and yet to come" (Haraway, 2016, p.31). Similar leaps happen creatively in place-responsive worlding. Feminist and ecologist Alaimo (2014, pp.194-195) however cautions against *just telling the story* of a thing, rather to consider the story in relation to our own ethical entanglement and agency, and in his Labour of Attentiveness David can be seen, despite his distress, as caring, affectionate and respectful of both the objects and the women intra-actively entangled within his performance.

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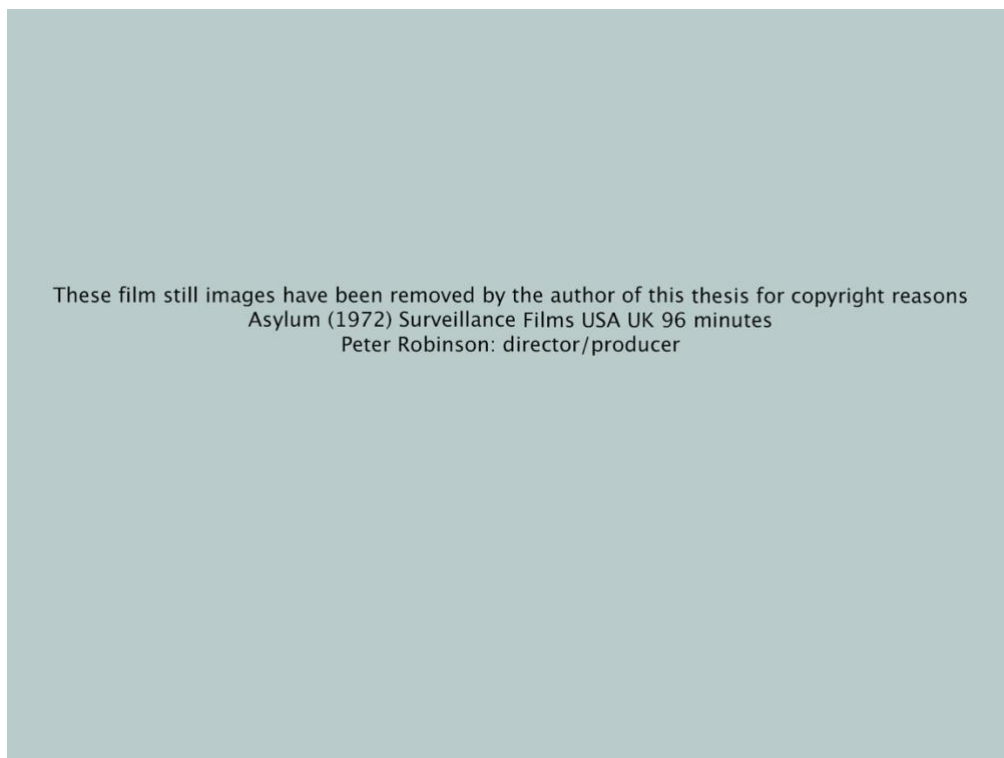
Figure 25 David anoints Julia and Astrid as "canny loonies one and all"

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Those who most seem to resist understanding (appearing unwilling to enter in to a Labour of Attentiveness, perhaps through fear of loss of status) are the visiting psychiatry student

and Lee, the psychiatrist resident.[75] Astrid on the other hand displays a readiness to accept David's "whorl of patterned sound" over a book of animals, where neither quite grasp the meaning, yet both seem perfectly content in their difference and David kisses her on the head affectionately (01:02:29) (Laing, 1967, p.37).[76]

A similar egalitarian attitude is taken towards edited sound, where speech is not given precedent over the quotidian. When editing, usually there is a decision made between *noise* and *signal:* the former being the other sounds in the background (Krotoski, 2019). Today, especially with digital recording, *noise* is likely to be silenced, but here it functions as an important reminder of lived experience: traffic, clanking of washing up, footsteps and so on, while the loud ringing of the telephone bell is an insistent negotiation with the outside world. Similarly, the documentary shifts between ambient noise, observed conversation and direct fourth wall comment, so we are never unaware of the crew's presence. This multi-perspective medley where time passing is as important as drama, creates space for reflection for the viewer: this becomes an important factor in my work.

3.3.9 The Value of the Small Thing

Laing believed that mental illness resulted from investing in and performing false-self behaviours (mystification) imposed by social constraint (oppression). Termed *bad faith* by Sartre, enacting these socially-prescribed roles challenges personal reality, leading to "ontological insecurity": an alienation that separates a person "from their capacity to experience the world accurately" or to be able to love or find pleasure (Steiner, 1972, p.302). Within *Asylum*, the Labour of Attentiveness held a space for difference and alternative voice via modes of expression that were genuine authentic engagements, thus leading to personal insight. Artist and cultural theorist Manning (2016, p.7) argues that the "marginal may carry a special affinity for the minor" gesture and that it can be used as a

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[75] The American student refers to "the illogical discourse that David is putting on…" and his aborted conversation with him as "I attempted to communicate" (00:58:47). His medicalised jargon is pronounced direct to camera from a position of status, and he does not try to fully enter David's or the active therapeutic space (unlike psychoanalyst Redler who mirrors David's posture and language to creating bonding and empathy 00:22:09).

[76] This simple, spontaneous and touching act is significant, as normal physical contact in institutions was highly frowned upon, as depicted in (Loach, 1971) where even accessing social spaces was treated as a reward for obedience or conversely, punishment (Goffman, 1961), p.228.

"force that makes lines tremble". By *re-siting* traditional psychiatry via context, material acts and attentiveness over time, the community addressed oppression and mystification, by making all acts within Asylum political and radical, however small they might be. Haraway (2016, p.120) introduces the metaphor of planting seeds, where a small act has the potential for a "richer congress for worlding": a poignant reminder of the seed packet taped over the threshold.

This also challenges the idea of a secure ontology of Being having a fixed bounded timeless structure, instead opening a way to consider ontological security "in the becoming", where through choice we place ourselves in process, always in play, not in state. Thus, by offering ourselves (and our vulnerabilities and fears of loss) to a system of attentiveness, via context, acts and materials we may regain our authentic self, in company of other things that are attentive. This allows differences to be straddled, with the potential for change, where our completeness comes from the emergent whole, rather than held in isolated insular being. Importantly, embedding the self in the dynamic system that is a Labour of Attentiveness binds the assemblage in an intrinsically just and ethical position, as harm to one may harm the self (Bennett, 2010, p.13).

Theoretical biologist, Kauffman (quoted in Draper and Polizzi, 2015, p.996) describes the "adjacent possible" where untapped potential exists via porous points between the self and environment. Approaching these in a state of open possibility, to give up habitual meaning and to "experience the object, event or person in and of itself" improves the chances of new engagement, both therapeutically and in place-responsive work (Draper and Polizzi, 2015, pp.987-989). Both may entail a release of energy and require reflection. I am aware that I am not always in a state of readiness to receive (tiredness and different days herald different states of mind), yet a significant moment may occur via a tiny thing (00:44:00-00:45:50). Redler (2021) affirms that what might seem trivial, might be vital to someone knowing they are heard.

Julia is lying in bed, hair tousled, having returned from her uncle's, a stay causing concern in the community. Conversing with house manager, Yocum, she is seen repeatedly drawing out a strand of her own hair (Figures 26 a & b). Showing him a tiny ribbon, she explains:

"You see this is one of the things they kept trying to tie my hair up with". In this brief instant of "stunned lucidity", this small object becomes highly symbolic of the social pressure she is under to learn "How to be a woman" (kjoice01, 2015). The minor gesture has the potential to move "the non-conscious toward the conscious…the unsayable in the said" (Manning, 2016, p.7). By externalising via this object, she articulates her lack of autonomy and gains insight into the fact her family have *literally* tied her up. Her subsequent rejection of this small object (and her family's wider expectations) to be authentically a woman on her own terms, is enormous.

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a

To show the delicate balance of inside/outside pressures, and their comparative sanity, Robinson creates another bridge between worlds by introducing Jamie's father (a smart man in a suit, representing the *status quo)*. Although his concern appears genuine, his subterfuge to trick shy Jamie into dating in case he "goes over to the other side", is Jamie's

own lesson in "How to be a man" and very troubling. Robinson exposes this man's fears as transparently as the residents' behaviour.[77]

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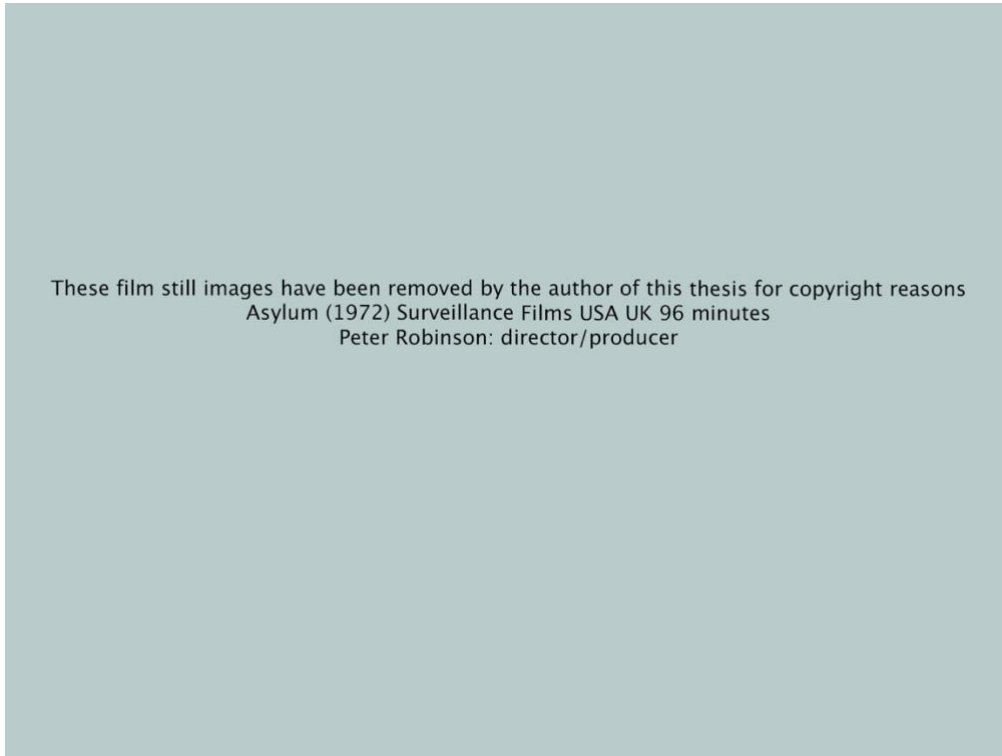
b

Figures 26 a & b Julia's moment of insight via the tiny ribbon

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3.3.10 Risk and a Sense of Being Lost

Wendy refers to Archway as a safe place to come home to (a.c. 00:58:50), but to have freedom, risk was a necessary element. Robinson acknowledges this with the openness that is valued there. Julia's almost physical collapse and distress exposes her extreme

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[77] We do not fully enter the outside world again until (00:48:40). It is like walking out into bright sunlight from the dingy cloistered space. Suddenly, it seems surprising to see Julia capably hail a taxi or Richard (the only working-class resident, smartly suited) walking freely in public on his way to therapy.

vulnerability, but she receives constant, affectionate support and attentive care (Figure 27). The viewer is left to judge.

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Asylum (1972) Surveillance Films USA UK 96 minutes
Peter Robinson: director/producer
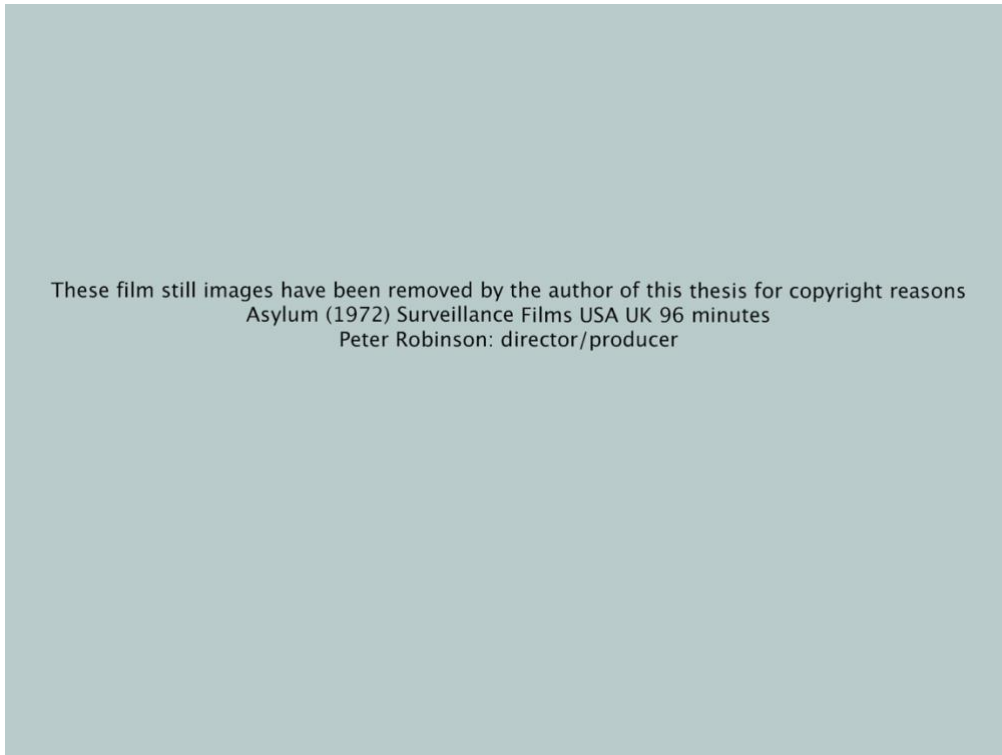
Figure 27 Distressed Julia is comforted

in Dir. Robinson, Peter. (1972) *Asylum.* All Rights Reserved.

David's physicality spills into violent confrontation, where he breaks Richard's glasses and hits Frances and Lee.[78] Agitated in the weekly house meeting, he plays with an electric fire and later a blow torch. As we already recognise that repurposed objects are fully part of his inner world, we are fearful. Wendy, in a fully attentive therapeutic state, calmly reads and defuses the situation without speaking, to retrieve it (Figure 28 a & b.).
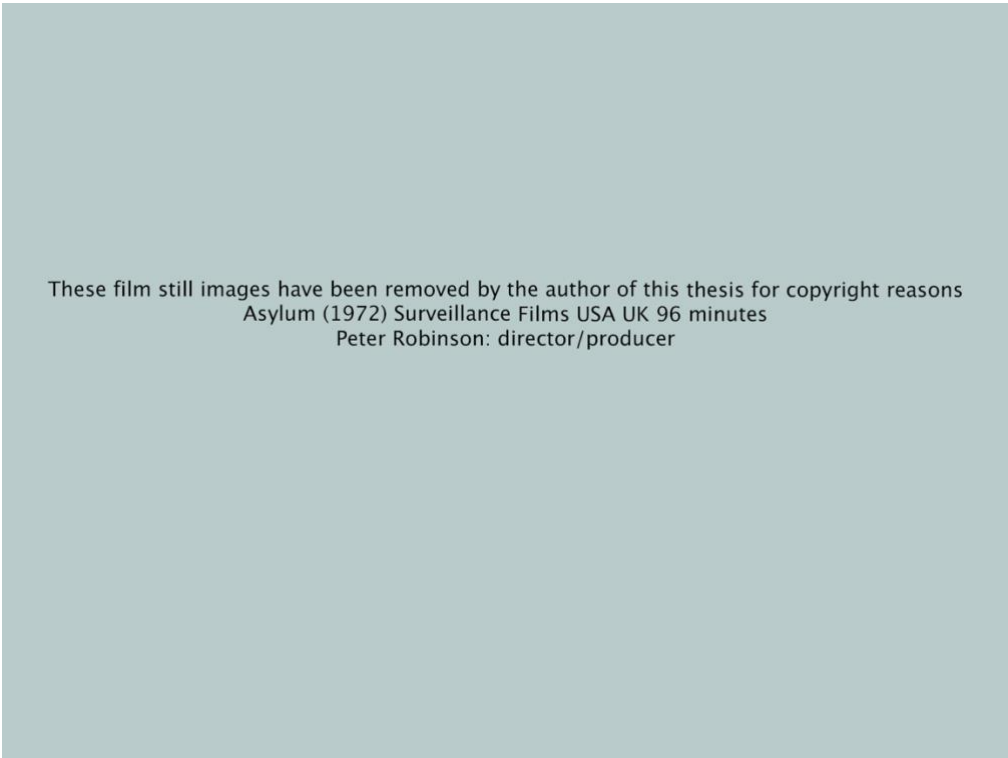
The cameraman mentions that he never felt threatened as the camera shielded him (a.c. 00:18:42). This is no romanticised Utopia. Critic D'Addario (quoted in Adams, 2011)

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[78] Redler explains there was no guidebook and occasionally it was a case of "network not-work". (Fowler, 1999).

acknowledges "Robinson is clearly sympathetic to Laing" but "feels no compulsion to squelch the thorny questions". Of course, it was not always a win-win, and some found it a place of bewilderment. Re-watching *Asylum* at *documenta 13* (2012) Redler (2021) speaks of the pain and distress felt both by himself and residents during that time. Even when the vigilant Labour of Attentiveness plays out averting tragedy, it is essential to retain perspective, while remaining in the trouble.

A certain acceptance of risk occurs in place-responsive work, where it is valued as a means of creative discovery through disorientation and where the letting go of the habitual, opens channels for unexpected acts together, alternative thought, imaginative *re-siting*, re-fashioning and new production. In practice, this manifests as a decision to be scared or emotionally vulnerable, go off map, move beyond what is personally comfortable or socially convenient, towards mental or physical challenges.

These film still images have been removed by the author of this thesis for copyright reasons
Asylum (1972) Surveillance Films USA UK 96 minutes
Peter Robinson: director/producer

a

b

Figures 28 a & b The house meeting: David with electric fire and blow torch

in Dir. Robinson, Peter. (1972) *Asylum.* All Rights Reserved.

Robinson uses an altercation at night to play upon our own fears of the violent unknown. The materiality of the dark film space itself becomes threatening, left as we are with only sound and occasional shadows cast on the staircase (Vidler, 1999, p.175) (Figure 29). It is a void we fill with our own insecurities: like children fearing what goes bump in the night. Knelman (quoted in Adams, 2011) describes the film as "Almost terrifyingly direct and involving…". Positioning the viewer so closely inside extends the reach of potential transformation.

But there are many instances where antics produce laughter, empathy, physical touch and embrace, creating an overall picture of trust, supportive human warmth, bond and response. Wendy explains she never felt threatened (a.c. 00:19:24) while Julia calls the community "her family" and refers to the crew as "grandfather" and "brother" (a.c. 00:09:09). Francis reflects that he "never loved people again as much as I loved the guys

These film still images have been removed by the author of this thesis for copyright reasons
Asylum (1972) Surveillance Films USA UK 96 minutes
Peter Robinson: director/producer

Figure 29 The violent confrontation at night

in Dir. Robinson, Peter. (1972) *Asylum.* All Rights Reserved.

who came with me on that journey" so perhaps it is important to give value to the diffracted individual experiences where both sides receive, rather than concentrate on judging Laing's methodology as a failure of a one-size-fits-all approach? [79] [80]

3.3.11 *Asylum*'s Legacy as Film-as-Reflective-Object

Asylum's screening was afforded high status by being the opening film of Karen Cooper's tenure at New York's documentary Film Forum in 1972 and has screened at many festivals

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[79] Laing stated: "I, personally, am interested in practicing psychotherapy only insofar as I hope that in so doing, I am making a contribution to other people, as well as to myself, becoming more fully human, more actual as a person, more real, more true, more loving, less afraid…" Quoted in (Roberts and Itten, 2006).
[80] This special bond when one has wrestled with and listened to a place, through a desire to produce a co-authored work stays with me a lifetime: I can never pass by those places again without strongly feeling they belong to me and me to them.

worldwide, often including audience discussion.[81] Rughani (2013, p.107) identifies that documentary audiences expect factual film to aspire "to exploration rather than propaganda", and although critic, Greenspun (1972) suggested it must have been "six very trying weeks" he admits it had "value as a document" succeeding in allowing the subject "to define itself". Silverstein (1973) was fulsome in his praise, claiming it "disturbed normal film rhetoric", admiring its "unpolemical argument" where theory evolved, instead of being contained in an "audio-visual aid for explanation", allowing the viewer to think. Newman (2015) questions whether it was ethical for the crew to be so involved, but Lucas (2011) recognises that trust prevented the residents being exploited.

The film evidently reveals a white middle-class experiment with only one working class member, Richard.[82] Ethnic diversity is not present here either and, despite Robinson's equal treatment of men and women in the film, critics of both sexes, have had a tendency to comment on David's behaviour, but romanticise and subjectivise Julia, referring her to as "ethereal blond", "fragile" and "angel-faced"(Hoberman, 2003) (McDonagh, 2019) (Morgan, 2004).[83]

In 2015, *Asylum* was screened at Kingsley Hall as part of the fiftieth anniversary of The Philadelphia Association, repositioning the film-as-object back into its conceptual space, allowing intellectual debate to sit alongside the personal experiences of people living with mental health and establishing its relevant legacy for human rights.[84] Livingston (1973) refers to the "fashionable experiment", questioning where these people will end up and society's overall responsibility, whereas Lucas (2011) recognises it as an important visualization representing disability, with an "alternative vision of rights realized and actualized".[85] Similar houses have been run for fifty years by The Philadelphia Association

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[81] *Asylum* was also selected for MOMA's 2010 tribute to Film Forum's first forty years.

[82] Sedgewick criticised Kingsley Hall for only being for patients of a bourgeois background. cited in (Proctor, 2016). Proctor suggests he risked overlooking "the glimmers of hope".

[83] In the recent film drama *Mad To Be Normal* (Mullan, 2017) a black actor plays John Holding, a documented case of Laing's at Kingsley Hall, but I do not know if this is historically accurate.

[84] 12th June 2015: in attendance ex-resident Francis Gillet; Dr Morton Schatzman; Adrian Laing (Laing's son and author); Rebecca Greenslade founder of the R.D Laing in the 21st Century Reading Group; F.E.E.L. (Friends of East End Loonies) and the Kingsley Hall committee. Supported by Claremont Project.

[85] With the follow up of the 2015 audio commentary we now have information about the futures of the residents.

and autonomous patient-led support groups no longer seem unusual (Oakley, 2017, p.217).[86] Although scientific developments in the understanding of schizophrenia today tend towards a neurotransmitter circuit defect, there is still a space for human respect and care where patients are involved in decision making.[87]

The film-as-material also continues to have an external presence. Luke Fowler (Turner Prize nominee 2012) utilised this footage & unedited Kingsley Hall archive as assemblage in his films *All Divided Selves* (2011), *What You See Is Where You're At* (2001) and installation *The Nine Monads of David Bell* (Serpentine Gallery, London 2009).[88] This refashioning of real-time filming into new work reflects my own practice where place filming, performative or sculptural interventions are re-fashioned, by *re-siting* them in gallery or other spaces as work that exists in its own right, richer than mere documentation, because it gathers in a new space and time.

Hoberman (2003) identified a gap for commentary, and when the DVD was released in 2015 crew and resident audio was added.[89] This introduces an enriching ingredient, so the film-as-object carves out further reflective, insightful space, where past events may be examined for a new generation of viewers. They recount their aims when filming and we are privy to new transformative information such as Julia's honeymoon, Francis's elderly care job and David's re-admission to hospital, but also his caring vigilance of a suicidal teenager.

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[86] Haya Oakley was appointed a house therapist, alongside Zeal in 1973. She describes it as "total immersion" and "At best it was magical", adding that they were "not given an operating manual and were encouraged to use our creative imagination which we did with the full force of our enthusiasm, idiosyncrasies and no doubt as yet not analysed personal pathologies" (Oakley, 2017), p.218.

[87] Dopamine and glutamate neurotransmitter circuits and altered synaptic activity are now implicated, supporting schizophrenia as a cognitive brain disorder (Dauvermann, Whalley, Schmidt, Lee, Romaniuk, Roberts, Johnstone, Lawrie and Moorhead, 2014). However, fewer than 1% of 33,648 studies into schizophrenia examined the impact of parental care despite acknowledgement that childhood trauma impacts diagnosis, and the partiality of pharmaceutical trials need to be considered. Read, Goodman, Morrison, Ross & Aderhold 2004; Bracken 2002; Romme 2009; Pilgrim 1990 cited in (Cotton and Loewenthal, 2011). There is also a swing back to new electrical treatments with trials into closed loop brain stimulation (Meng-Chen and Alik, 2017).

[88] Fowler was drawn to the Laing's radical approach by personal family history and aimed to show how the "relationship between individuals and society changes through time", by creating current spaces for the viewer that are similarly immersive (Tate, 2012).

[89] Commentary provided by Kenneth Robinson (Robinson's son, as Director Peter Robinson died in 1981); Richard Adams (cameraman) Bill Steele (sound and second cameraman); Wendy Galson (student during filming and now psychotherapist); Francis Gillet (resident).

It is the personally transformational value that the crew place on inhabiting this nexus that is most enlightening, including Steele's claim that his internal change allowed him afterwards to openly acknowledge his sexuality (Gordon, 2016, p.32). Adams refers to the experience as "absolutely wonderful" (a.c. 00:53:30), that they too were liberated from accustomed notions of normality (a.c. 00:55:00) and were "staggered by the amount of trust shown by everybody" (a.c. 01:24:24). He says it "saved me a lot of therapy" (a.c. 01:21:50-01:28:20). By trusting themselves to fully entering the Labour of Attentiveness as material, forging fond relationships with the people who were deemed out of society and witnessing intersubjectivity in the moment, they too admitted a therapeutic effect.

Conclusion

In *Asylum* the community became a porous living-and-breathing entity, where, even if risky or messy, things were allowed to shape themselves, rather than being boxed and labelled by the establishment: a diffracted openness to possibility and outcome that aligns with New Materialisms. Holding a safe space of trust for vulnerability creates a co-presence that is equal, meaningful and authentic, alongside an energy to reflect, transform and re-imagine as time and context shifts. Not merely resolving conflicts or recognising a shared state, but by "moving through and being moved by the relationship is catalysed into new capabilities through embodied affectivity" (Boston Change Study Group, 2018, pp.299-321).

Chapter 4: Methodology

4.1 Edge-dwelling Place-responsive Practitioners

Having mapped the theoretical terrain, I now turn to visual and performative spatial practitioners who accompanied me on my voyage, and who share characteristics exhibited within Laing's community: a playful, intuitive and often poetic attitude to materials and contexts; engagement with the individual rather than generic; commitment to the value of time between small encounters as a rich territory for enmeshing; an attentive navigation of fragile tension that marks choices or translations in response to gifts offered, and a willingness to alter direction or outcome as a result.

The antithesis of the practitioners I refer to here as place-responsive, would be the 2013 project proposed by Mike Nelson for Artangel, on the Heygate Estate, London. Despite an ongoing campaign against gentrification and social cleansing, with residents' own cultural interventions, this previously conceptualised artwork sought to rearrange evicted people's homes (maisonette blocks) into a monumental ziggurat: reducing the place to a "thing-as-site" to be imposed, then gazed, upon - and certainly not a small material act. It avoided personal engagement, reducing the residents to a "type of underclass" whilst ignoring their narratives or memories, demonstrating an ego-driven power inequality (further complicated by the power of the art capital and land economics in operation): "being in", rather than "being with" the place and its potentials (Jones, 2014).

4.1.1 The Gutai: Performing with Materials and the Act of *Re-siting*

The Gutai was founded by Yoshihara in Japan in 1954, at a time when artists were wrestling to find their own voice following World War II. They too were a diverse group on the margins, who experimented (traditional art materials being in shortage) with the material act, via a range of objects in alternative contexts, and who openly challenged a mercantile art economy by giving value to strategies over time.[90] As such, it was a small radical resistance that celebrated personal autonomy (Tiampo, 2011, p.37). Their playful approach

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[90] Their open air performative acts are often described as "the forerunner of happenings"(Kaprow, 1965), their materials and scores shared the interdisciplinary approach of *Fluxus* that emerged internationally in the late 1950s and was active in the 1960s and 1970s, and more recently Gutai's influence can be been seen in socially engaged practice, as evidenced in the nominees of the Turner Prize 2021.

towards space, time and media expanded beyond the gallery into outdoor space with a significant exhibition *Experimental Outdoor Exhibition of Modern Art to Challenge the Midsummer Sun* (1955), where the artists were asked to respond to a site which was open twenty-four hours a day (Figure 30). This shift towards relationality revealed "an intuitive understanding of site-specificity and a growing grasp of creativity as social praxis" where the individual material act had a wider social importance (Tiampo, 2011, p.25). Yoshihara stated in 1955: "It is our deep-seated belief that creativity in a free space will truly contribute to the development of the human race" (Yoshihara quoted in Tiampo, 2011, p.41).
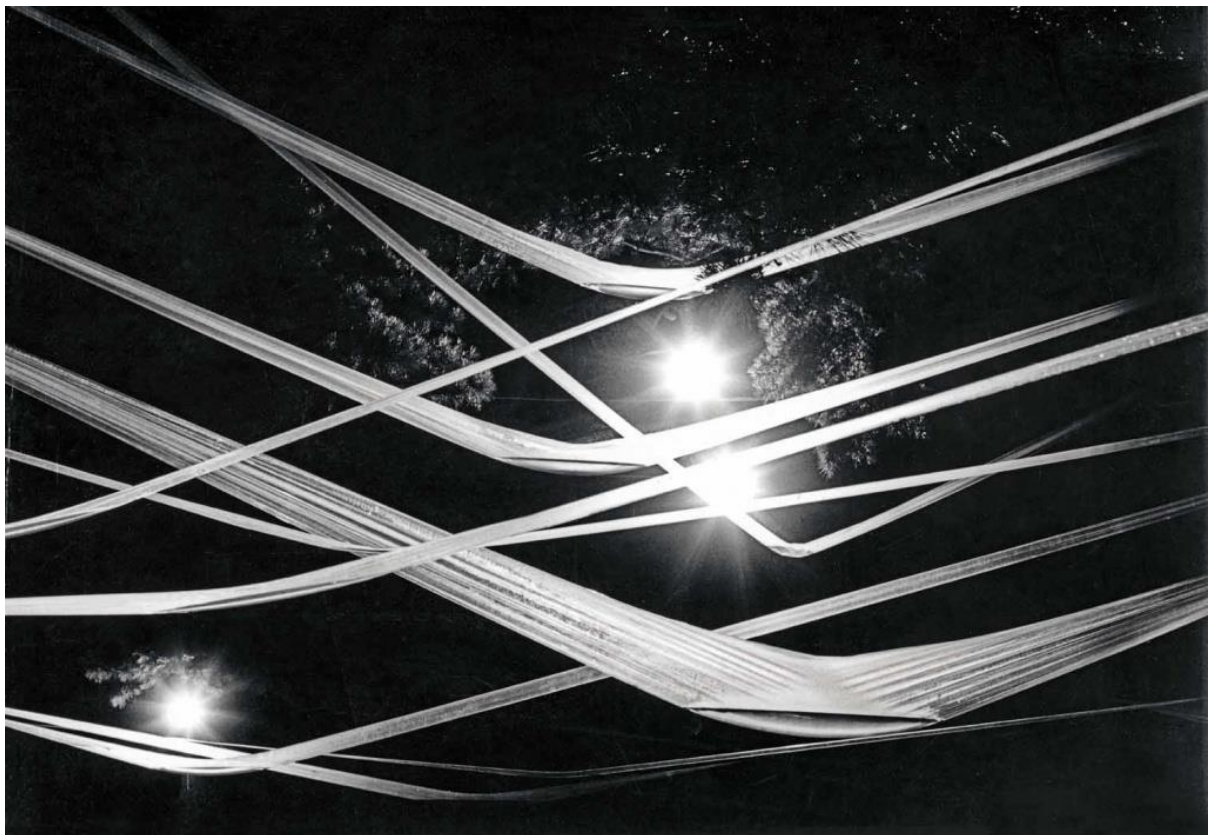
Figure 30 Motonaga Sadamasa, *Work (Water)* in *Outdoor Gutai Art Exhibition,* Ashiya Park, July 27- August 5, 1956. Polyethylene, water, dye, and rope (© Motonaga Archive Research Institution Ltd. & Ashiya City Museum of Art & History)

By moving towards mixed "modes of interpoetic" creative traditions, including performativity as ways to express the individual in often extreme or daring ways, Gutai's awareness of their own marginality acknowledged difference, and new strategies of "translation" and "recontextualization" unpicked spatial boundaries to form new possibilities, such as publications and mail art as spaces for exchange (Tiampo, 2011, p.37

p.43 & p.47) (Figures 31 & 32).

SPATIAL POEM NO.8

wind event

Make wind or disturb the movement of the natural
wind which surrounds this globe.
Please tell me what kind of apparatus you used
and how you performed this event.
Your reports will be recorded on the world map.

* Performance period   Oct. 7 − 27, 1974

* Reports should preferably be written in English
  and within about three hundreds words

* Please add to your report the date and time of
  your performance

mieko shiomi
sakaguchi 1−24−38
sakurai, minoo
osaka, japan

Figure 31 Mieko Shiomi Spatial Poem No. 11 (Wind) 1974 (© Mieko Shiomi)

These works speak to my own *re-sitings* into alternative spatialities, allowing the original
meaning of place to be diffracted into new contexts. Gutai's "translations" create a space
for attention, reflection, and potentially as scores. Positioning themselves outside the real,
yet evoking a sense of belonging to the absent, they are a subjective form of mapping that
cannot be fixed, setting up tension, slipping between the place and the new context in order

to create a back-and-forth dialogue, much as Wentworth (1998, p.9) in *Thinking Aloud* describes maps as having a level of performance. Displacing space as document sets up the potential for new perspectives on the place relationship, by creating resonances and interaction, and doubling as a repository for reflection.
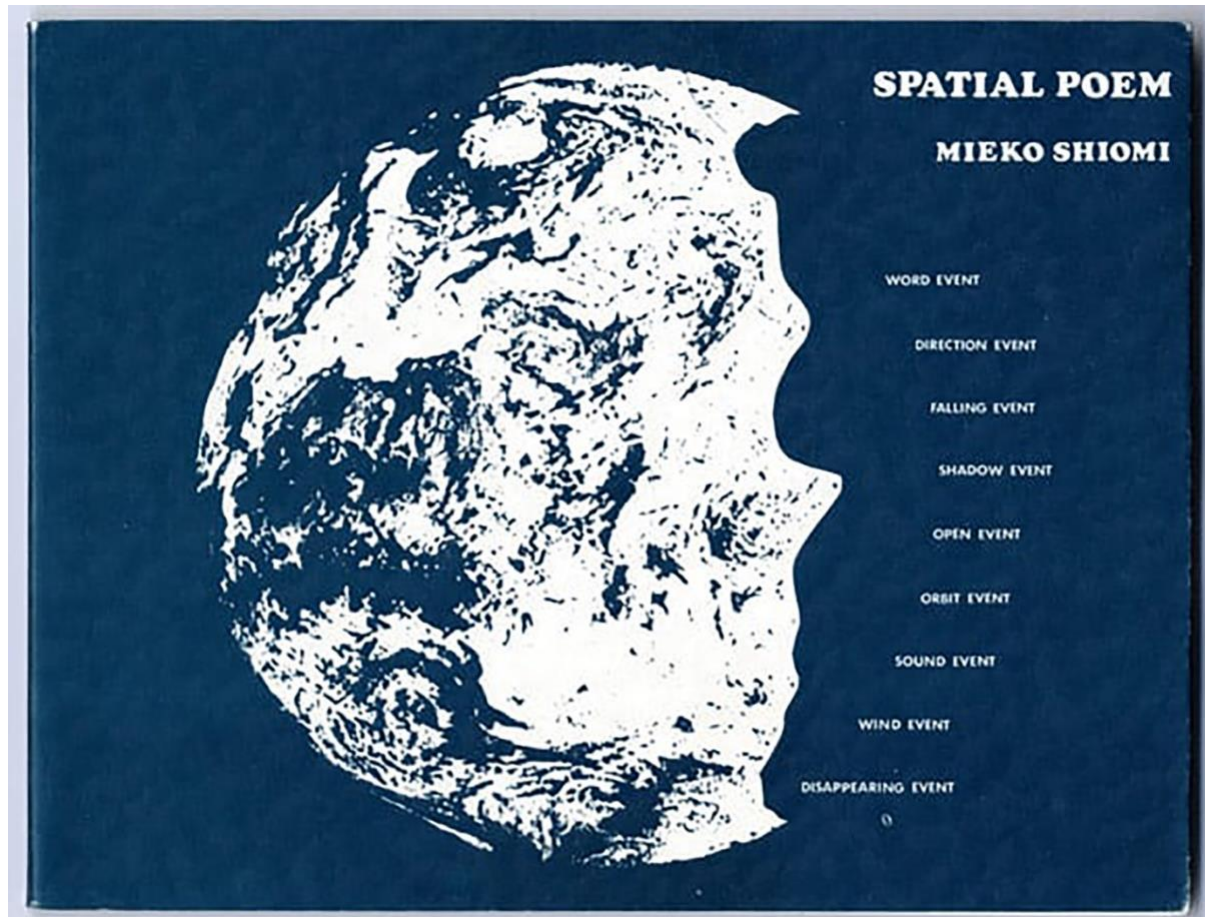
Figure 32 Mieko Shiomi Spatial Poem (Artist's book cover) 1976 (© Mieko Shiomi)

Hunter (2012, pp.265-266) examining site-based dance which is then moved from its original context or is mobile in its construction, suggests that although fixedness is usually associated with security, transplanting or unfixing something originally made for another place allows for re-engagement with self, due to the body's need to continually orientate itself through phenomenological exchange with site. Cheesman (2015, p.6) describes this physical challenge when a new space exerts upon choreography previously created in another site. This observation might be used to create disjunct and pause when re-installing work, as, through the process of re-reflection Hunter suggests that one might journey into a new positioning where location is seen as a fluid process, affecting self-awareness of new

potential (Hunter, 2012, p.266). This unfixing is relevant to Laing's *re-siting* of the residents to hold a space for voyaging, where an "unhinged" invitation is offered for personal growth.

4.1.2 Halprin: The Body and Agency

Like Laing, post-war dancer Anna Halprin sought to move away from the institution: the academic world of ballet with its stylised gestures and rigorous training that restricted and contained the body. Halprin viewed the body as capable of carrying "multiple meanings" and from the late 1950s, she and her students, Forti and Rainer, turned their attention away from the moulded, disciplined body, thus rejecting Cartesian duality which separated the intentional mind from bodily execution (Goldberg, 1998, p.18) (Jowitt, 1992 cited in Bennahum *et al.*, 2017, p.22). Instead they "recycled their selves and daily life into material" to create their own meaningful ways of moving in experiential space rather than in staged venues, allowing for what Bachelard describes as a "topography of intimate being" (Bennahum *et al.*, 2017, pp.17 & 83) (Bachelard, 1994, p.xxxvi). Fraleigh (1987, p.15) concludes that the 'body-subject can only be *lived'* spontaneously in the present moment, in a pre-reflexive state of consciousness that is not noticing, looking back or imagining the future. She claims the body is an expressive medium that *is* consciousness rather than something possessing it (thus implicated in will and freedom) acknowledging its limitations and how the images it creates through comportment, are reflected back upon her, via Sartre's 'gaze of others' (Fraleigh, 1987, p.17). In other words, "persons as embodied beings relate to each other through the medium of space" and are themselves experienced as they create behaviour in the gap between (Laing, 1967, p.33). This may equally be applied to my relationship with place.

Halprin's transformation of dance was facilitated by the context of a very large redwood deck, open to the sky, trees and elements, built at her Californian home in 1954 by Halprin's husband Lawrence and set designer Arch Lauterer (Figure 33). Ideals of collectivity, spontaneity and play were encouraged alongside personal material interaction with objects and the colliding of artforms, such as sculpture and drawing, creating emergent forms and restructuring new narratives. Once Halprin perceived her movements as democratized, raw emotion was put to work in the real world, as political comment, so choreographic acts

became events of transgression and activism. She, like Yoshihara, claimed the artform could be a pathway towards a moral and just society (Bennahum *et al.*, 2017, p.57).

4.1.3 Halprin: The Small Playful Act

Fraleigh (1987, p.175) argues that when work is freely undertaken with love, it is called "play". Halprin's improvisational, playful approach strongly influenced the careers of Forti, Rainer, Brown and others, giving permission for a fertile mix of unexpected possibility, where *re-sited* information from other disciplines was refashioned into dance. They were not afraid to "approach the fathomless and bottomless groundlessness of everything", were willing to be lost or set adrift, risk a rumpus and to retie the knots of habitual memory again and again (Laing, 1967, p.33). Laing likens the creative act to a bubbling up spring that creates *ex nihilo* seeing its value as a place of discovery and fecundity, rather than as product that fills a gap of nothing with something (Laing, 1967, p.34). This is particularly pertinent to the personal performative encounter with place, which may seem small, isolated or insignificant. Geographer, McCormack (2008, p.3) suggests that rhythmic, affective encounter, including agency with humour, participates in the folds where thinking occurs, with the result that *both* the space of action and the thinking space are processual, in an environment where the layering of ongoing production may occur. Geographers, Woodyer and Geoghegan (2013, pp.198-208) suggest a new context for the self emerges through ways of knowing that nourish a multiplicity of experience that welcomes surprise, breaking down the empirical approach of the Enlightenment, to resonate instead with *Asylum*'s "magical ambiguity".

4.1.4 Halprin: Language as Material

Language was also seen as material that could be placed, enacted performatively or influenced by context. To facilitate creativity in groups, Halprin utilised language and visual scores, created via a system, devised by Lawrence Halprin, called the RSVP Cycles: **R**esources, **S**core, **V**aluaction and **P**erformance (Halprin, 1969).[91] These scores aimed to create a democratic form "accessible to many people, no matter where they lived" with more visibility of process or options of individual improvisation, subtleties, intuition and

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[91] The most famous of these are *Planetary Dance* (1987) and *Circle the Earth* (recreated in 1986, 1987 and 1998).

fantasy which gave value to the poetic or spontaneous, thus changing the emphatic power of the director/choreographer (Halprin, 1969 quoted in Worth and Poyner, 2004, p.105).

The Dance Deck, designed by Lawrence Halprin, is actually an outdoor stage planted in a hillside grove of redwoods and madronas. It provides a focus for performances by the Workshop, for experiments by theatrical artist friends, a classroom for intensive summer courses, and a stage for performances by Ann Halprin and guest artists like Merce Cunningham and Ruth Beckford, seen below with her, at right, who appeared there in concert last summer.

MUSEUM OF PERFORMANCE + DESIGN

Figure 33 Halprin Dance Deck designed by Lawrence Halprin,
featuring Anna Halprin, Ruth Beckford and Merce Cunningham
(Photographer and Date unknown ©Anna Halprin Digital Archive)

Relationships were an active ongoing engagement "fed by a space made through the use of contrasts, varieties, climaxes, balance, repetition, sequence, transitions." (Halprin, 1960

quoted in Bennahum *et al.*, 2017, p.75). As such, they exercise a reflexive, nuanced and transparent engagement in the same way as Laing's Labour of Attentiveness.

Halprin's multi-faceted scores fostered cross-pollination across boundaries that could flex, collapse, slip or be porous according to changes in the site and intentions over time, or extend the reach of the work spatially (Figures 34 & 35). Her allegiance to agency in its many forms through movement, language and objects allowed multiple new perceptions to be formed. This multi-modal play of possibility is instrumental in linking Laing's approach to place-responsive practice, as Halprin believed that three levels of awareness were inseparable, "namely: physical (the body, sensory awareness, sensations and movement), emotional (feelings/emotions) and mental (imagery, associations, conscious reflection and integration in to daily life)." (Halprin 2000, quoted in Worth and Poyner, 2004, p.59). This is congruent with the nexus of the Labour of Attentiveness at Archway: "We live equally out of our bodies, and out of our minds." and underpins my own creative praxis (Laing, 1967, p.50).

I acknowledged Halprin's important contribution to the wider field of place-responsive practice, by screening two of her short films in **Project 3** *PLACEing Objects* exhibition.

Forti, through her vocal work with another long-term Halprin performer, Graham, saw possibility in the introduction of language in a similar playful, collaged Dada-esque way by combining it with disjunctive movement (Perron in Bennahum *et al.*, 2017, p.93). Perron suggests that Forti's collaged approach plus the use of chance to create unexpected outcomes, not only reflected the same zeitgeist of Zen influencing Laing, but subverted established Western binary thinking, allowing disciplines to be fused, meaning scored tasks with objects became language-inspired dance constructions in alchemic transformation (Perron, 2017, p.103). *Asylum*'s intertextual assemblage space displaying the nature of experience with place alongside poetic, sensitive and personal texts, rather than as a closed package of understanding, widened my territory for imaginative, enriched response by visually articulating my inner voice.
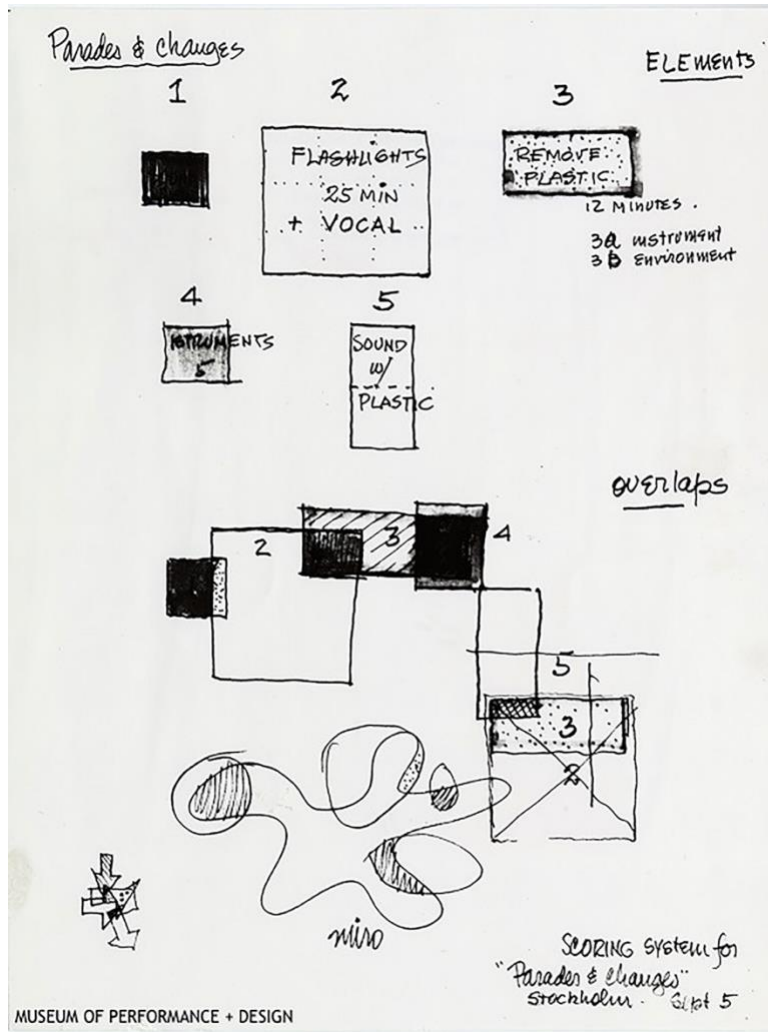
Figure 34 Halprin Score for *Parades and Changes*, 1965 Premiere: 5th September 1965

Stockholm Festival, Stockholm City Theatre, Sweden
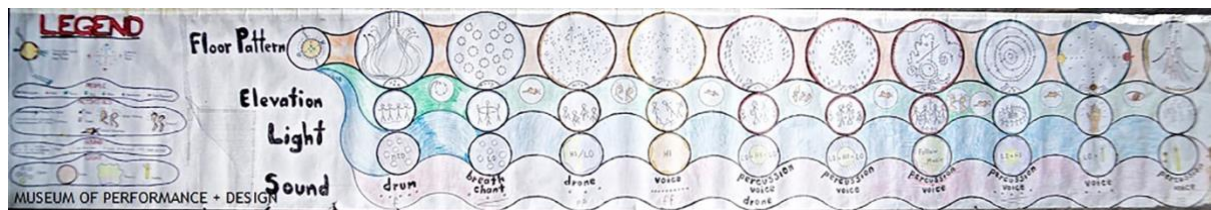
Figure 35 Halprin Score for Male & Female Dance Rituals 1978

Forti's language *bricolage* is similar to Laing's own attitude to the poetic where the surprise of playful imagination or Phantasy (as he termed it) may 'unhinge the mind' in a valid (not dissociated) way, leading it to new experiences of sensation: a practice, which he felt, should be reclaimed for adulthood (Laing, 1967, p.27).[92] Laing's own approach to language is often structural and abstract allowing it to convey the inexpressible via rhythms, "interstices, by its emptiness and lapses, by the latticework of words, syntax, sound and meanings" (Laing, 1967, p.35). Words are referred to as "bridgeheads" strategically placed at points of crossing into alien territory, with the potential to recapture the personal in what he perceived post-war, to be a dehumanized world.

Loosening things from their structure is rich with sculptural possibility and in my investigation, words in all their materiality, as well as objects and gestural acts have a role as entry points into engagement, so I adopt Laing's sculptural use of language in my place-writings to loosen meaning and to allow the structure of the place to influence production through my body.[93] Kreider (2014, p.1) believes language practiced through place materiality, through voice production or via its written conditions - handwriting, surface, tone - is congruent with Barthes' idea of the "grain": something unique to corporeality or emotionality, and which may operate differently under different contexts, making the material a meaningful immanent substance manifest in the performance of the message (Barthes, 1972 cited in Kreider, 2014, p.81). The physical characteristics of a space exert influence on the body in its attempts to communicate via writing or speech, for example trying to write in a confined space will change the production of handwriting, the structural architecture of a place can alter how individual letters rest, and a windy day might disperse papers or whip away the voice as it tries to vocalise. In other words, a change in context may create new modes of delivery.

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[92] (de Certeau, 1988), p.xv uses the term *bricolage* to refer to a poetic practice of space based on tasks or "making do".

[93] Acknowledging the body's role in language is supported by (Johnson, 1987) who argues that language, via metaphor, creates meaning directly from physically embodied experience. In other words, our understanding emerges from concrete experiences via our image schemata, as we encounter containment and boundaries within the real world: something he calls "putting the body back in the mind" ibid., p.21 & p.xxxvi .

Architect and writer, Rendell (2010, p.3-4) identifies highly spatialised language, interpretive attitudes and performative manifestations that can configure a form of 'architectured' spatial art criticism, which gives shape to my Practice-as-Research, as text within the place and as reflective documentation. The potential of language and text to be contextually influenced is a way to invite the place to have a voice. Giving value to a space for the unintelligible may also be equated with Laing's attempts to decode, speak to and engage with the disjunctive "word salad" speech patterns of 'schizophrenese', believing that some level of intersubjectivity was possible (Wolcott, 1970, p.128). This is important when engaging with place as it cannot literally speak, so I must open a space for listening and accept a partial understanding.

Macfarlane (2016, p.29) makes a case beyond materiality, to treasure and guard against the loss of specific "tactful" vocabulary which is formed by, responsive to and embedded in place through its "invisible content" being written into language and memory (Evan and Robson, 2010, p.127). He argues there is a link between the emotional expressivity of place and the vocabulary used to describe it.[94] This is important to consider when working with the cultural, local or historical layers within place, and emerges in **Projects 3 and 4**.

Laing additionally holds a space for the small non-verbal act of co-presence, via mirroring of small gestures, postures, rhythms and tones in an attempt to create empathy as he entered the space of his patients. Laing was physically "very plastic and mimetic" and used the sensitivity of his musical training to be attuned performatively to the rhythm of the emotional states of others: embedding himself to use qualities of his attentiveness to understand or re-tune the other's comportment (Gans and Redler, 2001, p.90 & p.170). This kind of attunement is now supported by the discovery of Mirror Neurons in the brain (Gallese *et al.*, 2007, p.132-133).[95] These neural connections are activated by a person expressing emotion through action, but also simultaneously (and automatically) in the brain of an observer. There is "a direct experiential line" fired by a simulation of the actual goal,

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[94] This idea is supported by two sociological studies that conclude that a relationship exists between a lack or disjunct of language expression and emotional regulation or blunting (Monopoli and Kingston, 2012), p.398 ; (Henry, Green, de Lucia, Restucciaa, McDonald and O'Donnell, 2007), p.197.

[95] The article makes clear there remains a wide range of individual differences and factors that influence the capacity to do this including: neuro-physical, culture, age and, gender.

so a witness identifies, experiences and empathises with the action intention (not just the act), then can determine social meaning (Gallese *et al.*, 2007, p.144). This discovery of a tactile dimension, via congruent response, creates further understanding of how unconscious or tacit communication may relate to the interpersonal. Some classes of neurons are driven by sound or image, which might even extend to linguistic abstract content (Kohler et al cited in Gallese, 2009, p.521).

Critically for a place-responsive relationship, the reception of affective states (behaviours, emotions and attitudes) is not limited to observing human sources, but is now attributed to other kinetic non-human things (Gallese and Rochat, 2018, p.155). Barad also claims "matter and meaning cannot be severed" extending the intra-activity of agential realism to the properties of the non-human body (Dolphijn and van der Tuin, 2012, p.26). Difference, rather than being about separation, becomes about multimodal integration that can "enable social connectiveness by reducing the gap between the Self and others" (Gallese et al., 2009 cited in Gallese, 2009, p522). Krueger (2019, p.2) even suggests that during tracking and responding to events in our environment some emotions are processed beyond the brain in the moment, "out there", adding weight to Levinas's claim that interiority may resonate with the external world, which becomes part of the "relational structure of the body" (Krueger, 2008, p.609). Krueger cites recent sensorimotor, embodied cognitive science that argues that bodily processes or gestures are actual constituents of perception and cognitive processes such as memory, as "vehicles of emotion" spanning neural and extra-neural bodily processes, *across* the body's "expressive space" (Merleau-Ponty, 2012 p.147 quoted in Krueger, 2019, p.2).

Over the past twenty years, I have physically taken into my own body the gestures and structures I observe, in places, to move beyond representation, into one of shared engaged experience. Thus enmeshed, the place is transmitted through my body and knowledge is produced first experientially, rather than constructed rationally through sight. By filming myself experiencing, I layer visibility upon this felt experience, to create a reflective space that may re-initiate simulation response. It creates an iterative circular process in the attempt to understand.

My Labour of Attentiveness is critical because this kind of engagement depends on an ongoing effort as meaningful engagement, with a full range of physically nuanced expressions. Merely to repeat is not enough. After Botox injections individuals report less intense feelings of emotion, so I suggest a limited performed repetition that ignores subtle changes of movement within place, stunts the loop of emotion, shoring up the boundary between the body and the space rather than integrating it (Baumeister, Papa and Foroni, 2016 quoted in Krueger, 2019, 6). In terms of a dialogue with place it is more like 'speaking at', rather than 'speaking with'.

To summarise, I will refer to my practice in known place locations as *place-responsive*, briefly encountered locations as *sites*, and spaces where I aim to re-contextualize place-works where new audience engagement may occur as *re-siting*.

4.2 My Practice-as-Research Methodology

The book-as-tattered-thing spoke to me from the charity shop table.
"Don't walk past. Pick me up. We need each other".
I resisted. Walked by. It persisted. I picked it up. Dropped it back. Walked by. It persisted.
I returned.
And thus, my PhD was born.
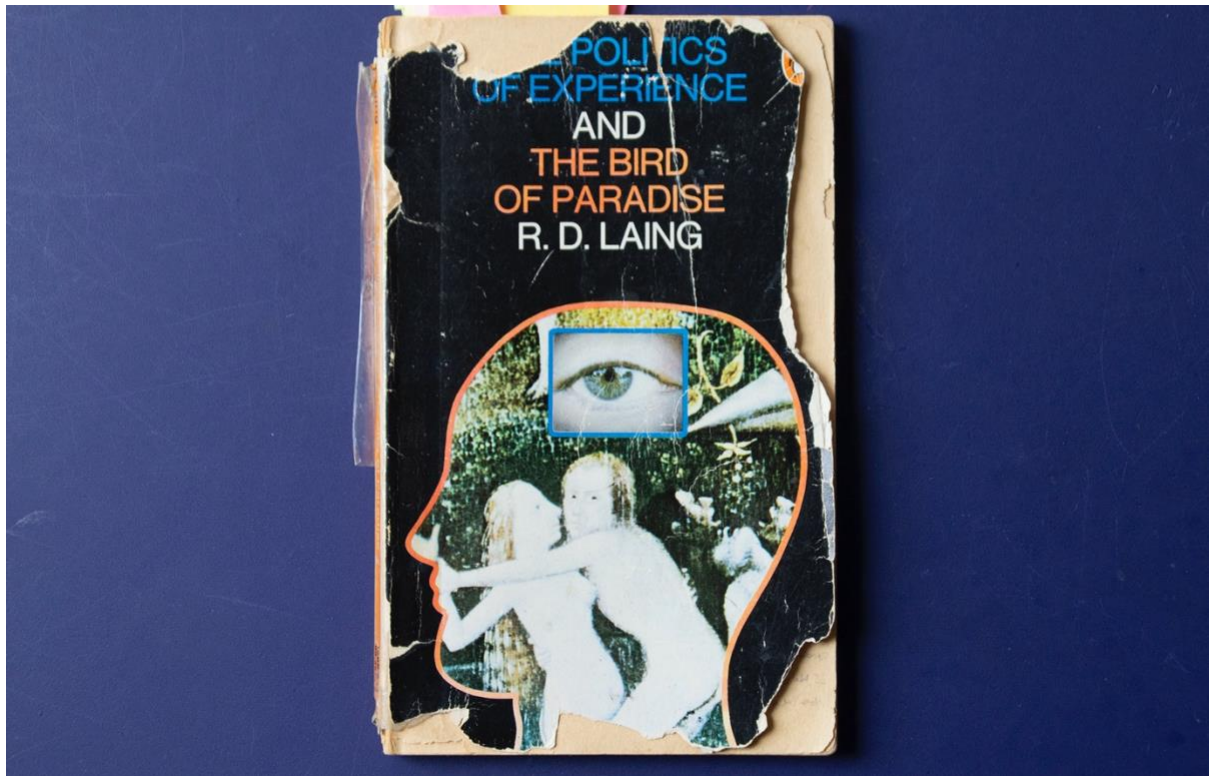
Figure 36 Encounter in London 2012 with *The Politics of Experience* (1967) R.D Laing

(Source © the Author)

I will now present a selection of my Practice-as-Research projects where I investigate a Labour of Attentiveness through a range of small material, textual and performative manoeuvres, and contexts across time, seeking emergent outcomes.

Project 1: *A Light Through the Clouds*: an investigation of woodland

Project 2: ≘ [*Paglesham*]*:* an investigation of a World War II pillbox, Essex

Project 3: *PLACEing Objects* Exhibition

Project 4: *Day of Dialogue*

Via my interdisciplinary place-responsive practice I investigated Laing's praxis of relationality through theories of New Materialisms, to gain insight into the communities, and to understand how a strong meaningful engagement may be established with place, that allows for *dividual* voice. Drawing from the Labour of Attentiveness outlined in the *Asylum* Case study, in first-hand and contemporary accounts of Kingsley Hall and the Archway Communities, and, in subsequent literature which critiques Laing and his methods, I identified modes of enquiry to create a methodology of invitation towards a closer relationship with place, created via emergent, co-constitutive material engagement. Rather than starting from an *a priori* position of what the place might yield, I attempted to hold a vital dynamic space to meet place through individual material modes of expression, while navigating the shifts of power between us. I embraced as a critical dimension of the multiple ontology within *Asylum*, a methodological stance of utilising several modes of enquiry simultaneously "to grasp the way matter flows" as an acknowledgement of different forms of knowledge-making practices (Coole, 2013, p.464).

I started with a series of personal 1:1 place-responsive contextual enquiries into ontological questions about being and relationship. Like Laing, my own practice has its roots in phenomenology, and I retain a strong reliance on my own body as a surface for embodied encounter or action through praxis, to foster a deeper dialogue with place. My invitation to the space where the Labour of Attentiveness may be enacted, *is* issued from my own subjective phenomenological position as a *vehicle-of-being-in-the-world*, because I intentionally choose parameters to elicit response ((Merleau-Ponty, 2002, p.94). Drawing from New Materialisms, however, I focus an awareness that I am implicated as a creator of knowledge and interpreter of all matter that is encountered: my relationship and research is relational and situated. Increasingly, I find more satisfaction and excitement when I reduce my own intentionality so that the place can communicate more openly on its own terms, via its own performativity of "lived experience" which in turn influences my own actions.

I use the term *place-responsive* for my practice to underline this subtle ongoing, attentive relationship between myself and the place that shifts over time, aiming towards a more equal exchange of engagement that is a step towards a closer more intimate knowing of

each other, by creating *with* a specific individual place that becomes known, rather than produced *for* a generic site. This allows me to exercise a Labour of Attentiveness by "'tuning in' to the scale, texture or experience" via linguistic, perceptual and material manoeuvres, in the same way Laing related to the other (Fuller and Goriunova quoted in Lury *et al.*, 2012, p.13).

The Labour of Attentiveness to continue and stay with the unexpected, once engagement begins in a state of responsive attentive navigation (as opposed to reduction) segues the relationship into an entangled one that changes over time and shapes its own emergent outcome. Recognising the relationship as enmeshed in all aspects of the environment creates for me an openness to possibility or potential for being lost, being vulnerable, taking risks through playful imaginative intra-action. There is porousness in this attitude which is permitted to straddle disciplines, create metaphors and be ambiguous or poetic as a way towards new meaning or knowledge, through spillage, rocking, seepage and the recognition of voice or auto-rhythm. The personal encounter through small acts, where performative outcomes are shared, creates moments of connection and co-presence that may prove to be radical or powerful over time or when in dialogue with other contexts. Time plays an important part in building this relationship, as in therapy: it is more of an unfolding than a linear journey. The advantage in my place-responsive strand is the potential to connect with the place variously across seasons, elements and times of day so different rhythms or entanglements are revealed. This creates more moments for the place to express an authentic voice. Past histories, mythical stories and future identities may also become woven into this rich tapestry of encounter.

I believe my multi-faceted methodology offers more opportunities for the place to "speak meaningfully", and my interdisciplinary practice, in its heterogeneity is a more slippery, shifting and less contained one, well-suited to examine Laing's attentive approach of assemblage. The modes I moved between included the effort of attentiveness, an attitude of co-presence, playful performativity via small (often fragile or ephemeral) material acts, un-naming the use of objects as interveners, changes of scales, making, material placement of texts or spoken word and a transparent acknowledgment of the use of film and photography. My investigations were conducted over repeated visits across extended

periods and moved in and out of intergenerational chronology. I specifically looked at how these elements operated together in assemblage with place to shape the work, and what effort was needed to stay embedded in this process. My analysis of *Asylum* shifted my attention to the need for film in the Practice-as-Research, as a conduit between Laing's experiment of materiality and context and the relationality of New Materialism where there is "ontological inseparability or entanglement of the object and the agencies of observation" (Barad, 2007, p.309). Like Robinson, I could create a container for the isolated intimate space of place engagement, making it flexible enough to embrace act, sound, fabulation, narrative and fragments of time: a reality of place that was "in phenomena" (Barad, 2007, pp.170-176). By thus perceiving each part of my multi-modal engagement as a dynamic open-ended practice of singular elements within one whole assemblage (rather than discrete small interventions) I opened the way for porous, flexible possibilities of interference, shuffling or patterns of recombination in real time in the *re-siting*, so that the work could continue to respond in the becoming. As this was an unfamiliar practice, I easily became entangled in the physicality of the devices and was certainly challenged by the technology in a transparent way, so the agential cut of the object was able to assert its qualities on my intentions, making it uncomfortable yet potentially transformative and creating "the condition for the possibility of objectivity" (Barad, 2007, p.175).

Throughout, my performative practice was supported by reading, reflective writing and sketchbooks, thereby letting place practice, place writing and theory deeply inform and entangle in the next project. A voyage of navigation, small tacks and segue.

As my research progressed, I identified the need to widen my scope to additionally include a second participatory strand (**Projects 3 and 4**) *re-siting* my own and others' place-responsive approaches into new contexts for reflection. By curating an exhibition *PLACEing Objects* (26th February -7th March 2020) and holding an associated Day of Dialogue (29th February 2020) I was able to build a temporary community of edge-dwelling place practitioners across disciplines.[96] Unlabelled in roles, but linked by our interest in place

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[96] George Marcus terms this *para-ethnography*: a form of collaborative investigation with expert counterparts who are not colleagues from one's own discipline. Marcus cited in (Lury, Wakeford and ProQuest (Firm), 2012), p.17.

relationships, I utilised Laing's Labour of Attentiveness to design a platform where we might meet as equals, allowing each *dividual* authentic voice to be valued within the whole. Together we shared cross-disciplinary practices, questioning how we might shape a space for embedded material and task-based experiential dialogue, that aimed to be a more porous form of facetted and nuanced dialogue around place relationships, and to voyage towards enrichment and growth. This garnered further situated perspectives around relationships with place, and interrogated shared interdisciplinary boundaries more deeply, especially around issues of power. It included groups for dialogue, collaborative relationships and the responses of audience and readers via comments, questionnaires and personal conversations.

The work that emerged from these projects was then *re-sited* into new spaces, such as film (poetic, experiential and documentary), gallery, website & artist's publication, to further test the roles of spatial context and qualities of time.

4.3 Place-responsive Research Methods
APPENDIX C: Supplementary* Practice-as-Research Files **Projects 1 & 2**
(Images can also be viewed at www.juliebrixey-williams.co.uk > artworks> PhD diary)

4.3.1 Project 1: A Light Through the Clouds

Within an ever-shifting fabric we receive a call to be neither here nor there yet open to the possibilities of connection.

Gathering up place allows us to go off-map freely

an act undertaken with love.

Progressively unfooted and lost we (may) transcribe our own paths and establish new bridgeheads to quietly create a scene together.

Simply...waiting

Waiting…

Waiting for the recognition of a moment, for the mysterious to enter where space, place and retrace are faced and laced together

And where this shy sliding exchange of invitations becomes juggled validation across time.

Drawn across this place, lapses become twofold and personal.

There we have people and here we have things.

In a landscape of nowhere and everywhere meandering without passports may be necessary.

But it is not always clear how it is done.

Practice description written using vocabulary extracted from the film *Asylum* (1972)
and *Politics of Experience* (1967) pp.28-38 and later used as soundscape in
A Light Through the Clouds installation (2019)

being with

My starting point is to consider what might constitute a context, and how I might hold a variety of spaces to allow a multi-perspective encounter with place, via playful material voyaging and potential engagement. I aim to become embedded in the process to engender a dialogue that can change over time, shaped by what the place materially offers me, rather than imposing an artistic plan. Time is considered an essential factor in building this engagement, so I do not set a deadline for this project and wish to get to know the place through different times of day, in different months. The visits continue over the next three months with a detour to another ancient woodland in Wales, where I repeat some of the investigations.

A section of local woodland in Richmond was chosen for its material variety (undergrowth, leaf mould, trees and a small pond) and its layered meaning, which included managed parkland for leisure, Royal hunting ground and proximity to busy air and traffic routes. I wander until I find a place that seems to speak to me: wide vistas yet a hillock that gives some privacy. I don't wish to avoid people as they are part of the place (indeed I have many rich conversations) but I want to be able to concentrate without repeated distraction.

Redler observes the importance in therapy of invocation: an unfolding of a call and response as "a formless form of welcome" across registers (Gans and Redler, 2001, p.72). My first act is to clear back to the bare earth a 6' x 4' space on the ground and sit within it, trying to make myself invisible, wondering how I might introduce myself by "being with" (Figure 37). Listening…watching…gently touching.

Sometimes doing nothing is doing something.

Figure 37 Clearing a space for "being with", Richmond Park 2018 (Source © the Author)

call and response

I observe the structures around me and start to take them into my body. I move in response
to the trees, the surface of the water, the different patterns of bird call, the harsh

interruptions of helicopters and the unrelenting baseline of the sound of cars circling the park. I note the undulations of squirrels as they leap, joggers as they pass, draw the spiralling patterns of leaves falling, write, watch the flickering qualities of light, make shadow dances on the surface of the pond and am drawn to the spiky defensive shells of the chestnut cases, which seems to say: "meet me tenderly" (Figure 38). I reflect upon these angry containers that repel while nurturing their vulnerable soft insides and wonder how they might relate to my own psychological responses and my engagement with this place.

I sit.

Figure 38 Chestnut casing, Richmond Park 2018 (Source © the Author)

segue

In the moments before my next visit, I consider how the clingy chestnut containers created an interface upon which my body and place could meet and consider that the agency of an object could help me occupy that vital space between us. I find a black hooped underskirt with simple formal qualities, but with the "unlabelling" potential for wearing, sheltering, hanging, collecting, blowing and rolling around. Traditionally a garment of gendered

restraint and comportment constructing the way women's bodies were allowed to engage with social space, I want to see how place and I might subvert its productive tension to create some chaos in a more open "Laingian way", what might cling to it, and how that might influence my progress through place (Young, 1980, p.153). I tramp around in it and immediately notice I walk differently. I admire my elasticity and elegance in its gentle sway, but the place has other ideas. It catches on brambles, tugs on grasses and I struggle to climb up and down. I tumble and I fall. There is an "animate grammar" contained in this place, that allows it to be a "resonator or transmitter of ideas" and I give myself to its changes (Christopher, 2018) (Figures 39 & 41).

I later take it to Wales where it mirrors rather beautifully the humped mossy tuffetts.[97] There it is hung in another ancient forest, gently swaying and fluttering for people to engage with: one signalled to it in call and response from a field on the horizon; one slept nurtured below (Figure 40); others changed their movements via its gestures. The ground below it is thrown into focus, active and activated as it sways in the wind. I invite people to write their impressions: *vessel; interior; engagement* and *fragile balance* emerge: words that recall Bachleard's (1994, p.226) space of the imaginary where "the intimacy of the room becomes our intimacy". I call it *Spotlight* and now know I need to make it big enough to inhabit. Their input makes me realise the benefit of opening the discourse to others, to reduce the exercise of my own interpretative power on this place relationship. This insight opens the way to planning my participatory intra-disciplinary strand.

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[97] *Hunters in the Snow* candlelit residency with Simon Whitehead and nine place-responsive practitioners, Pentre Ifan, Wales 19-23rd Dec 2018.

Figure 39 Failing and Falling wearing hooped skirt, Pentre Ifan Wales Dec 2018 (Source © the Author)

Figure 40 Ray Jacobs (dance artist and film maker) performing with hooped skirt Pentre Ifan, Wales Dec 2018

(Source © the Author)

Figure 41 Surveying the terrain, Pentre Ifan Wales Dec 2018 (Source © the Author)

chance

In an antique shop, I discover some black and white vintage photographs from the 1960s of similar woodlands that have no location-identifying features. There is something out-of-time about their stillness and they seem to be less an image and more a whole site to explore. I buy them all and take them with me next time I go. I call them "nowheres" and want to know how these frozen sites of unexplained place, can activate, or be activated by the Richmond context. I dovetail the vintage scenes with the real trees, lining up the structures of the branches, curves on horizons (Figures 42 a b c d & 43). I later take these photos to other locations and compare. Each place works upon them differently, asserting its own character.

Figures 42 a b c d Vintage Photographs interact with place in Richmond and Wales 2018 (Source © the Author)

Figure 43 Found vintage photograph and lichen (Source © the Author)

The largest scene with a curving pathway that disappears into the distance, seems stronger than the rest, drawing me in like the interior of *Asylum*. It vibrates with hidden possibility, so I decide to explore this photograph as a site-in-its-own-right, using my normal approach of being with and roaming around, but this time via hand-held video camera. I wander within this tiny place at night via candlelight, watching how the light enlivens the creases (Figure 44). The photograph is small and as I breathe it affects the stability of the camera. I must relax my body and mental state to a calmer, more meditative one to match the stillness of the scene. I roam.

Figure 44 Roaming the vintage photograph in candlelight (Source © the Author)

play

Besides the performative potential of the hoop form, I am curious about the material linguistics in *Asylum* and how text intervenes with architecture or cramped space. I throw letters on the ponds watching them float, scatter them on branches, suspend them between trees, arrange them in grassy tufts and see how each context fragments and jars the meaning of a simple sentence: pushing it into unintelligibility and partial understanding. I photograph. I go home and return to Laing's own words and those of the residents in the film using their voices to craft a text about this practice encounter. I then record this in the same style as the British mental health documentary *A Light Through the Clouds* (1955) in

Section 3.3.2 and use it as soundtrack to the filmed photograph. I layer my voice over digitally reversed English Pastoral music, synching the music to articulate with the image, empty spaces and the camera pan.[98] This seems to highlight a tension with contemporary nostalgia for idealised countryside I had been observing as an undercurrent of Brexit's pull to the past. I realise this push and pull between past and present, is what Richmond Park is saying: on face value a rural idyll, but in truth a busy contemporary hub. I need to encounter this more physically, via different modes to allow the inextricable ambient sound of the place to speak.

voyage

From nylon net and boning I make a much larger *Spotlight* that now falls from the top of my head to below my knees. Enlarged and physically repositioned this transforms the traditionally constraining women's underskirt into a lighter more buoyant mobile structure with freedom of movement better fitted to a modern woman, yet a nurturing container that acknowledges the difficulty of any woman roaming solo in an isolated place. No longer a garment, but an intervening vessel to dwell within, as I voyage buffeted by the woodland: I become another kind of place-traffic. To *dwell* in Old English means "to wander" with its potential interweaving of spirallings and returnings.

I film myself from one fixed static camera outside, and inside balance a camera against my chest to record the immediacy of the experience. I am keen to let the recording apparatus expose my implication and that of the object, within this investigation. The advantage of using time-based film and photography, particularly when trying to move in response to place (I am always my own photographer) is that the media can run while I'm absorbed in the Labour of Attentiveness, embodied experience and recognition of the moment. When re-examining, I may find I have slipped out of frame completely, opening a space for unexpected or unrecognised patterns to be revealed or occasionally photography can capture a single significant moment of engagement which might become a final artwork. Thus, events occur within the technology to aid attentiveness by presenting new faces of

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[98] Vaughan Williams' *Symphony no. 3 Lento Moderato*.

place and encouraging me to spend more time to try to understand what the place is communicating.

Holding the camera against my chest positions my body firmly into the process as the device creates events like the bumping of the camera against the net fabric causing zip-like sounds, which I later use in the edit. Echoing the visible apparatus in *Asylum* I am reconfiguring this new world through transparency, matter and technology in an "intra-active becoming that never sits still…" co-constituted with a woven breathable interface that subverts my omniscient eye to achieve instead a filtered, diffracted perspective of the place (Barad, 2007, p. 170). Rhythmically altered and attentive of my breath, I wander observing how *Spotlight* is addressed by the space delineated underneath and where it focusses attention. The interplay of light and sound as space performs are perceived quite differently in this new context, making place visually fragmented and filtered (Figures 45 a b c d). My gaze and hence activity are no longer driven towards the horizon, as the dialectic between the vast outside and psychological inner space is loosened by this new perspective of containment with a focus on the floor: like Bachelard's intimate corner I am both there and here (Bachelard, 1994, pp.137 & 212-215). I alter my pace to navigate snags. I roam freely where the different surfaces invite me without destination or horizon: long vegetation, crunchy leaves, in and out of trees, reflections in the pond. I am suddenly aware of a significant moment of engagement or *Kairos*.[99] Place and I are connected in an attentive call and response, so I continue nomadically for over an hour. Laing proposes that a relationship emerges when "we feel the other feels us" and I feel nurtured and welcomed (Laing, 1985, p.119). I finish by hanging *Spotlight* from a chain in a tree, filming it first in the breeze, and then lowering it progressively, so it exerts itself on my posture until I am a heap on the woodland floor (Figure 46).

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[99] The psychotherapeutic notion of *Kairos* is an instant or a moment of meeting where participants interact in the process of a therapy session. This moment allows for intuition and emergent leaps in a dynamic system, where each side is altered by creating a new different intersubjective context between them. It is acknowledged that it does not have to be verbally explicit but can be subjectively known. (Stern, Bruschweiler-Stern, Harrison, Lyons-Ruth, Morgan, Nahum, Sander and Tronick, 1998), p.304.

a

b

c

d

Figures 45 a b c d Roaming and Navigating inside Spotlight, Richmond (Source © the Author)

Figure 46 Spotlight, tree and ground influencing the body, Richmond. (Source © the Author)

re-site

In *Asylum* six weeks of footage is too long for the final iteration, so Robinson edits to include small atmospheric moments that aim to increase understanding of the community by giving a "feel" of the place: for example, the night altercation, David's benediction or the removal of the blow torch in the house meeting. While I am editing my footage, I become aware of new moments of insight when the place, materials and I meet up again, like Robinson's increasing understanding of Bell's vocalisations as he repeatedly edits. Film maker and installation artist, Vong Phaophanit recognises a similar process of wandering in his editing process, acknowledging that images and sound settle to make further intuitive connections in the crafting (Fortnum, 2013, p.82). This act of rendering is similar to therapy in the way new layers of understanding emerge from changes of framing to become integrated into a coherent whole.[100] To further recognise Robinson's transparency I decide not to colourise my films but let them remain as the day, place, light and seasons presented themselves to the camera on the different days and then to weave together multiple inside and outside perspectives, together with ambient sounds in a non-linear fashion. The challenge then was to re-present the multiplicity garnered in a way that each thing might have its voice, whilst to continuing to operate in an intra-active manner. *Re-siting* offers a new fertile arena for playful engagement around the boundaries of the original place encounter, becoming a coalescence of singular narratives. By re-contextualising, recombining, altering scales or editing, edges can be slackened enough to create entry points for audience members as interstices for reflection, within a space that embraces the partial understanding or the unintelligible. Working across film and real objects, spatial relationships within the room can be explored as a journey that accommodates a variety of media, scales, real and fictional narratives across shifts of time.

One viewer reported being four years old again tramping in the countryside and felt as if they were inhabiting *Spotlight* themselves, focussing on the ground. Another felt the nylon form of *Spotlight* hanging in the space functioned like a hive surrounded by the buzzing

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[100] Psychotherapist (Bager-Charleson, 2010), pp.87-90 maintains therapists move "between 'merging' with their clients and an interpretative explanatory and more distant stance" so "new understandings will be reached through a 'fusion of horizons'".

traffic noises that recurred in the wall-mounted film. The atmosphere of the installation was commented on as: "very haunting" and "strange" with positive reactions to the intense colour projections over the nylon form and the way the light from the films interacted and made shadows with the space and objects. By *re-siting*, I aim to raise more questions, rather than create completed resolution.

A Light Through the Clouds 2019

installation comprising:

- Looped projection of *A Light through the Clouds* 2'52" sepia-toned film exploring the terrain of a vintage photograph, with reversed Vaughan Williams score and fictional documentary-style voiceover.

- A looped down-projection onto the floor of *Spotlight* reflected in a pond 2'36"

- Black nylon net wearable vessel *Spotlight* that gently moves in and out of the floor projection attached to the wall by a silver chain down right-hand wall that falls exactly to the floor, suggesting potential agency. As the light in the film shifts it runs like quicksilver up and down the chain simultaneously casting shadows across the wall projection, enlivening it and bringing it into the present.

- Wall-mounted TV Monitor showing looped edited film of the voyage of *Spotlight* with soundscape created from ambient sounds 3'58", with headphones on a hook underneath. Re-purposed sounds include different bird songs, helicopters, trains traffic, my breathing, the collision of the camera against *Spotlight*, my progress through undergrowth.

- 2 x Box TVs stacked: one showing a silent film of *Spotlight* moving on a tree in the wind 1'56" and the other a still single shot of another vintage, black and white photograph showing tree trunks and light pooling on a woodland floor. The inclusion of this small still image radically affected the balance across all the pieces. It punctuated the space, by linking through tonality to the large projection.

a

b

c

d

e

Figures 47 a b c d e *A Light Through the Clouds* installation and details (Source © the Author)

4.3.2 Project 2 ≙ [*Paglesham*]

*I collapse, sitting sulkily on the bank to the right of the pillbox, after two days
and seven long and very hot hours of trying to touch, perform, play and engage.*

"Look," I say aloud in frustration, putting my head in my hands,

"I'm very hot, very fed-up and very tired now.

Why won't you just speak to me?"

Heartbeat

Then a quiet voice from the left says:

"It's shady over here."

We greet each other.

Paglesham, Essex 2019

edge-dwelling

It was universally agreed within Laing's community that time was an essential part of a Labour of Attentiveness allowing residents to stay as long as they wished. I realised if I was to be successfully embedded in a state of trust and equality with a place, I needed to invest more time to test this. This series of small material and performative acts was conducted over eighteen months.

My second context was a World War II pillbox sited on the Essex marsh at Paglesham. This "instrumental architecture" with dual functions of caring and guarding, is literally an edge-dweller, straddling the margins of agricultural land, sea marsh, tide and sky (Virilio, 2009, p.43). Worpole (2010, p.63) describes these marshlands as melancholy and "psychologically challenging" and they had always slightly repelled and bored me as a child, with their muted palette and wide empty grey skies. This shape-shifting Essex coastline has a history of migration, marginalised allegiances and for attracting communities of non-conformist "peculiar people" (Worpole, 2005). Historically, a thriving shoreline of smuggling and other boat traffic, it is now largely deserted, except for dog walkers.

The now redundant pillbox presented a very masculine, fixed, monumental phenomenology which I felt offered a rich element of difference between us, with the potential for friction within our engagement (Figure 48). This defensive structure, originally in service to others as a place of action, also operated as a "synthesis of combat clothing and habitat" so would offer a significant challenge to test my Labour of Attentiveness operating through a shared, caring, embodied engagement (Virilio, 2009, p.43). Its unyielding concrete structure reminded me of psychological defence mechanisms, which continue to be operative long after the original trauma has receded creating masks, tension, or fear. As such, it resonated with Laing's observation of post-war angst, but I was keen to find a way to work with its history without resorting to a well-rehearsed story or familiar response. "Taking a history" can skew or limit during therapy and it is often better to listen and allow things to emerge and then "follow them back" (Gans and Redler, 2001, p.70). This had unexpected personal resonance as the project continued.

Figure 48 Pillbox, Paglesham Essex (Source © the Author)

co-presence

We shyly ignore each other. I scan, I listen: birdsong; grass rippling; aeroplanes from the local airport; bleached white crab shells; a multitude of flies; the squish of mud under dry-looking marsh tufts; deep calligraphic channels of water that disappear at high tide; the unmistakeable and overpowering smell of tidal detritus; and the unrelenting wind.

I consider what I bring in terms of memory and recall the assault of the wind on my ears as a child almost driving me mad, and how as a teenager it seemed like a place "nobody in their right mind" would choose for a family afternoon out. Can I get past this?

Your once fluid cement is now petrified, and guarded you lie low, keeping up your pretence of formality, but on closer examination I see you are unsettled, not so rigidly grounded. Time, tide and matter has passed through you on a regular basis, creating flux, slippage and tilting, gently collapsing your boundaries, so you are now undisciplined and wonky to the horizon.[101] I patiently creep down so low to see your perspective, that the lichen could grow on me. Your windows look back, a multiple Janus. I circle. You brood a bit.

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[101] (Bennett, 2010), pp.57-58 reminds us that what we perceive as stable material may proceed below the threshold of human discernment, with geological shifts over time.

Figure 49 Being with (Source © the Author)

I don't enter until the afternoon feeling nervous. It is now an unsavoury space of soft mud, rust, old beer cans, plastic buckets and graffiti. It recalls the messy physicality of *Asylum* and a metaphorical state in the psychotherapeutic crucible called *nigredo* where "instinctual drives" fall into matter which have to be faced or recognised before clarification can occur (Von Franz quoted in Cesarotti, 2011, pp.18-20).[102] My excursion across the debris generates frightening explosive sounds. Any optical privilege is diminished by the darkness, leaving a deep resonating connection to the space through the body. Once inside I am very aware of the human scale of this space, with five leftover wooden gun supports where men would have rested. The land outside is cut up into six startling bright snapshots and I realise you are all about hiding, scoping, and sudden adrenaline responses. There is endless sky. I wonder what heartbeats and emotions you have held there. Your audience of me is unsettling and I am suddenly aware of my position as a lone female here.

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[102] In *nigredo* the ego faces its inner shadows, it experiences feelings of lostness, confusion and fear (Cesarotti, 2011), pp.18-20.

a

b

Figures 50 a & b Hiding and Scoping amongst inner debris (Source © the Author)

I don't know what to do. I don't know if this will work. Your shyness is quietly very strong. You seem to say: "Leave me alone". I decide to sidle performatively around your perimeter, scraping my skin on the harsh pebbledash - perhaps I can catch you unawares? I measure through my body, pour myself through the windows like David Bell, and photograph. But it is a very unsatisfying, formal introduction.

Suddenly, at the end of the day, you offer me activity. Masses of tiny flies are buzzing busily crossing and re-crossing your window and the aircraft passing in the distance turns them into multiple tiny warplanes. History seems to leap across the window frame. I feel there is an unexplained but recognised moment of engagement here, so I set up my video and film for twenty minutes. I leave.

being lost

I carry a pillbox inside my body as I walk around London, around my house.

Perhaps I can help soften you through a more feminine or playful encounter, and meet your shy invulnerability, in order bring out your truth? There is a palpable tension between protection, restraint and freedom. We need to build trust. Can we bring your truth out into visibility, back into the world? Can you exit through the window?

I recognise in the muted colours of the isolated Essex marshlands the "dingy" palette that drew comment in Robinson's film. This place with its never-ending skies and level horizon stretches on without relief in a mundane, somewhat tedious way. To capture a sense of the radical shift of the 1960s I decide to make use of the psychedelic pink in *Asylum*'s opening to create moments of visual friction I hope will create a new jolting perspective to start my conversation with the place and make a connection with the marsh pinks that punctuate the location. Pink also has associations with the body and very specifically with the blush of emotion. Often forgotten as an organ in its own right, the skin offers not only physical boundary but is an organ of communication, a psychological and emotional link embryonically to the brain, as they both develop from the same ectodermic sheet

(Benthien, 2002, p.7). The pink flush of skin therefore may be viewed as offering a visual expression of a psychological state.

Over the next visits, I bring a sixties psychedelic pink, kitsch feather duster which I use to try and tickle you out of your serious grounded state, its feathers flying off in the wind like the local seabirds and a variety of other things with performative potential to act as playful invitations which I try to "un-label" from their received usage: a hand mirror that flips the land and seascapes into new fractured perspectives and bounces the outside into your dark interior; soft lace pieces that mimic your lichen; glass panels I write on. I play.

a

b

c

d

Figures 51 a b c d Playful use of objects: exploring through touch, memory and emotional connection

Paglesham, Essex 2019 (Source © the Author)

I salute your architecture, recalling my father's Naval role in the war; limit my gestural responses to the small dimensions of your roof; dance to the land and sea; kick around and stamp on rubbish inside and record its percussive gunfire; feel your walls with my face; touch; lean; blow dandelion clocks; attract confused attention from the dog walkers and battle relentlessly with the wind that asserts itself to obstruct and distort my audio recordings, whilst whipping away the words from my mouth.

failing

But my labours are not attentive. My efforts fail because I am trying too hard: "doing" but not listening to your replies. I am not being *with* you.

being lost

I carry a pillbox inside my body as I walk around London, around my house.

staying with

A memory suddenly surfaces of once skinny-dipping with some friends in the creek. A small act of teenage rebellion where I experienced an intense freedom, a heightened sense of self and sensory delight. When I next visit, I identify the field where we camped on the far horizon and trace the treelined path (now fenced off and forbidden), where to my utter astonishment it ends exactly at the pillbox.

You have shown me what I need to do: I need to soften myself to let you in, offer my own vulnerability. If we are to be equals, we need to meet in a task, that can only be achieved if our rhythmic timing, movements and intentions are navigated together. As ex-*Asylum* resident Zeal (1989, p.171) remarks: "We are each text in the context of others and are context for the others".

being lost

I carry a pillbox inside my body as I walk around London, around my house.

chance

I return to the things that keep recurring - a sense of catatonic protective groundedness against the potential of freedom and endless sky - and then oddly come across a small cigarette card showing a military kite (Figure 52).[103] These scouting instruments offered strategic perspective on the land and are the opposite of a pillbox which is a grounded thing looking up and out. Perhaps like Laing, I could offer an alternative to the "scientific" from the vantage point of experiential, relational play, to reverse the perspective on the place and its historical role. Fortuitously, I immediately find a shocking pink hexagonal kite on eBay that mirrors the shape of the pillbox and suddenly Laing's belief in truth in

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[103] Series *Army Life* (1910): No. 3 War Kite Drill John Player & Sons.

transparency and visibility tugs on the memory of the duster releasing its pink feathers.[104]

[105] By offering a new perspective perhaps I will offer the pillbox the possibility of rejecting its heavy mould, in favour of a lighter state of visible play. But the terms need to be delineated by the multiple elements of the place for it to retain its authentic voice. Only then can its essential sense of self resolve into a coherent whole from the fragmented parts.
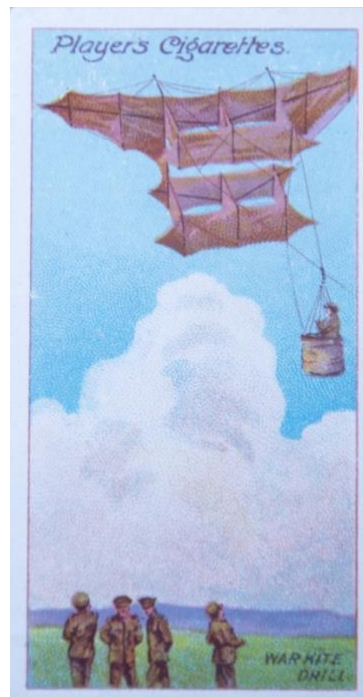
Figure 52 Series: *Army Life* (1910): No. 3 War Kite Drill, John Player & Sons, Nottingham

risk and vulnerability

I cannot, and have never been able to, fly a kite

The emergent outcome is uncertain

To implicate the recording apparatus in my process, I will need to film by handheld camera

while simultaneously holding the kite

The wind in the place dips and changes with each visit

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[104] It is possible at that moment that another colour or form may have presented itself and in my desire to embrace contingency the project might have had a different outcome and engendered a different narrative of that place. In my practice, navigating such opportunities is not seen as giving up artistic vision to a random outcome, but an opportunity to examine my decisions or embrace an unexpected perspective.

[105] Gans reflects that Laing was dedicated to making things accessible in an experiential way (Gans and Redler, 2001), p.72. *Dia-gnosus* in Greek originally meant a "knowing or seeing through" but over time became distorted to mean categorization or observation (Cotton and Loewenthal, 2011), p.97.

The roof is very small so will severely delineate the terms of my engagement: I could even fall off and definitely no running will be possible

We will figure it out together.
(But I will do the risk assessment).

pauses and fissures

Covid lockdown. I visit you in my mind in London. You wait for me in Essex.

I carry a pillbox inside my body as I walk around London, around my house.

voyage

For two long days I try and fail to fly the kite, pulling, leaping, tugging and filming every disappointing attempt. There is tension. The kite tears. I tear. I care for us.

On the third day, resigning my ego, I stop trying to fly the kite.

I align myself with the place and wait.

After a few minutes, the wind worries the kite, and it soars. I am taken up. Nuanced efforts of adjustment keep it in the air as I listen through my body, camera in harmony and we enter a "dance of animacy" where structure, elements, kite and body are one, (Ingold, 2013, p.101).[106] I have to have faith my distanced camera can capture this, as I am unable to leave to check. A head cam and a handheld camera register my bodily adjustments immersed in the immediacy of the moment (Figures 53 a b c). They create two slightly different contexts of reality and limit my body. Keeping the kite within the screen becomes another part of the Labour of Attentiveness as each embedded singular part - apparatus, body, wind and context - gently shift their power across the surface. Over the next hour, I let out all the

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[106] Unlike Ingold's description of flying a kite where the activity of running is an important factor, I give up my intentionality for intra-active success to emerge. (McPhie and Clarke, 2020), p.161 describe this as the "intra-relational processes of the wind-kite-human…".

string and experience a deep sense of co-presence, as the ongoing rhythmical attunement allows the kite to perform its nomadic processual wanderings. Our knowing exists in correspondence: in this moment, via these materials, in this specific context, and I am transformed.

a

b

c

Figures 53 a b c Filming Paglesham, Essex 2020(Source © the Author)

lexicon

Not wishing to lose this precious togetherness, I keep on working. I offer up another vulnerability as I realise the post-war period had deeply permeated my own childhood. Driven inside by the wind, I read into the pillbox a lexicon of fifty-seven ports my twenty-year old father voyaged to, between 1942-1945 (**APPENDIX D**). My vocal performance shifts to one of undisciplined relationality, as the sounding chamber echoes and distorts. I reflect that this extreme form of vocalising might appear "mad", unintelligible or socially uncomfortable and wonder if people are passing outside, but relish the not knowing, as I roll my tongue around the unfolding articulations as a form of choreography of the mouth or "ambiguous trans-rational salad" (LaBelle, 2014, p.63). My voice is no longer solely my property but exists in a shared reverberating space: the consonants of the place names unhinge from their meanings, to become singular resonating material poetics that communicate the space:

Chesapeake…Syracuse…Bizerta…Juno Gold Beach…Anzio…Casablanca…Rangoon…

My breath is transformed into a different kind of wind placed into the power of things, as the "lithic liveness" of the cement structure creates a reciprocal auditory "hail" to my performance, leaping across intergenerational spatiality and time (Schneider and Rae, 2018, p.18). We are listening together, calibrating our body surfaces as we vocalise matter.

re-site
≅ [*Paglesham*]

Initially, I hadn't been attentive enough as I dwelt in the encounters to recognise how the place found a voice through things and what I was being told: instead of taking Laing's role of "synthesizer" I had initiated agency (Burston, 2000, p.12). My challenge now is to embrace this facetted perspective via a variety of scales and recorded ambient sound, using the resistance I encountered as an opportunity to produce a state of multi-valency that prises open more space for the place to voice itself.

I recall the film of the tiny flies buzzing across the window. They now seem more like my father's ship criss-crossing the expansive space of the seas. I had struggled to engage with the edge-dwelling tidal element of the place, so now like David Bell's egress through the window I fling the inner into the outer. I stretch the interior recording of my voice to match exactly the exterior window film's twenty-minute length, placing the outcome firmly into the editing apparatus. Laing valued creativity via words, sounds and rhythms, as forms to recapture personal meaning stating:

Wherever and whenever such a whorl of patterned sound or space is established in the external world, the power that it contains generates new lines of forces…

(Laing, 1967, p.37)

What emerges is a soundscape of low unsettling, moaning wind being carried across the oceans, as if the words my father could never speak, were set free.

≅ [*Paglesham*] 2021 (Figures 54 a b c d e):

installation comprising:

Three films shown concurrently as looped projections, each with a constructed soundscape that interacts with the others (a baseline of water, wind or land with additional punctuating sounds generated by *re-sited* ambient sounds, acts and objects). Their lengths differ, causing interstices, glitching and shuffling of "kaleidoscopic patterns" in process: ambiguous transformations or moments where "pitch and volume delineate the form precisely by not filling in the spaces…" (Field, 1986, p.103) (Laing, 1967, p.35).

- Film 1. A close -up pillbox window and flies single perspective 20' projected large scale on wall
- Film 2. being with, performative and object investigations 3'40"
- Film 3. failing and finally succeeding to fly the kite together 2' 31"
- A floating organza panel suspended from ceiling
- Two large screen TVs on the floor
- Fan

a

b
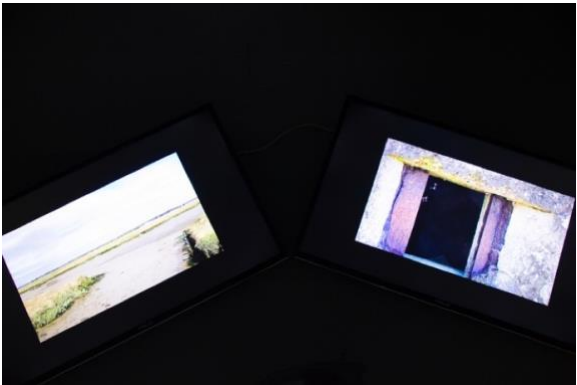
c

d
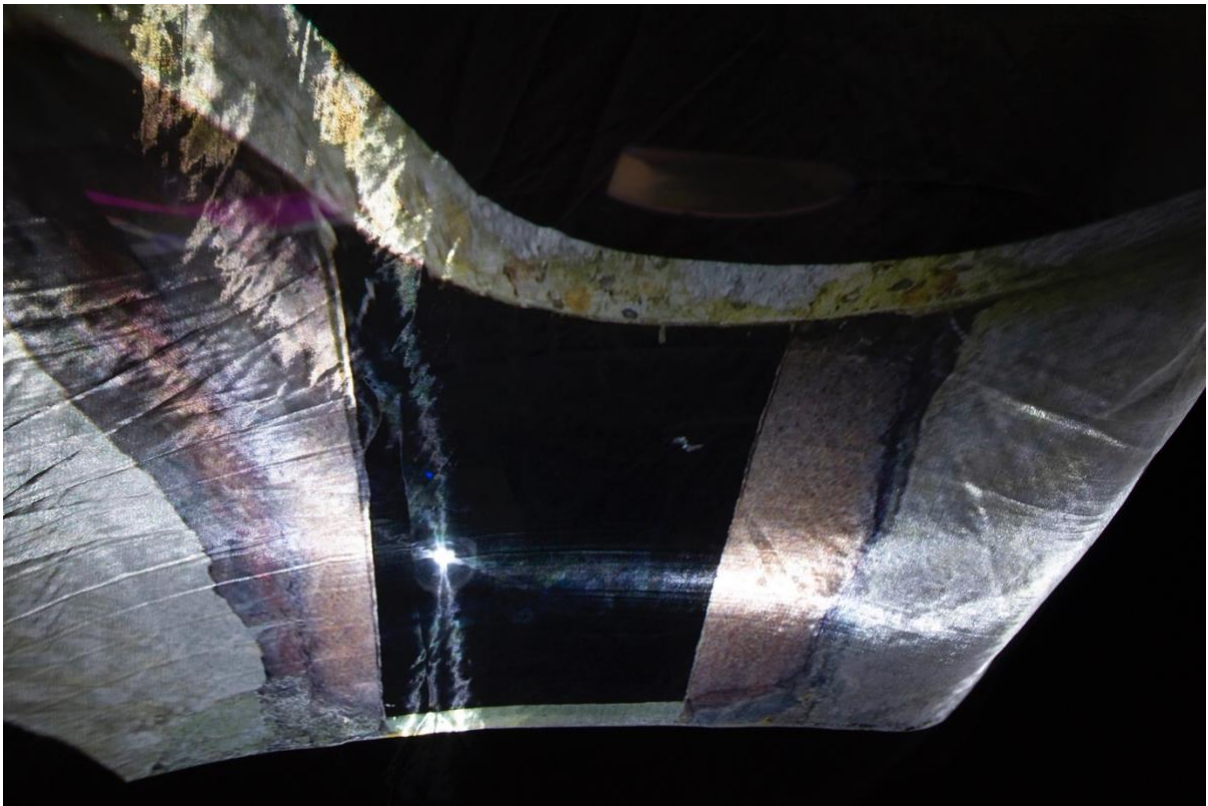
e

Figures 54 a c b c d e ≅ [*Paglesham*] installation 2021 (Source © the Author)

4.4 Participatory Research Methods

PLACEing Objects brings together 15 artists who share a willingness to dance on the edges of artistic practice. By paying attention through the senses, listening and creating new combinations, they each aim to establish a personal encounter with places.

Objects and materials, texts and performative acts, are allowed to enter the space between the human body and site, combining like ingredients, to create a new choreography of exchange, response and meaning. The locations themselves, with all their elements, forms, traces, narratives and histories are welcomed in, to contribute to equally, demonstrating a shared openness towards outcome.

Visitors are invited to enter this space of playful encounter, imaginative possibility and reflection.

Juliette Bigley   Chris Crickmay   Anna Halprin   Alex Hoare   Bea Last   Jade Montserrat
Diane Mulholland   Clare Parry-Jones   Lizzie Philps   Jenna Reid
Jo Roberts   Adam Stead   Katy Whitaker   Simon Whitehead   Andrea V Wright

Wall text from PLACEing Objects Exhibition
spudWORKS, Sway
26th February – 7th March 2020

APPENDIX E: *PLACEing Objects* Artist Biographies and Statements
APPENDIX F: Reflections on the *PLACEing Objects* exhibition 2020 by Dr Vicky Hunter
APPENDIX G: Gallery Book Comments
APPENDIX H: Day of Dialogue: Titles of Presentations and Invited Guest Biographies
APPENDIX I: Supplementary* *PLACEing Objects* Artist's Publication
APPENDIX J: Supplementary* File *PLACEingObjects*_documentaryfilm
APPENDIX K: Questionnaire FORM 1
APPENDIX L: Questionnaire FORM 2
APPENDIX M: Collated table of responses to Questionnaire FORM 1

4.4.1 Project 3 *PLACEing Objects* exhibition

Both the exhibition and the accompanying Day of Dialogue are projects of *re-siting* and

alternative community kinship: one chosen for an emphasis on the "voice of the thing" and

the other, as a platform for human engagement through task-based material encounter.[107]

They were conceived as one continuous process, much in the same way seminars and

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[107] The day was originally called *The Day of Dialogue and Dialectics* but after the event most people voted to re-title it, based on their experience of the day. Images can be viewed on:
http://www.placeingobjects.weebly.com

training held in Laing's houses created a lure for interesting voices to be introduced to the core of the practice.

For twenty years, my practice has been refreshed and enlivened by multiple residencies and collaborative relationships, that run concurrently alongside my personal outputs, driven by their own trajectories and timescales. I value these strands for the frictions that question my thinking, the unexpected outcomes that emerge and the depth to which the relationship can journey, so negotiating a shift to a participatory strand felt a natural segue. I hoped to gain a wider perspective from other practitioners' encounters with place, via their processes and distilled outcomes, and to open new entry points for sharing dialogue, understanding and reflection, by forming a temporary community that could create a "scene together" (thus positioning my own archive of meanings about place within a larger collection) so I approached a deliberately diverse choice of practitioners (Figure 55). An exhibition was also a way to adopt Laing's policy of transparency, welcoming in visitors or local residents, who often found living alongside his communities uncomfortable. The demographic of visitors ranged from contemporary artists from the studios, links with local Art schools and attendees of various creative workshops held at the space, to a conservative and older demographic who lived and worked locally. There were 118 visitors, ranging in age from teens to ninety. Some travelled far (Devon, London), and two people stayed nearly two hours. A florist in the adjoining space spent long periods in the gallery doing paperwork and expressed a sense of loss when the show came down.

Situated in an edge-dwelling location straddling coast and rural, I chose spudWORKS gallery in Sway, because it offered exhibition space with an adjoining workshop, a supportive gallery team who generously offered me two weeks in their new residency space (meaning I could stay with the works to engage with and care for them), a garden for a specifically created place-responsive artwork and access to the New Forest where the Canadian textile work could be *re-sited* and photographed as part of its performative outing. Their publicity machine was also very useful as I was handling everything myself in an unfamiliar area and I used their social media accounts.

Figure 55 *PLACEing Objects* exhibition 26th Feb- 7th Mar 2020

Halprin film image from RETURNING HOME, Courtesy of Open Eye Pictures (Source © the Author)

The downside of using a new public gallery were limitations on dismantling the structure of the space and their concerns about what might affect their own reputation, as they were working hard to engage with the local community. If I had chosen a building due for demolition like the communities, there might have been more freedom to intervene with the architecture but alongside many Health and Safety issues there probably would have been less chance of an audience. I at first resisted the gallery's request for an information board (to help engage their local audience), as I had hoped for the objects to "speak" for themselves, but on reflection I realised that Robinson made space at the beginning of the film for Laing to create an opening for the viewer. Challenging ideas do require a way in, so I set my stage by offering an invitation. Apart from this one request, the gallery was very amenable to all my suggestions, brought visitors into the space regularly, supported me technically and emotionally, and did not interfere on a day-to-day basis.

The two events were spatially linked, and there was a continuous congress between the gallery and workshop, and the wider spaces around, so visual material, sounds, modes of

performative engagement, outside elements and the progress of people continually spilt over one to the other, as further enrichment. This shifting process of intertwining influence continued throughout the two weeks, with each event continuing to negotiate with the other over time. This rhythm of engagement had a direct impact on the structure and hand-engagement of the limited-edition artist's publication *PLACEing Objects*, that was collaboratively designed after the events, rather than as a catalogue that existed during the show. This will be described later. I will describe **Projects 3** and **4** as they emerged over two weeks, to demonstrate the way small acts subtly flexed the space through relationality over time.

4.4.1.1 Curator as Host

Drawing from the Labour of Attentiveness defined and observed in *Asylum* I created a curating and organisational strategy from which I would try to hold a porous, inclusive and democratic space for dialogue and new insights into place. One of the most important qualities of Laing's communities was the commitment to individual difference flourishing on equal terms. There was an immediate challenge to this flat ontology, inherent in curating any show or event within a PhD Practice-as-Research arena as it immediately set up a power issue where decisions of presentation or practical hosting were being taken by a single person, rather than by the group represented. Laing had been criticised for playing a central role at Kingsley Hall which I wanted to avoid, so I looked to the film makers' decisions to help me navigate a way that might allow an unfolding, alongside an invitation for input from the artists. By equating my position with that of Robinson and his team when editing the final film *Asylum*, in which they influence the final choices of "scene" presented, I shared their commitment and responsibility for resolving and presenting to a wider world the completed container of material. Referring to therapy, Redler (Gans and Redler, 2001, p.30) stresses that "you've got to have your house to be offering hospitality" so it is important to balance responsibility with finding the freedom to give: a case of "not directing" yet also not "anything goes". Gordon (2016, p.88) speaking of the communities, argues: "Hospitality involves risk", is complex and has obligations on both sides. My visibility however in these events was important as I wanted, like Robinson's crew, to be embedded in the process (materially, practically and intellectually), not as detached observer and believe approaching

these projects as an artist-curator was beneficial because it made my decisions about the exhibits more physically intuitive and attentive.

I wrestled with the difficult decision of whether to include my own artworks in the show, which might prove personally positive or illuminating, but risked imposing my PhD argument as coercive influence on the other artists' responses, rather than allowing them to operate on an equal platform. I excluded my work, to allow the room to better craft its own meaning through the dialogue of given objects but retained a presence in the (uncredited) poster/flyer image that was put in service of the other artists. A visiting sculptor commented it was "clear and brave" to exclude my work. An unexpected bonus of this was that my image operated as a mobile artwork sited in many locations: gallery exterior, street railings, hotels, phone boxes, retail locations, cafes, pubs and digitally across the Atlantic (**APPENDIX C Project 3. Publicity**).

Pickering (2010) describes ontology-in-action as different practices hanging together with a "different understandings of what the world is like". The artists, identified as edge-dwelling from a variety of disciplines, were selected to create a multi-modal discourse on place (performativity, sculpture, embroidery drawing, mapping, film, installation and sound) via a wide variety of textures, minerals and matter (glass, rubber, steel, plastic, stone, chalk, fabric and GPS embroidery, metal, clay, water, natural dye and paper), timescales (geological, mythical, real time durational and ephemeral) and differing physical scales (from expansive to tiny drawn fields). Some were known to me, others from a very brief connection where we had recognised a similarity in thinking and four from fortuitous chance encounters. Referrals to Laing's communities also came by word of mouth or personal introduction, but accommodated chance appearances. All artists (three men, one woman who identified as queer, and eleven women) were living (the oldest, Anna Halprin, at ninety-nine years) and originated from England, Scotland, Wales, Canada, Australia and USA.[108] [109] My choices were deliberately targeted so that place could be discussed from a range of perspectives I could not necessarily share, including a more scientific

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[108] Further artists were initially approached to contribute differently abled, cultural or spiritual perspectives on place, but were either too busy or did not respond.
[109] Anna Halprin (1920 -2021).

archaeological approach, race, queer ecology, emotional attachment and loss, age, as well as through varied approaches, scales, materials and modes of operation.

The show was planned a year in advance. This allowed me to utilise time as a commodity to build trust with the artists and presenters, and to open an invitation for works, rather than going in with pre-fixed firm selections. I met the artists in a variety of contexts of their choosing for conversations where we listened and unpacked our practices: a river walk in Devon; a cemetery; cafes; a car park; St Pancras Crypt; a lecture theatre; an ancient forest in Wales. These conversations continued via email, and I became aware of the rhythms of response from different artists, knowing when to nudge or when to wait. Trust was key to allowing each artist to feel confident in revealing vulnerability both as an authentic part of the work, and because discussing place encounters often yields personal or fragile emotions. One artist had a crisis of confidence in her work, but I was able to reassure and support. I was entrusted with personal information about various life crises that ensued: grief (two artists lost their mothers during this time); anxiety about a threatened family member; serious illness; childlessness and later the threat of Covid19. Bohm (2004, p.17) suggests the role of the facilitator in dialogue is to help work through anxieties over time, establishing trust, so that the cultural and personal mix.

A chance encounter with Ridgeway (Halprin-trained dancer and now psychotherapist) gave me unique access to Anna Halprin, who, recognising my attempt to open interdisciplinary dialogue, generously offered me film footage. Three artists decided to make work specifically responding to the exhibition site.[110] Others chose from their archives works that had taken long periods of time to emerge co-constitutively from a meaningful relationship with a place, often with a strong inner emotional connection. By exercising Laing's inviting presence as an active attentive energy, I was able to trust their judgement and be surprised. The result was that these chance offerings contributed an unexpected liveliness to the final space.

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[110] Alex Hoare (*Glass Threshold* and *I-ngots*); Adam Stead (*Smeared II* and performance); Bea Last (*The White Bags* installation in the garden, which was sited twice due to a change in the prevailing wind).

As the whole project was self-funded, I was transparent about not being able to pay a fee but offered support-in-kind in the form of collecting and transporting works, offering lifts, purchasing the work from Canada, providing food on the Day of Dialogue, the promise of a publication to which they could contribute and a website blog as a way of furthering networks. There was an eagerness to share work as part of a place dialogue and as nobody, including Halprin, refused these terms, I was then able to negotiate with Open Eye Pictures in USA and they generously waived their screening fee, and for a token made a unique edit of the ocean sequence that related to Sway's relationship with the sea.[111] The positive outcome of this levelling alternative economy was that it set up a bond with the participating artists before the event and mirrored that of *Asylum*'s residents, where each saw their work as contributing to a greater whole, so entrusted me with the responsibility on how their pieces were hung.

Hoare, who had to be present to install *Glass Threshold*, agreed to take on a paid position to help me hang the show. Her input was invaluable as my gallery plan was able to remain a mobile shifting scheme, as we negotiated the relationships between the works in process. A still point for the exhibition was created by placing Bigley's *Three Bowls Balancing* 2018 centrally and arranging other works in relation to them. These copper bowls reminded me of the dynamic crucible shape, but immediately set up a tension as they were hard, impenetrable solid vessels with welded boundaries that refused entry. However, their fragile balance implied precarity and dynamism, that functioned as a delicate breathing space between the other exhibits. The screen showing performance film reels was directly behind so both could be seen immediately from the entrance through *Glass Threshold*. One person remarked that placing the bench so her back was to the space allowed her to immerse herself in the films' bodies and landscapes as performers.

4.4.1.2 Small Material Acts of Engagement

There was a strong connection with performativity and "doing" in the conception of the artworks, including brave, repetitive, often physically uncomfortable small acts via material

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[111] The exhibition showed this unique edit alongside a trailer for the documentary. The entire film can be viewed on: https://www.cultureunplugged.com/documentary/watch-online/filmedia/play/2300/Returning-Home

things. These modes of expression performed out in a wide range of public places, recalled the undisciplined behaviour in *Asylum* and a playful willingness to cross boundaries of naming and labelling, so objects might act between the body or place to explore some other unexpected possibility*.* The emergent outcomes that arrived in the gallery, however, shared a sense of distillation, clarity and fragility that seemed to reflect the attentive moments of engagement, with their original (and often vulnerable) state of balance between the artist and the essence of place. This is something I recognise in my own *re-sited* works. A space is created for each artist's voice through their personally written statements in **APPENDIX E**.

Wishing to encourage reflection and allow each of these quiet, transdisciplinary voices room to speak as they existed in co-presence, a few works were removed.[112] Rather than domination that might close down dialogue or the ability to see patterns, (recurring circles and angles, skin-like surfaces, containers or vessels and a cyclical call and response between colours from the screens that suddenly pinged across the space towards certain artworks) there was insistent frictional interference. The unfamiliar *Glass Threshold* set up terms of engagement from the start making visitors choose their entry from apologetic sidling and sneaking to crashing confident bravado or occasionally blithe unawareness, registering surprise.

To offer the material tactility that had been operational in *Asylum* and during the artists' relationship with place "out in the field", haptic objects made of glass and stone were provided for visitors, so they too could enact agency, create possibilities and handle qualities of fragility and strength. Hoare's *Glass I-ngots* cast from iPhones, were carried like weighty comfort objects (especially popular with men!) or used as a new form of agential apparatus for viewing artefacts or to catch the light. Glass usually prized for its visual clarity became instead a sensory reading. Archaeologist, Whitaker's flint axe head could be polished vigorously against a large Sarsen Stone to produce the artefact itself as it generated its peculiar "electrical smell" and leapt across time through action, recalling David Bell's ability of combining past and present in the same space. This sense of "doing" ensured the space remained lively, acted out against loud punctuating soundtracks of the films

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[112] All artists were represented.

(Montserrat's squelching mud, Whitehead's insistent banging table, Halprin's voice, ocean or birdsong accompanied by a counterpoint of real seagulls over the skylight) or the chinking of *Glass Threshold*, whilst the smell of cow manure, emanating from a pile of books about dairy farming in Stead's installation *Smeared II*, unsettled the space. Whitehead's struggle with the unyielding wooden table was particularly disruptive, drawing attention to the continual physical and mental effort needed to accept a partial understanding of an unintelligible place or object. The "chaos" from Laing's experiment occurred here in the ever-changing combinations.

Visitors quickly became emboldened. The balance of Bigley's bowls was slyly tested and only just saved from catastrophe on one occasion. One person danced the space between the steel structures of *Smeared II*. *Glass Threshold* was smashed by one particularly enthusiastic and audibly ringing passage through it. Luckily both artists were sanguine and interested in these responses, as things became connected via the body, process and presence.

I held a Private View attended by gallery supporters, local academics and artists and gave two weekend curator talks, but with hindsight missed an opportunity to engage more fully with the spudYouth group, who visited. If the exhibition had been at a more accommodating time of year, a day workshop in the New Forest would have also been a way to bring my place-responsive approach to a local audience.

Giving permission for a more personal relationality with the space seemed to open the way for audience narratives to be shared, vulnerabilities to be expressed. A grieving man told me how he had found a way to move forward through gathering sounds that reminded him of significant places, rather than through language therapy: "It was the connection with the senses that helped me". A woman in her nineties came specifically to watch Halprin perform and talked about her body. Older women talked of their own restrictions in life as they read the texts in Philp's re-purposing of military GPS to inscribe women's voices in the landscape. By leaving space for nuance, the effect seemed to encourage drilling down rather than detached spectacle. There was not universal approval however, with one local man being rude and dismissive of what he considered "a lot of rubbish". The advantage of being present was I could engage with his preconceptions before he left.

Visitors left comments in a book on exiting, mixing expert and non-expert contributions to the conversation (**APPENDIX G**). The show had the greatest numbers since spudWORKS took over. Predominantly there was a positive recognition of the multi-sensory experience, and it was described as: "inspiring" and a "really interesting and thought-provoking show" that "made me see and think a bit differently".

4.4.1.3 Care for the Other

Over the course of *PLACEing Objects* I held multiple roles that continually tugged and shifted across my Labour of Attentiveness: synthesiser, curator, organiser, negotiator, artist, archivist, invigilator, shipper, advisor, publicist, carer, chef. Being present in residency space meant I could continue to exercise a daily Labour of Attentiveness of care towards the more fragile objects. This had started with transporting the very fragile surfaces of Crickmay's chalk bucket and boat drawings on blackboards to the gallery from Devon: as carefully as if these objects had been full of water. I sanded the jagged glass shards for safety but left their structural imperfections visible, balancing the risk of letting them "be" and caring visitors were safe. Daily, I topped up Whitaker's grinding water or wiped spillages. I watched and gently supported Wright's rubber *Cask III* as it re-shaped itself gently, sagging in response to the heat in the space, and was enchanted one morning to discover a tiny circular metal offering left on Bigley's bowls by an unknown visitor. By torchlight, during one chaotic night of high winds and heavy rain, I "milked" out the water from Last's *The White Bags* that threatened to collapse the structure and silence its rustle but left the tiny snails slowly inscribing their own quality of time.[113] The matter and I continued our discussion.

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[113] Sited just outside my residency space, the material presence and sound of this work, was my constant companion day and night.

4.4.2 Project 4 The Day of Dialogue (29ᵗʰ February 2020)

Siting (sighting) boundaries is a risky practice
(Haraway, 1988, p.595)

Fragile (it will break), sharp (it will cut us), delicate (we must not touch)
(Alex Hoare, participating artist *PLACEing Objects* Day of Dialogue 2020)

What a juicy mixture!
(Lizzie Philps, participating artist *PLACEing Objects* Day of Dialogue 2020)

Words can come later
(Helen-Jane Ridgeway, dancer and psychotherapist *PLACEing Objects* Day of Dialogue 2020)

APPENDIX H: Day of Dialogue: Titles of Presentations and Invited Guest Biographies
APPENDIX I: Supplementary* *PLACEing Objects* Artist's Publication
APPENDIX J: Supplementary* File *PLACEingObjects_*documentaryfilm

The context itself had a direct impact on the type of event I could plan, as the dimensions of the adjoining workshop were small. This was in keeping with the small numbers of residents at Archway and I hoped would engender a more intimate dialogue where nobody could hide or be ignored, vulnerability could be risked, and the tools of knowledge could be shared in ally-ship.[114] I hoped to hold a space that was structurally open, vital in energy, texturally rich and dynamic in duration, tempo and rhythm, that encouraged a sense of discovery and playful engagement, and where the individual, retaining their modes and languages could contribute to the whole. I specifically chose the 29ᵗʰ of February as a suitably liminal container for ideas coming together across boundaries.

I put out an open call to those in the exhibition for "presentations" of any kind around concepts of place but did not rigidly define the limitations (**APPENDIX H**). Nine chose to present (one later withdrawing due to illness). I also invited three academics who shared an interest in interdisciplinary engagement, Ridgeway who straddled the creative and psychotherapeutic boundaries of my thesis and two places were filled by chance when two

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[114] The Philadelphia Association found that no less than six residents was "crucial for the sense of community" and eight or nine was typical (Gordon, 2016), pp.79-80. (Bohm, 2004) suggests that around twenty allows "interpersonal fellowship" and participatory thought to develop.

artists requested the attendance of collaborators for their presentations (photographer, Chapman and sound artist, Shoesmith). The last attendee was Ivaniceva, who was going to occupy Robinson's role as documentary film maker for the day. Time was allocated for her to present her own PhD research, so she was immersed in the day in the same way as other participants, but she was also paid due to her intensive task. Unlike *The Dialectics of Liberation* congress our speakers were predominantly women.[115] My challenge was attentively to hold a space of safe sharing, so that connections could emerge on an equal platform between very different disciplines.

Once more, I chose not to present my own thesis as a frame for the day, as I did not want it to influence how people behaved or create a lens through which place knowledge might be seen. Instead, as host I made an illustrated welcome speech in which I set out a physically relaxed atmosphere of open permissions and open doors, where lateness was not a concept, no-one was coerced to stay, and movement through the space or shaping was encouraged.[116] I warned there might occasionally be spillage, fissures, risk or chance but that silences or pauses were equally welcome. This should not be misconstrued as formless, but conditions for ventilation, that encouraged an emergent, coherent "tacit ground" (Bohm, 2004, p.ix). Gans (2001, p.81) identifies "a welcome is acceptance and affirmation", not rules, but a Labour of Attentiveness starts in earnest when the limits of hospitality are tested by guests as generative constraints. Cushions and chairs were provided, and refreshments freely available (Figures 56 & 57). I also claimed the role of archivist for any material outputs generated, taking care to protect and retain their authenticity for the future publication. The presence of the exhibitors not attending was acknowledged by leaving the gallery door open so their work might feed the conversation.

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[115] One of the male presenters was unable to attend due to illness. His presence would have evened the gender balance in the room, but this could be seen as a positive shift in favour of a usually under-represented female audience. Likewise, an artist of colour and a queer artist were unable to attend which limited the representation of diversity.

[116] Some film stills from *Asylum* were used but their context not explained.

Figure 56 R.D Laing, Paul Zeal and Leon Redler (L-R) meeting in Laing's consulting room 1969

(Photographer: ©John Haynes)

Figure 57 Lizzie Philps reading on floor in Gallery (Photographer: Marina Ivaniceva)

I provided a free vegetarian lunch, and the attendees garlanded the table with brightly coloured cloth, flowers and ivy. Aware that the day was long, but that nuanced attentiveness requires a mental and physical effort I programmed an hour's rest in the middle of the afternoon. This pause gave space for exploring the gallery, processing, reading, or chatting one-to-one informally. One person returned to her hotel for a sleep. Another sat alone in the garden drawing.

Each attendee had been asked to bring some books to create a day library, based on Laing's own shelves in the community (Figure 58). The arrangement of these containers of discourse from different disciplines was our first collaborative act of kinship. Whitaker contributed a small Sarsen stone which resonated with some marble book ends. I then delegated power for the rest of the day to the group.

Figure 58 The Day Library, including the history contained in a Sarsen Stone (Source © the Author)

The majority of the presentations shared a sensory, material, task or movement-orientated approach as a way of expressing their unique voice within this discussion of place engagement. These provided entry points for our own practices, often through score-type instructions, allowing "participatory thought" (Bohm, 2004, pp.96-97). Different discursive rhythms of research varied from the "scientific" geological to ephemeral sited performance. The content emphasis was on performative process to engender co-constitutive outcomes, rather than about the making of the artworks in the gallery: these spoke for themselves.[117]

Once hands-on activities commenced, people quickly re-shaped the space, chairs were jettisoned for the floor, shoes discarded, groups huddled, laughed and exchanges or recommendations commenced (**APPENDIX I & J**). As with the exhibition, it is a challenge to convey in language how these experienced haptic sensations wove in and out of the ideas presented, allowing them to be archived into our bodies: a discursive blurring of mind and body that Braidotti (2011, pp.2-3) refers to as "nomadic thinking". Educators Ringrose *et al.* (2020, p.12) call for a multi-modal "diffractive pedagogy" that embraces "affective waves" and capabilities, but caution this re-orientation requires the bravery of unlearning through "micro-shifts" of attention. This is congruent with the voyages of residents within the *Asylum* community, who needed a safe context to navigate, unpick the habitual, assimilate a strengthened sense of self and rebuild authentic behaviours. The visibility of the results of our activities made ideas more tangible or transparent as place-making started to emerge with the body and context together, as discursive practice "used as a site of learning" (Hickey-Moody *et al.*, 2020, p.95).

Ivaniceva's presence on the day was swiftly trusted and nobody appeared to be constrained by her presence. Interestingly, when Ridgeway's photographer documented her object/movement task, some were less happy as they were not sure where these images might be posted: they seemed to slip outside of the shared process about place (Figure 59). Chapman, however, felt personally embedded commenting she felt "expanded with all the things I experienced", so this might also have been because the session seemed more like "performing" than exploratory, and, like Francis in Archway, the apparatus of recording

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[117] Worth described it as "…a mass of overlapping, doubling, connecting, referencing, mapping, narrating 'things…'" (Worth, 2020) https://placeingobjects.weebly.com/conversation

might have made participants more self-aware. For many, this was familiar and fun, but for others it was exposing and a great deal outside their self-policed comfort zone. None refused to trouble these margins of discomfort, which added a range of subtle, valued responses: an exquisite example was the slow handling of a feather. Another person was surprised to find this "gentle session" brought up some personal vulnerability, which took time to settle. If time had allowed, it would have been an interesting extension to use the objects again in relationship with the gallery and workshop architecture, or even to take them outside, folding these responses back into the collective.[118]

Figure 59 Moving with objects, Day of Dialogue 2020 (Photographer: © Kathryn Chapman)

The result of the more relaxed atmosphere began to manifest as bravery to risk vulnerabilities and emotional engagement. Considering this was the first time most of the attendees had even met, I believe this was significant and due to the sense of bonding through shared experience. Grief and motherhood were emotive subjects, and particularly created a tension for me because of private knowledge I was holding. So that I might be watchful in the care for others, for a time I waived my own immersion in the action. Parry-

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[118] Judith Leemann, an artist educator who describes having a "hybrid practice" also uses objects in groups saying: "Watching the objects being moved without knowing what they stood for, I could see spatial and temporal patterns inside the telling that the use of words would have masked." (Woolard, 2021), p.164.

Jones recounted her own voyage of mental restoration, through delicate floating paper rituals after her loss of a child, which struck a deep chord with another person present.[119] Watching her hair come down at the exact moment she shared this vulnerability was a very tender and significant moment of connection for me in the day (**APPENDIX I**). Several people noted this moment of pain created a shift of deeper engagement with the day: challenge creating valued grooves.

It also allowed friction to arise. My goal was not to avoid conflict as certainly in *Asylum* it was present, but to encourage a space for gritty dissonance, where fearlessness, a willingness to fail and the negative could be safely expressed, embracing risk as an important element of interdisciplinary creative innovation. One person remarked it felt safe to ask questions. There was an energetically frank discussion about the politics of cattle welfare after Stead and Shoesmith's performance, and this generated a great many related texts in Mulholland's final hexagon task, as if the heightened emotion had cemented their importance, allowing further exploration. One person remarked that connection can at times be painful. Worth pointed out the positives of the "dialogue which is difficult" and the importance of challenging our assumptions, politically and artistically which may not be shared: Parry-Jones felt some tension in the room, for example, when mentioning her shamanistic practice. One remarked we needed to "rub on the polissoir to bring out the full sparks!". Another mentioned that perceptions of what "a discussion was" varied across the room, and that this would be worth unpicking. The best conversations contain a complex "constellation of feelings and points" so that frustrations or conflicts can be cycled through (Coleman quoted in Ripley, 2018). This happened in material way too, with the presence of the sounds from the gallery creating occasional disruptive outbursts of energy and Shoesmith's strident soundscape ripping through the garden dispelling any idea of the rural idyll, just like Astrid's dissonant guitar solo in *Asylum.*

During the day I noticed small spontaneous acts of care and kinship around the material and towards myself and others. One artist, knowing I had had a recent bereavement, checked in to make sure I was alright. Unbidden help arrived in the kitchen as I prepared food. Cough

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[119] Account in (Parry-Jones, 2018) and film *Flow/Llif* (Parry-Jones, 2021)

sweets were shared, extra cushions given when someone had back pain, and during a sudden burst of rain during Stead and Shoesmith's performance outside, two silently moved forward to create shelter with their bodies over the equipment. Philps remarked there was a "generous atmosphere".

As the day progressed, we constantly added to an iterative material archive of writing, drawing and "placeing objects" (antlers, glass, stones, metaphorical artefacts), viewing things fluidly for what they "could do" rather than what they were designed for, which encourages "exchangeability and multifunctionality" (Camilleri, 2020, p.4). The tidy room as context (a base for regular youth and art workshops) imposed its familiar usage, so the architecture did not become as collaged with outputs as I had expected: most were scattered around the floor, and it is possible at this point people were not ready to publicly share personal explorations on the walls. However, outputs were not all, as while we were "moving through and being moved" in engagement we hoped to "catalyse new capacities for relationship" (Boston Change Study Group, 2018, p.300). There was a "wildness of intimacy" at play that hummed with potential, where "openings between people" were created through a living intentional matrix (Oakley, 1989, p.10) (Cooper, 1989, p.37).

Archaeologist Whitaker later told me she made unusually free-formed notes because the process encouraged absorption, and this helped re-capture the experiences when thinking about her own practice, allowing her to understand how "other things" and "not just reports and texts" count. Bigley remarked that "it helped pull my thinking together on some new material". Things surfaced naturally: the order of the day was processual with smooth segued spontaneous changes to the itinerary or the siting of a presentation that moved outside. The February weather asserted itself, changing the complete nature of one by forcing it inside.

At the beginning of the day, Mulholland had requested a scheme of text gathering on coloured hexagons for her final word task, so throughout people jotted and sifted their

piles.[120] It seemed significant to decentre the power of language to the end of the day, so that material discourse could predominate. This task allowed abstracted technical jargon from each *dividual* discipline to be "unhinged" from hierarchy as an invitation for sharing, rather than translation or explanation: fragmented and ripe for re-shaping into new practice discourse. This "cutting together-apart" functioned as a place for difference, disruption and possibility, where subject and object were able to entangle in multiple intra-active engagement that navigated past and future possibilities (Barad interviewed in Dolphijn and van der Tuin, 2012, p.6). This was not to dismiss their specific meanings but recognise knowledge as a "thing", to interrogate limits, de-territorialize while recognising assumptions about vocabulary, allowing language to dream (recalling *Asylum* resident Bell's *Your Dreams They Melt In The Sun* graffiti) and to be generative of co-constitutive outcomes within a shifting focus of micro and macro scales (Ringrose *et al.*, 2020, p.12) (Bachelard, 1994, p.146).[121]

The table of hexagons became a new topographical repository of many places: a *re-siting* for reflection and as a platform to articulate personal responses to the experiential qualities of the day, in language. It was a performative, physical task of handling, where texts became paper objects placed as choreographed connections through hand, eye and mental imagery: narratives at times only partially understood like Laing's own poetry or mystical writing, and words were often stranded. Ex-Goat Island performer, Christopher (2018) welcomes incomplete knowledge in her practice as a prompt to more fruitful discussion and embraces its "imperfect fragility", claiming it takes courage to have a new language that may be different or strange, but unpacking misunderstandings is also important. This takes time. A playful, collaborative act, we voiced aloud together in poetic, spontaneously rhythmic and often funny, moments, each voice having its own qualities of materiality in the room, echoing Mulholland's own site-recordings of her own poetry in the gallery. Halprin's voice mingled into the assemblage from next door. Hexagons visibly demonstrated how the

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[120] Words, sounds and phrases were gathered in the following categories on coloured paper: words that describe the exhibits; a memory, objects or something else you are reminded of; scraps of conversation overheard; emotions you experience or are reminded of; sounds overheard. See **APPENDICES I & J**.
[121] Deterritorialization (Deleuze and Guattari, 1987), p.9 is defined as the process by which an ensemble of relationships, called a territory, loses its current organization and context. The resulting altered relationships that embrace multiplicity and change reconstitute something new by becoming reterritorialized.

different disciplines pulled perspective and meaning to shape a co-authored outcome. After a time, we each found a quiet space to write personal texts that spoke to our own practices and experiences, some of which were read to the group. These personal narratives served as a form of qualitative minor science where each investigator was also participant. Lively conversations continued over the optional evening dinner.

4.4.2.1 *Re-siting* Project 4 back into Project 3

After the Day of Dialogue event, I decided to test whether spending an extended time "being with" in co-presence with the artefact, might alter the curation. I sat daily. I dwelt and attended. I wrote. I tried to interrogate each familiar piece using the approaches of the participants, so the objects contributed to new ways of thinking or forms of creativity. I constructed a Cat's cradle of pink cord to find new visible relationships in the room. I danced, photographed and filmed, embedding myself into this gallery as site. Halprin's loss of place now claimed kinship with Parry-Jones floating paper figures representing the loss of her child. Halprin's body bowed with grief swinging the metal cow bell found in the debris of her burnt home, strongly resonated with Juliette's silent copper bowls (Figure 60).

Figure 60 A dynamic connection appears and disappears as Halprin's film plays out against Bigley's copper bowls

Halprin film image from RETURNING HOME, Courtesy of Open Eye Pictures (Source © the Author)

I silenced the films to liberate Mulholland's place-recorded poems, so the words rang out into the space and in doing so, ignited new sparks of connection with Crickmay's black and white chalk drawings. "We are shapers of texts", said Philps. The fortuitous placing of a chalk drawing above the flint and Sarsen stone imbibed greater significance, now I understood the archaeological positioning of these two elements in ancient quarries. I placed text hexagons in the gallery to make fresh language connections across the space. Lastly, I *re-sited* Reid's queer hanky into the New Forest so it might perform its semiotics in the real world.[122]

The show quietly demonstrated it was still in process, informing and unfolding through small acts of material, demonstrating that things and people are not closed units but individually carry potential to change (Cotton and Loewenthal, 2011, p.92). A "diffracted reading" honouring difference while looking for insightful patterns of interference and entanglement in "iterative reconfigurings" (Barad, 2007, p.178). A chance encounter with a visiting professional photographer created a new lens to view the show and she donated images for the publication. Dynamics of power shifted across all the spaces, so the exhibition subtly flexed its conversation over time.

There are four data outcomes supporting this research: a questionnaire, Ivaniceva's documentary film, a limited-edition artist's publication made in collaboration with typography designers, Gawhari and Mariette, and a written response by attendee Hunter.

4.4.2.2 *Re-Siting* Connectiveness Questionnaire

I was given permission by Gina Di Malta, the designer of a questionnaire that measures connectiveness in therapy sessions on a scale of 1-5, to adapt and *re-site* her scale to follow up the attendees' experience of the Day of Dialogue.[123] (**APPENDIX K**). Statistically, because the numbers attending were originally small (sixteen), and because it was sent out during the stressful lockdown period, the eleven returned forms can only be valued as qualitative, interpretive data. I designed a second form with six further questions that offered space for

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[122] I started a conversation with The New Forest LGBQT Walking group, hoping to get them to take this hanky out for a walk, but sadly this did not come to fruition.
[123] (Di Malta, Evans and Cooper, 2019).

longer confidential responses (**APPENDIX L**). This was important in case anyone had felt their voice constrained: I have already referred to some of these comments within the description of the day. Both forms were ethically approved and anonymity within the thesis was assured to allow honest opinion.

On the Di Malta scale there were no scores below 3 and majority of responses were ranked 4 or 5. "It felt like a shared experience" scored the highest with seven respondents scoring it as 5. "We were immersed in the present moment" scored 4s and 5s and "I felt we were completely open with one another" was another positive response scoring seven at 4, two at 5 and one person at 3 (**APPENDIX M**).

Several attendees highlighted potential new moves within their practices because of the day. These included: seeing their discipline from a variety of perspectives; a desire to collaborate with other disciplines or to incorporate contrasting materials; an increased confidence in their approach; a wish to work in film; being inspired by Halprin's textures and hapticity to develop their own use of materials; an increased attention to small aesthetic details and the use of objects to liberate written and emotional content. Some continued to process with an open mind.

4.4.3 Project 5 *PLACEing Objects* Documentary film (**APPENDIX J**)

Ivaniceva retained overall editorial control over the footage. This was important so the documentary presented the viewpoint of another implicated in the process of recording of events and objects. Like Robinson's *Asylum* the aim of the documentary was to represent key moments of material and textural engagement across the day, weaving in comment and dialogue together with some of the imaginative outputs that emerged, to render a flavour of the intimate space created.[124] Shots of the participants viewing the exhibition were included, but with hindsight it was an oversight not to document the exhibition curation as this might have shed additional illumination on the relationships between objects. Cost was the issue. Ivaniceva expressed later that she felt embedded in the community because "the atmosphere created a sense of freedom, no limits, some sort of ecstasy even (as there was

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[124] In contrast to the objectifying medicalisation of early psychiatric photography or film

so much artistic tension)" and "it was amazing to see how safe the space was" with no limits. This made it easy to move in close to capture personal stories and responses, so she shared emotional space within the experience, rather than merely as an external observer. After the event, as people shared iPhone videos they had taken, I wondered if it might have been illuminating to hand Marina's camera to the group, but for this to develop naturally, playfully and purposefully, more time would have been needed. Conversely it could have distracted from engagement.

Due to Covid19, edits were sent back and forth via email and texts, which was time-consuming, but might be seen as an opportunity, as staying with the work for longer, allowed it to emerge more authentically. Once we had narrowed down the footage, Ivaniceva took back the finishing of the project. She generously gave stills for the publication and the film was sent to the participants for comment. Philps (2021) observed how "intellectual, emotional, and physical qualities and experiences that were so intermingled on the day" are represented with distilled clarity and without losing the sense of atmosphere, "liveness or tactility. She commented: "I can really feel it through the screen".

4.4.4 Project 6 *PLACEing Objects* publication (**APPENDIX I**)

The publication is viewed as another small-scale strategy of exchange in a context of *re-siting*, where the structure and shape grew directly out of the multiple objects and experiences of the exhibition and event. It is a set of twenty-six loose-leaf curved card pages as visual essay: one side about the show, the other the Day of Dialogue (Figures 61 a-f). They draw their shape from Mulholland's iPad mini, bound with a bolt from Stead's installation and wingnut, that allows them to be swivelled, flipped or disassembled in various combinations: a performative medium that unfolds over time. The intention is to allow a reader to "unhinge" the content, enter and be physically engaged, making it less of a toolkit or supporting catalogue, and more a playful interventional-object-as-invitation that encourages unscripted wandering. By allowing it to disassemble, it may spatially intervene with the room or extend pauses between content. Like Laing's communities, it "purposefully avoids the presentation of a coherent whole, a fixity of identity or a finished product" becoming facetted by each individual experience to draw out "a number of thematic

threads from archival accounts" (Oakley, 1989, p.1) (Chapman, 2020). This self-curating or co-authoring encourages the reader to be embedded and create their own relationship with its discourse, which reflects the culture within the Philadelphia Association which invited "people to think about their own lives and histories and about how they want their lives to be as opposed to how they are expected to be" (Gordon, 2016, p.116). Burston (2000, pp.90-91) recalls that Laing attempted to "un-script" people of their internalised roles, so every unique voice could be heard, even though this was labour intensive.

There is a pocket containing a score-like invitation and an acetate facsimile of Hoare's glass *I-ngot*. Each artist is represented by an individually designed page that best reflects their work (for example a QRS code connects to Mulholland's poetry video), likewise the Day of Dialogue presentations. Interwoven are drawings, images, texts and other materials generated throughout the two weeks, allowing patterns to emerge in collage and various disciplines to be straddled in the handling: tinkering around the edges occurs and dialogue continues to grow in the gaps. Hunter's written response occupies two sides of one page, straddling both event and exhibition (**APPENDIX F**).

a
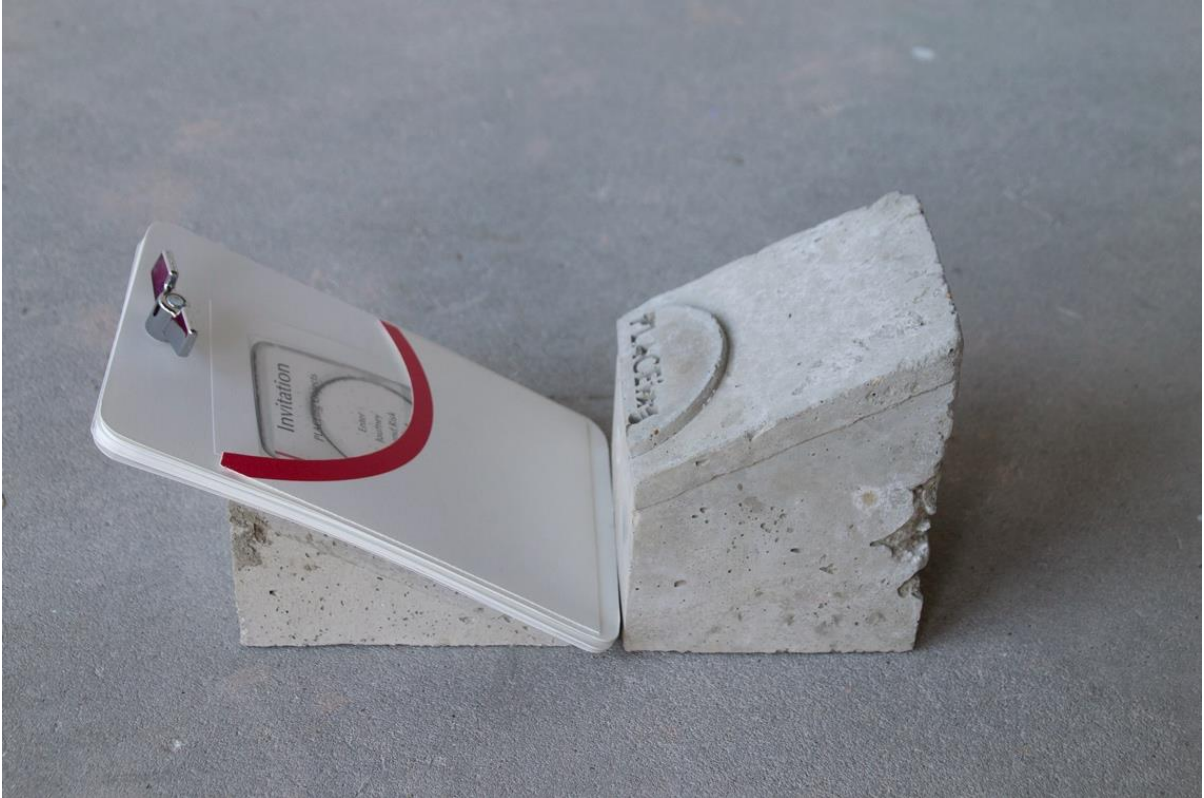
b

c

<div align="center">d   e</div>

Figures 61 a, b c d e f Pages of publication held within cast concrete divided wedge (Source © the Author)

It was completed in collaboration with typographers, Gawhari and Mariette. To reflect the porous nature of the events, we aimed to make an open container of possibility that could shape itself over time which was not bound within a cover: instead, the pages are in relationship with a cast concrete divided wedge, with *PLACEing Objects* logo. As a result, the pages remain lively arranged in various formations, placed outside the binding, accessed at various entry points or removed completely (Figures 62 a & b). By rejecting linear reading in favour of the possibility of contingency, chaos or risk, space is prised open for insight. Gans (2001, p.51) remarks that when attempting to recall experience there is not one truth, but a constructed cultural "between", which we may also be allowed to deconstruct, before forming a new coherent whole. Each reader can dwell, navigate their own voyage through the content or "exit through the window".

a

b

Figure 62 a & b Pages can be splayed or refashioned via the metal bolt (Source © the Author)

The idea for the concrete divided wedge emerged from photographs taken during pillbox investigations and Stead's cast wedge supports, the circle was retained as a recurring motif and three colours for the design drawn from the exhibits. As this work had to be completed over Covid19 lockdown via screens, this process had huge challenges, especially when matching colours on three screens, tactility of paper or handling experience, scales and other physical factors. As such, it became a very good example of New Materialistic "thing power" where a global pandemic significantly structurally influenced the work.[125]

Due to costs, the physical copy is an artist's limited-edition (x 25) but to promote wider access there is availability to digital pages on https://placeingobjects.weebly.com/digital-publication.html and it is published under Creative Commons 4.0 to allow further accessibility.[126]

The collaborative documentary and publication perform the same function as Laing's own lectures, films and publications, by distilling and situating ideas, spreading knowledge about the experiment and aiming to elucidate whilst remaining in process.

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[125] Covid19 also severely impacted my ability to *re-site* my installation works into further contexts for comparison.
[126] (Brixey-Williams, Gawhari and Marriette, 2021)

Chapter 5: Discussion and Limitations of Research

During my investigation into a Labour of Attentiveness several issues around power and time arose within my methodology. I will now address these so they might be considered in the future.

5.1 Power in Context: Co-Constitution and the Open Boundary

Laing's experiment began from a position of "dis-ease" with the institutional power structures within mental health that imposed rules, norms of behaviour and labelling. His communities were deliberately set up to allow all elements within the system to occupy the same level platform of shared experience, in an open context where authentic behaviour (acts and material engagement) was not regulated. My research included a wide range of materials and contexts to see how they contributed to the understanding of place, a perspective on the knowledge generated there and their role in engaging in a Labour of Attentiveness. Contexts included: chosen locations for one-to-one place-responsive relationship, the social space of the Day of Dialogue where a multi-perspective, trans-disciplinary place was made, and *re-sitings*, where visible outputs from these projects were placed: installation, gallery exhibition, publication and film.

My desire to create a co-constituted relationship with place necessarily raises the question of authorship. From the moment I choose a location and begin responding to any material the place offers I could be accused of appropriating narratives, textures, colours, forms or movements for my own use. I become the originator of any works finally *re-sited* and must take responsibility for them. Like the communities, however, my primary intention is engagement and navigation, above the final commodity, so I take steps to reduce my authorship in this co-constituted relationship by arriving with no fixed idea or deadline: this is a collaborative voyage of uncertain destination, where the outcome may be fleeting or intangible, or even unproductive. Commitment to a Labour of Attentiveness is uppermost, so I try to be aware of my situated position and any assumptions and desires I bring. It is not perfect, like therapy, but if I aim for authenticity, risk and vulnerability it is more likely to become a site of learning and unlearning and be the best I can be in that moment.

My colour, structure and formal aesthetic choices are embraced as my authentic *dividual* contribution to this assemblage I seek with place. These choices are not random or secondary but part of an attentive recognition of the *to and fro* in our dialogue, yet gifts of contingency may also play a part. I do not arrive as neutral or an empty vessel to be filled but strive to recognise and remain open to unexpected elements that can contribute and add meaning to my aesthetic readings of the place. Without my authentic presence there can be no true engagement or dialogue, and rather than surrender to a completely random outcome I want to offer something to the relationality from my own knowledge and artistic experience. I bring to the place relationship, much as a therapist brings their own training and personal experience to the relationship of therapy, all the while recognising when something unexpected enters the room. Only by acknowledging ones' own experience, knowledge and vulnerability can one remain authentic and thus open the way for transformation to occur on both sides.

In my personal projects, conducted in Paglesham and Richmond, I found that the effort needed to stay with a Labour of Attentiveness demanded a high level of trust and a willingness to offer personal vulnerability to the relationship, as a way of opening oneself to another's needs before any emergent co-constitutive outcome could be achieved. When I was not attentive to this, my agency or intentionality as an artist led the way, and I became dislocated or even alienated from engagement. As part of this entanglement, I questioned whether allowing the work to emerge, rather than having the traditional vision of the genius or star artist of intention diluted me as an artist or sacrificed mastery for a less considered, less critical outcome. Laing (1987, p.43) identifies three states of anxiety acting upon the ontologically secure individual: engulfment, implosion and petrification. In engulfment one feels another might usurp one's autonomy so our experiences are no longer our own (Scott and Thorpe, 2006, pp.337-338). I experienced such feelings of "being lost", perceiving a loss of artist-identity during the process. This could have led to withdrawal or petrification through this denial of my agency but, as was demonstrated by the kite encounter when I failed repeatedly when trying to "do" and had to be content to "be with" the place on its own terms, by practising a Labour of Attentiveness we reached a negotiated state of transformation.

The result of staying with these thoughts and holding a space for the various slippery delicate emerging strands, meant I became more attentive to the voice of the place and more aware of my own privileged, assumptive, entrenched position about the "type" of place it was (a place known, but not yet articulated). This moved me beyond its label, to a quieter more nuanced, sometimes precarious appreciation of its actuality that was more complex. Likewise, my own dominant or entrenched movement patterns were resisted or subverted as I was shown alternative ways of being. This resonated with Laing's voyage where habitual roles were broken down to find a more authentic voice and was backed up by the evidence of other artist practitioners on the Day of Dialogue. Entangled, porous boundaries radically threaten fixed states but are more fragile, so I found I had to risk vulnerability to allow dialogue to flow in both directions, embracing the friction or tension I experienced by learning not to be defensive.

Edge-dwellers, by adopting an interdisciplinary stance could lay themselves open to a charge of not mastering their craft, but in *PLACEing Objects*, I identified this allowed the material exhibits to exert more agency, so they became collaboratively more contributive, precisely because the artists were not trying to control them. Through practising a Labour of Attentiveness both sides were able to flex their "expertise" which could then be re-offered to a dynamic system, striking a positive "affirmation" between non-identity, empowerment and entanglement (Braidotti, 2011, p.4).

I discovered I needed a tensile, not fixed, artistic ego and paradoxically my embedded artistic endeavour was strengthened in "mutual constitution" as power shifted between us across the context, as an unfolding (Bennett, 2010, p.15). Rather than losing my voice, by waiting for the possibility of co-constitution there was a broaching of my own artistic boundaries, taking me into new territories within my practice. I was forced to learn new editing software and technicalities within installation which were out of my comfort zone, to achieve a result that exhibited justice and respect towards the place.[127] Navigating ambient sound issues and flying the kite as "hybrid" with the pillbox and wind opened the way for new vocalising and text-based work (inside the pillbox) that later became soundtrack: a

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[127] It was important to me to state on the films that they were made in collaboration with the named place, as a way of sharing the "intellectual copyright".

fundamentally new area of practice. Gallery artist, Crickmay (2015, p.147) describes a point for him where the work arrives intuitively and transcends its ingredients to "become something".

Within the participatory practice I felt the issue of power even more keenly so holding a safe space for equality was more testing. With extra tugging on the relationality, a lively, buoyant system of dissimilar practices and disciplines was set in motion, perhaps more like the community at Archway which aimed to be thoughtful about "the interplay of difference" (Oakley, 1989, p.7). Despite my attempt to surrender my position of power, this was not completely possible because practical planning and curation risked being chaotic randomness and therefore not critically engaged. I equated this position with that of holding the space to "be with" when first engaging with place: something must start the dialogue. The early critics of Laing accused him of taking a central position, but I began to understand that one key effort within a Labour of Attentiveness is hospitality, where a welcome or invitation creates a safe space that fosters trust, so all voices and perspectives on place might be discussed, even via friction or vulnerability. I tried to hold these boundaries loosely which allowed the final curation and itinerary to emerge through the participants, so chance and possibility enlivened the process. Delegating some power to the artists created a bond between them as they felt more invested in the process and without this, I do not believe we would have progressed so far into deeper subjects in one day. This was also demonstrated in the way people stepped out of being audience members to enacting small hospitality roles. As we each challenged our own practice boundaries through the tasks there was potential for a blossoming of individual expertise, meaning each could return to their own *dividual* field with fresh insights or questions. If Covid19 had not intervened I would have planned a second physical meeting, so these insights would have fed into another iterative reading of place, and it is likely the attendees of that meeting would have committed past the initial polite stage of engagement.

5.2 Power of the Small Material Act

Given that Laing's communities were seen as transgressive, and as spectators we witness the atmosphere within *Asylum* at times erupt into fearful darkness amidst physical wrestling with the architecture, it could be argued that my small acts are not radical enough. I limited

my performative acts with materials to small scale engagements that allowed me to be more attentive to nuanced shifts in place response, and where my mirrored bodily responses could be attuned to the affective "margin of change" via subtle auto-rhythms (Hickey-Moody, 2013, p.79). The value in this was a more unique, individual reading of the place, which in return transformed the degree of specificity in my repertoire of investigatory movements. I based this decision on witnessing the huge shifts of insight that came through small material performativity in Frances and Julia's experiences in the film. Indeed, sometimes a "non-behaviour" such as the catatonic or child-like state assumed by Julia is equally extreme or powerful (in an institution this would have been supressed). The effort of navigational care and acceptance within a Labour of Attentiveness allowed individual voyages to take place by whatever mode was deemed applicable by the resident, without sedation or control. Creating the conditions for the expression of an authentic voice, however quiet or different, is of itself a political and radical act.

What was witnessed during the exhibition and Day of Dialogue was that, when viewed in unexpected contexts, the acts of place-responsive practitioners can appear uncomfortable, "mad" or undisciplined, jarring with socially accepted behaviour by creating unexpected visible outcomes.[128] These acts, by being physically and emotionally demanding for the artist, allow social or political issues to arise, which are crystallised through the investment over longer periods of time. In the face of a shifting society, Tsing (2015, p.20) cites the "precarity" of vulnerability as a transformative force (that can re-make us), and through it believes social change can occur, despite the fear that might engender. Laing's small experiment of shifting assemblage, uncertainty and risk contained the potential to re-make each resident across the network, whilst opening wider debate. On the Day of Dialogue, it was apparent that projects that started personally, once *re-sited* in an exhibition or as film contained the power to elicit a wider conversation. This was confirmed by the dialogue my place-responsive work created with passers-by and the visitors to my showings. Many artists had subsequently taken their work out into social contexts though workshops and community engagement, to create platforms for the expression of others' voices. I particularly refer to Philp's GPS project where women express voice through walking and

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[128] Redler describes their therapeutic approach as de-centring or *ec-centric* (Gans and Redler, 2001), p.73.

stitching, Montserrat's wider dialogue about race and Parry-Jones' work with those grieving for a lost child. This supports Redler's earlier observation that in therapy micropolitics effect macro shifts that ripple across the wider social field.[129] The "investigator-as-participant" is valued beyond the rational biomedical, allowing memory and narrative to reside in social spaces through people's interactions with "each other, with institutions, places, monuments and information archives" (Roberts, 2011).

It is also important to note that my small acts were not at the expense of the integrity of the place. A Labour of Attentiveness is an ethical practice mindful of the other, based on trust. In sharing relationality, I took risks with my acts and behaviour to playfully push boundaries of the place, but not to disrupt it so violently that the fabric was destroyed or undermined. This transgression would shatter trust and in a therapeutic situation would be unforgiveable, as it would override the qualities that existed or be the equivalent of imposing "treatments" to fix or alter it thus causing alienation. For this reason, I did not destabilise the architecture, add to the graffiti, scratch or harm the pillbox surface, isolate or disguise it.[130]

What emerges through these co-constitutions operates as a quietly poetic transparent space held open for further iterative, reflective perspectives, making anew, and potentially cultivating a sensibility in the viewer to bring and question their own unique experience of reality. This was reflected by a different kind of strength in the show *PLACEing Objects* where each small act continued to assert itself across the space. Last's materially fragile garden installation was stronger physically and more visually impactful because she *re-sited* it once she understood the prevailing wind, and after experiencing different practitioner's tasks in the Day of Dialogue, I was able to improvise in the gallery in ways that altered the way the space was curated. This supports the idea that co-constitutive working is transformational, allowing individual expertise to grow outside the relationship, maintaining critical engagement and inviting in fresh ideas to the system.

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[129] "The word *polis* - politics - raises the question of how we are going to live the good life." Ibid.
[130] Unlike Nelson's Heygate *Pyramid* described in **Section 4.1**.

I acknowledge the difficulty of this transition of works engendered by place-responsive engagement to new curated container (gallery, book or film), but I do not wish to reject the work having the opportunity for dialogue with an audience, as its visibility contains potential to engage in different readings. My curatorial aim when *re-siting* place-responsive work is to offer the best chance of a continued dynamic place voice, at a point when the actual place is removed. Halprin continued to make works within theatres and receive funding for her social projects, and Laing published poetically and academically to disseminate his ideas, whilst relying on lecture tour fees and the income he generated in his Harley Street practice. To deny my own (or other's) works an interface with an audience, risks shielding or disguising the slower, smaller isolated processes of place-responsive art so it cannot be part of a wider dialogue in art nor compete in the economics of the art market, where any income generated may facilitate new place opportunities for the artist. Additionally, at the point of exhibiting many of the artists showing in *PLACEing Objects* extend their reach into the community allowing further voices and expressive outputs into the process. My thesis suggests the small, material and navigational hosting demonstrated by the Archway communities and explored in the *Day of Dialogue* can provide a less threatening way in for the public, as a form of shared exchange, creating potential shifts into their everyday life, where our relationship with place exists. In "The Minor Gesture" Manning (2016, p.1) states: "A minor key is always interlaced with major keys – the minor works the major from within." so both strands of the place-responsive practice (process and exhibited dialogue) should be valued equally, and I feel this thesis aims to raise awareness that this is not always the case.

Krueger (2019, p.6) argues that objects and features around us that act as "scaffold", culturally providing stability, much in the same way as our positive relationships with people do, in a kind of environmental externalism. By connecting the object to the emotional, Krueger draws attention to the inner resonance an exhibition may engender and comes close to Kreider's (2014, p.1) assertion that these *re-sited* artworks combine poetic, artistic and spatial strategies, which allow them to articulate symbolically as well as through their physical matter. Slippery, fragmented and often oblique in their becoming, the small assembled elements aim for shifts in qualities for the viewer and are similar to Land Artist Smithson's Non-Sites which operated as "transmittable objects" or "three dimensional

metaphors where one site may represent another that it does not resemble" to provide a continuous facetted encounter (Smithson, 1996, p.364). Nuanced, slippery fragmentation (rather than bounded into a fixed object) creates an assembled playful reciprocity as a more oblique path through the real and represented, achieving a sliding relationship that moves in and out of focus, offering conditions to promote a navigational response in the viewer for their own past experiential or emotional experiences to be acknowledged. It is difficult to assess the success of these nuanced ineffable shifts as they are hard to catalogue - Manning (2016, p.2) suggests that the minor invents its own value - but I recognise that the viewer is key, so hosting an inviting material experiential space is important. The results may only materialise or be fully articulated later (like *Asylum*'s film crew relating insights about their own transformation in the later audio commentary) but I felt a measure of success was how many strangers opened up and re-orientated themselves emotionally by discussing their personal experiences through handling the works and recognising part of themselves within places, as this meant they were folded into the artworks, aware of, and transformed by, the other. This is congruent with how a successful therapeutic engagement was defined earlier by The Boston Change Process Study Group.

Curating this form of work requires an artist or curator committed and sensitive to a Labour of Attentiveness who can recognise these nuanced qualities of the work "in phenomena" within variety of *re-sited* containers (performance space, book, gallery, library, alternative outside space) so the works are perceived as never fully finished, but allowed to create singular "welling" events open to interferences when they are offered to new architectural or structural spaces (Manning, 2016, p.3). This could include a processual form of elastic curation, staying with and risking changing the exhibits over the duration of a show or by challenging fixed end dates. To ignore playful parameters could be deemed a failure in the "vibrant high energy" of curation engagement. Attention to the interplay of these "small details can make profound differences" as Last demonstrated (Barad, 2007, p.92). I only began to realise by the end of *PLACEing Objects* how unfixed the possibilities of curation to create "a space of variation" (or to highlight what may be "lost in transition") could be structurally, so I acknowledge this opens up for me an unexplored area for research (Manning, 2016, p.2) (Hollin *et al.,* 2017).

5.3 Power and the Object

Laing was primarily looking at the relationality between humans but embraced objects as a vital part of a network of place-making, whereas my research was aimed at examining my relationship with place via matter. This highlighted another power play existing between my own material "humanness" and my wish to give an equal voice to inanimate things as interveners. By inviting objects to the place, my aim was to create a platform where place and I could share a transparent, focused process rather than simply imposing my intentions upon the space.[131] However, it raises the issue of whether these objects of interface were in service to me as privileged artist. At the stage of introduction this criticism is valid, as I was the one exercising the choice to hold the space for dialogue but interpreted this as hosting the right architecture and contents for the residents to play out their voyage.

I could also be criticised for anthropomorphising when I imaginatively and interpretively allocated emotions or metaphorical meaning to the pillbox as a psychologically defensive structure. Indicative of a lack on my part at the beginning to be able to articulate our relationship via anything other than human terms, I try to address this in the *re-siting*, and by articulating into the pillbox as sounding chamber, attempting to create a joint language. Using such imagery could however be seen as re-capturing my child's inner Phantasy, which Laing (1967, p.26-28) promoted as a valid physical relational experience allowing human and non-human to operate together to re-construct memory (Roberts, 2011). By allowing my choices to be guided by place interactions, stimulating imaginative, sometimes humorous connections, rather than rational decisions, my mind roamed nomadically. Playfully, I tried to offer as many opportunities as possible for all the things within the place to exhibit their own agency, so they could act out of role, exercise contingency and challenge my assumptive idea of what they were. This was borne out by the tears on the kite as it chose to be a bouncing object on the roof instigating my acts as carer, and the liberated feathers that flew off the duster which found their own resting places in cobwebs and window ledges, creating images and ideas that wove back into my thinking. Once we entered a state of co-constitution the intrinsic agency of the place or item was essential for success where

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[131] I consider a toolkit directs the way, whereas an invitation hands control to the person picking it up.

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object actions directly impacted my final pieces. Quietly releasing my artistic ego could be considered a radical act.

Through this shared experiential relationship (that went beyond language) I was able to draw attention to what was "apparently neutral", but assumptive. All knowledge is mediated, so by embedding myself in the questioning I was attentively more aware of where I was situated in our relationship and that helped me adjust my behaviour as a series of small tacks of navigation, even if this felt frictional, puzzling, demoralising, unexpected or messy. I had to accept that sometimes I might only partially understand the unintelligible voice of the place or object but learnt to stay with it and respect its difference, which is part of a Labour of Attentiveness attending to Žižek's criticism of anthropomorphism (Žižek, 2015, pp.8-9). Haraway (1988, pp.591-591) does not try to resolve this ambiguous relationship of appropriating objects but instead lets it sit between the "acquisition of knowledge" and the "apparatus of bodily production" as something to unsettle and prevent the closing down of the dialectic matrix. To be on equal parity, however with the inanimate and to truly give voice to them, has consequences for us as humans and raises ethical issues that are beyond the scope of my thesis, but that occupy this space of dialectic.

5.4 Power of Time

My projects at Richmond and Paglesham demonstrated that having time between visits fostered further dwelling in what had passed (much like the spaces between therapeutic encounters) allowing the relationship to be more deeply interrogated through reading, object and sound workshops and material experimentation (**APPENDIX A**). Like Archway, aspects of life were woven into the artistic encounter: time allowing me to step outside the moment of engaged affect and review photographs or film to recognise patterns, the unacknowledged, or create more opportunity for external chance, like the discovery of the military kite. Place over time revealed different aspects of itself through seasons, tides, weather and usage, bringing fresh perspectives and making the dialogue livelier. This view was supported by the approaches of the gallery artists and speakers, some of whom testified to the benefits of ritual and repetition to create rhythms of attunement, in the accumulation of parts.

The Labour of Attentiveness, being a process, has time implicitly written through it, enacted through performativity. The Philadelphia Association found that the degree of commitment and trust needed for an outcome to emerge authentically, was more likely to occur when not measured by imposed deadlines, and, when working at this level of vital energy pauses for rest were critical. Therefore, the communities were originally self-funded and had "no cash value" (Cooper, 1989, p.74). Gordon (2016, p.123) notes the notion of community was stifled once local health authority funding was introduced to support the later Philadelphia Association houses, as medical outcomes within timescales were expected, but it also could have been because the embeddedness of the participants was undermined.

This raises the problem of how time as a commodity operating within a Labour of Attentiveness in place-responsive dialogue, might be supported economically and whether it can only be successful if control is kept in the hands of the committed edge-dwellers (as in Laing's residents) who wish to foster this kind of exchange? Gans refers to this as *psycho-economics*, but Redler cautions against reducing money to a symbol of care (Gans and Redler, 2001, p.52). The time needed to build trust can be seen as an expensive mode of operation, but some small ambiguous moments nonetheless may have an impactful economic legacy. For example, in *Asylum* Frances's trip down the stairs with Julia creates such a shift he is later able to re-enter the workforce as a male care worker identified as a skilled and "valued member of society". As such, however he is unusual as the provision of care has always been heavily gendered towards women, originating in traditional unpaid "non-work" caring for children and kin in the home, where the space of sexual and social reproduction becomes entangled with informal social care, and is thus viewed as inseparable from moral duty. The turn away from post-war welfare ideals and the closing of institutional care environments has shifted care towards paid homecare, a commodity which usually relies on the labour of working class women on poor pay, who are "supposedly liberated" in the marketplace whilst exposed to "precarious, and inhumane work conditions, with only very partial protection by labour law." (Koch, 2018). Care as commodity means time is increasingly pressured leading to stress and decreasing quality. In *Asylum*, this was side-stepped by fixing the "scene" of a Labour of Attentiveness geographically in order to integrate it into a life engagement of longer and hence deeper

navigational quality of homecare, albeit whilst surrendering home comforts. I chose to spend time with, rather than making multiple shorter place-responsive projects.[132]

Feminist Folbe (2005) identifies that the kind of caring labour characterised in place-responsive practice, is often motivated by an "intrinsically emotional kind of exchange that requires long-term relationships" and with a passion that is personal: something that undermines the idea of care being only a burden. I strongly identified with many of the other *PLACEing Objects* women artists also raising a family alongside other paid employment, who in order to take time away from the home, had to exhibit the same flexible skills that political philosopher Hardt (1999, p.91) identifies as characterising the care sector - communication, affect, knowledge, character and mobility - to justify and organise their commitment to what may appear to be a visible but traditionally unproductive-looking process.[133] Paid artist residencies are extremely helpful to raise the profile of place-responsive practice and facilitate it financially.

Bioethicist Lanoix (2013, p.96) believes care's complex materially embodied relationality should be visible and questions Hardt's (1999, p.90) use of the label *immaterial labor* [*sic*] claiming it further marginalises its status. Interdisciplinary academic Puig de la Bellacasa (2017, pp.5, 7 & 11) names care a "living terrain" or web, where the situated affective practice is more than an "idealised moral or ethical stance" or "vital maintenance" and involves caring enough emotionally to stay entangled in the trouble.

Additionally, one of the tensions I identified during my research was the hands-on vulnerable agency of exchange between care giver and care receiver, something Tronto (1993, pp.104-107) feels is essential if one is to measure the success of the care. In order to touch we are ourselves touched: a "unique reversibility" which Puig de la Bellacasa (2017, p.20) acknowledging her reference to Tronto, strengthens by suggesting the haptic element of touch expresses a thinking care exchange. She claims this reciprocity disrupts

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[132] Therapist couple Chris and Haya Oakley made their marital home in Archway together with the residents.
[133] The difficulty is that although some feminists have called to celebrate the care work of motherhood in the home this can be used as an excuse to undermine women who choose the work outside the home, reaffirming traditional roles, hence the need for visibility of both genders in caring roles.

"knowledge-as-vision" to promote a speculative transformational ethos, where the visibility of materiality may reclaim care by exposing the tensions formed through its ambivalence and to highlight "its potential to disrupt the status quo and to unhinge some of the moral rigidities of ethical questioning". Encouraging the visibility of practitioners of both genders working within edge-dwelling practice would be valuable, as, like invisible home carers they seem "supposedly liberated" by their interdisciplinarity yet may be less financially supported because of it. Like *Asylum*, the enactment of a Labour of Attentiveness within place-responsive practice does not aim to idealise, fully resolve or smooth over the knotty issues of care or Soper's situated "lurking human", but the artworks generated (like Robinson's film) can act as vehicles to an uneasy ethics of speculation of the process of attentiveness, by provoking the imagination of the artist, then the viewer to offer the possibilities of Laing's better world.

Relying on the freely given economic commitment of the edge dwelling practitioner however remains a thorny issue and has consequences. A lack of funding impacted my research, as relying on a shared economy constrained what could be achieved. Running a one-day event alongside a two-week show did not truly allow deeper connections, insights or frictions to emerge. Areas for drilling down were identified but it was not possible to travel far. I had considered running the event over a whole weekend but was constrained by venue hire costs, and because it meant the attendees (who already paid travel expenses) would have to cover their own overnight stay, which for a group only loosely held together at this point, seemed asking too much. One person remarked that some level of understanding did build up over the day, so I think more time would have been enlightening and would have facilitated a group commitment to a Labour of Attentiveness.

I was planning to discuss a follow-up meeting in London, hoping to use the web platform to calculate commitment, but Covid19 lockdown intervened, so I jettisoned the idea of physical meetings, alongside the conversation we might have had about external funding or a form of agreed contribution. Our future exchanges were all in the digital realm, with reflections exchanged on the website, through text, email or questionnaire, which positioned our exchange back into language, sadly side-lining the important physical material engagement that had been so beneficial and which Puig de la Bellacasa highlights.

Creating a longer physical residency of committed transdisciplinary individuals is one consideration, but relying on shared, ethical and segued generosity of spirit as an exchange of vulnerability and commitment to dialogue is difficult to cost and could lead to a position where some are further marginalised, ignored or exploited. Overall attendees agreed the reward was a potentially invigorated practice and this should not be underestimated. Rather than only funding silos of specific knowledge, perhaps each discipline should allocate strands of funding to a financial matrix, where their own identified brave edge-dwellers might be, like Laing, intellectually promiscuous and experimental at home in the company of like-minded others? Contest, tension and subsequent critique are essential resources for the vital energy of a Labour of Attentiveness, but Leach and Wilson (2010) highlight the difficulty of ascribing value to a responsive process within an academically funded production model, which might distort its potential for innovation, like the change in essential ontology of the Philadelphia Association, when it became a consumer of healthcare funding. Their view is supported by Barrett (2009) who values material, relational "creative processes as modes of revealing" outside "traditionally valorised" products and calls for recognition of their "infidelity" and experiential logic and Woolard (2021, p.34) an artist-educator who proposes a politics of transparent production alongside a "solidarity economy". Oakley (1989, p.4) suggests that unlike institutions that aspire to a complete "sphere" of knowledge, his experiences with the Philadelphia Association tended towards allowing one's attention to "float" and be satisfied by "a partial understanding". This allows questions to be raised in the spaces between, via an endless circular dialogue of potential, rather than aiming for a universal end (Oksala, 2006, p.238). Rather than being fearful of being in the service of other disciplines or diluting autonomy, each willing *dividual* edge-dweller might, like Haraway's seed sower, "open up little futures" (Hickey-Moody, 2015, p.191).

Conclusion

Our task is both to experience and to conceive the concrete, that is to say, reality in its fulness and wholeness.
But this is quite impossible, immediately. Experientially and conceptually, we have fragments. (Laing, 1967, p.19)

6.1 Summary

Through my processes, I have articulated that a Labour of Attentiveness is an open, tensile, dynamic and relational effort to be attentive to changes within a complex system, directed towards holding a safe space for the care of other elements within it. This effort contributes to an awareness of one's own position as the system changes, accommodating the undisciplined, "being lost", partial understanding and failure, which are played out via small material acts in contexts over time. These attentive, navigational, playful small tacks in response to nuanced or subtle shifts establish the potential to elicit insight as experienced knowledge, which is revealed as it is made and remade.

I set out to test how a Labour of Attentiveness exhibited in the film *Asylum* might be reappraised within New Materialisms, as a methodology for place-responsive practice, and as an approach to foster extended dialogue and exchange with other edge-dwelling place practitioners from a variety of disciplines, via Contextual projects and a Participatory strand. By attending to the different iterative stages that this system demands over time, (the quiet "non-act" of co-presence, alongside a discourse of small material performative acts) I posited that meaningful links would be formed within each context, which would foster authentic voice whilst contributing to and being transformed by co-constitutive exchange. Contexts included: chosen locations for one-to-one place-responsive relationship; the social space of the Day of Dialogue where a multi-perspective, interdisciplinary place was made and in the form of *re-sitings*, where visible outputs from these projects were placed, including installation, gallery exhibition, publication and film.

6.2 Original Contribution to Knowledge

My research explored the role of matter (material environments and performative engagements) within a Labour of Attentiveness enacted in Laing's Archway communities (1970 – 1979), as a form of flat ontology. This period is only just receiving written attention

and although context and process always played an essential role in his theory of self and relationality, this specifically materialistic study of *Asylum* goes further to offer a new understanding of Laing's seemingly chaotic approach as ontological nexus in action. It shows that, as his system played out through agency over time, it shifted from a phenomenological study of experience to a more complex process of navigation and assemblage: an iterative system where each *dividual* was part of a shared porous whole. Laing's own edge-dwelling, pantheoretical approach of transparency, "theoria, praxis and poesis" encouraged multi-modal expression and placed value on the small experiment with personal narrative and insight, which aligns with New Materialisms, to offer a counterpoint to criticisms that his experiment did not fit into traditionally accepted scientific reasoning (Springgay et al 2008 cited in Hickey-Moody, 2015, p.170). Attentively holding a space within the voyage for risk, tension and friction to become points for insight, valued a process which might at first appear unproductive, but instead, in its unfolding, contextualises knowledge, allows for restorative pause or creates a place for co-presence, trust or vulnerability. It values time for meanings to emerge from the partial or unintelligible. Lastly, re-positioning the communities as a multi-factorial assemblage where power shifted over time across the surface between human and non-human, helps to remove some of the personal criticism of Laing that might obstruct dialogue, instead highlighting the many roles of non-human matter and other practitioners such as Yocum, Zeal, Redler and, not least, the residents themselves, as each *dividual* attended to a Labour of Attentiveness.

My second question was to examine the value of a Labour of Attentiveness in a place-responsive practice, as an embodied "investigator-as-participant" alongside the liveness of things (Roberts, 2011). I specifically chose to focus upon those practitioners who approach place in a way that might be described as edge-dwelling, demonstrating a willingness to worry boundaries in an open, positive way, alongside an acceptance of the unexpected outcome, and whose specific skills are often marginalised or ignored.

From my own place-responsive experience, and in conversation with the other participants and their works in *PLACEing Objects*, I observed that holding a space for engagement through a Labour of Attentiveness requires a different kind of vital energy that challenges the traditional gestures of the mastering artist, in favour of a continuous effort of navigating

self-awareness via contingency, that renders power shifts transparent, through the giving and receiving of invitations. Edge-dwelling practices demand courageousness to be lost through the playful unpicking of labels, stereotypical roles or material boundaries to accept an open outcome in the search for meaningful relationality.

The result of revealing vulnerability through this relationship, is a personally transformative practice that is completed with the other through co-constitution, leading to artistic outcomes often exhibiting exquisite, distilled clarity, with the potential to settle in different contexts, as part of a wider dialogue. This confirms the insightful and radical value of a small intervention, that was observed in *Asylum*. As McGeachan (2016, p.213) declares: "small, often overlooked, alternative spaces…have the potential to drive further imagining and developing…in years to come…". *Re-siting* place-responsive artworks in different contexts demonstrates alternative entry points can facilitate on-going diffracted debate, articulated through new structures or patterns.

My results show that the subtle nuanced dialogue manifesting in a Labour of Attentiveness is a dynamic engagement where interrogation and trust, deepens through time. It challenges the traditional concepts of tangible production and as a result this study raises questions of how the process of edge-dwelling practitioners can be valued and supported within interdisciplinary exchange. This labour is not for everyone, but suits those artists and practitioners who are attentive, sentient and prepared for the unexpected, without fear of loss of autonomy or artistic identity. Edge-dwellers could be valued as hosts who can successfully hold a space of open invitations for others to share knowledge, and through their skill and ease in meeting difference on an equal basis, in respect for the other, build the confidence of others within their disciplines who might experience feel fear or loss when remaking the boundaries of exchange. Empathetic practitioners as "carers" need resilience, endurance and support so this is another sound reason to create communities amongst them. Like the community in *Asylum* we could "dream of other types of spaces" for dynamic exchange (McGeachan, 2016, p.213). The Day of Dialogue established utilising materials as an alternative shared language increased equality of platform, bonding and ally-ship: each discipline feeding into an experienced dialogue, before trying to articulate

through language, promoted a space of trust and safer expression of frictions, disagreements or debates.

The challenge ever within this thesis has been to come to a resolved ending about a Labour of Attentiveness: a process which is shifting and navigational. Rather than present a spherical whole which seems so counter to Laing's experiment, this written thesis offers an open "holding of the space" which can only be better understood in relationship with the matter produced through my practice and through you the reader. Not a gatekeeping or closing, but an invitation to place oneself in this "thingness" of paper, to bend the corners, wrap around or spread it across your own knowledge, scribble on it or cover it with fingerprints, and, mostly to remember that we are always in play.

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APPENDIX A: Voyage Through the PhD Sept 2018 - Dec 2021 (Images on USB APPENDIX C)

Richmond Park site investigation/s Autumn 2018
text in landscape & vintage photograph filming expts

Literature Review Dec 2018

Hunters in the Snow candlelit residency with
Simon Whitehead, Pentre Ifan, Wales 19 - 23rd Dec
2018 Movement in the landscape

Reflective writing
Practice Development essay

FA1ART Teaching
What is a studio? 2 workshops
What is an Exhibition? 2 x workshops

Richmond Park site investigation 3 & 4 filming >>
video Installation in gallery setting
& *A Light Through the Clouds* Mar 2019

Roy Potter workshop – from this
text written for *A Light Through the Clouds*

Authentic ontology of my practice essay

Gathering Places workshop Chris Crickmay
& Miranda Tufnell, Totnes Devon 13 - 14th Apr 2019

Psychiatry: an abuse of Human Rights Friends
of the East End Loonies FEEL at Kingsley Hall
Mar 2019

Pillbox investigations/filming Paglesham, Essex.
May - Jul 2019 + Sept 2020

Reflective writing

We Grow into the Forest exhibition
Mile End Pavilion Mar 2019

*Antipsychiatry: Yesterday, Today and
Tomorrow* Freud Museum June 2019

A Light Through the Clouds screened at
MicroActs, cavecinema May 2019

Asylum Case Study July 2019 used to plan
PLACEing Objects exhibition and Day

Royal Academy Summer Show 2019 (Room 1)

British Academy Summer Showcase June 2019

Embodiment- Movement and the Expressive Arts,
Tamalpa (Halprin) Workshop with
Helen-Jane Ridgeway 19th Jul 2019

Screenprint *Waterfall* expts A Stead & W McClean

Waterfall installation - hanging texts,
vintage photographs, light/shadow Jul 2019

Reflective writing

How Like a Leaf Techne & Royal Holloway: *Estuaries*
Workshop leader with Libby Worth & Panel Day
Sept/Oct 2019

Workshop design & Reflective writing

Continuum Folded Space, Southend-on-Sea
Sept 2019

Past & Present Tense site-specific installation
St Pancras Crypt Sept 2019 ———————— Reflective writing

Lines etc One Paved Court, Richmond x 3 exhibit-
responsive sculptural interventions over 3 x week———— Reflective writing & Artists' talk
run of show Nov 2019

Planning for *PLACEing Objects* curation and ———— Introduction to *Day of Dialogue*:
Day of Dialogue from Feb 2019 - Feb 2020 *The shape of things to come*
RD Laing's Crucible & New Materialism

FA1ART Teaching Workshops x 2:
The Material Object: in & out of the body

Sounding the body-landscape with Tania Soubry————
Chisenhale Dance Space 31st Jan 2020

On the Hoof - Speculation in Unimagined Space,————
Performance lecture by Forster and Heighe,
Wimbledon Space 19th Feb 2020

Article published J Med Humanit. 2020; 41(1):
41–51. doi: 10.1007/s10912-019-09597-3
*Traces of the Invisible: How an Alternative
Reading of the "Sleeping Beauty" fashioned a
bookwork heightening awareness of the role
of the Anaesthetist*

PLACEing Objects Exhibition 26th Feb - 7th Mar
PLACEing Objects Day of Dialogue 29th Feb
Residency at spudWorks, Sway 23rd Feb - 8th Mar 2020

Drawing, the Performance & the Object,
Symposium London School of Fashion
11th Mar 2020

During COVID-19 lockdown: *On Running/Banter/Cycling*.
Performance Research Seminar, University of
Salford: Dr Kai Syng Tan, Clare Neylon with
Richard Talbot

#sitebombing - a site-specific-residency-in-lockdown
using photos on zoom & Instagram

Royal Society of Sculptors *10gram challenge* ————

#DistanceDrift Twitter project with #womenwhowalk/
archaeologists/psychogeographers/performers -
weekly April 2020 - present

Unpacking *PLACEing Objects,* Upgrade
preparation
Transient VR exhibition on current state of uncertainty——— Questionnaire design --> Ethics committee

My land is quiet poem embossed text on copper plates
2m apart on wooden boardwalk, Long Wood, Osterley.

CCRG Dialogue Series 20th May 2020
Rosemary Lee & Chris Lewis Smith

Experimenting with design of artist's publication
Presentation to Typography Dept *Real Jobs*

CCRG *Reinventing Relational Embodiments: Intimacy with the insentient* Nina Little

Collaboration with Marina Ivaniceva (filmmaker)
on documentary of *PLACEing Objects* Day of Dialogue

Upgrade Summer July 2020

Royal Society of Sculptors Summer Show
(Curators: Nicky & Robert Wilson, Jupiter Artland)

Towards a Vitreous Engagement at
UnConference, PhD Symposium June 2020

Anna Halprin Celebrating 100 years Tamalpa UK

DWELL.IN.G collaborative video with Pell Ensemble
https://www.youtube.com/watch?v=t5neTXx2OTo
https://vimeo.com/452156560
https://www.pellensemble.com/julie-brixley-williams

Roy Claire Potter *Writing Art Practice*
Workshop August 2020

Return to Paglesham post-Covid lockdown
to complete filming, editing & development of
installation Sept 2020

Moving Offstage: Bodies, Sites & Situations
Symposium, University Chichester Sept 2020

Contributor to *A Different Lens* interactive map
Dancers in Broadstairs
Margate project Elspeth Penfold
https://cgeomap.eu/adifferentlens/

Made in Migration collective: Community
archaeology exploring objects in refugee
narratives of displacement/belonging
Oct 2020

Design/manufacture of divided wedge for publication
Design/acrylic cutting for logo for casting concrete

What this Thesis is not…! Essay 3000 words

Planning Installation ≅ [*Paglesham*]

RDDP *Public images: reusing artwork,
photographs and stills in your thesis*
Nov 2020

Workshops with Amici Dance Theatre Company
Dec 2020 & May 2021

FA1ART assessments

RDDP *Surviving the Viva* Nov 2020
On Transversality: in Practice & Research
conference TECHNE 9-11th Dec 2020

Act 2 Scoring Performance INIVA Dec 2020
Jade Montserrat, Amy Lawrence & Jack Tan

*Ethics of Listening and Viewing Human and
Non-Human Worlds* Ella Finer & Chelsea
Birks, FTT University of Reading Jan 2021

RDDP *Effective CVs - How to impress both
employers within and outside HE*

Series of conversation with Leon Redler
Feb - May 2021

Wind Walking image included in Chapter
Ontology p.125 in *Active Agency* pub. 2020
Project initiated by S. Jain. Sadhna Jain,
Åbäke, Jacob Pardoe, Joshua Trees & Yván
Martinez eds., Research at Camberwell
© to UAL

*R.D. Laing, Phenomenology & New
Materialism & how relates to my Practice*
essay 13,000 words

The Forest | Laurie Anderson: Spending the
War Without You
Mahindra Humanities Center lecture series
24th March 2021

Presentation to *Environment and Experience*
Group convened by Dr Vicky Hunter,
University of Chichester 25th Mar 2021

Mock-up *PLACEing Objects* Publication Completed   FA1ART assessments

Casting divided wedge for publication

Sifting & Writing Up

Invited to become Member of the
Women Who Walk Network
http://women-who-walk.org

Presentation to Royal Society of Sculptors, London Branch 6th May 2021

Filming scratch site-dance performances with Royal Holloway Students May 2021

Practice Research Assembly: What do we *mean* when we *mean* practice research?
Profs. Maria Fusco, Mary Modeen, Elizabeth Price, Simon Zagorski-Thomas
Scottish Graduate School for Arts and Humanities 26th May 2021

The Playful Turn Espacio Gallery
29th June - 4th July 2021

The Landscape Imaginary Expanded Research - Daniel and Clara
Presentation on Zoom 26th June 2021

10gram Challenge Royal Society of Sculptors
3rd July - 19th Sept 2021

Passing Between Folds 2016 dance-for-camera in *Essential Travel* at the Royal Academy, Edinburgh, Cutlog Scotland SSA 123rd Annual exhibition
1st - 23rd Nov 2021
http://cutlog.org.uk/julie-brixey-williams---libby-worth.html

My Land is Silent accepted by
Prof Dee Heddon and Dr Harry Wilson for walkcreate gallery Walking Publics/ Walking Arts research https://walkcreate.gla.ac.uk
https://walkcreate.gla.ac.uk/portfolio/my-land-is-quiet-julie-brixey-williams/

APPENDIX B

Husserl (1859-1938)

Cartesian theory remained the established philosophy until Husserl sought to ground philosophical thinking back into the "lived-experience", anchoring abstract thoughts about space back into the real acts of people in daily life. He introduced *reflective phenomenology*, where we reflect upon our natural assumptions (*epoché*, suspension, bracketing or reduction) in order to speculate to understand the world's "underlying order and coherence" (Dodson, 2015). Husserl's phrase "Back to the Things Themselves" turned attention towards the manifestation of things as they appear, rather than disconnecting them as metaphysical speculation (Moran, 2019, pp.260-261).

Husserl's aim was to establish phenomenology as a rigorous science that did not exclude the rational, instead offering a way to bring it in, rooted into the known world. The body as transcendental ego was moved to the central position through which the objective spatio-temporal world could articulate: a conversation between what is constituted and what is being woven continuously into the fabric of being. In other words, intentionality was embodied and relational between the subject and object, not purely a mental process. Instead, Husserl described it "a constitutive duet" between subject and object (Husserl, 2001, p.lii).

By consciously reflecting upon the *essences* of our experience and applying what Husserl termed an *eidetic reduction*, we may speculate upon/consider the *imaginary variations* and thus expand and explore possible attributes of that experience. This moment of consciousness of the essential nature of the thing experienced, he termed *intuition*. *Intentionality* is consciousness as an act, that actively refers to, and is focussed towards, something: a referential process that unfolds over time. In this way we are able to move beyond taking something for granted.

Husserl's broadening of the "life world" to include the social environment as well as the personal (*Lebenswelt or* Jacob von Uexküll's *Umwelt* where the experience of being is specific to each biologically distinct entity) to include all our thoughts and phenomena, allowed experience to be culturally diverse in acts of language or social activity and included

other modes of being and receiving, even those that may not claim a basis in reality, such as memory, imagination, mood, emotion or desire (Smith, 2013). Husserl argues: "…still this phenomenon itself, as mine, is not nothing but precisely what makes such critical decisions at all possible." (Smith, 2003, p.36).

This state of unfolding and becoming, later developed by Deleuze, creates the potential for multiple inscriptions, with the result of opening up Descartes' isolated containers to allow affiliation and exchange between different bodies within a state of *intersubjectivity*. Experience via embodied action is directed towards things with "intentionality", generating meaning, which then can be considered through thought.

However, because there is an emphasis primarily on perception, Husserl's phenomenology remains bound in orientation towards valid, repeatable, rational, theoretical knowing, as a legacy of traditional epistemology, and is less attuned to the less ideal, acted elements of lived experience. By focussing on this pre-reflective experience, he gave less credence to culturally created or historical structures, and language or concept continued to have a role in fixing meaning (so words represent the things that create meaning rather than things themselves being the meaning). Feminist, Oskala takes Husserl to task on gender as she argues a transcendental subjectivity cannot accommodate sexual difference (Oksala, 2006, p.231)

Heidegger (1889-1976)

Taking a *hermeneutic* approach, Heidegger diverged from Husserl by turning from an interest in knowledge, to one of existence (existential knowing). He criticised Husserl's aims of scientific accountability as being too reductionist and developed instead a radical ontological approach, *being-in-the-world* or *Dasein*, set out in the book *Being and Time* (1927), where "To be, and to be there, in the world is the same thing for humans" (Cohen, 2019, p.116). To question *ontologically* means to question what it is to *be*, rather than asking empirical questions about the concrete qualities or characteristics that something demonstrates (*ontic* questions).

Heidegger believed that interpretation is not something we stand back to do, but what happens when we are engaged in the act of experience: during which subject and object are inseparable. He was more concerned with the concrete minutiae of everyday life, that help to create that sense of the self (*being-in-the world*) and felt Husserl's striving towards objective validity excluded the self (the being who asks the questions) from the encounter (Heidegger, 1962, p.32). Heidegger's approach does not start with theory but comes from the act of engagement itself entering into a *hermeneutic* or relational, circular reflexive pattern of interpretive understanding, during which we take in a tacit sense of what it is to *be* that thing (Moran, 2019, p.267). Heidegger also identified that our intentionality towards the other is influenced by "modes of situatedness" which are moods or attunements situated in the body. These attunements enrich our encounters with the world though the affective pull of things (Rosfort, 2019, p.302).

Another of Heidegger's original contributions was the introduction of temporality where he noted that humans are historically orientated and tend towards the future which influences their interpretations of the past, because identity is tied to various social, cultural or environmental constructions (Fernandez, 2019, p.52). Heidegger called for interpretation to be transparent, so, at least if prejudice could not be eliminated, it might be acknowledged. He suggested that the self can either live inauthentically by following the habits and beliefs of the crowd or develop authentically, by embracing the anxiety caused by taking responsibility for personal freedom, individuality or singularity, and by accepting that we are each a project in the act of becoming (Moran, 2019, p.267) (Fernandez, 2019, p.52). *Dasein* discloses a range of potentialities or possibilities, because what is experienced exists in a web of cultural relations given to us, into which one throws or projects one's own authentic potentialities. He defines care as our capacity to be open to what the world can disclose, as meaningful.

In summary, Heidegger's *being-in-the-world* is not a property that humans exhibit but an embedded essential state of being in encounter (Brencio, 2019, p.427). Objects within environments become *things* taken up and used by the human so the world becomes an "instrumental totality" that creates meaning (Bogost, 2012, p.24). Overgaard and Henriksen (2019, p.474) describe the experience of inanimate objects as "*derived* alterity…in contrast

to the *intrinsic* alterity of other people." which can include social media photographs or other technology.

Kierkegaard (1813-1855)

An earlier Danish philosopher, Kierkegaard is sometimes referred to as the Father of Existentialism. An edge-dweller, he occupied a peripheral perspective on the boundaries of many discourses including philosophy, theology, psychology, fiction and literary criticism which undoubtably appealed to Laing. Laing, although fascinated by all religions, also like Kierkegaard primarily identified with Christianity. Kierkegaard identified that a person's inner life struggled with authenticity distorted by societal conformity, but claimed this deep anxiety was a mode of self-exploration that should be embraced, in order to see clearly (Stern, 2021). He offered hope, and importantly for Laing's experiment, the possibility of a love that resonated with intuition and awareness without committing violence through accepting another's being, without judgement (Thompson, 2012, p.22). Sartre, although an atheist was influenced by Kierkegaard.

Sartre (1905-1980)

The term *existential* (termed by French philosopher and playwright, Gabriel Marcel) was most closely associated with Sartre whose definition "Existence precedes essence" overturned established Western theory by replacing Descartes' *Cogito ergo sum* (I think therefore I am) with *Sum ergo cogito* (I am therefore I think) (O'Donohoe, 2005).

Sartre viewed dualism of mind and matter as merely delusion: Kant's noumenon isn't just inaccessible, it simply isn't there. Instead, the only reality is appearance and the "only mode of existence" embodied consciousness, which comes into being through birth and leaves through death (Sartre *et al.*, 2003, p.xxx). This suggests a godless universe, that denies an *a priori* God, because consciousness must be connected to a material object or not exist at all Being-for-itself (conscious subject) is not predetermined, but has to actuate being, out of nothingness.

Our ability to consider potentially different outcomes to any present circumstance creates moral values; the quality Sartre believed makes us human. However, we are condemned by

this freedom to choose (with the burden responsibility of modifying actions and possibility of hopelessness), leading to the anxiety of being scrutinised by "the one who looks at me" (Sartre *et al.*, 2003, p.257). Just as we interpret and observe the Other (being-in-itself or object), we also struggle to assert ourselves against being objectified or referenced. We experience a new ontological dimension through the encounter "being-for others" (Sartre *et al.*, 2003, p.344). This third person perspective alienates us from part of our being. Evading our ability to choose by enacting given social roles (by choosing to invest in them), leads to inauthenticity. In *The Divided* Self, Laing's speaks of schizophrenics suffering ontological insecurity by creating false self-systems (where the self is divided between true and false selves), as a way to avoid fragmenting emotionally. Lying to oneself about these choices Sartre terms *bad faith*, which includes describing our behaviour as inhuman or supernatural.

In the *Critique of Dialectical Reason* (1960) Sartre linked society and conditioning to notions of *being*, incorporating existentialism into Marxism and articulated further as criticism of hegemonic Western colonialization, in his preface to Fanon's *The Wretched of the Earth* (1961). It was Sartre's claim of the impact of context (along with seemingly irrational hidden meta-contexts) on the self that particularly influenced Laing, who is the main theoretical focus of this thesis. Sartre's ideas were disseminated to a wide audience via his large literary and philosophical output, something that Laing repeated.

Merleau-Ponty (1908-1961)

Merleau-Ponty was influenced by Husserl's assertion that perception was delivered by the body and its various senses, in a multi-modal way or entangled way or *chiasme* (Moran, 2019, p.267). In 1962, still dissatisfied that Husserl's separate transcendental self could merely stand outside and ponder the experience, Merleau-Ponty embedded consciousness directly into the physical, animate, corporeal "body subject" which is situated in a reciprocal relationship between the perceiver and that which is perceived. Merleau-Ponty claimed the subjective body operates "from the middle of things", containing knowledge and inhabiting space by actively taking it up through intentional gestural acts of movement (Merleau-Ponty, 2002, p.239). It thus incorporates time and space through interplay: a task always performed afresh, as a disrupting lived experience. We describe without explaining and learn to see anew as flesh or a *vehicle-of-being-in-the-world* (Merleau-Ponty, 2002, p.94).

Merleau-Ponty criticised Sartre for placing the body in front as object or spectacle and in later writing links the sight of seer with the sense of touch: "what we call the visible is…a quality pregnant with a texture, the surface of a depth…" (Merleau-Ponty *et al.*, 1968, p.134).

Merleau-Ponty was criticised by Spiegelberg, who termed Merleau-Ponty's work a "philosophy of ambiguity" for not providing enough critical discussion or investigation into his assertions (Speigelberg, 1971, p.524). Hoel and Carusi (2018, p.46) suggest that by framing the body as flesh, Merleau-Ponty provides a way of taking the body (as a variable organic thing) as a conceptual tool for measurement, reaching beyond the quantitive, integrating non-human modes of operating and perceiving, and affording them material agency. The time-based element in his work has had great influence in the worlds of dance and performance and equally supports performative site investigation, but it must be acknowledged that his work speaks from a white male European perspective and does not specifically address gender, queer sensibilities or cultural difference (although his work on emotions touches on this). He also created a pathway into the pathology of sense (via conversations with a patient called Schneider, with an altered spatial sense) and an appreciation of the varied possibilities of existence and extended the reach of the physical body through consideration of extensions and thus technology.

57 Ports

King Alfred	→ New York	→ Chesapeake Bay
New York ←	Boston	→ Halifax
Liverpool ←	→ Clyde	→ Gareloch
Gibraltar ←	→ Algiers	→ Cape Passero
Ferryville ←	→ Sicily	→ Augusta
Syracuse ←	→ Souse	→ Messina Reggio
Tripoli ←	→ Salerno	→ Tripoli
Salerno ←	→ Tripoli	→ Taranto
Naples ←	→ Anzio	→ Bizerta
Casablanca ←	→ Port Talbot	→ Harwich
Juno Gold Beach ←	→ Southampton	→ Portsmouth
Tilbury ←	→ Ostend	→ London
Antwerp ←	→ Tilbury	→ Ostend
Govan	→ Plymouth	→ Mediterranean
Suez	→ Bombay	→ Malay Landings
Ceylon	→ Port Swettenham	→ Singapore
Saigon ←	→ Bangkok	→ Calcutta
Rangoon ←	→ Calcutta	→ Ceylon
Plymouth ←	→ Clyde	→ Home

APPENDIX E: *PLACEing Objects* **Artist Biographies and Statements**

Juliette Bigley www.juliettebigley.com
Three Bowls Balancing 2018
Patinated Copper

I make sculptures that explore how the intangible aspects of our existence - emotions, thoughts, beliefs, language, memory - interact with the physical aspects of our world to produce the environments that shape our lives. The act of making - a dialogue between idea and material - bridges the divide between internal and external allowing her to explore how we negotiate our emotional and physical place in the world. My work uses the connections between space, form and containment to explore the relationship between the body and self.

Three Bowls Balancing takes the archetypal form of the bowl and abstracts it into a simple shape of curve and line. The pieces appear solid (they are hollow) playing with the familiar, structural notions of 'inside' and 'outside'. Each bowl appears to rest on its tip giving a simultaneous impression of precariousness and balance.

Juliette's exhibitions include Hauser and Wirth Make, Design Miami, ArtGeneve, Scottish Gallery, Homo Faber and Collect, winning Collect Open in 2018. She was selected by the Design Council as 'One to Watch' and has received several industry awards. Juliette has been featured in CRAFTS, the Evening Standard and the FT's How to Spend It. She has work in the V&A and Irish State collections, has received funding from Arts Council England, is a member of the Royal Society of Sculptors and a Fellow of the Royal Society of Arts. Juliette produced her first publication, Material Perspectives, in 2018.

Chris Crickmay http://www.candjcrickmay.co.uk/index.html
Vessel 1 (bucket) 2019
Chalk on blackboard

Vessel 2 (boat) 2019
Chalk on blackboard

Untitled (from Promenade 1) 2012
Pastel on paper.

Untitled (from 'Instructions for Use') 2013
Pastel on paper

Untitled (from Promenade 3, 'Morning Afternoon and Evening') 2014
Pastel on paper

I have long been interested in working with objects in performance. This time I chose to draw the objects in chalk – I was interested here to depict them slightly out of context (hence the title). I had been reading a book called Vibrant Matter by Jane Bennet which speaks of re-imagining the status of objects to acknowledge their active participation in events along with ourselves.

In addition to a career teaching Art and Design in various Universities, Chris Crickmay works in mixed media performance, combining art and dance. This practice also includes drawing and installation work. He is co-author with Miranda Tufnell of two practical books in the field of improvised performance. He has collaborated with a number of dancers in creating performances, also teaching and writing around this subject. Besides work with Miranda Tufnell, the most long-standing of these performance collaborations is with dancer Eva Karczag and musician Sylvia Hallett.

Anna Halprin (b. 1920)
Returning Home 2003
Documentary Film
Producer/Director Andy Abrahams Wilson

Artistic Director Eeo Stubblefield
Dance Artist Anna Halprin
3'59
Sea sequence edited specially for this exhibition by Andy Abrahams Wilson

Returning Home 2003
Documentary Film
2'47
Trailer for documentary film edited by **Andy Abrahams Wilson, Director**

The body is our home, as is the larger body of the earth. When these two bodies move in harmony, a dance unfolds. Both are made whole. RETURNING HOME is a breathtaking and groundbreaking dance documentary in which 80-something Anna Halprin, pioneer of postmodern dance, uses movement as a means of connecting the individual to nature, and art to real life. In collaboration with performance artist Eeo Stubblefield, Halprin moves along thresholds of earth, wind, water and fire, discovering lessons in loss and liberation. Whether surveying the charred remains of her home, or her scars from cancer and aging, Halprin finds beauty and meaning even in the destructive forces of nature. A testament to the importance of honouring the human and earth bodies, this unforgettable film takes us on a mythic and very personal journey home. (2003, 45 min.)
Copyright Andy Abrahams Wilson

Since the late 1930s, Anna Halprin has been creating revolutionary directions for dance, inspiring artists in all fields. Richard Schechner, editor of *TDR: The Drama Review*, calls her "one of the most important and original thinkers in performance." Merce Cunningham said, "What's she's done … is a very strong part of dance history." Through her students Trisha Brown, Yvonne Rainer, and Simone Forti, Anna strongly influenced New York's Judson Dance Theater, one of the seedbeds of postmodern dance. She also collaborated with such innovative musicians as Terry Riley, LaMonte Young, Morton Subotnik, and Luciano Berio, as well as poets Richard Brautigan, James Broughton, and Michael McClure. Among the many other important artists who have studied with her are Robert Morris, Chip Lord, Meredith Monk, Eiko and Koma, Wanda Coleman, Janine Antoni, Carrie Mae Weems, Theresa Hak Kyung Cha, Dohee Lee, and Dana and Shinichi Iova-Koga.

Defying traditional notions of dance, Anna has extended its boundaries to address social issues, build community, foster both physical and emotional healing, and connect people to nature. In response to the racial unrest of the 1960s, she brought together a group of all-black and a group of all-white dancers in a collaborative performance, *Ceremony of Us*. She then formed the first multiracial dance company and increasingly focused on social justice themes. When she was diagnosed with cancer in the early 1970s, she used dance as part of her healing process and subsequently created innovative dance programs for cancer and AIDS patients. An early pioneer in the use of expressive arts for healing, she co-founded the Tamalpa Institute with her daughter Daria in 1978. Today, the Tamalpa's ArtCorps program continues a vision close to Anna's heart: using dance as a healing and peace-making force for people all over the world.

With her husband, the landscape architect Lawrence Halprin, Anna developed methods of generating collective creativity. During the late 1960s and early 70s, they led a series of workshops called "Experiments in the Environment," bringing dancers, architects, and other artists together and exploring group creativity in relation to awareness of the environment, in both rural and urban settings. Increasingly, Anna's performances moved out of the theatre and into the community, helping people address social and emotional concerns. An ongoing community effort, now more than 35 years old, is her Planetary Dance, promoting peace among people and peace with the Earth. Open to everyone, it has been performed in more than 50 countries. In 1995 more than 400 participants joined her in a Planetary Dance in Berlin commemorating the fiftieth anniversary of the signing of the Potsdam Agreements, at the end of World War II. More recently, she took the Planetary Dance to Israel, bringing together Israelis and Palestinians as well as other nationalities.

Over her long career Anna has created more than 150 dance theatre works and written three books. Many of her dances have grown out of her life experiences. After her husband faced a life-threatening crisis, for instance, she developed the performance *Intensive Care: Reflections on Death and Dying* (2000). Facing her own aging, she worked with older people in her community to evolve *Seniors Rocking* (2005), performed by over 50 elders outdoors in rocking chairs. To honour the memory of her husband, she created a trilogy,

including *Spirit of Place*, a site-specific work in an outdoor theatre space he had designed (performed in 2009, shortly before his death). In 2013 she revisited her ground-breaking *Parades and Changes* (1965), retaining its essence but adding new sections to heighten its relevance for today's world. For her 95th birthday celebration in July 2015 she joined her grandson Jahan Khalighi in a poetic duet, passing on a lifetime of memories and wisdom to her heirs.

Several films celebrate Anna's work, including Andy Abrahams Wilson's award-winning *Returning Home* and Ruedi Gerber's acclaimed *Breath Made Visible*. The Dance Heritage Coalition has named Anna Halprin one of "America's irreplaceable dance treasures." Her many honours include the Doris Duke Impact Award and Isadora Duncan Dance Award in 2014, as well as earlier awards from the National Endowment for the Arts, Guggenheim Foundation, American Dance Festival, University of Wisconsin, and San Francisco Foundation.

In 2006 Anna was given a solo exhibition at Lyon's Museum of Contemporary Art, which travelled to San Francisco's Yerba Buena Center for the Arts, and the art museum of the University of California, Santa Barbara showcased her work in 2017. Her work has been featured in recent shows on performance art at MoMA PS 1, Centre Pompidou, and ZKM Museum, among other venues.

The Museum of Performance & Design in San Francisco houses the Anna Halprin Digital Archive. Additional material is available in the Anna Halprin Papers at the Jerome Robbins Dance Division at the New York Public Library for the Performing Arts.

Film Director Andy Abrahams Wilson https://openeyepictures.com/filmography
Founder and president of Open Eye Pictures, Andrew is a multi-award winning, Oscar-shortlisted and Emmy-nominated producer/director of creative non-fiction films. Andrew's approach emphasizes visual imagery as a way to bridge disparate parts, peoples and ideas.

Alex Hoare www.alexhoare.co.uk www.plpglassware.com
Glass Threshold 2020
Kilnformed glass

Glass I-ngots 2020
Kilnformed glass

Glass Performs. Without it our lives would be very different. It extends the capabilities of the human body and affects our relationship with our body and with our environments. It protects us from weather, brings information directly to our laps, enables us to see the unseeable and facilitates imaginings and dreams. It is inextricable linked with our daily experiences.

Glass is everywhere, ubiquitous, and yet our relationship with it is full of contradictions. Visually we recognise its sublime beauty, inspiring awe through its ability to capture light, but our tacit knowledge warns us of its potential danger. We perceive it as fragile (it will break), sharp (it will cut us), delicate (we must not touch) but conversely, we also rely on its strength: in aeroplanes holding in extremes of pressure, in car windows, in medical and scientific contexts to keep environments sterile. And it has a familiar functionality in touch screens, drinking vessels and spectacles for example.

'Ubiquitous Invisibility' is an ongoing body of artworks using glass that intervene in spaces, with objects and bodies to bring attention to and question our relationship with this omnipotent material.

Alex Hoare has a BA (Hons) Textile Design from Loughborough College of Art and Design and an MA in Scenography (Design for Dance) from Laban Centre London. She creates public and private artworks with glass, sound and light that explore our experience of place. She has developed public artworks for places as diverse as a shopping centre and Winchester Cathedral. Since 2015 she has been running Point Line Plane Glassware, from her studio in Wiltshire, making handcrafted glassware which sell in galleries all over the UK. From 2004 - 2014 she was an Associate Lecturer at the University of Winchester and Visiting Lecturer at the University of Portsmouth and Laban Centre London.

Bea Last www.bealast.com
The White Bags 2020
White plastic bags, Cable, Air, Light, Natural Elements.
Size Variable

My creative practice is process-led and currently I am exploring drawing in its broadest sense creating sculptural drawing installations using recycled materials, plastics, newspaper broadsheets, and found objects in multiples. These I document and take forward through 1min/30sec digital film using a phone camera.

The term #DrawingTheLine is used to describe my approach to creating these sculptural drawing installations. Drawing a line with the use of the everyday, within a given space or found location, the placement of these sculptural lines is a vital aspect to creating these pieces. The location, internal or external space, the environment, is my canvas. The created white line made from The White Bags, is my mark. The led to my pencil. The paint on my canvas. My drawn line is in this case made up of multiple white plastic bags.

Placement, relationship and connection all come into play when drawing the line. The shifting of perception leads to a sense of the space in between, to present them, to hold them, relate to them, converse about them. I do have a fascination with the bag form and what it can represent. In the case of these white plastic bags, I found them to be quite a beautiful material to work with. Pliant, translucent, supple, fragile yet strong. Freely available and incredibly disposable and throwaway. Bearing in mind that plastic usage is high on our political agendas, I have found it to be a beautiful substance to work with. In my hands they became light catchers working with the elements to create a gentle rustling in the breeze.   Is it not more a case of what we do with it and how we dispose of it? Is it not more about human behaviour? Taking responsibility? Corporation ethics and ethos? Questions created by process. No definitive answer. Questions I found I asked myself. The openings of dialogue.

The bag is also a form that contains and holds. From the homeless, carrying their life's belongings in a bin bag to holding the rubbish we create until it's collected to be taken away. With The White Bag installation, the bags work with the elements to hold a breeze, the wind, raindrops. Depending on our varying light they hold the sun and between the two they become forms in their own right, fluid with movement connecting and holding the spaces in between, presenting us with an opportunity to just shift how we look, how we perceive and how we relate and connect.

Bea Last is based in Dumfries Scotland. Her practice is process led and currently Bea is exploring drawing in its broadest sense creating sculptural drawing installations. She has exhibited widely across the U.K and abroad with support from Creative Scotland, The Scottish Arts Trust, D&G Council and Live Borders. Solo exhibitions include The Linenhall Art Centre, County Mayo Ireland and The Gracefield Arts Centre Dumfries. Commissions include The Dokka Project Saudi, The British Art Project Corinthia Hotel London W1. Reuters and Microsoft.

In 2016 Bea was awarded a Visual Arts Residency Award via UpLand Arts for supported development time at Cove Park, Argyle and Bute.
Presently she is developing a new body of work whilst both mentoring for UpLand Arts and an open Studio Tutor for Glasgow School of Art Widening Participation Programme.

Jade Montserrat www.jademontserrat.com
WEBB-ELLIS www.webb-ellis.org (Filmmaker)
Clay 2015
Performance
9'

This performance to camera filmed by Webb-Ellis called Clay is about humans gouging the earth, humans being gouged from the earth, about rebuilding and the vulnerability we face in attempting to do this in isolation. "Inscribing and retracing histories and exorcising myth from a contained space, Montserrat's body, masked and 'Othered', onto the page, through drawing print, painting and film, serves to interrogate projected binaries. Hunter or hunted? Occupier or occupied? Archaeologist or artefact? Complicit or implicit? Transformer or transformed?"

Jade Montserrat is the recipient of the Stuart Hall Foundation Scholarship which supports her PhD (via MPhil) at IBAR, UCLan, and the development of her work from her black diasporic perspective in the North of England. Jade Montserrat works through performance, drawing, painting, film, installation, sculpture, print and text.

WEBB-ELLIS, Caitlin and Andrew, are British/Canadian artist filmmakers working in film, installation, and performance. WEBB-ELLIS weave together the images, encounters, stories, and sounds of personal experiences into work that seeks to address what it is to be human in these strange times, and the boundaries between self and other. Coincidence and fiction play a significant role. Images and ideas move from one project to the next, shifting and altering with each reconfiguration. The subject matter is never fixed.

Diane Mulholland http://dianemulholland.com
Voices of Brompton, 2020
iPad, slideshow and audio performed by poet
Duration 9'40

Brompton Cemetery is one of London's 'Magnificent Seven' 19ᵗʰ-century garden cemeteries, established in 1840. The design was elaborate and ambitious, to impress clients and attract wealthy investors. After it was decommissioned, much of the cemetery's thirty-nine acres were left to sink into decay, and even after extensive restoration work, large areas are still wilderness, overgrown with ivy and brambles, and providing shelter and habitat for dozens of species of large and small animals, insects, and birds.

My writing and Place are intrinsically linked. My work almost always begins with a real location and so the writing wouldn't exist without the place, but also the act of writing – of close observation and note-taking, of reading aloud while walking – changes my experience. The words I write make a place new for me each time I visit.

The sound of the words, reading or hearing them read aloud, adds an extra dimension to the written work. Recording the completed poems on location adds yet another dimension. The eight poems in the sequence call on the many voices I discovered during my time in residence. Voices of the dead, including well-known names such as Dr John Snow, who discovered how cholera was spread, and activist Emmeline Pankhurst, but also of the living.

The voices of Brompton Cemetery – its sleeping residents, its visitors and its wilderness – are present in these poems, alongside and inseparable from the voice of the poet who recorded them. The cemetery is full of life and each voice has a place in it.

Diane Mulholland is a poet and writer living in London. Born in rural Victoria, her work engages closely with nature and place, often considering the relationship between urban and wild spaces. She has been poet-in-residence in a vicarage garden, and spent one spring and summer exploring and writing about the tidal stretch of the Thames. Diane has an MA in creative writing from Manchester Metropolitan University and her poems have been anthologised and have appeared widely in journals in the UK and in Australia.

Clare Parry-Jones www.clareparryjones.com
Alarch: Air 2017
Photograph: HD Acrylic

Alarch: Roots 2017
Photograph: HD Acrylic

Alarch: Shapeshifting 2017
Photograph: HD Acrylic

Alarch *(swan in Welsh) is a series of land art photographs accompanying a ritual theatre performance. Alarch emanated from my personal experience of a miscarriage and was inspired by the ancient belief that swans bring souls to this world and, after death, carry them away. A mesolithic grave in Vedbaek, Denmark, holds the skeletons of a new born baby placed upon a swan's wing, next to its mother. Alarch is also influenced by a*

Siberian myth of a swan, similar to that of the Selkie (a seal who sheds her skin on the land, to become a woman). Swans span the three elements of water, land and air, incorporated in this photographic series.

I work with water-strength paper, cutting and sewing paper bodies, which I then place in water, observing their movements and interaction with the elements, documenting this through photography and film. I am interested in the meetings of myth, site, personal and universal stories.

I create rituals to mark and place events, providing a holding structure for creative self-expression and a physical act to give matter to intangible life. My recent research and performances have stemmed from my personal rituals and actively encourage the audience to participate.

I am curious about ancient rites and modern practice: I enjoy making art/performance in Neolithic burial chambers, water in all its forms and forests. The connection to site and the stories it holds actively informs my creative practice, performance and song.

Clare is a multi-disciplinary artist, creating theatre, performance installations, paper land art (predominantly in water environments) and photography. She performs and teaches internationally, facilitating workshops in the art of presence, connection and communication through the art of clown. Her background in theatre, dramatherapy, clown and fine art informs her interest in the process of transformation through the arts; she has extensive experience with inclusive theatre projects, arts and healthcare. Clare seeks to deepen the connection with our selves, each other and the environment through her creative practice. She is a published writer and artist.

Lizzie Philps www.lizziephilps.com
GPS Embroidery 2016-2018
Digital prints on silk

Global Positioning Systems were invented in the service of imperialism.
So was the confinement of the mother to the home.
With one you can find yourself, with the other the self is easily lost.

The name "GPS Embroidery" refers to the way the GPS signal to the satellites mirrors the to and fro of the embroidery needle, as both create their path across space. Embroidery is usually associated with women and domesticity, a quiet hobby to pick up and put down in between the chores. Embroidering with GPS refers to these traditional understandings, but makes a claim for self-expression outside the home, in public space, too.

Lizzie Philps is an artist/academic whose current work extends Live Art walking practices by creating participatory events in the suburbs and other maternalised spaces. GPS Embroidery is an ongoing project in response to the Romantic landscape, funded by the Arts Council. Other recent exhibitions of practice include artist's pages in The Live Art Development Agency's *Study Room Guide on Walking* (2016), and the *Study Room Guide On The Maternal* (2017), *Embodied Cartographies* at Bath Fringe (2017). With a background in contemporary theatre, Lizzie is subject leader of the BA in Drama and Performance at BIPA, Bristol, and has completed a PhD on the above themes at Exeter University.

Jenna Reid jennareidartist.com
And Still We Flourish… 2019
Natural dyes (goldenrod) on cotton bandana

Meadows. Prairies. Savannas. Ditches. Roadsides. Flowering late in the summer goldenrod is an excellent source of pollen and nectar for the bees. The honey from goldenrod is often dark and strong. Dried flowers, made into tea, relieve pain and remove toxins from the body. Landscapes of yellow in unhospitable environments…and still we flourish. Access is a practice of intimacy, the developing of trust, the slow build of relationships. Yet even as we attempt to decolonize, crip, and queer our efforts of access – with visions of liberation, solidarity, and coalition building – we continue to confine our ideas to including ourselves into spaces that were never built for us in the first place. This is the provocation of a mad aesthetic that is disruptive and resilient. Proliferating like the fields of yellow in hostile environments, together as we stay weird and stay

queer, we unsettle practices of access. Growing new environments where we all thrive, collectively we refuse to be included. For many of us, our mere existence is resistance. And still we flourish…

Jenna Reid is a fibre artist who works primarily with the practices of quilting and natural dyes as a way to engage with activist-based aesthetics. With a studio-based PhD in Critical Disability Studies from York University, Jenna is a faculty member in the School of Disability Studies at Ryerson University and specializes in the emergent field of Mad Studies and Critical Craft Praxis. Jenna's studio work explores inter-institutional violence informed by the histories of queer, feminist, Deaf, disability, and mad movement organizing.

Jo Roberts http://www.jo-roberts.co.uk
Fields of Emotion 2015
Giclee prints of original pencil drawings

This work came out of research into the different emotions that we experience. I decided to explore six emotions in relation to myself, where each of these maps relate to the place where I experienced that emotion. Hidden behind each one of the drawings is a little story of something that happened in my life.

Jo is a visual artist drawn to the idiosyncrasies and overlooked aspects of life - including her own - exploring the people and places that she encounters, then recording her findings and responses. This is invariably in a map form, and often with an accompanying participatory event. A few years ago, she started using the word 'Commentariographer,' a word last used in 1576, to describe her artistic role: *"Someone who writes, mediates, ponders, portrays or records. One who comments on current events and produces an expository treatise."*

Adam Stead www.adamstead.co.uk
Smeared II 2020
Steel, FIL cattle Marker, blue chemical barrel, cement weight, agricultural handbooks/manuals

Smeared II is a material enquiry of language transference; spoken word transfers and inscribed material objects. This installation utilises materials, objects and tools commonly found within dairy farming contexts that have been prescribed a specific lexica through their use and locale on a farm. These are derived from the agri-language manuals such as stock judging guides that support and manage modern dairy farming. They contain descriptive commands such as 'Fuller in the Udder', 'cleaner down the top line'. The carefully selected objects and fabricated pieces in this installation identify with significant performed actions from these manuals, mirroring Richard Serra's verb list. Each sculptural element of the installation becomes a metaphor for these actions and processes.

Inherently stable, cold, hard and often polished in the context of a dairy farm, steel is used for both its sanitary and structural qualities. Its shaped form, function and specific use in a place contribute to the language set that inscribe it. Objects such as gates, fences and cluster sets are all deployed in action by language. When combined with automated processes they act as repeatable extensions of language. The visceral, soft and luminous product tool, cattle marker (pink), smeared against the steel is the directly human performed marking of bovine fertility. Its transience echoes the ephemerality and delicacy of fertility itself as it cracks, congeals and repels the steel. This is an interpersonal performed act of agri-language between human and bovine.

Adam works to unpick the images, ideas and perceptions of the rural from the sub-urban/urban perspective. Specifically, his work directly tackles the discourses between rural and urban in relation to the realities of modern British agriculture through a range of approaches. Adam has undertaken ethnographical research exploring narratives of *identity* and *place* in collaboration with Dr Ciara Healy-Musson at conference *Alter-rurality 3*, Ireland, 2016.

More recently Adam has explored materiality in specific place orientated environments or object orientated exhibitions such as *The Sand Box* at the MERL 2018 and *MORE COW POWER* at 2017 degree show *Condensed Milk,* University of Reading.

Katy Whitaker https://hcommons.org/members/katywhitaker/
Polissoir

Sarsen Stone and Neolithic flint axe head

A portable sarsen stone polissoir with a Neolithic flint axe head. A polissoir is a 'polisher'. One of the most sought out, but hardest to find, places on the Marlborough Downs in Wiltshire is the location of the sarsen polissoir. This is a large sarsen stone boulder with characteristic marks that show where stone axe heads were ground and polished by farmers living in the landscape around 5,000 years ago. The polissoir is part of the scheduled (that is, protected) prehistoric archaeological landscape.

It's surprising that there aren't more polissoirs on the Downs, given how many similar stones are found in France (where the name comes from). But the Downs were home to an extensive sarsen stone quarrying industry in the nineteenth and early twentieth century, which cut up and removed many of the boulders. The archaeological evidence has been lost.

However, the remaining polissoir was an important place before its archaeological discovery in 1962. The boulder used to be a standing stone, until it fell (or was pushed) for use as a grinding bench to shape Stone Age axe heads. Now, walkers and archaeologists like to find and visit this remarkable survival. In part, my portable polissoir stands in for that great stone on the Downs. But uniquely it also lets you experience the labour of the polissoir. Dip the flint axe head in the water. Place the wet axe head on the sarsen surface, push it back and forth pressing downwards, hear, see and smell your work.

Katy Whitaker is an archaeologist and archivist living and working in Wiltshire. Her current research project is exploring the quarrying and use of sarsen stone in southern England. Her work depends upon survey, photography, and drawing using various analogue and digital means; which is in part where her interest in art-archaeology comes from. But she also specializes in experimental archaeology, testing theories by making and doing – usually involving traditional craft skills and natural materials – a kind of practice-based research.

Simon Whitehead www.simonwhitehead.net www.untitledstates.net
For Maynard (8' extract) 2016
Choreography and performance by Simon Whitehead.
Camera and Edit by Tanya Syed.

*A cinematic rendition of Whiteheads' live performance work 'Studies for Maynard'. Ambiguous relationships to gravity, location and object, are explored. Here the physical immediacy of performance meets the proximity of the camera's eye and its desire to bring us closer. **Studies for Maynard** is a live dance installation with a table, made for a gallery space. Nine existing studies of different durations are performed as discrete pieces, or as an accumulating, sometimes interactive, dance and sculptural performance.*
The work was developed in 2016-2017 and shown at Oriel Davies Gallery Powys, Oriel Myrddin Carmarthen, The Cardiff Dance Festival, ID at Siobhan Davies Studios London, Coventry University Dance department, Aberystwyth University, Abercych Village Hall, Capel y Graig Powys, and at the Brussels International Dance Film Festival.
Supported by The Arts Council of Wales, Pembrokeshire County Council and Oriel Davies Gallery

Simon Whitehead is a movement artist who has lived and worked in rural Wales for over 25 years. Originally a geographer, his practice is located, relational and embraces a wide network of connections. He makes performance work, co-creates an occasional dance micro festival and co-manages dance residencies in his home village of Abercych, Pembrokeshire and travels widely, often on foot! He has collaborated over many years with Melbourne based sound artist Barnaby Oliver and he leads the ongoing annual Locator series of workshops, exploring ideas around location, ecology and movement practice.
Simon lives in Abercych with his partner and 2 daughters and is also a Cranio-Sacral Therapist. He is currently movement artist in residence at Plas Glyn y Weddw Gallery in north Wales and is beginning a practice-led PhD at Glasgow University exploring dance as a practice of embodied ecological thinking.

Tanya Syed (filmmaker) http://www.luxonline.org.uk/artists/tanya_syed/index.html
Born in Glasgow 1967 of Welsh/Indian descent, Tanya Syed is a Swansea based artist working with film, digital, installation and sculpture. She studied Fine Art at Goldsmiths College London and developed her film making and teaching skills at the London Film Makers Co-op in the early 90s. She has collaborated with artists of performance, dance, theatre and music. Distributed by the LUX her early films have been screened extensively,

including MOMA New York, Whitechapel Art gallery, A.S.T.A.R.T.I Paris, ICA London, Electric Gallery of Moving Images Vancouver. As part of the LFMC 50th Anniversary, her work was included in 'From reel to real: Women, feminism and the London Film-Makers Co-operative' at Tate Modern London and 'Sensuous Film' at the BFI 2016.

Andrea V Wright https://www.andreavwright.com
Cask III 2016 - 2019
Latex, pigment, accreted concrete and rubber
200mm x 200mm plus rubber ribbon

I have been using liquid latex in my practice for a number of years, often to take imprints of surfaces where I am working within a specific site context. The Cask works are the result of and a 'by-product' of this process. Where I use buckets, cups, recycled domestic containers to mix the liquid materials, the remaining liquid solidifies and dries in the container, which when removed creates a soft, malleable like replica. These resulting casts of the inner space of the containers preserve the process of making, where materials, liquids and pigments were once mixed and prepared. Ambiguous yet familiar objects imbued with their own autonomy and memory.

Andrea V. Wright is a multi-disciplinary artist currently based in Bath, UK.
She graduated with a BA from Chelsea College of Art & Design in 1994 and embarked on a career in fashion, styling and music working with magazines such as The Face, Arena and Italian Vogue before re-engaging with her art practice in 2010.
Since graduating with Distinction, MA Fine Art, Bath School of Art & Design in 2016 she has been invited to exhibit in London at Arthouse1, Collyer Bristow Gallery, The Koppel Project, 'New Relics' at Thames Side Studios and Prevent This Tragedy at Von Goetz, Post Institute. Andrea had her first Solo Show last year at Galeria Nordes, Spain and was recently selected for the Ingram Collection Purchase Prize 2019, the PLOP Residency London and the Royal Society of Sculptors Bursary Award 2017/18.

Curator
Julie Brixey-Williams www.juliebrixey-williams.co.uk
Julie Brixey-Williams is cross-disciplinary artist/curator and member of The Royal Society of Sculptors, whose work sits in the space between sculpture and performance. Much of her work is co-created with a specific place, exploring playfully through gesture before responding through materials or applying a process of "misreading" as a source of new material forms.

The ephemeral performances inspire gallery works and installations, or editioned artist's books, some of which are held in some of the following collections: The Yale Center of British Art, Tate Gallery Artists' Publication archive, National Art Library and the University of Kent. She has longstanding collaborative relationships with Libby Worth and the intra-disciplinary collective *point and place*. Julie is currently PhD researcher in Fine Art at the University of Reading.

APPENDIX F: Reflections on the *PLACEing Objects* exhibition 2020 by Dr Vicky Hunter, Reader in Site Dance and Choreography, University of Chichester.

The exhibition presented a gentle evocation of place through the considered placement of objects, film work and site-specific installations. Through this carefully crafted event-space the objects and the gallery site interacted with one another and drew me in to the places they referenced or were drawn from. The exhibition demanded attention, presence and invited embodied response. It brought to mind Antony Gormley's exploration of bodies and space and his reflection on bodies as places, objects and 'vessels'. This positioning of bodies in dialogue with spaces, places and objects invokes and invites a physical reckoning or consideration of the materiality of all bodies, physical, human and non-human in relation to and in dialogue with one another. My observations and reflections on the exhibition come from this place of enmeshment and are shaped by my experiences and sensibilities as a site dance practitioner-researcher. They are informed by a viewpoint in which materiality, movement and flow function as key perspectives from which I view my encounters with the world and its materials.

The choreographic structure or 'score' presented by the exhibition's arrangement navigated the experiencer around the site and invited improvisation through encounters with different materials, sounds, tempos and interactions that invited play, pausing, touch and reflection. On arrival the gentle dance of carrier bags between trees installed by Bea Last created a strangely touching phenomenon in which an ephemeral and fleeting dance with the wind and rain ebbed and flowed outside the gallery space, whilst we sheltered from the elements inside.

Katy Whitaker's flint and stone installation invited physical engagement through touch and through the act of squatting down and assuming a comfortable position from which flint tools could be manipulated and the movement actions of distant ancestors could be emulated and imagined.

Emotional maps placed next to cattle farming materials evoked images of both the romantic and industrial nature of countryside spaces. Juxtapositions of materials, objects and metaphors rubbed up against each other and invited reflection.

Simon Whitehead's film in which a table repeatedly banged against a stone floor and rose and fell across the screen punctured the space with a different, disruptive energy. For me, there was something frustrating yet compelling about this work as it presented a sense of bound, contained energy, as if the artist were confined within the space of the screen and searching for a way out. This work contrasted with Clare Parry-Jones' beautifully expansive work that seemed to drift through and across space, projecting bodies and memories in an ethereal and evocative manner. Her images of delicate paper figures floating in watery spaces invoked, for me, a visceral sense of ebb and flow as I was physically and emotionally 'moved' by their delicacy and their reflective makeup. The watery images captured and played back to the viewer reflections of the surrounding nature spaces in which they were placed. This 'doubling' of perspective resulted in these images drawing me 'into' and 'out' of the composition, effectively setting these static images in motion and in dialogue with my own situated experience.

In particular, I was drawn to Chris Crickmay's chalk drawing of an empty bucket, and I kept returning to the image, retracing my route through the space and looping back to pause in front of it. For me, this work acted as a metaphor for the potential of objects to function as vessels for places and to carry their affective resonance with them. It demanded engagement and reflection on its simplicity and the complexity of associations it evoked.

Additionally, Jade Montserrat's film work 'Clay' created for me the most powerful response. The naked body's enmeshment and enfolding within the clay-scape infused my own sensory response to the work – its stillness as powerful as its movement. A quiet relentlessness infused this work in which the body worked away at a particular landscape relationship in a duet that seemed at times to be one-sided and futile and, at others supportive and mutually evolving.

Overall, I was struck by the quiet weight and the materiality of place invoked by the exhibition. As an event or an encounter, it provided space and time to contemplate embodied relations between people, places, materials and things. Bodies and objects as 'vessels' that carried resonances of place-based encounters operated in dialogue with one another and invited embodied reflection on what it means to be in and out of place, and somewhere in-between.

APPENDIX G: Gallery Book Comments

- *Much to see and absorb in this sensitive and natural selection*

- *Original and inspirational. Beautiful thoughts.*

- *So full of surprises. Inspired me!*

- *Loved it all – especially talking to Julie BW*

- *That was a lovely afternoon. The more you look at the more you see.*

- *Very inspiring and enjoyable*

- *This exhibition has left me thinking in another direction*

- *Made me see and think a bit differently. Enjoyed the interaction. V Inspiring*

- *Congratulation Julie. Found it so interesting. It has opened my eyes!!*

- *Great! Proud to be involved. Sometimes it takes an artist to bring the best out of a combination of works (Chris Crickmay)*

- *Really interesting and thought-provoking show. Thank you. Loved the poems.*

- *Fascinating and intriguing glimpse into many levels of life*

- *A really multi-sensory experience – a bit of everything to stretch the mind.*

- *Lovely tranquil piece from Clare.*

- *Beautiful and thought provoking. I wish it was blackberry season. Thank you, Diane Mulholland.*

- *Nice to come out of my daily "shell" and look deeper at our surroundings, and our interaction with nature. Something never to forget. Thank you. (local person)*

- *Wonderful selection of works*

- *Thought provoking, Tactile. Well done!*

- *Lovely to see inspiring work in the gallery.*

- *Very interesting exhibition which fulfils a wide variety of disciplines - thoughtful curation is evident. Particularly liked the botanical stained hanky - felt like it contained memories.*

- *I liked the tactile glass phones and the flint. Get involved. I also loved the copper bowls…Well done.*

- *Wonderful exhibition - fantastic to have this in the Forest.*

- *An evocative show that engages every sense in poetic experience. Congrats*

- *Beautiful collection. Well done.*

- *Beautiful and serene space with lovely works. Thank you!*

- *Nice to see so many site-specific works emerging into one place, which conveys different information into another location in one time.*

- *Came for Clare P-J's photos. Bravo. And Anna Halprin extraordinary*

- *Congratulations Clare. Very interesting exhibition.*

- *Congratulations on your curation – Julie. Great show! spudWORKS is fab too!*

- *Interesting and challenging show - food for thought*

- *Very impressive. Thank you, Clare.*

APPENDIX H: Day of Dialogue: Titles of Presentations and Invited Guest Biographies

PLACEing Objects Day of Dialogue and Dialectics spudWORKS 29th February 2020

9.30. Arrival coffee & settling

10.00. Julie Brixey-Williams
Welcome: Shape of things to come & creation of the day library

~10.30. Lizzie Philps
GPS Embroidery and (re) learning to write.

~11.00. Juliette Bigley
Making as embodied thought and the object as the manifestation of thinking through making.

Pause

~11.30. Katy Whitaker
Polissoir

~12.00. Alex Hoare
Ubiquitous Invisibility: The Performativity of Glass

~12.30 Clare Parry-Jones
Alarch.

~13.00-14.00 LUNCH

~14.00 Adam Stead & Oren Shoesmith
The passage of transference: Economies of agri-language.

~14.30 Helen Jane Ridgeway with Kathryn Chapman (photographer)
From cradle to grave

~15.00 -16.00
Free space: Gallery time, watching films, silences, pauses, doing hexagons, looking at books and tea

~16.00 Diane Mulholland
Listening to Place: word exercise

~16.40 Bea Last
Artist's talk about site-specific garden artwork

~17.00 Marina Ivaniceva film maker
Reflections - Informal presentation about her work

~17.30 Libby Worth
Responses/Reflections on the day

Close Julie BW

Dinner at the Hare and Hounds

Invited guests 29th Feb 2020

Kathryn Chapman www.kathrynchapman.co.uk
Kathryn is a photographer, speaker and mental health advocate. She specialises in creating powerful and challenging images and is known for her ability to create authentic art through freedom of expression. She does this via a unique and immersive process she has developed involving breathing, movement and connection techniques. Her innovative mental health project www.facetoface.me.uk devised from her own journey with depression and self-portrait work, bears witness to women's stories and allows them to view themselves from a different perspective, where self-compassion emerges and a deeper self-care and healing can begin.

Ciara Healy-Musson
Ciara Healy-Musson is a Writer, Book Artist, Curator and Lecturer in Art, Culture & Heritage at IT Carlow, Ireland. Her teaching is research-led and is informed by her engagement with rurality, heritage & community, place-based curating and experiential education. She is the recipient of an IMPACT Research Award from University of Reading (2016), a Large Grant Award from Arts Council Wales for a curatorial research project titled Thin Place (2015) and she was one of the 2011 recipients of the Wales Arts International and Axis Critical Writing Award.

Vicky Hunter
Vicky Hunter is a Practitioner-Researcher and Senior Lecturer in Dance at the University of Chichester. Her writing on site-dance has been published in Literary Geographies, New Theatre Quarterly, Performance Research, Choreographic Practices and Contemporary Theatre Review. Her edited volume Moving Sites: Investigating Site-Specific Dance Performance was published by Routledge in 2015 and she is co-author of (Re) Positioning Site-Dance (Intellect 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand). Her forthcoming monograph publication *Site, Dance and Body:Movement, Materials and Corporeal Engagement* explores human-environment synergies through material intra-actions and is due for publication with Palgrave in early 2020.

Marina Ivaniceva
Marina Ivaniceva is Russian - born in Latvia but has been residing in the UK for the past seven years. Her academic background includes a Film Production BA from the Arts University Bournemouth, MA in Filmmaking: Concept to Screen from Bangor University, and she is currently doing a PhD in Film Editing in Reading University. Her research interests include the relevance of theory to practical filmmaking, contemporary modes of editing and research through creative practice. She has worked on a variety of short features and documentaries, as well as advertisements, promotional videos and commercial projects, including those for Henley Business school, NHS, Llangollen International Musical Eisteddfod, Kodak, and others.

Oren Shoesmith (presenting with Adam Stead)
https://schoolofthedamned.wixsite.com/sotd2019/oren-shoesmith
Oren Shoesmith is a sound and performance artist exploring volatile and abject masculinities. Often working with messy materials, raw clay, spit, water and lubricants, he looks at the lapses between embodied horror, humour and erotics to articulate a chaotic trans and queer subjectivity. Oren uses agitated biblical and mythological narratives to look at systems of power and violence as a productive method of exploring grief, trauma and authority. These narratives are often upheld by ritualised processes which occur in transitory spaces, toilets, bathrooms, moors, night clubs and bodies of water. He is based in Reading and is collaboratively involved in forming queer community in decentralised places.

Libby Worth

Libby Worth is Reader in the Dept of Drama, Theatre and Dance at Royal Holloway, University of London. The multiple relationships between dance and theatre texts are at the core of her research interests. As a dance practitioner within a drama department, her focus is on the many ways that movement engages with and can expand texts, whether these are scores for performance or written plays. She has published in this area on practitioners such as Anna Halprin (choreographer and dancer), Jenny Kemp (playwright and director) and on the collaborations between Caryl Churchill and choreographer Ian Spink, and has worked professionally in devising and performing site specific dance projects. She is a long-term collaborator with Julie Brixey-Williams.

APPENDIX K: Questionnaire FORM 1

Name
Session *PLACEing Objects* Day of Dialogue & Exhibition 29th February 2020
Date

FORM 1
Adapted from the Relational Depth Frequency Scale derived by Gina DiMalta RDFS-C

Below is a list of items representing experiences people might have had during the ***PLACEing Objects* Day of Dialogue & Exhibition** on 29th February 2020.

Please think of your relationships with the people on that day and select how frequently you have experienced the moments described in each item.

There is no right or wrong answer, individuals relate differently.

Each item follows the statement: "Over the course of the ***PLACEing Objects* Day of Dialogue**, there were moments where…"

1. We were deeply connected to one another

①	②	③	④	⑤
Not at all	Only occasionally	Sometimes	Often	Most or all of the time

2. We were immersed in the present moment

①	②	③	④	⑤
Not at all	Only occasionally	Sometimes	Often	Most or all of the time

3. There was a deep understanding between us

①	②	③	④	⑤
Not at all	Only occasionally	Sometimes	Often	Most or all of the time

4. It felt like a shared experience

①	②	③	④	⑤
Not at all	Only occasionally	Sometimes	Often	Most or all of the time

5. I felt like we were completely open with one another

①	②	③	④	⑤
Not at all	Only occasionally	Sometimes	Often	Most or all of the time

6. I felt like we were totally in the moment

①	②	③	④	⑤
Not at all	Only occasionally	Sometimes	Often	Most or all of the time

APPENDIX L: Questionnaire FORM 2

Name

……………………………………………………………………………….

Email address…………………………………………………………..

1. Having experienced the Day of Dialogue, please could you suggest any alternative title?

   ………

2. Did the structure of the Day encourage sharing of knowledge between disciplines? If so, how?

   ……….

3. Could you describe if you experienced a significant "moment" of connection during the day?

   ………

4. Could you describe if you experienced a "moment" of friction during the Day?

   ………

5. What legacy (if any) has the Day had upon your own practice? Please give specific examples.

   ……….

6. Did the way in which the exhibition was curated make you more attentive to the different bodies of

   knowledge in the room? Please give specific examples.

   ……….

APPENDIX M: Collated table of responses to Questionnaire FORM 1

<u>**FORM 1**</u>
Adapted from the Relational Depth Frequency Scale derived by Gina Di Malta RDFS-C

Below is a list of items representing experiences people might have had during the
PLACEing Objects **Day of Dialogue & Exhibition** on 29th February 2020.

| Each item follows the statement: |
| "Over the course of the *PLACEing Objects* **Day of Dialogue**, there were moments where…" |

Statements	1	2	3	4	5
We were deeply connected to one another	0	0	6	5	0
We were immersed in the present moment	0	0	0	6	5
There was a deep understanding between us	0	0	5	6	0
It felt like a shared experience	0	0	2	2	7
I felt like we were completely open with one another	0	0	2	7	2
I felt like we were totally in the moment	0	0	5	5	1