Abstract

This thesis establishes the neologism 'Imaginal Travel' and asks how it might constitute a methodology in fine art practice. Tropes of travel can engender a framing in terms of fixing and 'othering' people and places so as to facilitate exploitation and degradation and continue neocolonial inequalities. 'Imaginal Travel' brings the term together with notion of the imaginal, characterised by Corbin, Castoriadis, Hillman, and Bottici as fluidity, a blurring of boundaries, and flux, to show how each can provide unique perspectives on the other. How might 'Imaginal Travel' provide perspectives and possibilities to observe, model, and contest aspects of political and ecological life that traverse the material and spiritual, modes of interiority and exteriority, and the individual and collective? The author's own fine art practice is set out as instances which are rooted in her own visual myopia and ideas of near and far, through which to navigate. The reader/viewer is positioned as one element in a cosmology of objects, moments, participants, and experiences. This research is based around an individual methodology of fine art practice, but in addition it is one which manifests with and through social practices that engender change in the way that organisations and institutions can work with collecting, commissioning, remembering, conserving, and making meaning with audiences and artists. Other artists working with institutions take object-based approaches, such as Matt Smith who makes queer lives manifest in collections or those who work with politically charged materials, such as Susan Stockwell. Image-based approaches include artists that explore modes of categorisation and display, such as Helmut Völter. This research is unique in focusing on participation and interiority, which are developed through a contingent, dispersed, embodied, and expanded notion of photographic practice to act within and against histories of oppression associated with photography and the museum in strategies of decolonisation. This research asks how interventions in museums, galleries, institutions, and the public realm can question and challenge

their acquisitions, modes of public participation, and the status of objects and collections and the ecologies in which they sit. ‘Imaginal Travel’ points to propositional attitudes in travel that involve thinking, making, and doing in the world as ritual and immanent acts in collaboration and in contemplation of inner life.

Imaginal Travel

political and ecological positioning through fine art practice

Gayle Chong Kwan

Royal College of Art

Fine Art

This thesis represents partial submission for the degree of Doctor of Philosophy at the Royal College of Art. I confirm that the work presented here is my own. Where information has been derived from other sources. I confirm this has been indicated in the thesis. During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

Contents

Illustrations

Introduction

Through my research I have created the neologism 'Imaginal Travel'. This forms the basis for a methodology in fine art practice that explores movement between interiority and exteriority, the material and spiritual, the individual and collective, and the real and not real. It is also a political and ecological positioning that has consequences. Imaginal Travel draws upon two aspects of movement, which may initially appear contradictory, as travel is involved in physical motion, mapping, and the manipulation of people and resources, whereas the imaginal is rooted in an inner sensibility to mythical, spiritual, and poetic consciousness. This research brings travel and the imaginal together to show how each can provide unique perspectives on the other, to articulate modes, attitudes, and approaches in fine art practice as individual and shared political and ecological understanding and action in the world.

This research asks how can the notion of Imaginal Travel constitute a methodology in fine art practice, which provides perspectives and possibilities to observe, model, and contest aspects of political and ecological life that traverse the material and spiritual, modes of interiority and exteriority, and the individual and collective? At a time of climate crisis, increasing economic inequalities, exploitation of natural resources, restrictions of movement brought about the global outbreak of coronavirus disease (COVID-19) that was first reported from Wuhan, China, on 31 December 2019, and attempts by billionaires Elon Musk, Richard Branson, and Jeff Bezos, to develop private space travel with the stated aims of future colonisation when the earth's resources are depleted, this research is both pertinent and timely.

The fine art practice in this research has taken place over seven years through interventions in museums, galleries, and institutions and by questioning their acquisitions, modes of public participation, the status of objects and collections, and the ecologies in which they sit, which will be explored in five 'Instances' in chapter four. This research is an individual methodology of fine art practice, but in addition it is one that manifests with and through social practices that engender change in the

way that organisations and institutions can work with collecting, commissioning, remembering, conserving, and making meaning with audiences and artists. Some museums are starting to recognise the need for change, however "while some progress has been made on this front, there is still much to do" (Museums Association, n.d.).

This research is unique in focusing on participation and interiority, which are developed through a contingent, dispersed, embodied, and expanded notion of photographic practice to act within and against histories of oppression associated with photography and the museum in strategies of decolonisation (Sealy, 2019). This research is situated in the context of other artists working with and within institutions. Some take object-based approaches, such as Matt Smith who works mainly with ceramics to make queer lives manifest in collections (Smith, n.d.), or Susan Stockwell, who works with politically charged materials, such as bank notes and maps (Stockwell, n.d.). Others, such as Erika Tan, work with archives and contested heritage to explore anthropology and the decolonial (UAL, n.d.). Some work with photography, such as Helmut Völter, who explores modes of categorisation and display in museums (Goethe, n.d.). This research is located within the notion of participation in photographic practice, which developed in the 1970s through work by Augusto Boal and Paul Freire on political and social action. In the UK, PhotoVoice, an organisation with which I have previously worked, develops participatory photographic projects that "can describe realities, communicate perspectives, and raise awareness of social and global issues" (PhotoVoice, n.d.) and Jo Spence (1934-1992) was pivotal in developing 'photo therapy' as a politicised documentary photography around issues of feminism and psychological health (Robertson, n.d.).

This research brings travel and the imaginal together as a notion of Imaginal Travel as a methodology in fine art practice. This research was initially informed by a critical exploration of tropes of travel and their consequences, which will be explored in chapter one. This research uses the term 'travel' at its essence as the passing from one place to another, to move, or to transmit. Travel can be forced: it

can be movement made under duress as prisoner of war, enslavement, or indentured labour, often with no return to the traveller's homeland. Travel can be undertaken as a penance, as a medieval chivalric journey or for religious pilgrimage (Leed, 2001, pp. 9-10). Travel can be an escape from societal restrictions: there were women travellers who looked for freedom away from domestic and marital confinement (Dolan, 2001/2002); other travellers who sought topographies of pleasure (Chard, 1999); and travel as coinciding with festivities and fairs. From the 17th century onwards the advent of the historical European Grand Tour led to a shift in definitions of travel towards those based around cultural learning and leisure activities (Fussell, 2001); as a marker of different levels of authenticity and immersion in another culture (MacCannell, 1973/1999); or as a supposedly double journey of physical movement and inner self-transformation (Roberson, 2001, p. xviii). Travel also connected with the transportation of specimens, seeds, roots, plants, commercial crops, and raw materials for imperial interest, knowledge, and profit. This research will explore how 'travel' also began as the imaginative construction of other people and places (Ashcroft et al., 2000/2013, p.112). In the contemporary moment, imperatives for travel are conflated as an industrial trope—the travel industry—whether for business, work, leisure and tourism, or repatriation (Revfine, 2021).

Chapter two will explore the 'imaginal', which will be defined as a mode that enables psychological, poetic, and spiritual awareness of the primacy of images as being and thinking in the world, as articulated by Corbin (1958/1998), Castoriadis (1975/1997a, 1986/1997b, 2007), Hillman (1979, 1975/1992), Bottici and Challand (2011/2012), and Bottici (2014).

Further definitions in this research include 'political', which is understood as all forms of power relations between individuals and groups. The term 'ecological' refers to the relationship between living things to one another and to the environment. The term 'positioning' is an active verb that has been chosen for its multiple meanings, so as to encompass the movement of placing or putting, an articulation or belief of a proposition or thesis, and as a place being occupied by a

person or thing. 'Fine art practice' is understood as the research, thinking, making, doing, and the experiencing of fine art. In this research the engagement with others in fine art practice is not one of co-authorship or authorial renunciation. In relation to this, 'participation' is understood as the act of taking part in something, and 'collaboration' is when people work together to achieve a single or shared outcome or experience.

In this research, 'imperialism' is the practice, theory, and attitudes of a dominating centre ruling a distant territory. 'Colonialism' is understood as a consequence of imperialism and as the implanting of settlements on a distant territory (Said, 1993/1994, p.8). 'Neocolonialism' is the use of economic, political, or cultural pressures to control or influence other countries, particularly those that were previously colonies. This research is indebted to writers who have explored imperialism, colonialism, post-colonialism, neocolonialism, the subaltern, and the effects of colonialism and racism on the psyche. This research draws upon Said's contrapuntal readings of culture in which opposite and intertwined histories are acknowledged, examined, and explored (Said, 1993/1994) and Bhabha's plea to look beyond the canonisation of 'aesthetics' to understand culture as an uneven and incomplete production of meaning and value (Bhabha, 2004). This research connects with Crosby's (1972/2003) exploration of ecological issues inherent in colonial production and exploitation, and with Pratt's analysis of the ecological and political effects of 'imperial eyes' and the consequences resulting from this gaze (Pratt, 1992/2008). This research draws upon Fanon's exploration of the bodily, psyche, and cultural violence the colonized experience (Fanon, 1961/2001) and Spivak's reminder of women's marginalised experiences and positions within this (Spivak, 1985/2021). I also draw upon writing on landscape that engages with issues of mobility and practice through phenomenology (Tilley, 1994), memory and history (Stewart & Strathern, 2003), social formation (Cosgrove, 1998), and a move away from representational approaches (Thrift, 2008). In-depth and textual readings of these works would take this thesis away from its focus on Imaginal Travel and how it might

constitute a methodology in fine art practice, however references to these works are included where relevant.

In this research, practice and theory are developed as interwoven strands, with alternations at different points in distance and closeness between the two. Images are integral to this research and to an understanding of a methodology of Imaginal Travel in fine art practice. Images included function in different ways, which is reflected in their relative size and positioning in relation to the text. Images that are referenced in the text, and/or which are thinking-through-making and making-through-thinking rather than more substantial works or projects, are included as smaller images, akin to thumbnails, which are located to the right-hand side of the text. Images of works that more fully articulate and explore Imaginal Travel, and which are places in which the reader and viewer may be invited to stay longer to consider multiple points or nodes, are included as larger images that are aligned to left of the text and, where possible, included as the width of the page.

The ordering of the chapters follows the trajectory and journey of the theoretical and practice-based research. Chapter one is an exploration of tropes of travel and their consequences. As I will outline in it, this research will not bracket one particular configuration of travel, but instead seeks to recognise the impulses, actions, and consequences of tropes of travel that participated in a process of the European tendency of othering and framing and that established travel as a means of economic venture capitalism and colonial expansion. While imperialism is concerned with dominating and controlling land that one does not possess and that is distant and lived on by others from a metropolitan centre, colonialism, which is a consequence of imperialism, is the implanting of settlements on a distant territory (Said, 1993/1994). Colonial exploitation is both political and ecological. It is political in its designation of the shattering experience of otherness and subjugation, which Mbembe locates in a politics of death in which the function of racism is to make possible the state's murderous functions (Mbembe, 2016/2019, p. 71). It is ecological in that the plantation regime cut down natural vegetation, which was home to

indigenous plants and species, and replaced it with the cash crop staples of tea, cotton, rubber, and sugar cane.

In chapter one, I explore tendencies that have underpinned ideas of travel. This includes framing as a distanced viewing position and as a making-it-strange of people and places. It includes notions of landscape, in which labour is made invisible and land is seen as 'empty' and thereby ripe for economic development. It includes a re-writing of people and place in which systems of classification can obfuscate or obliterate existing realities and relations. These are not exclusive to travel, they were not universally upheld, and did not create a totalising framework but instead function as a system of 'othering' that developed as a dominant emergent model. This othering operates as a wider and more complex apparatus than that of travel, but this research will argue that the specific tropes and tendencies that I focus on help to sustain it. I look at specific recurrent themes in travel and the residual consequences of these in terms of an exploitation of people and environments and an obliteration of, and re-writing over, existing relations and constellations. I focus on the role of images and descriptions of the Marvels, which have been called the Plinian Races and Plinian Marvels, who are people that were believed to live at the edges of the known world. I explore how these written descriptions and images, which featured in Medieval manuscripts, maps, texts, globes, and as architectural features in churches, persisted and shifted over hundreds of years into descriptions of people in the African continent and the 'New World' of the Americas. I include my thinking and making in response to these images, *Scroll* (2018). I then discuss Agamben's notion of 'Homo Sacer' to explore how tropes of travel can bring about an 'othering' that enables future oppression through ideas of the "wolfman of men" (Agamben, 1995/1988, p. 105) and the wild hairy man (Pratt, 1992/2008).

In chapter two, this research argues that the imaginal, as articulated by Corbin (1958/1998), Castoriadis (1975/1997a, 1986/1997b, 2007), Hillman (1979, 1975/1992), Bottici and Challand (2011/2012), and Bottici (2014), is attunement to the primacy of images and an engagement between the inner and outer, the material

and spiritual, and the individual and collective. I begin chapter two with an outline how Corbin first used the term imaginal in *Alone with the Alone* (originally published in 1958) due to his frustration with the terms 'imagination' and 'imaginary' as being insufficient to accurately translate Arabic and Persian texts about the alam al-mithal, the realm that exists between the spiritual and material, an "at once intermediate and intermediary world" (Corbin, 1958/1998, pp. 3-4). This research acknowledges how Corbin's notion of the imaginal is further enriched by Castoriadis' consideration of the imaginary from his psychoanalytical practice (Castoriadis, 1975/1997a, 1986/1997b, 2007) and Hillman's conception of the imaginal as a form of mythical and archetypal consciousness (Hillman, 1979, 1975/1992). Bottici and Challand (2011/2012) and Bottici (2014) focus on the imaginal in relation to politics. Bottici (2014) argues the imaginal is the capacity to produce images in the most general sense of the term, independently of the fact of whether what they represent exists or not, and as the product of an individual faculty and of a social context, as well as the result of a complex interaction between the two. I focus on the Imaginal as a mode that can bring about psychological and sensuous awareness of the primacy of images as being and thinking in the world. I explore how the 'travel' in the term Imaginal Travel helps to articulate a core aspect of the notion of the imaginal, which I argue is inherently concerned with movement, fluidity, a blurring of boundaries, a lack of fixed positions, slippages, and flux.

In chapter three, I explore two case studies that have shaped an understanding of 'Imaginal Travel' as a methodology in fine art practice: Jeremy Deller's re-enactment of an historical battle, *The Battle of Orgreave* (2001); and Lygia Clark's propositional work, *Caminhando* (1963), and her wider therapeutic practice. These inform the research in the different ways in which they engage with interiority whether intentionally or unintentionally. In this chapter, I will explore both case studies as art works that invite or include participation in interpersonal experiences of 'empathy' and in terms of shifts between exteriority and 'interiority'—the thoughts and experiences of the inner life of a living being—to engender others to access their

own in a shared moment or in the creation of an object or event. I will outline how these two case studies developed an understanding of interiority in relation to participation, ritual, proposition, and immanence.

Chapter four will outline how this understanding developed in five projects that I have undertaken over seven years between 2013 and 2021 (in the timeframe of this PhD) as a methodology of Imaginal Travel in fine art practice: *Setting Off* (2013); *Plot* (2014); *Wastescape* (2019); *The Circulating Department* (2021); and *Ovation* (2021). I bring these five projects together under the heading of 'instances' as their relationship(s) were not predetermined but accreted through ongoing practice generated by the research questions and external commissions that were generated by host organisations through this.

I begin with *Setting Off* (2013), an instance that includes a short piece of writing in which I recount my earliest memories of travel in my childhood house, and a series of photographic collages of photographs of myself as a child 'travelling' in my adult house and over my adult body. This leads to a consideration of moments and shifts between sleep and wakefulness in the hypnagogic state (Mavromatis, 1983/2010), which I relate to movements between focus and blurring in the experience of my ocular myopia.

The second instance is *Plot* (2014), a video work that was commissioned by Four Corners in London, an 'empty' plot of land in Mauritius and around the sole remaining tree of the *Hyophorbe Amaricualis* palm species in Curepipe Botanical Gardens on the island. I discuss how visibility, hypnagogia, and systems of classification and categorisation in relation to the colonial botanical system were important to the development of this work. I discuss how this work led to an exploration of how my familial histories intersect with different aspects of colonialism and travel.

The third instance is *Wastescape* (2019), which I developed in Auckland in New Zealand for Auckland Arts Festival. I discuss how this work and my research was important in bringing about new perspectives on the relationships between

objects, the environment, and the human and non-human, which I reference through Vivieros de Castro's notion of multinaturalism (2015, 2009/2017).

In the fourth instance, *The Circulating Department* (2021), I consider movement between people and objects through the perspective of the museum collection, which I developed through being Artist in Residence in Photography at the Victoria and Albert Museum (V&A) in London between 2019 and 2021. I explore historical moments in the development of the V&A and objects in its collection that relate to movement, and how the museum can engender and continue modes of othering and temporal distancing (Hicks, 2020).

I conclude the chapter with the final and fifth instance, *Ovation* (2021), a work that was commission by the Royal Albert Memorial Museum (RAMM) in Exeter and which was enacted as processions of people wearing photographic headpieces in the public realm. I discuss how this work enabled me to explore visibility in the public realm and the designation of worth of women in historical Roman society and in contemporary contexts. I argue that it is a pivotal work in developing a methodology of Imaginal Travel in fine art practice, in particular in exploring the relationships between interiority, participation, and performativity and absence and loss within collections.

In the Conclusion, I bring together and expand upon ideas developed through the course of the research to define Imaginal Travel as a methodology in fine art practice. I position the research in relation to creative strategies of decolonisation of museum and educational institutions. I argue that while tropes of travel can lead to destructive narcissistic outcomes, Imaginal Travel as a methodology in fine art practice can open new perspectives and configurations of thinking, feeling, and doing, as we move through the world and the world moves through us. This research is an invitation to travel between different states, moments, objects, ecologies, human and non-human worlds—through interiority and in collaboration with others.

1 Tropes of Travel and their consequences

Travel is used as a metaphor to articulate the activities of life. Our lives are 'a journey from birth to death', education is a 'path to knowledge', and even the word 'metaphor' has its origins in the meaning of 'to move or transfer'. The physicality and the difficulty of travel is recognised in the etymological root of 'travel', *travail*, which means to toil, or labour, and is a feature of many accounts of even leisured travel. The meaning of travel depends upon reasons for travelling, how it is undertaken, and positions of gender, age, race, class, culture, and ethnicity. Definitions of travel have focused on something that occurs beyond everyday life, as an experience 'out there' (Robertson, 2010, p. 10). Travel has been described as an impulse of non-utilitarian pleasure with a slant towards aestheticism that is the hallmark of leisured elites (Fussell, 1980). Travel has further been delineated through different levels of authenticity and immersion in another culture (MacCannell, 1973/1999).

Travel is associated with an idea of freedom, which implies space and having the power and enough room to act (Tuan, 1997/2018, p. 52). Place is associated with security and felt value and it is where biological needs, such as for food, water, rest, and procreation, are satisfied (Tuan, 1997/2018, pp. 3-4). In much travel writing, the traveller is assumed to be a male with the freedom and economic means to be able to visit distant sites. Travel stories have thus been described as 'male potencies' in terms of a rites of passage of separation, initiation, and return (Robertson, 2001, p. 6). However, many sailors, soldiers, emigrants, exiles, convicts, military, servants, and the enslaved, were forced to travel in circumstances and conditions far removed from ideas of freedom or as that undertaken by the leisured elites.

There were women travellers across different societies and at different times, but they were in much smaller numbers than men and they were mainly confined to the upper landed classes (Dolan, 2001/2002). In travel writing, women were often cast in a secondary role in relation to the male protagonists' adventures—as mothers,

wives, daughters, and lovers. Women were mainly associated with the place or the home from whence the traveller leaves and to which he returns. There is "a narrative of male potencies deployed in the classical journey" (Leed 2001, p. 6). Women were ascribed movements of moral concern within their own bodies, whereby travel was understood in relation to reproduction, sexual function, and appetite. The idea of the wandering womb that was thought to travel freely inside a woman's body began with the Hippocratic writers and Plato, who was purported to live between 428/427 BCE to 348/347 BCE, and continued into the Roman and Byzantine periods up to the 15th century. An errant womb was described as a wild animal, as a sentient and passionate animal, or as a malicious demon that could bite and poison the female body. It was considered as a serious condition that needed to be treated by fumigation (Faraone, 2011, p. 1). The human body is a measure of direction, location, and distance (Tuan, 1997/2018, p. 44). When it is 'othered', in the case of women and those who were seen to live at the edges of the known world, it is also the measure of morals.

Travel writing shaped the way in which the developing colonial world was understood. In a melding of fiction and non-fiction and the real and not real, travel writing worked in conjunction with images to create an epistemology of 'othering'. Indeed, Said describes a "textual attitude", in which, when faced with the uncertainties of travel in strange parts, the human tendency is to fall back on a text (Said, 1978/2019, p.93). If you were British or French in the 1860s, "In your narratives, histories, travel tales, and explorations your consciousness was represented as the principal authority, an active point of energy that made sense not just of colonizing activities but of exotic geographies and peoples" (Said, 1993/1994, p. xxvi). Travellers' excitement, adventure, and curiosity were the foreground to a sense of ownership of those people and places that were located in the background or periphery. Most of the non-Europeans who enabled and supported expeditions as guides, leaders, labour, are "more or less invisible" in accounts written by Europeans (Driver, 2009, p.11 & p.49).

Travel writing was mainly done for readers who were unlikely to travel themselves. In the 18th century, de Maistre complained of a propensity of travel writers to recount painstaking details for those who would never even follow in their footsteps (de Maistre, 1794/2012, p. 24). Fussell argues that there is a distinction between the guidebook, which is addressed to those who plan to follow the traveller, and what he terms the "purest form of travel book" for those who will not travel but who require "exotic or comic anomalies, wonders, and scandals or the literary form romance which their own place or time cannot entirely supply" (Fussell, 2001, p. 105). This recognition of a spatial distance between the writer and consumer of accounts of travel is extended to temporal distance, in which travel writing was often done retrospectively with an eye to the future (Dyer, 2016, p. 30). Travel accounts were written for external audiences, as letters to correspondents, accounts for the press, reports to a government or institutions that sponsored an expedition, manuscripts, maps, and as private journals or diaries for family consumption (Rosetto, 2003, p. 514).

Framing is a central trope of travel writing and features in images related to travel. This framing can enable comparisons to be made between home and adventure, near and far, and between restriction and freedom. In de Maistre's 'Voyage autour de ma chambre', which was published in 1794, a soldier is confined to a single room but travels within it as though he is on an epic adventure (de Maistre, 1794/2013). He views his small room as the site of his heroic travels through an attention to detail, shifts in scale, and changes in perspective in terms of 'making it strange' (Whale, 1994/2010, p. 177). In John Galt's 'Letters from the Levant; Containing Views of the State of Society, Names, Opinions, and Commerce in Greece and Several of the Principal Islands of the Archipelago, 1813' multiple frames shift between south London, with which he is familiar, and the new and unknown marshes around Ephesus in Greece. He tries to imagine what London would look had it the same characteristics as Ephesus, "could they be otherwise than putrid fens, the abodes of reptiles, and the nurseries of pestilence, like those of the plain of Ephesus?"

(Galt, 2005, pp. 12-13). Dorothy Wordsworth's 'Recollections of a Tour Made in Scotland A.D. 1803', originally published in 1874) contains an account during her six-week journey undertaken with her brother William and Samuel Taylor Coleridge, of the reification of framing. As they are walking, they make a sudden turn and then see the top of a mountain in the distance, at which moment "we called out with one voice, 'That's what we wanted!', alluding to the frame-like uniformity of the side-screens of the lake for the last five or six miles" (as cited in Punter, 1994/2010, p. 227).

The picturesque is an aesthetic approach that developed in the 18th century, which mediated between ideas of pleasing beauty and the wild, untameable, or potentially overwhelming idea of the sublime. According to the picturesque approach, an experience of landscape is deemed to be most satisfying when it appears to be framed as though it is in the manner of a picture. This pictorial framing could be further enhanced by the use of instruments to aid painting and drawing outdoors, such as the Claude Glass, which was named after the artist Claude Lorrain (1604-1682). The Claude Glass was used by turning one's back on the landscape one wanted to paint or draw so that the scene would be viewed through the reflection of it in a convex mirror that was tinted in a dark colour. The Claude Glass rendered the scene in a manner in which different aspects of it would be brought together through subtly graduated tones.

In the picturesque, William Gilpin saw the traveller as a surrogate explorer whose main source of amusement was the pursuit of the continual opening up of new views and horizons. This is a disinterested viewing position that was regarded as a prerequisite of the gentleman traveller (Barrell, 1992, pp. 97-98). In these vistas, the industrial and man-made are kept out of view, leisure and work are separated, and the political and the social are transformed into the decorative (MacCannell, 1973/1999, p. 5, and Copley & Garside, 2010, p. 6). Art and nature became enmeshed in the search for aesthetically pleasing landscapes. In the picturesque, it could be argued that the ego seeks to frame and re-shape the world in its own desires

(Punter, 1994/2010, p. 225). This desire to re-make the world according to what one wants to see is evident in William Gilpin's suggestion, when on a tour of the River Wye and South Wales in 1770, of how to improve the ruins of Tintern Abbey

> It has been an elegant Gothic pile; but it does not make that appearance as a distant object, which we expected. Though the parts are beautiful, the whole is ill-shaped. No ruins of the tower are left, which might give form, and contrast to the walls, and buttresses, and other inferior parts. Instead of this, a number of gable-ends hurt the eye with their regularity; and disgust it by the vulgarity of their shape. A mallet judiciously used (but who durst use it?) might be of service in fracturing some of them; particularly those of the cross isles, which are not only disagreeable in themselves, but confound the perspective. (Gilpin, 2005, pp. 137-138)

The Grand Tour was a form of travel in Europe that was popular between the 17th and 19th centuries, and which was undertaken mainly by upper-class young men. The term 'Grand Tour' was coined by the travel writer Richard Lassels, who used it in his guidebook 'The Voyage of Italy', which was published in 1670, to describe young men who travelled abroad to learn about art, architecture, and antiquity (Lassels, 1670/2016). Travel writing related to the Grand Tour contains descriptions of classical representations that were layered over new places. Joseph Addison, who went on to establish *The Spectator* magazine in 1711, explained that before setting out on his travels in 1700

> I took care to refresh my memory among the Classic Authors, and to make such collection out of them as I might afterwards have occasion for. I must confess it was not one of the least entertainments that I met with in travelling, to examine these several Descriptions, as it were, upon

> the spot, and to compare the natural face of the country, with the Landskips that the Poets have given us of it. (Addison, 2005, p. 5)

The vista plays an essential role in the way in which travellers framed a scene in both spatial and temporal senses. As we move mentally out to space we also travel in time, both backwards but also forwards in a form of "hopeful time" in the sense of future exploitation (Tuan, 1997/2018, pp. 123-125). Landscapes open themselves up and reveal themselves as spatial vistas and temporal prospects (Pratt, 2001, p. 138). As Driver argues, "the landscape view was not an adornment but an integral part of geographical knowledge" (Driver, 2009, p.25). Pratt describes a strategy of 'anti-conquest' whereby the male subject of European landscape discourse secures their innocence at the same time that they assert their hegemony as a "seeing-man" whose "imperial eyes passively look out and possess" (Pratt, 1992/2008, p. 9). Alexander von Humboldt, who was travelling in South America in the early 19th century, described vistas of future exploitation, so that

> If some pages of my book are snatched from oblivion, then the inhabitants of the banks of the Oroonoko will behold with extasy, that populous cities enriched by commerce, and fertile fields cultivated by the hands of freemen, adorn those very spots, where, at the time of my travels, I found only impenetrable forests, and inundated lands. (as cited in Pratt, 1992/2008, p. 128)

Framing incurs a mode of categorization so that species, people, and places could find themselves in a system of hierarchies in which they are split from the context or relations in which they existed. Previous meanings are obfuscated, and things and people are re-named (Pratt, 1992/2008, p. 50). Carl Linnaeus' 'System Naturae', published in 1735, introduced a standard botanical nomenclature, which

assigned plants the name of their genus, followed by their species, followed by differentiae with which to distinguish them from adjacent types. This led to the extraction of specimens from their relations with each other, and from their places in other histories, economies, social and symbolic systems. Lands that are colonized are literally reinscribed and replaced by new names or are corrupted into new and Europeanized forms by the cartographer and explorer (Ashcroft et al., 2000/2013). Every attempt at systemizing and measuring brings about a boundary between inside and outside, whereby the unmeasured outside is what becomes invisible and excluded. For Huber the cost of this is a blindness or bedazzlement of what is excluded by the classification system, "what it makes invisible, veils, covers, and does not name" (Huber, 2011, pp. 225-226).

For Lévi-Strauss, travel is less about covering of surface distance and more about how a fleeting episode, a fragment of landscape or a remark overheard may provide the only means of understanding and interpreting areas which would otherwise remain barren of meaning (Lévi-Strauss, 1955/2011, p. 47-48). But as Arendt points out, there is no such thing as an empty landscape as "no human life, not even the life of the hermit in nature's wilderness, is possible without a world which directly or indirectly testifies to the presence of other human beings" (Arendt, 1958/1998, p. 22). Both people and the environment can be subordinated in view of profitable use and extraction (Mbembe, 2016/2019, p. 10). This conception of 'emptiness' meant that places could be brought into productivity and people into 'history'. Tuan argues that the idea that "exotic" people have no history persists in modern ethnography (Tuan, 1997/2018, p. 122). Hicks argues that museums also effect a temporal 'othering' whereby the Global South is slotted into distant and static pasts and the idea of the 'primitive', all of which can help engender the possibility of exploitation (Hicks, 2020).

Myths were able to flourish in this idea of unproductive, unhistorised, and empty places and in the absence of precise knowledge at what or who lay beyond the known world (Tuan, 1997/2018, p. 85). From as early as pre-medieval times,

myths of different types of strange people were found in illustrated manuscripts, maps, texts, and as architectural features. They were referred to as the 'Race of Monsters' in the 17th century 'Marvels of the East' (Mittman, 2015). The use of the term 'Marvels' relates to the notion of things or beings to wonder at, or those that cause astonishment. They were also referred to as the 'Plinian Races', as they feature in Pliny the Elder's *Naturalis Historia*, which was completed in AD77 (Pliny the Elder, 1469/1991). This research uses the term 'Marvels' because the use of 'race' implies the presence of a 'normal' or 'normative race' at the centre, which is revealed by the presence of 'monstrous races' at the periphery. This research explicitly rejects the existence of a 'normative' that is considered superior (Mittman, 2015, pp. 48-49).

The Marvels were a range of mirabilia that existed in various forms over hundreds of years up until the 19th century, and which persist in attitudes and perspectives through which certain people and groups of people continue to be framed. They were described through the visual (maps and illustrations), the verbal (oral tales), the viewed (the perspective of a landscape, the eyes through which we are told about this 'new world') and the visionary (the total experience, with a spiritual dimension) (Dathorne, 1994, pp. 2-3). They were created and repeated by writers, scribes, and illustrators in a literary process that is "rather like cellular division and mutation (Friedman, 1981/2000, p. 22). The Marvels are constructed in remarkably similar ways to Said's analysis of the system of knowledge about the 'Orient' that develops as a 'topos',

> a set or references, a congeries of characteristics, that seems to have its origins in a quotation, or a fragment or a text, or a citation from someone's work on the Orient, or some bit of previous imagining, or an amalgam of all these. (Said, 1978/2019, p.177)

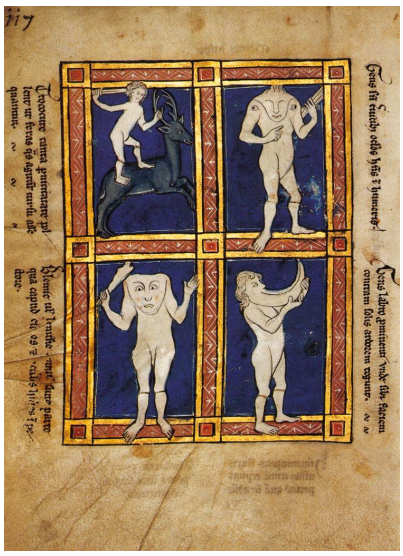

Figure 1

Unknown. (c.1280). *Trococite* [Ink and pigments on vellum].

Los Angeles, US: J. Paul Getty Museum. @ J. Paul Getty Museum, shared under a CC-BY licence

The Marvels included the Ciapod, who used one enormous foot to shelter from the sun, and the Essidenes, whose sustenance consisted of eating their dead parents. There was the Manticore, which was both human and lion, and the man-eating Caribs. There are descriptions of other groups of people with further variations in bodily peculiarities and mutations who are not given names. In a section entitled 'Ethiopia', Pliny the Elder notes that

> It is not surprising that the outermost districts of Ethiopia produce animal and human freaks when you consider the capacity and speed of fire in moulding bodies and in carving their outlines. There are certain reports from the interior, on the eastern side, of races without noses and with completely flat faces; in some cases tribes have no upper lip, in others, no tongue. (Pliny the Elder, 1469/1991, p. 70)

Figure 2

Sir John Mandeville. (c.1400-50). *Mandeville's Travels* [Ink pigments on vellum]. London, UK: British Library. @ British Library Board (Harley MS 3954).

The Marvels populate the edges of world maps or stand or sit in frames in illustrated encyclopaedias and manuscripts. Mittman argues that the Marvels functioned as components of the medieval Anglo-Saxon process of identity formation by ascribing difference to those outside of their geographical and chronological setting (Mittman, 2006/2008, p. 11).

Figure 3

Gervase of Ebstorf. (c.1234-40). *Ebstorf Map* [Colour facsimile]. Original destroyed 1943. Public Domain.

They are exiled to the margins in barren or wild landscapes, such as mountains, woods, caves, deserts, swamps, affected by fire, or surrounded by water on islands, which in medieval times had moral connotations for Westerners (Friedman, 1981/2000, p. 30). Water is one of the framing markers of separation between the Marvels and civilized European Christendom, as featured in the Ebstorf and Hereford maps. Islands also act as repositories and a means of framing. Mandeville, in 'The Book of Marvels and Travels', purportedly written in the second half of the fourteenth century about an English knight's travel through Europe to Jerusalem and into Asia, seemingly hops from island to island

> In one of them there are people with only one eye, and that's in the middle of their forehead. They don't eat anything but raw meat and fish. There is another island where people have no heads and their eyes in their shoulders and their mouths are on their chests.
>
> On another island there are people who have neither heads nor eyes and the mouths are behind, between their shoulders.
>
> On another island there are people who have a flat face without a nose or eyes, but they have two small holes instead of eyes and they have flat mouths without lips.
>
> On another island there are disgusting people who have a lip above the mouth that is so big that when they sleep in the sun they cover up their whole face with that huge lip.
>
> On another island there are disgusting people who are both male and female and have the genitals of both. They can use both whenever they want, one at a time, the other at another time. When they use the male member they produce children, and when they use the female member they bear children.

> There are many other kinds of people on these islands, it would take too long a time to describe them. In order to continue, one travels to an island where the people are exceedingly small. They have a small hole in place of a mouth, and they cannot eat, except everything that they need to sustain themselves which they take through the tube of a feather or some similar thing. (Mandeville, 1357/2005, pp. 86-87)

Figure 4

Unknown. (c.1400). *Hereford Mappa Mundi* [Ink and pigments on vellum]. Hereford, UK: Hereford Cathedral. @ Hereford Cathedral, all rights reserved.

It has been argued that the Marvels may have been based upon actual peoples. Pygmies are speculated to be Aborigines. The Amyctyra could be based on the lip-stretching customs of Ubangi. The Anthropophagi were deemed to be cannibals. Baboons or anthropoid apes may be behind the tales of barking people. The Blemmyae, who were described as having their faces on their chests, could have used ornamental shields or chest armour. The practice of yoga could account for the Sciopod, whose foot was raised above the head, and the apple-smellers may be Himalayan tribe who sniffed onions to avoid mountain sickness (Friedman, 1981/2000, pp. 24-25). The Marvels are often found isolated in frames, separate from each other, and in a pose that is frequently frontal and static. When sources are attributed, most notably by Pliny the Elder, who listed the writers from whom he had

sourced accounts, there is no way of tracing these. The locations were sufficiently vague to leave them ripe for their evolving uses, and the contents changed over time according to need. The shifting of location of the Marvels is mirrored in the case of another myth, that of the Letter of Prester John, supposedly written in 1165, which recounted a Christian nation that was 'lost' in the midst of Pagans and Muslims in the 'Far East'. By the 16th century its location had shifted to Africa, and it was harnessed to aid and account for the exploration and exploitation by the European powers in the African continent, as "a friendly prop for the white man's burden" (Eco, 2013, p. 104).

Whether based upon real groups of peoples, figments of the imagination, or a conflation of the two, they created "flows of belief" (Eco, 2013, p. 9). The Marvels articulate difference in terms of bodily disfiguration, distortion, and monstrosity. Hands, feet, breasts, mouths, heads, ears, are separated, multiplied, made larger, removed, or are able to move location within the body itself. The body of the other is not deemed to be whole, rather it is focused on as parts. For people who were forced into indentured labour and enslavement, these body parts become the focus of use and monetary value in terms of whether they are strong enough to move the stones, dig the earth, cut the corn, or carry the profitable yield.

The Blemmyae are a sub-section of the Marvels, who are described as people whose heads or whose facial features are in their chests. The earliest description of the Blemmyae is by Pliny the Elder in a section entitled, 'The interior of Africa'. He describes them as such, "the Blemmyae are reported as being without heads; their mouth and eyes are attached to their chest" (Pliny the Elder, 1469/1991, p. 57). In a later section entitled 'The marvels of India and Ethiopia' he quotes Ctesia, the Greek physician and historian, as recording the presence of the "people without necks and with eyes in their shoulders" to the east of the Monocoli and Cave-dwellers (Pliny the Elder, 1469/1991, p. 78). In Mandeville's 'The Book of Marvels and Travels' the Blemmyae are located on an island that is not named, "there is another island where people have no heads and their eyes in their shoulders and their mouths are on their

chests" (Mandeville, 1357/2005, p. 86). The Blemmyae appear in various world maps and are identified as 'blemee' on the Hereford Mappa Mundi. They are not named in the Vitellius or Bodley manuscripts but can be identified by their images (Mittman, 2006/2008, p. 85). That the Blemmyae were attributed the most severe mutilation of decapitation, not by Man but by God, would be read in Medieval times and beyond as the embodiment of disgust and as evidence of severe moral failing (Mittman, 2006/2008, pp. 91-92).

Within the shifts that images of the Blemmyae undergo over centuries, there is an image, or rather a set of images as there exist variations of it, that is unique in terms of the framing and gaze. The illustration of a Blemmyae in an Illuminated Manuscript of the 'Marvels of the East', Cotton MS Tiberius B V f.82r, is held at the British Library in London and attributed to the date of 1040. Apart from the inclusion of prehensile feet, the outline of the figure is remarkably human. This image of a Blemmyae is unique in that it grips the frame and gazes directly out of the page at the reader/viewer. In the 11th century, few figures other than Christ made eye contact (Mittman, 2006/2008, p.97). This figure seems to meet the gaze of the reader/viewer.

Figure 5

Unknown. (c.1025-1050). *Wonders of the East* [Ink, pigment on vellum]. London, UK: British Library. @ British Library Board (f.82r. Cotton MS Tiberius BV).

In keeping with the uncivilized landscapes in which the Marvels were situated, they were often shown naked, a convention that enabled their anatomical peculiarities to be shown, as well as a sign of bestiality (Friedman, 1981/2000, p. 31). The discrepancy between descriptions of the Blemmyae as hairy (converging with ideas of the wild man) and images of them with smooth hairless skin was often due to the crude translation of earlier images through the technical limitations of woodcut printing. The Blemmyae eventually became transformed into the figure of the hairy wild man, which became conflated with aboriginal peoples found in New World (Pratt, 1992/2008, p. 32).

Figure 6
Malene Thyssen [Photograph]. Unknown. (1511). *Avarice and Gluttony* [Fresco].
Dalbyneder, Denmark: Dalbyneder Church.

Writing and images related to travel can operate as active media for the circulation of ideas of people and place that are both real and not real. Della Dora's notion of "travelling landscape-objects" is useful to help move away from considerations of 'static' landscape representations to those of material objects that can circulate (della Dora, 2009, pp. 334-335). Raree-showmen from the 17th century to magic lantern slide shows of the 19th century were in a tradition of portable objects that would transport people to distant places they would never visit, but through which the viewer is visually and imaginatively transported (della Dora, 2009, p. 337). The Marvels could be regarded as images that functioned as 'travelling landscape-

objects' that circulated ideas of people and places, and which helped to shape the domestic imagination and the "domestic subject" of empire (Pratt, 1992/2008, p. 3).

The Marvels are images and descriptions of people who are framed in a temporal zone of the past, which distorts and erases complexity and relations. Like the Claude Glass that was used in the Picturesque, the beholder's vision is clear and central, in contrast to that which is behind and beyond, which can become ripe for ocular distortion. There is a blurring and confusion of the Marvel's bodily features, and they are located in wild and morally questionable terrain. Re-thinking me/you, near/ far, and this/that may lead to ways out of a simplistic 'othering' in which those who are far away from *us* are deemed not fully physiologically, intellectually, or morally human. Conceptions of distance are culturally and politically ascribed. In different languages, *here* and *this*, and *there* and *that*, and *yonder*, are conceived in different ways. In Tlingit, a language of indigenous peoples of the Pacific Northwest coast of North America, *he* is an object that is very near and present, *ya* is an object that is present but a little further off, *yu* indicates something so remote that it can be used as an impersonal article, and *we* is something so remote that is usually invisible (Tuan, 1997/2018, p.47).

The gaze of the Blemmyae was a call to explore ways of confounding separation and framing, both in physical and temporal senses. I created a scroll, an object that must be held and moved for the different parts to be revealed and then disappear, as a material support on which to copy, trace, and make rubbings. I explored repetition and layering images of the Blemmyae over each other, then putting them in date order to see how they have changed over time, and then in relation to features in each other, as a remix of sorts (Mittman, 2006/2008, p.70). By bringing the images of the Blemmyae together I realised that my emancipatory urge to free them from framing and separation, was impotent. I would not find ways to release, critique and challenge their construct by focusing on the images but instead could think about the methodologies of framing, separation, and othering, and attempt to challenge these.

Figure 7

Chong Kwan, G. (2013). *Scroll* [Drawing].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

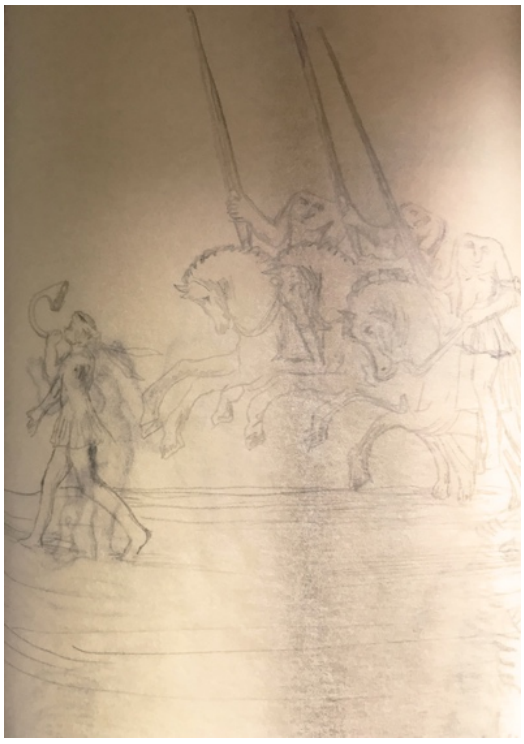

Figure 8

Chong Kwan, G. (2013). *Scroll* [Drawing].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

This led me to explore Agamben's (1995/1998) notions of *homo sacer*, *bios*, and *zoē*, which go to the heart of Western political sovereignty and to notions of othering. Agamben explores the state of exception that constitutes contemporary biopower, which means having power over bodies and control of populations. He uses the two words from Ancient Greek, *zoē* and *bio,* which both mean 'life'. *Zoē* is the biological fact of life, the 'bare life' of the body, and *bios* is the form or manner in which life is lived, the unique qualities that distinguish one living thing from another. Agamben argues that there has been a transformation in modern life whereby *zoē* has been repositioned inside the *polis*, understood as communal and political life, and the idea and reality of bare life has moved from the periphery to the centre of the State's concerns, as biopower.

'Bare life' is that in which the biological fact of life is given precedence over the quality of how one lives one's life. Agamben uses the term *homo sacer* to describe those who are expelled, through taking away their citizenship or through othering. *Sacer* is Latin for sacred and/or accursed. *Homo sacer* refers to a person who under Roman law is banned and may be killed by anybody but who may not be sacrificed. Once citizenship has been removed, and a person is ascribed as having only bare life they are legally reduced to the status of physical biology, bare life, and can be subjected to violence, used as physical labour until death, or be killed with impunity.

The modern Western democratic nation state has in its foundation an ability to deprive any citizen of his or her rights, and for Agamben this power to become a totalitarian state in effect makes it a totalitarian state (Agamben, 1995/1998, p. 6). In Roman law male citizens effectively had to pay for their participation in political life with an unconditional subjection to a power of death, "as if life were able to enter the city only in the double exception of being capable of being killed and yet not sacrificed" (Agamben, 1995/1998, p. 90). This sovereign violence is founded on the exclusive inclusion of bare life in the state, and here we encounter echoes of the Marvels, the Blemmyae, and the wild hairy man

> What had to remain in the collective unconscious as a monstrous hybrid of human and animal, divided between the forest and the city - the werewolf - is, therefore, in its origin the figure of the man who has been banned from the city. That such a man is defined as a wolf-man and not simply as a wolf (the expression *caput lupinum* has the form of a juridical statute) is decisive here. The life of the bandit, like that of the sacred man, is not a piece of animal nature without any relation to law and the city. It is, rather, a threshold of indistinction and of passage between animal and man, *physis* and *nomos*, exclusion and inclusion: the life of the bandit is the life of the *loup garou*, the werewolf, who is precisely neither man nor beast, and who dwells paradoxically within both while belonging to neither. (Agamben, 1995/1998, p. 105)

A state of exception is permitted under extraordinary circumstances whereby the juridical order is suspended. In international settings, those who do not conform to certain moral and physical paradigms are not considered fully human. Correspondingly, they can be treated as either human waste or as material bodies to be used and abused. The concept of *homo sacer* can be seen in the idea that those who reside in faraway places exist between states of being human and animal. The sovereign, or government, can exert exceptional policies which deprive certain people of their humanity, through an exercise in biopolitical power in which the bodies of people are framed, especially through the designation of race.

The European Christian and Aristotelian intellectual systems that emerged from the Middle Ages were too cramped to accommodate those they encountered as physically and morally reprehensible who were deemed to sit between human and animal (Crosby, 2003, pp. 9-10). Mbembe defines 'pharmakon' as a medication that is both remedy and poison and argues that in the wake of decolonization, war has become both remedy and poison, and the sacrament of our times by pushing liberal democracies to "perform unconditioned acts in faraway places", to exercise

dictatorship over themselves and against their enemies (Mbembe, 2016/2019, p. 2). In postcolonial studies and critical theory, the notion of the 'subaltern' designates the people who are excluded from the hierarchy of power of an imperial colonial and metropolitan homeland of an empire (Spivak, 1985/2021).

The trope of 'inner' travel is deemed to be the gaining of knowledge about the wider world and the self through a double journey of discovery. The supposedly 'inner' knowledge that the traveller gains supposedly gains is often combined with a stereotype of indigenous culture (Roberson, 2001, p. xx). The traveller's inner journey takes centre stage, and the Other is viewed as a static background through which the main adventure take place. The details, the context, the peoples, their histories, the reality of encounters are absent, and "thus, it textually produced the Other without an explicit anchoring either in an observing self or in a particular encounter in which contact with the Other takes place" (Pratt, 2001, p. 133). In the notion of 'inner' travel self-understanding is thought to come about through awareness of being viewed through the eyes of others in becoming a 'stranger' when one leaves home. Even in Ancient accounts of travel, changes in character through travel were not seen as bringing about something new but instead were considered as a revelation of qualities that were already present, such as courage, endurance, persistence, as seen in myths such as that of Odysseus.

In Ancient Greece, city-states commissioned *theoroi*, who were sacred ambassadors whose job was to travel to visit foreign city-states or religious oracles to compare particular cultures, identify patterns cross-culturally, and translate political cultures across borders. They were often sent out by a city-state that was organising a Panhellenic game or festival. The *theoroi* were chosen from the elites of that city-state and were welcomed by the *theorodokoi* in the various ancient Greek *poleis*. McWilliams argues that the *theoros* was placed in a position of in-betweenness, of political multiplicity, and cultural diversity, which could bring an attention to the 'other within' as foreign and marginal, the diversity within what at first seems to be homogeneous communities, and to an otherness within the self,

and the self within the other (McWilliams, 2014). However, the *theoroi* remained firmly bounded within the elite protection and definition of the *polis* from which they came, their role was limited, and they were selected from and received by other elite members of the different *poleis*.

The *polis* is the place from which travellers left and to which they returned and is essentially tied with the notion of the alien as existing outside the cultural setting of the city and inside the *polis* itself, as women, slaves, and foreigners were not admitted into political life (Friedman, 1981/2000, p. 30). For the Ancient Greeks, a man could not be imagined independent of his city. Former slaves, poor artisans, or foreigners, were known as *metics* (from metá, indicating change, and oikos, meaning dwelling). As they effectively did not belong to any city, they had no political existence or agency. *Metics* had the burden of citizenship, such as performing military service and paying tax, without the rights of Citizens, such as being a member of the Assembly or a juror. Effectively, citizens could properly fulfil themselves and live honourably only in and through the *polis*.

The 'Windrush generation' are Commonwealth citizens who arrived in the UK from 1948 onwards and before the Commonwealth Immigration Acts of the 1960s brought in immigration restrictions for those who arrived from outside the UK. The 'Windrush generation' were encouraged to come to the UK through active promotional campaigns by the UK government to fill work positions in transport, healthcare, and other jobs in which there were labour shortages. The 1988 Immigration Act, the 'hostile environment' at the Home Office during Teresa May's government (2016-2019), and the 'losing' of records relating to them, created a situation in which thousands of people in the UK found they had effectively 'lost' their citizenship. In November 2021, Clause 9 has been added as a proposal to the UK Government's 'Nationality and Borders Bill' to exempt the government from having to give notice of decision to deprive a person of Citizenship if not reasonably practicable to do so or in the interests of diplomatic relations, national security, and public interest. In Nazi Germany, the 1933 'Law on the Revocation of Naturalisations

and the Deprivation of the German Citizenship' was the first act in the process of increasingly depriving Jewish Germans of their citizenship.

The travel industry currently contributes over one-tenth of world GDP and employs more than 266 million people. Many countries, particularly small island nations, have become reliant on the travel industry as a main source of national income. Contemporary travel is often conceived of as a movement of flow in a metaphor that suggests a natural process which will automatically reach an equilibrium (Pratt, 1992/2008, p. 241-242). However, I would argue that its forces are actually vertical rather than horizontal with wealth being pumped upwards into fewer hands. Travel continues to express a neo-colonial relationship of consumption of people, place, and culture, and "reveal[s] the flow metaphor to be perverse" (Pratt, 1992/2008, pp. 241).

Contemporary travel has an effect on the environment through high carbon emissions of plane travel and of an incremental theatricalization of ecologies and landscapes that are framed and physically altered to better fit the tourist gaze. In Mauritius, casuarina trees are taken down and replaced with palm trees, imported sand is shipped in to 'improve' beaches for hotel resorts, and public beaches face pressure from the development of private resorts along the coastline. The colonial history of the island is re-packaged and aestheticized through hotel resorts, such as the Sugar Beach Resort in Flic-en-Flac, which in its promotional material describes itself as "a testament to the aesthetics of colonial estates in a bygone era, Sugar Beach Mauritius today is a luxurious sanctuary for families and couples seeking the ultimate holiday in paradise" (Sugar Beach Resort, n.d.).

Attempts to reduce unpredictability and uncertainty, and to view the people and places which are travelled through as 'static' has ontological implications (Huber, 2011, p. 232). The idea of empty and safely framed landscapes in which travel occurs contributes towards an 'othering' of people and places (Friedman, 1981/2000). Punter argues that this framing is pathological, it is a fear of death or of obliteration unless a theatre, a frame, can be found to contain what would otherwise inevitably

be spilled (Punter 1994/2010, p. 230). There are political and ecological implications associated with the way in which we move in the world, and how travel has been, how it is, and how it could be, imaged, imagined, and enacted.

2 Imaginal

The imaginal is not simply travel inwards. The imaginal is rather a mode that brings psychological and sensuous awareness of the primacy of images as being and thinking in the world. In this research, Bottici's (2014) definition of imaginal in relation to politics is situated in relation to Castoriadis' writing on the imaginary (Castoriadis, 1975/1997a, 1986/1997b, 2007), Corbin's writing on how the active imagination crosses the realm between spiritual and material, where all thoughts, action, and ideas exist at the centre of reality (Corbin, 1958/1998), and Hillman (1979, 1975/1992) on the imaginal as archetypal and mythical consciousness. There are slippages, crossovers, and tensions between each writer's use of the terms 'imagination', 'imaginary', and 'imaginal'. What all share, despite their different conceptions and understandings, is that we are, in essence, imaginal beings.

Corbin (1903-1978), a theologian, philosopher, and professor of Islamic Studies at the École Pratique des Hautes Études, Paris, was the first to use the term 'imaginal'. In *Alone with the Alone. Creative Imagination in the Sufism of Ibn 'Arabi* (originally published in 1958), he writes of his frustration with the inadequacy of the terms imagination and imaginary, when translating Arabic and Persian texts into English. Imaginary (*imaginaire* in French) was too strictly associated with ideas of fantasy, unreality and the Utopian to adequately translate alam al-mithal, the realm between spiritual and material, where all thoughts, action, and ideas exist; as it cannot "deal with this at once intermediate and intermediary world" (Corbin, 1958/1998, pp. 3-4). The active imagination crosses between both the inner and outer, "in the manner of a bridge joining the two banks of a river" (Corbin, 1958/1998, p. 189). It is in essence, representational, but Corbin clarifies that pure representation does not mean illusion. These images really do exist and illusion only occurs when we misunderstand their mode of being, and the active imagination is capable of creating objects or producing changes in the outside world (Corbin, 1958/1998, p. 223). The imaginal does not degrade reality by making it an

appearance. Instead, by transforming it into appearance, it makes reality transparent to the transcendent meaning manifest within it (Corbin, 1958/1998, p. 244).

For Corbin, the agent is the invisible and the immaterial. It is compassion, as a spiritual state, that acts and determines, and which causes things to be and to become like itself, "its mode of action has nothing to do with what we call physical causality; rather, as its very name indicates, its mode of action is sympatheia" (Corbin, 1958/1998, p. 119). Corbin recounts the Sufi poet and philosopher Ibn 'Arabi's entrance into the 'alam al-mithal'. When gravely ill, Ibn 'Arabi's father sat at his bedside and read to him the passages for the dying from the Koran. Through the visions that were awakened by this, he became aware of the subtle intermediate world, which he describes as the world of real and subsistent images between pure intellectual intuitions and sense perceptions, which is concerned with both the outer, the visible and/or the exoteric, and the inner, the invisible and/or the esoteric (Corbin, 1958/1998, p. 39). Corbin rejects the desire to find a concrete solidity in which to anchor our sense of the reality of the world and of ourselves, as a desire that can lead us on a path towards fundamentalist literalism and the root of madness (Cheetham, 2015, p. 47).

Bottici argues that the concept of the imaginal stretches back to an earlier and broader view of imagination, and echoes the writing of Corbin, in her description of imagination as the faculty to produce images, without which there would be no thought at all (Bottici, 2014). Aristotle sees 'phantasia' as transforming isolated and disconnected sensations into a total sensation, as images that continue to reverberate in us, as the basis of appetite and propulsion for movement and action. The Latin translations for phantasia as meaning both real images and not real images remained fluid and interchangeable until a pivotal shift occurred in the 18th century, when it was seen as a threat to the project of Enlightenment and thereby assigned to the newly constituted field of aesthetics (Bottici, 2014, pp. 19-27, Bottici & Challand, 2011/2012, p. 3). As Bottici argues, "to put it bluntly, *phantasmata* are not phantoms or specters. They are simple images without which even our most

elementary mental operations would be impossible. Here the distance between our fantasy and the Greek *phantasia* begins to emerge" (Bottici, 2014, p. 18).

Bottici asks if we are not implicitly assuming the Enlightenment's definition of the real if we stick to the common understanding of imagination as unreal? (Bottici, 2014, p. 29) As with Corbin, Bottici argues for the primacy and particularity of images, and that our being-in-common is mediated by images well before being mediated by words

> There are images that cannot be fully put into linguistic descriptions, either because descriptions risk being incomplete or because they may turn into a betrayal of the images. This holds particularly for symbolic images, which emerge before language and contain a surplus of meaning that cannot often be rendered through linguistic descriptions. Thus, not only do images appear before language, but they are also at times impossible to translate into words, because the latter is inadequate to render the ambivalent nature of such images. (Bottici, 2014, p. 59)

Hillman (1926-2011), a psychologist who was the first Director of the Jung Institute in Zurich, and who founded a movement toward archetypal psychology, shared Corbin's hatred of idolatry and fundamentalism, but viewed the imaginal not as a relentless movement upwards to the angels, or even necessarily a plunge into the depths, as

> The surfaces of the normal things of life are wondrous and meaningful enough. The things in themselves *do* the work. But I think it remains true that *seeing* this may require a long and difficult work of redemption. It is the seeing of the extensive self, and you might have to go pretty deep

> before you can see the light on the surfaces of things. (Cheetham, 2015, p. 62)

For Hillman abstraction is literal, whereas the concrete is always imaginal. Only an abstraction can be so simple as to be understood literally. In comparison, "concrete, immediate reality always exceeds the bounds of our possible knowledge - it is *saturated* with reality" (Cheetham, 2015, p. 71). Hillman claims that "the image has been my starting point for the archetypal re-visioning of psychology" (Hillman, 1975/1992, p. 5). He conceives of the soul as a reflective perspective, which mediates with and enables us to differentiate between ourselves and everything that happens (Hillman, 1975/1992, p. xvi). Every notion in our mind, each perception of the world and sensation in ourselves goes through a psychic organisation, a psychic event as image, and a psychic reality. He argues that images are the essence of thought, as "man is primarily an imagemaker and our psychic substance consists of images; our being is imaginal being, an existence in imagination. We are indeed such stuff as dreams are made on" (Hillman, 1975/1992, p. 23).

Instead of focusing on movement in three-dimensional spaces and places in the world, Hillman argues for a form of two-dimensional reflection away from a "dayworld style of thinking — literal realities, natural comparisons, contrary opposites, processional steps — that must be set aside in order to pursue the dream into its home territory. There thinking moves in images, resemblances, correspondences" (Hillman, 1979, p. 13). Every psychic process is both an image and imaging, which happens in the moment, so that

> Consciousness of this sort is reflective, watching not just the physical reality in front of the eyeballs and by means of them, but seeing into the flickering patterns within that physical reality, and within the eyes themselves. It is a perception of perception, or as Jung said about

> images: they are the self-perception of instinct. Our blind instinctual life may be self-reflected by means of imagining, not after or before events in the closet of introspection, but as an eye or ear that catches the image of the event while it occurs. (Hillman, 1979, p. 52)

For Hillman, myths speak emotionally, dramatically, sensuously, fantastically, and through this perspective we perceive significances and persons, rather than objects and things: the mythical worldview is characterised as expression-perception rather than thing-perception (1975/1992, p. 154). Hillman argues that mythology is a psychology of antiquity, and that psychology is a mythology of modernity. He explains that the ancients had no psychology, but that they had myths as the speculative narratives about humans in relation with more-than-human forces and images. We must leave the 'upperworld' to travel to the 'underworld', where dreams take us inside the image rather than placing images inside us, to allow us to experience fragments of meaning that are on the cusp of consciousness, into a mythical consciousness, as "a mode of being in the world that brings with it imaginal persons" (Hillman, 1975/1992, p. 17). For Hillman, the therapeutic process should serve the soul and not to try to treat it, as "pathologizing the myth onward" means staying in the mess while at the same time regarding what is going on from a mythical perspective (Hillman, 1975/1992, p. 74).

Contemporary society does not have mythology but instead has psychological systems and speculative theories about humans in relation with more-than-human forces and images, today called fields, instincts, drives, complexes. (Hillman, 1975/1992, pp. 23-24) Cheetham outlines how Hillman's importance on societal rather than simply individual salvation expands upon Corbin's conception of the imaginal, as

> It is the world we are engaged in saving – not ourselves, not my individual soul. That cannot be enough – the hope for a salvation of the isolated individual, or even of all merely human beings, is a delusion and itself in need of revisioning. We and the communal language through which we live and breathe and imagine are part of a fabric of which we are ever only dimly aware. That is why we must speak of the ecology of the psyche and of the more-than-human context for all that we are. (Cheetham, 2015, p. 61)

In the 20th century, the term 'imaginary' appears as a move from the philosophy of the subject to a more context-oriented approach. The imaginary is the social sphere into which we are all immersed, in contrast to that faculty of imagination that we possess as individuals. The 'imaginary' has its roots in Lacan's concept of the mirror phase when the child recognizes himself or herself in the specular image and perceives the discrepancy between a fragmented body and the unified image. Castoriadis (1922-1997) was a Greek French psychoanalyst and philosopher who wrote *The Imaginary Institution of Society,* which was published in 1975. In it he argues that the individual is created through a process of socialization: the psyche is forced to invest in socially instituted objects and rules and that consequently we are immersed in the imaginary in which we have grown up. If imagination is understood as the individual faculty that we possess, the imaginary is the context that possesses us, the shared, common way in which people imagine their social surroundings as conveyed by images, stories, and legends, the inescapable framework. For Castoriadis, imagination is at the root of thought and gives rise creatively to the newly thinkable. The imagination is the capacity to posit an image starting from nothing at all in that it brings together and orders elements from chaos into a certain organisation and in a certain order (Castoriadis, 1986/1997b, p. 203, p. 260, p. 269). Castoriadis defines representation, not as tracing out the spectacle of the world, but instead as a given moment when the world arises. It is perpetual presentation, the

incessant flux in and through which anything can be given as "it does not belong *to* the subject, it *is*, to begin with, the subject" (Castoriadis, 1975/1997a, p. 331). Castoriadis rejects the distinction between 'fictive', 'illusory', or 'specular', and argues that human history—and all the various forms of society we have known in history—is in its essence defined by imaginary creation (Castoriadis, 1986/1997b, p. 84). For Castoriadis, the social imagination is the imaginary, the socio-historical and psychical creation of figures/forms/images (Castoriadis, 1975/1997a, p. 3).

Castoriadis argues that the institution of society is an attempt to try to mask a fear of death and chaos—such as societal claims to make death meaningful by dying for the homeland, reincarnation as a new-born baby, or that one will enter the Heavenly Kingdom. Despite these efforts, "there is no way of avoiding the existence of tremendous holes in that creation, great conduits through which chaos is clearly evidenced" (Castoriadis, 2007, p. 80). However, contained within the creative construction of the social imaginary is the possibility for resistance to domination—through the radical imagination. For Castoriadis, what is required for this is both self-awareness and societal awareness through grasping and accepting the fear of death and chaos. It is through facing fear of death that we can create a new ethos, "an ethos connected at its center to man's essential mortality" (Castoriadis, 1986/1997b, p. 99). Thoughtful doing and political thinking can result in the "self-transformation of society through social doing" (Castoriadis, 1975/1997a, p. 373). Castoriadis draws upon his experience as a psychoanalyst to describe psychoanalysis as a practical/poetical activity where both participants are agents and where the patient is the main agent of the development of his own self-activity and self-alteration. It is poetical because it is creative and practical because the praxis is lucid activity whose object is human autonomy (Castoriadis, 1986/1997b, p. 129). It is through this poetic praxis that one is able to reject the closure of meaning, to turn away from a need for ultimate certainties, and strong identification with hermetically closed bodies and ultimately reject heteronomy and hatred of the other (Castoriadis, 2007, p.164. & 1986/1997b, pp. 127-128).

Bottici (2014) argues that the term imaginal gets us out of the tension that Castoriadis recounts between the radical capacity of our imagination and the social imaginary, between individual imagination, in which the individual will always be his own centre, and the collective imaginary into which we are born and socialised. For Bottici neither the terms imaginary nor imagination are adequate. If we designate imagination as an individual faculty then how do we explain the overwhelming influence of social contexts? If we begin with the imaginary, understood as a social context, how do we account for the emergence of the free imagination of individuals? The imaginal is an intermediate space between the radical capacity of our imagination and the social imaginary. Bottici claims that while imaginary refers to a series of material representations of something else, the imaginal is not essentially a representation of anything. The imaginal is made of representations that are presences in themselves, independently of their being real or unreal, mental or extramental (Bottici, 2014, p. 58). The imaginal is the capacity to produce images in the most general sense of the term, independently of the fact of whether what they actually represent exists or not (Bottici & Challand, 2011/2012, pp. 3-8). The imaginal means 'what is made of images' and as such it can be both the product of an individual faculty and of a social context, as well as the result of a complex, yet-to-be determined interaction between the two (Bottici, 2014, p. 5, p. 147). Bottici clarifies her conception of the imaginal in relation to that of Hillman, who she says envisages a *mundus* that *is* both real and unreal and thus presupposes a certain understanding of reality itself, whereas for her images *can* be both real and unreal, whatever meaning we attach to those terms (Bottici, 2014, p. 59).

Corbin thought that the increasingly widespread use of 'imaginal' would lead to the term being degraded and the meaning lost if the term moves away from the *mundus imaginalis* and the imaginal forms as they are located in the schema of the worlds which necessitate them and legitimise them (Corbin, 1958/1998, p. xviii, Cheetham, 2015, pp. 24-25). Hillman and Bottici expand and extend the notion of the imaginal. Bottici explores the imaginal in relation to politics, and Hillman explores

it in relation to archetypal psychology. I regard Castoriadis' work as bridging the thinking of Bottici and Hillman through the perspective of the imaginary, his account of the imaginary institution of society as well as the capacity of radical imagination to bring about societal change, and his work and theorising as a psychotherapist in relation to self- and societal awareness. For Bottici, politics and imagination are enmeshed, and we have to bring our individual experience into relation with our 'image' of the world. We project an image of the world and imagine new possibilities, and we can step back from one's own perspective, into relations of reciprocity. Politics ultimately rests on the imaginal. To carry legitimacy political power needs to make sense within its imaginal constitution, otherwise it ends in mere violence and physical force (Bottici, 2014 p. 100). Drawing inspiration from Castoriadis, Bottici sees in the imaginal the possibility for radical political change, through a rejection of a closure of meaning and the capacity to question one's own images (Bottici, 2014, p. 103). Bottici and Challand acknowledge that psychoanalysis is image freeing, as "… it increases the soul's vitality - and therefore potentially contributes to render it politically dangerous" (Bottici & Challand, 2011/2012, p. 73). The notion of the imaginal encourages thinking and doing, as an "imagination of alchemy as a therapeutic technique", whereby confusion and anguish is acknowledged, borne, withstood, in order to understand the larger, more active, fluid, alive and meaningful whole (Cheetham, 2015, p. 71).

The notion of the imaginal can help us become more attuned to the multiple space, moods, perspectives, and attitudes which we inhabit, as

> We cross into different spaces all the time, but mostly we don't notice. Even the most normal day is a journey through multiple "spaces" in each of which we and the world we inhabit are just slightly different. We behave differently, we sense differently – our being is different. When we recognise this variety at all we speak of "moods" and "perspectives" and "attitudes." That language enshrines a dualistic view of the world in which

> there is a unitary subject moving around in a three-dimensional space filled with objects. If we imagine the subtly changing reality more precisely, then our experience of it will be more alive, we will be more aware of the field of phenomena. We will be less like passive objects and more like persons engaged in making and living in a world. (Cheetham, 2015, pp. 111-112)

We can draw upon Hillman's sensorial, pictorial, and behavioural approach rather than Bottici's focus on the imaginal solely in relation to the visual, as she admits that she has done this "despite the fact that a full account of the imaginal should also include the nonvisual" (Bottici, 2014, p. 61). We may also consider awareness and self-realisation in terms of correspondence between people in relation to Bottici's articulation of Arendt's argument that the commonplace account that we are born and die alone cannot hold

> Rather, it could be argued that our basic instinct even before we enter the world is to *relate* to the other – in particular, to the figure of the mother. We are not monadic selves that become dependent on each other through a violent socialization. We are, from the very beginning, *dependent* beings, notwithstanding our monadic drives. (Bottici, 2014, pp. 67-68)

Instead of focusing on humans as travelling towards death we can take the contrary view of humans as existing after birth. We arrive on the scene together with another being and "the body that dies alone is always born in company" (Bottici, 2014, p. 69). This travelling together, in and out of ourselves and each other, and the non-human world, is integral to the imaginal. This travel is not travel through static, concrete, fixed, hermetically sealed, and safe places. Instead, it is travel at

the limits of psychologists' attempts to escape their physically and metaphorically limits

> Going South means leaving our psychological territory at the risk of archetypal disorientation. Once when Jung tried to venture beyond his psychic borders towards Rome, he fainted at the railroad station. A similar pathologizing event happened to Freud in Athens. "Rome" and "Athens" were beyond the tolerable limits of depth psychology's founders. Venturing South may mean departing from all we have come to consider "Psychology". (Hillman, 1975/1992, p. 223)

In the imaginal there is an attention to interiority as immanent rather than transient activities, akin to Hillman's notion of the soul as a reflective perspective that mediates events as a psychic organisation (Hillman, 1975/1992). There is movement between interiority and exteriority, akin to Corbin's description of the active imagination as crossing "in the manner of a bridge joining the two banks of a river" (Corbin, 1958/1998, p. 189). The imaginal acknowledges a need to reject closed meaning (Bottici, 2009, p. 103) and to face a fear of death and chaos and to withstand a lack of concrete, fixed, hermetically sealed supposedly 'safe' places and meaning, gained through an "imagination of alchemy as a therapeutic technique" (Cheetham, 2015, p. 71). Hillman calls us to experience fragments of meaning that are on the cusp of consciousness and as expression-perception rather than thing-perception (Hillman, 1975/1992). Castoriadis' notion of the social imaginary and his therapeutic work accentuate the need to develop self- and societal-awareness. Castoriadis outlines how we may be able to live life in a continuously suspended precariousness of meaning. Maturity is not achieved "unless and until the person has become able to live on the edge of the abyss, within this ultimate double bind: live as a mortal, live as if you were immortal" (Castoriadis, 1986/1997b, p. 136).

3 Interiority in fine art practice as gestures towards Imaginal Travel

I now turn to explore specific works by two artists, Jeremy Deller and Lygia Clark, that have been critical to notions of interiority in the development of a methodology of 'Imaginal Travel' in fine art practice. Deller's *Battle of Orgreave* (2001) is an artwork that is a re-enactment of an historical event, which is important to this research in terms of the shifts between interiority and exteriority and multi-layered experiences of participants and spectators and relates to Hillman's (1975/1992) notion of myth as a form of collective psychology. Clark's *Caminhando* (1963) is a work that connects with this research in terms of proposition, immanence, and "rite without myth" and how these can facilitate the active sensory, spiritual, and psychological engagement of a participant. It is an important work in Clark's wider practice, particularly in relation to the therapeutic practice she developed between 1976-1984 that fused objects, activities, propositions, and therapy with clients.

Interiority is more than simply having an inner character or subjectivity. Rather, it is a mode that brings psychological and sensuous awareness of the primacy of images as being and thinking in the world and is profoundly connected to the notion of the imaginal. In both Clark's *Caminhando* (1963) and Deller's *Battle of Orgreave* (2001) there is an invitation for other people to experience, participate and engage in the artwork as "a complex knot of concerns about pleasure, visibility, engagement, and the conventions of social interaction" (Bishop, 2006). These are not works of art that are conceived by one person in which the only engagement of others is in the viewing of a finished work by a sole authorial voice. They are also not Walter Benjamin's notion of a socially engaged art practice for the emancipation of the proletariat (Harding, 2005, p. 5). Neither are they artworks in which "the divide between action and contemplation would be abolished and a convergence of spectator and environment would emerge through participation" (Harding, 2005, p.5). Both artists' works that are considered here inform the research in the different

ways in which they invite others to participate in interiority and in aesthetic and interpersonal experiences of 'empathy' (Ganczarek, Hünfeldt, & Belardinelli, 2018).

Deller's *Battle of Orgreave* (2001) is a work of art as a re-enactment of a violent confrontation that occurred between miners who were picketing, officers of the South Yorkshire Police, and other police forces at a British Steel Corporation coking plant in Orgreave in South Yorkshire, England, on the eighteenth of June in 1984. 17 years after the confrontation Deller worked with Howard Giles, one of the United Kingdom's leading battle re-enactors to organise the re-enactment on the same site. Two-thirds of the participants were from historical re-enactment societies, and the remaining were inhabitants of the town of Orgreave, some of whom had been miners and policemen during the original conflict.

The work was commissioned by the arts organisation Artangel, which is based in London (Artangel, n.d.). The work exists in multiple forms that have been included in various exhibitions: as the re-enactment event itself (at which I was present); as photographs of the event; as a film of the event made by Mike Figgis, which was screened on Channel 4; and as objects and oral testimonies related to the original battle and the re-enactment event that Deller.

This research does not want to add to the already considerable literature on Deller's *The Battle of Orgreave* (2001). In the field of contemporary art, the work has been held as an exemplar of complex participatory art (Bishop, 2006). In political philosophy, it has been explored as a "wholly political" artwork in which its construction through collaboration embodies its subject-matter (Costello, 2021). In the fields of social history and historical memory, the work has been evaluated in terms of the 'living history' elements of testimony, re-enactment, and performance (Watkins & Urbina-Montana, 2022) and in heritage studies, as a form of critical ontology in a coming together of performance, art and heritage (Juliff, 2018). Much of the focus has been on the political nature of *The Battle of Orgreave* (2001) to help to offer alternative truths about our histories, demand justice, and reclaim alternative futures (Watkins & Urbina-Montana, 2022).

At the point of the commission of the work by Artangel in 2001 Deller had already received attention for works and projects that explored the practices and histories of working-class British life. Although it has been said of him, "Deller is not your typical public school boy" (Costello, 2021), his private school education and upbringing can be acknowledged to put him at an ethnographic distance from the working-class cultures and histories with which he works. Critics have noted that although the nature of *The Battle of Orgreave* (2001) is collaborative, the exhibitions and archives related to it are presented as the work of a single author, that Deller has no immediate connection with the community of Orgreave, and that he has a privileged status as both an art historian and artist (Juliff, 2018). However, Bishop has argued that in the work Deller is not concerned with an ethical stance but rather the generative and ambiguous nature of the work that draws on performative elements from the Dada movement of the early 20th century and "joins a tradition of highly authored situations that fuse social reality with carefully calculated artifice" (Bishop, 2006).

Figure 9

Deller, J. (2001). *Battle of Orgreave* [Event].

Orgreave, UK: Courtesy of the Artist. @ Jeremy Deller, all rights reserved.

The Battle of Orgreave (2001) is important to this research in the ways in which it shifts between interiority and exteriority through empathy in ritual activities. Deller states that he was not interested in the 'therapeutic' aspects in the work, which often came about simply through pragmatic decision-making. For example, ex-miners played the roles of police because not enough people had volunteered to be police in the re-enactment and police were brought to the project in advisory roles, which led to reflections on different perspectives and experiences of the original confrontation (Juliff, 2018). Empathy is the identification, analogy, and imitation of feeling through taking the perspective of another person or thing (Nowak, 2011). It can include interpersonal empathy with other beings and aesthetic empathy in regard to artefacts, including works of art in which the viewer's experience and the perceived intentionality of the artist are present (Ganczarek, Hünfeldt, & Belardinelli, 2018). The term 'empathy' developed through the German term *Einfühlung*, 'feeling-into', which first appeared in print in 1873 in Robert Vischer's PhD thesis *On the Optical Sense of Form: A Contribution to Aesthetics*, and which was translated into English as 'empathy' in the early 20th century by Edward Titchner and James Ward (Ganczarek, Hünfeldt, & Belardinelli, 2018).

Though not necessarily intentionally sought by Deller, this research is interested in the work in terms of an oscillation between exteriority and interiority, between individual and collaborative experience, and empathy — whereby a reflective political thinking and doing and an acceptance of psychic pathologies may contribute towards the "self-transformation of society through social doing" (Castoriadis, 1975/1997a, p. 373). As some of the people who participated in the work had been involved in the original battle, there was a shift in framing of the experience between their original and the latter-day re-enactment as artwork. Through their involvement in participation in a form of spectacle, the work layered performativity, irony, trauma, and celebration in complex and critical ways. The work embraced and brought to the surface

> the deep, unresolved feelings of original participants towards others taking part on the wrong side of the conflict (rumour had it that a small number of the real miners were applying too much gusto to their roles at rehearsals the previous day). For many - participants and spectators alike - this Battle of Orgreave was more flashback than re-enactment. (Farquharson, 2001)

Ritual involves activities that are done in a particular order or manner, and which are set apart from everyday life. For Lévi-Strauss, myth is verbal and content, while ritual is non-verbal and form, and "ritual attempts to take back the discrete units created by myth and pull them together into an experience of reality as continuous and seamless" (Bell, 1997/2009, p. 43). Ritual activities are dynamic and physical experiences that can bring about transformation through an intensity or flow of concentration. In *The Battle or Orgreave* (2001) this pulling-together is not Lévi-Strauss notion of an experience of reality as continuous and seamless, but one which is fractured and psychologically confrontational. The work layers collective and individual trauma through emotive and affective resonance. Deller describes the work

> Basically, I was asking the re-enactors to participate in the staging of a battle that occurred within living memory, alongside veterans of the campaign. I've always described it as digging up a corpse and giving it a proper post-mortem, or as a thousand-person crime re-enactment. (Deller, 2019)

Figure 10

Deller, J. (2001). *Battle of Orgreave* [Event].

Orgreave, UK: Courtesy of the Artist. @ Jeremy Deller, all rights reserved.

The depth that we bring to an event or experience is found in how we encounter it, through a combination of interiority and exteriority. If we are attentive enough, we can become aware of an over-image or residual-image, so that "our blind instinctual life may be self-reflected by means of imagining, not after or before events in the closet of introspection, but as an eye or ear that catches the image of the event while it occurs" (Hillman, 1979, p. 52). Hillman argues that we should expand on Jung's phrase "dreaming the dream onward" to be that of "pathologizing the myth onward", which means staying in the abyss, the mess, while at the same time regarding what is going on from a mythical perspective. The pathological is inherent in all psychic events and experiences

> We try to follow the soul wherever it leads, trying to learn what the imagination is doing in its madness. By staying with the mess, the morbid, the fantastic, we do not abandon method itself, only its medical model. Instead, we adopt the method of the imagination. By following pathologizing onward we are attempting to discover precisely the methods and laws of the imaginal in distinction to the rational and the physical. (Hillman, 1975/1992, pp. 74-75)

In contrast with Deller's *The Battle of Orgreave* (2001), *Caminhando* (1963) is a work in which Clark avowedly used participation as an immanent and therapeutic activity. In *Caminhando* (1963), a participant is invited to make a Mobius strip out of paper then cut along its length until it becomes too narrow to cut any further. Named after the German mathematician August Ferdinand Möbius (1790 – 1868), a mobius strip is the simplest non-orientable surface, with only one side when in three-dimensional Euclidean space, and only one boundary curve. It is intended as an activity that is performed by one person, with the cutting of a paper strip that is held in the hands. Clark described it as a *proposição*

> *Caminhando* is the name I have given to my latest proposition. From there on I attribute an absolute importance to the immanent act carried out by the participant. *Caminhando* has all the possibilities connected to action itself. It allows choice, the unpredictable, and the transformation of a virtuality into a concrete event… The notion of choice is decisive – within it resides the experiment's only meaning. The work is in enactment. (as cited in Butler, 2014, p. 15)

The immanent act can be understood in relation to the transient act. In immanent activities, the unity of activity is the same as its end, there is no separation. In transient activities, the activity and its end are distinct from one another, with the activity thought of as leading towards the end. Clark's work is not concerned with the object or product which results from the activity, rather it concerned with the activity itself, which is done with and through an object. It is a form of interiority of movement rather than an activity carried out for external appreciation or spectacle.

Figure 11

Clark, L. (1963). *Caminhando* [Photograph].

Clark's *Caminhando* (1963) has been explored as being a propositional act without an audience that is distinct from performance art (Lepecki, 2017), as a durational act of creation rather than an art 'object' (Anagnost, 2017), in terms of a deep engagement with embodiment (Butler, 2014), and in relation to debates about precariousness and adversity in the Tropicalist movement of the 1960s in Brazil (Dezeuze, 2013). Of particular interest to this research is the way in which "Clark's aesthetic investigations vacillated between solitude and collectivity" (Anagnost, 2017) through the creation of therapeutic objects, experiences, ritual, and immanent activities.

My initial experience of encountering images of the work and in enacting *Caminhando* (1963) echoes that of others

> her work both felt like a revelation and made me ashamed: how could I come so belatedly to something that I recognised as significant? But more importantly, who am I to feel that I am discovering something new? To engage in this process of discovery when clearly so many people have encountered, and written about her work before me? I was

> not, by far, the first person to have discovered Lygia Clark. (Arellano-Weddleton, 2013)

I was struck by the way in which my hands and the line I made cutting the paper with scissors brought me to different moments of movement and decision. As I cut and the strip became thinner, I started to become aware of the thickness and strength of the paper itself. As with the mobius-strip, which has restlessness and movement inherent in its form, I felt myself to be engaged in a present moment of movement. I moved my hands and the paper as I cut. The interiority of how I felt as I enacted the work seems to me to be its essence. Through my actions and choices, I sensed a poignancy. The work invited me to bring my lived memories to the moment through the psychic space it engendered in me. The 'work' felt like an invitation to engage in an infinitely generative gestural activity. The work gave me an embodied sense of the immanent act as engendering a layering of an intensity combined with a psychological space into which I felt encouraged to reflect upon my memories.

In a letter of 1968 to her friend the artist Helio Oiticica, Clark described the "vazio-pleno" (the "empty-full") as the tension between the live and the still, the open and the closed (Butler, 2014, p. 21). This potential points to movement inherently *between* [emphasis added] rather than as binary positions or movement through space. Pérez-Oramas describes *Caminhando* (1963) as a line that is continuous movement

> Clark has come to produce, with a very graceful touch, a line that was like a pure act, in the sense not just of being one with the act and the person that had produced it but of actually, continuously being, of not ceasing to be. If it is possible to assign verbal qualities to lines, this was a gerundive line rather than a transitive one, a line that had no beginning and no end, a line that went nowhere and came from

> nowhere, a line that signalled existential possibility, a provisional eternity where instead of separation and distance – the abyss – between and within bodies lay continuity. (Pérez-Oramas, 2014, p. 41)

Clark argues that dead culture is defined by the accumulation of wealth in the form of goods, whereas living culture is that in which there is a deinstitutionalization of the body and all concrete relationships. For Clark her work can only be understood "as a process of experience", not in pre-established categories or taking place in consecrated places, and that "it is a question of producing rite without myth" (Butler, 2014, p. 24).

In myth and ritual theory, there is variation in consideration of the relationship between the two. One way of thinking about the relationship is that myth and ritual cannot exist without each other. Another is that they originally exist together but that they can subsequently go their own ways. And lastly, that they can arise separately but then coalesce (Segal, 2007, pp. 1-2). Ritual may be the starting point from which to understand myth. This can be seen in the case of the ancient Greek festival of *Adonia*, a sensory celebration held by women on the normally unused rooftops of their houses at the night and in mid-summer to mourn the death of Adonis in a ritual that coincided with the annual withering of vegetation. Women planted quick-germinating seeds of lettuce in pots, miniature 'gardens of Adonis', which were watered and fertilised until shoots appeared, when they were then deprived of water (Detienne, 1972/1994, p. 127). The ritual originally had a non-mythical explanation in that mourners lamented the annual withering of crops through sympathy with the natural world and their cycle of growing crops. Once this was forgotten they created the myth of Adonis as the dying and rising god of vegetation (Segal, 2007, p. 2). This approach to the relationship between myth and ritual helps to situate Clark's thinking around 'rite without myth' in that the ritual or immanent activities can create the space or the atmosphere in which participants are able to be fully present so that

they can bring their own psychic, mythical, and spiritual lived experiences, and memories.

The sequence of ritual goes through three stages of temporal experience, as separation, transition, and then incorporation. Firstly, a person is removed from one social grouping, then the change is dramatized by holding the person in a suspended state for a period of time, and lastly, the person is reincorporated into a new identity and status within another social grouping (Van Gennep, 1960). The first stage, separation, is often marked by rites of purification and symbolic allusions to the loss of the old identity. In the second or transition stage, the person is kept for a time in a place that is symbolically outside the conventional sociocultural order and normal routines are suspended while rules distinctive to this state are carefully followed. In the third stage, symbolic acts of incorporation focus on welcoming the person into a new status and usually some form of communal are integration with the rest of a group or society (Bell, 1997/2009, p. 36).

Clark engaged in a process of psychoanalysis over many years, which she described as "one of the most creative and mythological things" she had known (Macel, 2014, p. 255). In 1976, Clark returned to Brazil where, until 1984, she developed a therapeutic practice that fused objects, activities, propositions, and therapy with clients who she saw three times a week. Clark's *Memoria do corpo* (1984) documents a session she runs with a client, a man. In the video Clark places different objects, including combinations of stones and air in plastic pockets, weighted blankets, objects she brushes against his skin, and administers honey of through a dropper into his mouth at the very end of the session. The client describes the experience, "each time [things] moved over me, I was above all skin, above a surface. [And the surface] is the place where we are with the world… I did not exist inside…And suddenly, honey filled me, filled me inside" (cited in Butler, 2014, p. 29). The skin is treated as a porous boundary onto which Clark places objects that contain inner parts that are filled with different substances to explore variations of touch, pressure, pain, temperature, position, movement, and vibration, experiences in the

muscles, joints, skin, and connective tissue below the skin. Clark makes connections between the soma and the psyche and arouses the unconscious memory of the body to a preverbal stage. Macel says of Clark that, "intuitively she reconsidered perception at a somatosensory level – that is, at the level of the soma, which goes far deeper than touch or muscular sensation" (Macel, 2014, p. 255).

Clark's art and her therapeutic practice foreground current studies in psychoneuroimmunology that explore the inextricable connection between the soma, the body, and the psyche, which is the mind, soul or spirit. In this inner psychic process of self-development, through an interplay between exteriority and interiority, we can see how Clark stripped myth back from the ritual activity to enable each participant to insert their own account of their psychic, physical, emotional, and mythical lives. Myth is to be developed by each self, as "at that moment he travels through his whole origin. The life 'beginning' and death 'end' has finished. The work of art is the materialisation of this fusion. This is what makes it eternal or transcendent" (Clark, 2014a, p. 159). Clark's work articulates aspects of 'affect' as the domain of non-cognitive experiences that include feelings, emotions, intensity, and responses to stimuli that exist below or beyond the level of representation, but which are deeply operative in people's experience of the world (Ashcroft et al., 2000/2013).

In the field of neuroscience, 'boundary extension' is known as the internal representation of a scene that extends beyond its given borders. This means that we 'fill in' information beyond an image to extend it at the periphery and add more in the 'gaps' with our own memories and ideas. When presented with an image and asked to recall it in a drawing more information is added to a copy of the image, mainly around the edges or boundaries. When copying an image there is an attempt to add surroundings or context, to place the object somewhere, which comes from our memories, our lived experience. This tendency is evident in adults and children. People who have damage to the hippocampus do not add more details or information when asked to copy an image. This damage to the hippocampus also means that

they are not able to recollect the past nor imagine the future (Mullally, Intraub, & Maguire, 2021, p. 261). Ritual can provide an immanent activity in which we are encouraged to bring our own lived experience and memories to fill in the gaps and create meaning.

In Deller's *The Battle of Orgreave* (2001) and Clark's *Caminhando* (1963) and her later therapeutic practice, participants are asked to bring their own myths to ritual activity in shifts between interiority and collective experience. As Clark outlines, in such a way we can learn to sit with the abyss of life so that it becomes bearable that "the inside is the outside" (Clark, 2014b, p. 238). These concerns have informed the development of works and projects that I have undertaken in relation to a methodology of Imaginal Travel in fine art practice. These are presented in the next chapter, as 'instances' that function less as a conventional chapter as such and more as a series of elements through which the reader/viewer may make their own connections and relationship(s).

4 Instances

The research evolved through five projects that developed through commissions and residencies with institutions and museums. I have brought them together under the heading of 'instances' as their relationship(s) were not predetermined but developed through ongoing practice generated by the research questions and external commissions. Many of these instances developed as a series, of which I have included at least half and, where space permits, the entire series. Prior to the PhD research, I had been using objects and activities in workshops in education settings—which included making carboard glasses with food and waste materials attached to them, blindfolded drawing, and shared eating experiences—that were designed to alternate moments of individual interiority and shared experience. Through the research I began to explore and bring these elements within my photographic practice.

The first instance I will explore is *Setting Off* (2013), which developed through memories of my childhood house, the transitional state of hypnagogia, and my visual myopia. The second, *Plot* (2014), is a video work made in Mauritius, in which I explored framing and visibility, ecological time, and the colonial histories in my family. The third, *Wastescape* (2019) is an installation in Silo 6 in Auckland Harbour for Auckland Arts Festival that I developed around research on the effects of the dairy industry on the rivers of New Zealand and which led me to explore the relationships between people, objects, and ecologies through the writing of Vivieros de Castro (2015, 2009/2017). The fourth, *The Circulating Department* (2021) developed through being Artist in Residence in Photography at the V&A Museum in London, during which I was able to look at movement through and between objects in the collection and with people who work there. The fifth and final, *Ovation* (2021), was commissioned by the Royal Albert Memorial Museum in Exeter as part of their first iteration of 'Museum at Large'. In this work I made wearable photographic pieces that I developed through engagement with gaps in the museum collection, with participants, and as processions in the public realm.

Setting Off (2013)

> What we call the beginning is often the end
> And to make an end is to make a beginning.
> The end is where we start from.
> (Eliot, 1944/2001, p. 42)

I return to, or perhaps begin with, the house that I grew up in up in Edinburgh in Scotland in the 1970s. Through sessions with a therapist who had experience of integrating dreams into the therapeutic process, I worked to re-turn to the kinaesthetic movement and emotions that I experienced as a child. Although the first environment that the child explores is a parent (Tuan, 1997/2018, p. 22), the childhood house is a place in which journeys can start to be undertaken and boundaries and thresholds may be experienced and tested. As part of my session with the therapist, I developed a short piece of writing about my memories.

Darkness germinates isosceles peaks, twined valleys, crumpled cliffs, and plateaus, which grow around my bed. My extreme short sight in the nuanced dark creates promontories from clothes flung over the back of a chair, boulders out of socks popped off and curled up on the carpet, and limestone deposits on faraway cliffs from patterns of flowers on a crumpled skirt. My body expands and contracts, my limbs undulate in weight and scale. I am untethered from my mattress. I sit up, pivot my legs over, and am up. I feel my way through familiar landscapes, judging edges, corners, and steps by bodily memory. Objects rush into searing focus as they enter my half-meter myopia-sighted radius. I am forced to make larger totalities from details; I have no other range from which to extrapolate. My hand slides along the banister, its girth wider than my digits can span, its coolness and weight under my skin, solidity leading down to the crossroads, to the spine of the house of my childhood: forwards, leaving, going out; left into the hallway. Whistling Scottish squalls batter and bend around the front door and greet my final descent. Ahead of

me the Stuffed Turtle crouches, beached at the end of the carpet in the hallway. It appears as an all-too-solid ghost of the Mauritian shores of my father's youth, as impossible to recapture as the life this turtle once enjoyed. Its flippers remind me of my attempts to travel much further than the House, by flapping my arms as if in flight whilst standing on the metal bars of the garden swing. I feel myself omnipresent yet omnipotent, as daisies glint below me in the sun, capacious micro-universes over which I attempt to soar. In the kitchen, the tea towel souvenir, bought when my family last went to Mauritius, layers the outline of the island with the shape of the large, slow, flightless bird, whose call is now forever lost, in a linking of geography, geology, tourism, and extinction. The warp and weft of the tea towel blurs the coastline in a somewhat pixelated and tenuous version of island/dodo.

I developed a series of six photographic works, *Setting Off* (2013), that are made of photographs of myself as a child combined with photographs that I took in my current house without wearing glasses or contact lenses. They function as mnemonic devices to explore different temporal and visual perspectives and scale in childhood and adulthood. Like de Maistre's travels around his room, epic adventures begin in situations of limitation or confinement (de Maistre, 1794/2013). In the different photographic images that I found of myself as a child there is a growing awareness of the gaze in which I was photographically framed. My younger versions are seemingly unaware of the person, mainly my father, who was behind the lens. The older versions of myself either meet the adult gaze with arms crossed or greet it with slightly lowered eyes. I used the camera 'blind' in that I did not wear contact lenses or glasses. I photographed objects that became the landscapes for the journey of my younger self. My vision was focused through a single lens in the camera body, so that I had no peripheral vision at all. My severe myopia, which I developed as a child, means that textures, light and dark, matt or shiny surfaces, help me navigate my current house without clear vision. The shifts in scale I used in the technique of photographic collage was a way in which I could explore and articulate my experience of visual impairment.

'Hypnagogic hallucination' was introduced as a term by Alfred Maury in 1848 to mean the conditions for dreaming that accompany the onset of sleep (Mavromatis, 1983/2010, p. 3). The term 'hypnopompic' was coined by Frederick Myers in his book *Human Personality and Its Survival of Physical Death*, which was posthumously published in 1903. Myers described the hypnopompic as the persistence of a dream image in the moments of waking up (Mavromatis, 1983/2010, p. 36). The term 'hypnagogia' was introduced by Mavromatis in his 1983 doctoral thesis to mean the collective term of the hypnagogic-hypnopompic state (Mavromatis, 1983/2010). Hypnagogia is a moment of respite and intensity, in which a loosening of ego boundaries, creativity, and problem solving can occur, and which can be prolonged, and, to a certain extent, manipulated (Mavromatis, 1983/2010, p. 243). Hypnagogia encourages images that can belong to past perceptual experiences, like something already experienced but with synaesthetic activity. The notion of the 'I' can be spread or dissipated, and the individual may feel split, divided, or that it exists as layers or psychical systems in which a number of realities coexist. Depending upon the degree of problem saturation a person subjects himself or herself to and his or her readiness to appreciate the symbols and metaphors, hypnagogia can also lead to creative flashes or solutions to problems (Mavromatis, 1983/2010, p. 270). The fluidity of states, scales, and shifts in framing, are integral to the imaginal, as an active imagination with synaesthetic understanding, which can bridge the inner and outer (Corbin, 1958/1998, p. 189) and in relation to somatosensory perception, which is articulated in Clark's art and therapeutic practice.

Experiences of hypnagogia and synaesthetic shifts in my childhood body combined with the rapid deterioration of my far sight due to my lenses and eyes growing at different rates. The far view, or vista, became impossible for me to experience without glasses, and even simple travel, such as walking to the bus stop and getting on the right bus, became difficult for me. My horizon expanded and contracted like a dolly zoom or Hitchcock effect, in which normal visual perception is confounded by the action of zooming either closer towards or further away, at the

same moment being accompanied by the movement of the camera in the opposite direction, either further forward or backwards. In my case the possibilities of freedom expanded and extended with my approaching teenage years, only to be limited by the increasing blurring of the external world around me. My deteriorating eyesight became my own special secret for nearly a year, from a desire not to bother my parents who were in the midst of marital woes, and by believing that somehow if I did not mention it, it was not actually happening.

I tried to find my own solution to my deteriorating sight through a book I found at my local library in Morningside in Edinburgh, *Better Eyesight without Glasses: Retrain your eyes and rediscover 20/20 vision* (Bates, 1920/2000), first published in 1920, which was also known as the Bates Method. The recommended techniques of the Bates Method include palming, which involved covering the eyes with the palms of the hands; visualisation, which involved creating mental images of the object; and movement, through shifting and swinging the eyes. Despite following the techniques for months there was no improvement to my myopia, but it did give me a mode of re-framing people and things through an interplay of exteriority in my blurred vision and interiority in trying to bring some kind of clarity in my mind's eye and the sense or feeling about an object. Numbers and words scratched in white chalk on the blackboard at school continued to shift and dance as I tried to bring them into clarity.

In Figure 14, I added an element of miniature landscape made out of left-over chicken and garlic I had eaten: a small tree, like those I encountered in Mauritius as a child. This connected with the photograph I had used to make the collage, as it had been taken when I was on a beach in Mauritius. Through this addition, I recognised that although I lived in Scotland, Mauritius was a significant place for me in terms of exploring and understanding travel. My diasporic familial flows reflected a sense I had of my histories as not being linear, but instead being formed of movements that are contrapuntal, nomadic, (Said, 1993/1994, p.xxxii), and heterogeneous.

Figure 12

Chong Kwan, G. (2013). *Setting Off* (series of 6) [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 13

Chong Kwan, G. (2013). *Setting Off* (series of 6) [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 14

Chong Kwan, G. (2013). *Setting Off* (series of 6) [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 15

Chong Kwan, G. (2013). *Setting Off* (series of 6) [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 16

Chong Kwan, G. (2013). *Setting Off* (series of 6) [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

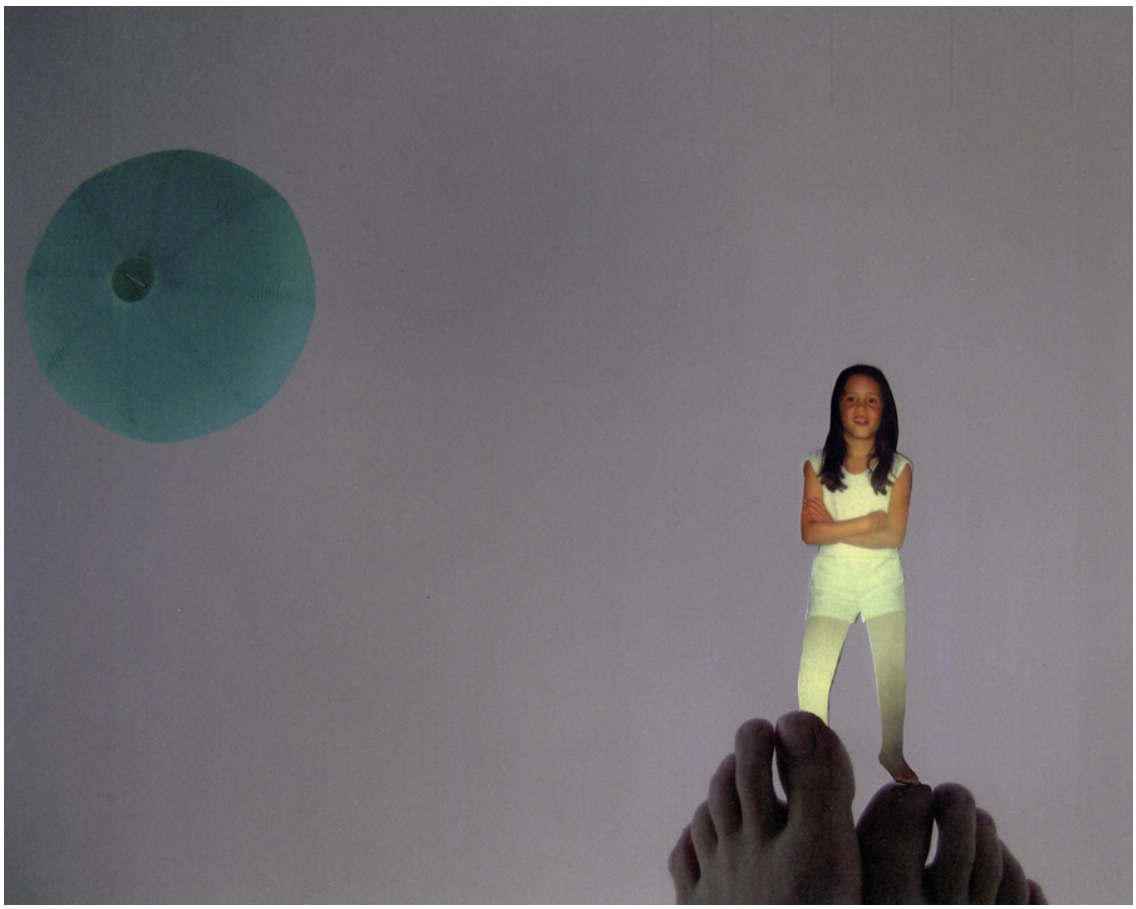

Figure 17

Chong Kwan, G. (2013). *Setting Off* (series of 6) [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Plot (2014)

Travel has a central place in my family's origin. In 1959 my father, Cyril Louis Chong Kwan, travelled on the *Pierre Loti* for five weeks through Madagascar, Mombasa, the Suez Canal, Egypt, disembarking in Marseilles, by train through France and then by boat to England, where he worked before getting a train to Edinburgh, where he would start University. It was the first time he had left the island of Mauritius. He was 18 years old. He recounted his itinerary to me.

I checked on the internet. *It must be the frnch [sic] maritime boat names [sic] Pierre Loti (a French writer) I travelled third class down deck, cabin shared with 3 persons. Further down bottom were French soldiers in hammock, being v hot there. Second day sea started to get rough and to go to the toilet or to dining room was not easy. Needed to hold on to left and right of corridors. Your plates and glasses slid and it was best not to eat as it would come out. Apart from that, I should think I started to enjoy trip, passing most time on deck and started to learn how to smoke cigarettes, cheap on ship. But did feel homesick, I wrote to my mum excusing myself for not doing errands she asked me to do for example, simple things like that. I did make friends on board and did visit countries like Madagascar, Mombasa, other parts of Africa, going through the Suez Canal, Egypt and ended up in Marseilles where, by accident, I met a student of La Reumion [sic], next to Mauritius island, who knew our family, mainly Titaine, father of Tony, at the station, recognising Chong Kwan look. He got me to stay for 3 days in Marseilles Uni in a dormintory [sic] of a friend of his who was away for holidays. I enjoyed that. After I took train and ferry and train to London, [sic] The whole journey took more than 5 weeks.* (WhatsApp message from Cyril Chong Kwan to me on 24.4.19)

The boat was named after the French author Pierre Loti, whose popular novels recounted the 'exotic' delights of colonial life. Launched in the Clyde in Scotland in 1913, it passed through Russian and French ownership before being commandeered

by the British Government to help trade between the United States, British Empire, and French colonies. It was commemorated in a stamp, Figure 18, that was issued in Mauritius in 1976.

Figure 18

Unknown. (1976). *Mauritius 10c* [Postage Stamp].

Port Louis, Mauritius: Mauritius Post Ltd. @ Mauritius Post Ltd, all rights reserved.

My father's mother's family were in Réunion and Madagascar, and may have come from Malaysia, where many Han Chinese travelled to in the early 19th century for work. In this photograph, Figure 19, is my great-great-grandfather, Joseph Chan-Mat. My father's father travelled from Moiyan in China to Mauritius in the early 20th century as an economic migrant, where he set up a corner shop. When Chinese immigration was processed in Mauritius, Moiyen Mandarin names were often changed to Cantonese-Romanization. A further change could occur in transposing the Chinese order of full 'Surname-Name-Name' into the surname. My surname, 'Chong Kwan', is the result.

Figure 19

Unknown. (c.1880). *Joseph Chan-Man-tat* [Photograph].

Mauritius: Courtesy of Suzette Chong Kwan. @ Suzette Chong Kwan, all rights reserved.

Figure 20

Unknown. (c.1950). *Chong Kwan family* [Photograph].

Mauritius: Courtesy of Suzette Chong Kwan. @ Suzette Chong Kwan, all rights reserved.

Figure 21

Unknown. (c.1970). *Carole, Cyril, and Germaine Chong Kwan* [Photograph].

SSR Botanical Gardens, Mauritius: Cyril Chong Kwan. @ Cyril Chong Kwan, all rights reserved.

My mother's family travelled from Forfar in Scotland in the mid 19th century to live in Kolkata, where my great-great-grandfather, Fred Bairsto, worked as a train driver for the East India Railway Company. The railways were established to transport extracted resources from India to the UK and were staffed by people born in the UK who were paid at UK wage levels. In Figure 22, my great grandfather, David Millar, who worked as a tailor, is photographed in a Scottish regimental kilt in his garden in India. in Figure 23, my grandmother, Jean Millar, is pictured with her Indian nanny,

who she knew as Ayha. My historiography is contrapuntal and nomadic (Said, 1993/1994, p.xxxii). I am an embodiment, through my natality, of crosswinds and counterpoints of different travel in relation to colonialism.

Figures 22 & 23

Unknown. (1923). *Jean Millar and Ahya (top), David Millar (bottom)* [Photographs]. Kolkata, India: Courtesy of Carole Chong Kwan. @ Carole Chong Kwan, all rights reserved.

Half-sight germinates incomplete forms into overhanging leaves, swaying branches, twined forests and bleached out sands. Indeed, the tree travels with me and through me and me through it in invisibility and visibility, short-sight and long-sight, deep-time and near-time. It travels through the last breath of the last Dodo, through the image of the dodo as a mythical creature, through the excess abundance over-flowing rubbish, and the vibrant matter in a supposedly 'empty' plot. And as a twin, I bring my own emotions and intensities to the perceived 'loneliness' of the tree, both enjoying the splendid isolation I was not accorded in childhood as a twin and a yearning to be deeply connected to another.

Plot Four, Chemin de Moulin Casse, Perybere, in Mauritius, is a roughly thirty metre square *morcellement* that was purchased over 40 years ago by my father. It is sited in the midst of small-scale tourist properties. It is an area that was once a wetland that still periodically floods. It has not been built upon. There are mounds of domestic rubbish and leftover building materials. The paint, plastic, paper, concrete, and bricks are like discarded material props of the backstage of an incrementally and increasingly theatricalized version of a paradise island. This plot is throbbing, living, vibrant matter in a confederation of excess (Bennett, 2009, p. 24). I began to film the plot at different times of the day and night.

In a break from filming, I visited Curepipe Botanical Garden, which was established in 1870 by the British colonial administration to be able to cultivate plants in the cooler and wetter part of the island. The main Botanical Garden in Mauritius had been established in Pamplemousses by the French colonial administration in 1770, which was renamed as the Sir Seewoosagur Ramgoolam Botanical Garden in 1988. In the midst of Curepipe Botanical Garden stands a single palm tree framed by a grid of metal scaffolding poles. The tree is the last of the *hyophorbe amaricaulis* palm species. It has colloquially been named 'The Loneliest Palm'. It was not brought into the botanical garden but was already growing on the land on which the garden was sited, where it was subsequently recognised as being the sole survivor of its species.

In the botanical system, plants were relocated and reassembled in a totalising order of European making in which they were seen as meaningful only in terms of their economic value (Pratt, 1992/2008, p. 37 and p. 60). On my return to London, I visited Kew Royal Botanical Gardens as a team from there had travelled to Mauritius in 2007 to collect seeds from the tree and tried, unsuccessfully, to propagate them. Kew Royal Botanical Gardens was central to the British practice of economic botany, which was the colonial search for plants across the globe that would increase Britain's economic prosperity. In the Kew Economic Botany Collection, I came across the indigo factory model. Made by Takhal Chunder Pal (1834-1911), the one and a half by two metre clay model was commissioned by the British authorities in India to promote Indian indigo to a global market and to encourage further investment in the plantation economy. It was exhibited in the Colonial and Indian Exhibition that was held in South Kensington in London (Cornish, 2020), which was initiated to show the products and activities of Empire. The exhibition opened on May 4, 1886, and lasted for six months, during which it had five and a half million visitors.

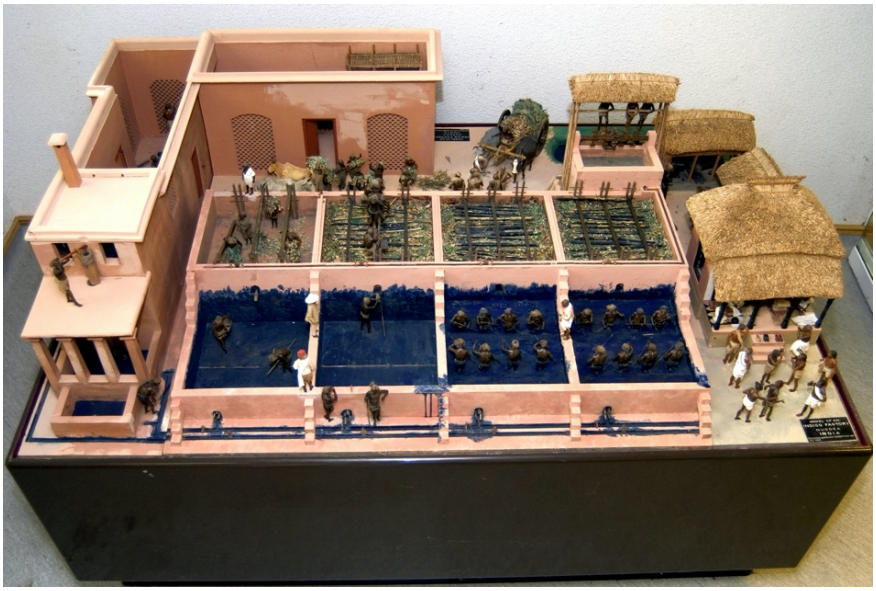

Figure 24

Pal, R.C. (1886). *Indigo Factory Model* [Clay].

Kew, UK: Royal Botanical Gardens.

Figure 25

Pal, R.C. (1886). *Indigo Factory Model* [Clay].

Kew, UK: Royal Botanical Gardens @ Economic Botany Collection, Royal Botanical Gardens, Kew.

In an echo of the Mauritian system of cash crop economy, India farmers were coerced into growing indigo rather than food crops and labourers were brought into European-run factories where they were kept in permanent debt (Cornish, 2020). The indenture system was a contractual agreement by which people were tied into working for a certain number of years in exchange for accommodation, food, and clothing. Following the abolition of the slave trade in 1833 in the British Empire, 1848 in the French colonies, and 1863 in the Dutch Empire, more than one million Indians were transported to work in European colonies in the system of indentured servitude. The demand for cheap agricultural labour in plantation economies was met by the development of a system of indentured labour, mainly from population-rich areas, such as India and China (Ashcroft et al., 2000/2013, p.82). By 1838, 25,000 Indian labourers had been shipped to Mauritius to work on the sugar plantations. They replaced the freed African slaves on the sugar plantations. Labour laws that were introduced in 1867 in Mauritius prevented indentured labourers from escaping the estate economy once the time limit for claiming free passage back to India had expired, and they were required to carry passes to show to which estate they belonged. The British-led Indian indentured labour system was banned in 1917 (Economist, n.d.). The practices of slavery and the subsequent system of indentured labour resulted in global colonial diasporas (Ashcroft et al., 2000/2013, p.82).

Figure 26

Chong Kwan, G. (2014). *Plot* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 27

Chong Kwan, G. (2014). *Plot* [Video stills].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 28

Chong Kwan, G. (2014). *Plot* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 29

Chong Kwan, G. (2014). *Plot* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 30

Chong Kwan, G. (2014). *Plot* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 31

Chong Kwan, G. (2014). *Plot* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 32

Chong Kwan, G. (2014). *Plot* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 33

Chong Kwan, G. (2014). *Plot* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Plot (2014) was facilitated by a FATHOM award from Four Corners in London, which describes itself as "a renowned centre for film and photography, providing a dynamic learning, production and exhibition environment where filmmakers, photographers, artists, trainees and local people work together" (Four Corners, n.d.). The FATHOM Residency Award was for 10 London-based artists working in film and photography to make new work. Four Corners encouraged each artist to try something new for the award, and my case I wanted to explore what video might allow me to do in relation to moving rather than static image. I was able to define how I wanted to use the award and travelled to Mauritius to film and take photographs. In my studio in London, I also created elements of animation in the form of miniature three-dimensional models that were made out of the photographs I had taken. Through this, I made was a 10-minute video work.

I realised that the linear mode of video editing frustrated the ways in which I wanted the viewer to be able to experience different moments through which they could navigate. I wanted to show moments rather than a narrative work, and the screenshots of the video that are included here in Figures 26 to Figures 33 perhaps give more of a sense of this. Through *Plot* (2014), I realised that video took my work away from collage and brought my work more into montage. 'Montage 'developed as a term in the early 20th century to describe experiments in photography and film. Montage is more associated with photomontage and the bringing together of different elements into one seamless image, "a montage is an assembly of images that relate to each other in some way to create a single piece of work or part of a work of art" and "is more formal than a collage and is usually based upon a theme" (Tate, n.d.).

Although I mainly use photographic images, my work is more rooted in the spirit and process of collage, which is associated with gluing different elements, from the French word *coller*, onto a surface. Collage "describes both the technique and the resulting work of art in which paper, photographs, fabric and other ephemeral are arranged and stuck down onto a supporting surface" (Tate, n.d.). The term 'collage' emerged with works by Picasso and Braque in the early 20th century to describe

assemblages of various materials and elements on a more or less two-dimensional surface. In collage, the different elements, materials, and objects still have a quality of 'separateness', in which the construction is visible, the edges remain, and the means of bringing together (whether through gluing, placing, or sewing) is apparent. Collage rather than montage allows the viewer to make visual and conceptual movement between different elements, or parts, and the whole, and to be able to revisit this movement in different configurations and journeys.

Plot (2014) also helped me think through temporal movement. Despite its apparent confinement, this tree is replete with movement, towards being the-last-of-its-kind, and a visibility concomitant with its impending invisibility, "like a forgotten photograph depicting the moment when it is remembered and rediscovered" (Dyer, 2016, p. 32-33). Other movements circle through it as eddies of deep and near time as volcanic eruptions that formed the chain of Mascarene Islands of which Mauritius is part, the animals, seeds, and plants that washed up and thrived on the as-then-uninhabited island, and the people who arrived from India, China, Africa, and Madagascar, some in servitude, some as indentured labourers and some as economic migrants. Other currents that circle it are the changing hands of power and administration of the island between the Dutch, French and British, until its Independence in 1968. And finally, the tree is at the centre of and affected by the failed attempts to propagate it.

Wastescape (2019)

Wastescape (2019) was an installation in Silo 6 in Auckland Harbour for Auckland Arts Festival, which took place between 7-24 March in 2019 (Auckland Arts Festival, n.d.). It was co-commissioned by Invisible Dust, which is an arts organisation in the UK that works with artists and scientists to develop projects which explore the environment and climate change (invisible Dust, 2021), and Te Tuhi, which describes itself as "one of New Zealand's foremost contemporary art spaces and a leader in experimental practice" (Te Tuhi, n.d.). The installation developed through research I did on the effects of the dairy industry on the rivers of New Zealand. W*astescape* (2019) developed out of earlier works: an installation using waste plastic milk bottles for the Festival of the World at the Southbank Centre in London in 2011; and sensory banquet events that explored food production, transportation, and consumption, which were held at Normanby Hall and Gardens in 2017 and at the British Library in 2018, both of which were commissioned by Invisible Dust.

Invisible Dust encouraged me to make an initial visit to Auckland to see Silo 6 which was proposed as a site for my work and to carry out research at the Auckland War Memorial Museum (AM) where I began to focus on the Pacific Collection Access Project (PCAP). This research informed my thinking and making and had a profound emotional and conceptual effect on my sense of the relationships between objects, personhood, and ancestral and collective meaning. PCAP ran between 2016 and 2019 with the stated aims of improving the knowledge and understanding of the Museum's Pacific collection; improve the safety of the Pacific collection; and increase public access to and engagement—especially for Pacific source communities—with the Museum and its Pacific collection. (Pacific Collection Access Project, 2021). The project focused on thirteen island nations/groupings: Cook Islands, Easter Island, Fiji, French Polynesia, Hawai'i, Kiribati, Niue, Pitcairn Island, Samoa, Tokelau, Tonga, Tuvalu, Wallis, and Futuna. (Pacific Collection Access Project, 2021)

In December 2018 I attended a meeting of representatives from communities in Samoa, which began with welcome speeches and songs, after which the communities were invited to visit a conservation room at AM, where they were invited to look at and touch objects that had come from their communities and that are in the collection. They were given latex gloves and were invited to handle the objects, and through informal discussion with the staff present were asked about the objects, for which they often had very little information. One member of the community spoke about an object that had been labelled as a 'necklace' in the collection and explained that it was from a ceremonial cloak, which was worn at a particular moment in a festivity, itself held at a particular moment in the seasonal calendar. He said that this objects, and all in the collection from his community are not considered as objects: they are ancestors.

I had a profound sense of incompatible worldviews in that the setting of a 'universal museum model' seemed inadequate to acknowledge and understand the relational, economic, historical, temporal, emotional, bodily, ancestral sense from which they have been taken, separated, categorized, and then displayed. Hicks has warned that decolonization of knowledge in institutional collections can consist of simply re-writing labels, shifting around stolen objects in new displays and performing dialogue with certain 'source communities' (Hicks, 2020, p. xiii). This sense of incompatibility of perspectives was further echoed in my research on the granting of legal personhood to the Whanganui River in 2017, Māori approaches to weaving as a sacred act, and Vivieros de Castro's writing on multinaturalism and perspectivism (2015, 2009/2017).

Previously New Zealand had granted the right of legal personhood to a former national park, Te Urewera, and to Mount Taranaki. Since the 1840 signing of the Treaty of Waitangi, Māori leaders had fought for recognition of the relationship they have with the Whanganui River, which they revere as a *tupuna*, or ancestor. The granting of the legal status of personhood is an approximation in law of the Māori perspective of treating the river as a living entity and as an ancestor, instead of

treating it from a perspective of ownership and for the exploitation of its resources. Gerrard Albert, a Māori leader involved in the negotiations, explains, "for the first time, a framework stems from the intrinsic spiritual values of an indigenous belief system" (Lurgio, 2019). The Whanganui Iwi view the river as a living entity in its own right and incapable of being owned in an absolute sense as a property. Whereas European legal frameworks of ownership are exclusionary, in that something owned by one person cannot therefore be owned by another. For Māori, living entities cannot be understood in these terms. The river at one end cannot be separated from the river at another end. The stones on the riverbed cannot be separated from the banks or the water that runs over them. The rain that feeds the water of the river is integral to it. The Māori saying "I am the river and the river is me" articulates the inter-connectedness of river, ancestor, land, community, use, and care.

In the craft and activity of the weaving of materials, such as flax, the weaver, the weaving, and the wearer of a weaving are connected in a continuum of collective and sacred history to ancestors and future generations. Weaving sessions begin with a prayer to focus vision and talent to acknowledge the skills inherited from the ancestors and creative inspiration, so that the materiality of weaving is connected to ritual practice, "thus, the weaver and the action of weaving incarnate the life force, *mauri*, the authority, *mana*, and the scared, *tapu*" (Mac Aulay & Te Waru-Rewiri, 1996, p. 195). For Māori it is the accessibility and consequent interaction with an object or natural resource that is highly prized that rejuvenate, replenish, and sustain the *taonga*. Te Waru-Rewiri describes the connection of fibre and thought in her paintings as occurring on three levels of the physical, the mental, and the spiritual

> It is from this point that I have gravitated toward the expression of fibre, its spirit and the action of painting/weaving. The idea of fibre is metaphorically associated with the place of my people, where we come

from, where we are now, and where do we go from here? (Mac Aulay & Te Waru-Rewiri, 1996, p. 199)

Vivieros de Castro argues for a 'perspectival quality', which he outlines as, "the conception, common to many peoples of the continent, according to which the world is inhabited by different sorts of subjects or persons, human and non-human, which apprehend reality from distinct points of view" (Vivieros de Castro, 2015, p. 195). His work as an anthropologist led him to acknowledge that "my point of view cannot be the native's own, but only that of my relation with it", which he argues "involves an essentially *fictional* dimension, since it implies making two entirely heterogeneous points of view resonate with each other" (Vivieros de Castro, 2015, p. 16). This ontological shift is condensed in the contrast between multiculturalism, understood as the same and common nature or reality regarded by different cultural points of view, and multinaturalism, understood as different corporeal states that presupposes a similar human and cultural condition. Multinaturalism entails a relationalism, which is perspectivism. The notion of perspectivism posits that while viewed by humans as animals, animals and other beings view themselves as 'human', in that different species do not see the same thing (the world) in different ways but that they see different things or worlds in the same way. The notion of humanity is the reflexive condition of a subject to itself. Animality is the condition of the body regarded from an external point of view.

This form of separation that humans set around themselves can be pulled tighter so that some are set apart from others. External speciesism, which is the idea of human exceptionality, anticipates and enables internal speciesism, which is devised and articulated as racism. What is not me, whether animal or human, is considered as other. If a designation of being human is to see the world from our bodily and interior perspective, then animals, or what we designate as animals, also see us humans as other. In multinaturalism, there is one single 'culture' and multiple 'natures', or "one epistemology, multiple ontologies" (Vivieros de Castro, 2015, p.

256). There is no such thing as a nonphysical mental world and a separate physical world, as thoughts and action happen in the same ontological space, "the meaningful and materials are aspects of one single reality" (Vivieros de Castro, 2015, p. 267).

There is not a definition of species that can be made from a third-party, external, authorial vision. Every species is actually a point of view. What changes between different beings is the world that they see. A point of view is in the body, so that perspectivism is a corporeal mannerism (Vivieros de Castro, 2009/2017, pp. 72-3). Multinatural perspectivism blurs any idea of a clear distinction between internal and external. Images are both real and unreal (Bottici, 2014), the point of view is always in relation to imagination, as "we have no perspectives that are not completely imagined ones; that is, perspectives do not exist all by themselves in nature any more than numbers so, or logical propositions" (Vivieros de Castro, 2015, p. 296). Shamanic travel, which is an interaction with the spirit world through altered states of consciousness, can traverse different perspectives. Through shamanism individuals (of different species) can stay between the points of view of two or more species, to see themselves through multiple perspectives. To translate as a form of travel is to be able to communicate through differences (Vivieros de Castro, 2009/2017, p. 89).

This research began to infuse the work that I developed around the ecological effects of the dairy industry on New Zealand's rivers: from effluent run off; the use of chemicals for managing pastures; and land use for cattle rearing. I wanted to make visible the accumulation of plastic waste from the dairy industry as a small slither in a particular time and place. I worked with Te Tuhi to set up the collection of used plastic milk bottles from local schools and community groups over the period of four months. Te Tuhi established regular collection of the used bottles from those who were involved and a room in which to store them. Te Tuhi collected around six thousand used bottles. I designed wooden structures and posts onto which I attached the bottles by threading string and using staples, to form structures that were around one and half metres high and around a metre wide. I installed the structures on the

floors and to the grain hoppers on the ceilings in each of the six rooms in Silo 6. The milk bottles became elements that created a textural environment that resembled stalagmites and stalactites.

I created a series of 12 headpieces made out of photographic images that I had taken and also copyright free images that I had found of New Zealand's rivers. Each headpiece was based on one of New Zealand's rivers that are affected by dairy pollution: Waikato; Matau; Whanganui; Taieri; Rangitikei; Mataura; Waiau; Clarence; Waitaki; Oreti; Rangitaiki; and Manawatu. I explored different techniques of cutting and weaving in shapes and forms that were determined by the strength and form of the photographic paper and the cuts and shapes that followed the river's outlines. I was interested in weaving an inter-connected flow between river, person, land, life, past, present, and future through photographic collage. I installed the headpieces at head height on wooden posts at intervals along the corridor through the centre of the six silo spaces. I wanted people to experience the works at various levels of human height so as to make the connection between personhood and river, and for them to weave through the central corridor of the six silo structures like a river through a cavernous landscape of used plastic milk bottles.

I was asked to run a tour of my installation for blind and visually impaired people, during which I shared the role of my myopia in my work, the activity of cutting and sewing in the range of my 'naked' sight, and the way in which my work often appears as one thing from afar but can be made of incongruous and abject materials when viewed close. I invited them to touch the milk bottles and put on the headpieces, which gave me a sense that they could be worn rather than existing solely as an installation. They shared their experiences of making and experiencing art in relation to their visual impairments. When the Festival ended the milk bottle structures were offered to the community groups and schools that had collected the bottles, with the proviso that when they no longer wanted them or if they became onerous to keep them as 'artworks' they could dismantle them, put the bottles into recycling and Te Tuhi would collect the wood to be able to reuse in other projects.

Figure 34

Chong Kwan, G. (2019). *Wastescape* [Bottles, wood, photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 35

Chong Kwan, G. (2019). *Wastescape* [Bottles, wood, photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 36

Chong Kwan, G. (2019). *Wastescape* [Photograph, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 37

Chong Kwan, G. (2019). *Wastescape* [Photograph, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 38

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 39

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 40

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 41

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 42

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 43

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 44

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 45

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 46

Chong Kwan, G. (2019). *Wastescape* [Photographs, wood].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

The Circulating Department (2021)

The museum is a place where "curators pretend that they can keep things the same" (Hicks, 2020, p. 228). The museum displays objects which have been bought, gifted to, taken from, or torn apart from their sacred and cultural matrices in different parts of the world and put on pedestals in an alien environment (Tuan, 1997/2018, p. 194). Objects can be drained of force and energy to evoke fixity and held in a silence and stillness that are not the natural conditions for the objects. Museums can create alterity by showing ancient, vibrant, and living cultures in temporal terms in which they are displayed as archaeological remains (Hicks, 2020, p. 185). Collections are sites of relationships and meaning that are created and maintained around objects, which involve "political circumstances, disciplinary conventions, regulatory structures, classificatory systems, networks of affect and care" (Jardine, et al., 2019, p.4).

When Europeans 'discovered' peoples and cultures in corners of the world far from themselves they put them beyond the burden and erosion of time (Tuan, 1997/2018, p. 122). The Marvels were deemed intrinsically different due to their bodily deformation, moral depravity, and location in the wilderness. The museum functions to create difference in what I term 'temporal zones', which are often rooms with totalising labels like 'Japan' or 'China', in which visitors are invited to walk to explore cultures that have effectively been stilled. Museums force people to see their cultures, their objects, and their ancestors, from the point of view of the collector, the thief, and the colonist, as a form of 'wordling' of an internalised view of one's self, one's community, and one's land—as a world that belongs to colonial masters (Spivak, 1985/2021). Visitors are invited to step into the metaphorical shoes of the colonialist, the collector, the trader, and to move seamlessly through cultures that have been 'stilled' so that they can be appreciated and 'understood' by the viewer. In such a way, different cultures are framed in a 'fixed' way. The museum becomes an extension of the colonial and capitalist project in which the globe is pictured from

a unified European perspective in which objects, people, plants, and animal are made separate, static, and silent (Pratt, 1992/2008, p. 50). Museums were also sometimes explicitly used in the 'education' of Europeans about their respective colonial projects. For example, in 1864 the Colonial Museum in Haarlem in the Netherlands was established to increase knowledge and research into products from the Dutch East Indies. From 1910 it became part of the Colonial Institute, which also prepared Dutch civil servants, administrators, scientists, nurses, and soldiers for work overseas. The focus was less on the particularities of and realities for the 'natives', and more on a nationalist idea of a being a metropolitan colonial power, as "indeed, Dutch identity was shaped in relation to its colonial backdrop" (Legêne, 2004, pp. 97-98).

Neil MacGregor, who previously held the Directorship at the National Gallery in London (1987-2002), the Directorship at the British Museum in London (2002-2015) and the Directorship of the Humboldt Forum in Berlin (2015-2018), wrote *A History of the World in 100 Objects* (MacGregor, 2010/2012), in which he emphasises object-oriented life histories and object biographies. This approach gives the appearance of a stability and coherence of things as they move between different people, places, and contexts. Neither the histories of acquisition of some of the objects, which included taking, looting, or violence, nor the calls to return the objects to whence they came, are mentioned in his book (MacGregor, 2010/2012). The 'Declaration on the Importance and Value of Universal Museums' was signed by 19 museums in 2002, including the British Museum in London, and the Getty Centre in Los Angeles, and all of which, apart from one, were located in the West (Adams, 2020). The museums' claims of 'universalism' obfuscates the means by which many objects in collections were acquired. This damage is replayed when the objects are displayed in museums to the public (Hicks, 2020, p. xiv).

The Circulating Department (2021) developed through being Artist in Residence in Photography at the V&A in London, which describes itself as "the world's leading museum of art, design and performance" (V&A, n.d.). The V&A began as a result of the Great Exhibition of the Works of Industry of All Nations, also known as

the Great Exhibition, of 1851, which exhibited raw materials, manufactured goods and machines from Britain and its Empire in a 'crystal palace' that was built in Hyde Park in London. Over six million people, which was the equivalent of one-third of the British population, saw the Great Exhibition. Its creator, Prince Albert, argued that profits from it should be used to set up a cultural area of museums and colleges in South Kensington, to improve the standards of British industry by educating designers, manufacturers and consumers in art and science.

The V&A began as the Museum of Manufacturers in 1852. It moved to its current location on Exhibition Road in 1857, where it was known as the South Kensington Museum but was re-named the Victoria and Albert Museum in 1899. The Government School of Design, which later became the Royal College of Art, was established in 1837 and moved to the same site as the V&A. The V&A's residency programme is well-established, as "since the V&A's inception, supporting contemporary artists, designers and makers has been at the heart of the museum's vision" (V&A Residencies, n.d.). The closure of the V&A due to coronavirus disease (COVID-19) meant that my residency was extended by a year. I was expected to undertake research that was relevant to the museum and to develop my practice, without the requirement to make 'finished' work. I was required was to share my research with museum staff and visitors at 'open studio' events and to get involved in activities with the V&A's department of public programmes. My residency was offered under the theme of 'Capturing Motion', however in the interview for the residency I said that my work was in opposition to photography in a sense of 'capturing' or representation, and that I wanted to explore movement in and through the collection and by engaging with people who work at the V&A.

I became fascinated by the V&A's historical Circulation Department, which lasted between 1850 and 1977, after which objects in its collection were dispersed throughout the wider collection. Its archives are kept at Blythe House, where objects not on display at any of the V&A museums are stored. Unlike the rest of the V&A which had a '50-year rule', whereby only work that was over 50 years old could be

collected, the Circulation Department collected contemporary work. The Circulation Department was the first 'travelling gallery' in the UK. It loaned original works and copies to provincial and national museums, libraries, galleries, art colleges, and schools. The department had a higher than usual intake of women, many of its staff were educated at art college rather than Oxbridge, and some were members of the Communist Party of Great Britain.

Figure 47

Unknown (c.1918). *The Circulating Department* [Photograph]. London, UK: V&A. @ Victoria and Albert Museum, all rights reserved.

Figure 48

Unknown (c.1953-55). *Staff of the V&A Circulation Department* [Photograph]. London, UK: V&A. @ Victoria and Albert Museum, all rights reserved.

I became interested in objects and images that contain multiple moments. *The Great Wave* (1857) is a photograph by Gustave Le Gray made from two negatives, one exposed for the sea and the other for the sky, which could often be over-exposed. The image is a horizon-in-transit of different technical aspects, moments, and environmental designations. *The Naked Dress* (1972), by Floris Neusüss and Renate Heyne, combines photography, wearability, and movement, as a photogram dress made out of photo canvas, which depicts the full-sized body of Renate Heyne. The body is a material support for the photograph and moves in contrast to the static pose captured on the photogram.

Figure 49

Le Gray, G. (1857). *The Great Wave* [Photograph].

London, UK: V&A.

Figure 50

Neusüss, F. & Heyne, R. (1972). *The Naked Dress* [Photo canvas].

London, UK: V&A.

Eileen Agar's *Hat for Eating Bouillabaisse* (1937) is made of cork, coral, seashells, fishbone, and sea urchins, and now so fragile that I was only able to encounter it in a box in Blythe House. Agar's approach to collage, assemblage, and making artworks that can be worn, connected deeply with my research.

Figure 51

Agar. E. (1937). *Hat for Eating Bouillabaisse* [Cork, coral, seashells, fishbone, sea urchins]. London, UK: V&A. @ Victoria and Albert Museum, all rights reserved.

Figure 52

[Unknown], [Eileen Agar wearing a ceremonial hat], [1948], Tate [TGA 8927/12/56], digital image @Tate released under Creative Commons CC-BY-NC-ND (3.0 Unported)

I wanted to explore the museum as process rather end-point (Hicks, 2020, p. 240), and began to speak to people at the V&A who worked in the transportation, cleaning, conserving, acquisition, disposal, and pest management that affect objects in the collection. I took photographs whilst talking and walking with them and when accompanying them on their work activities. Selected images from these became a series of 10 photographs, a selection of which are shown in Figures 53 to 57.

Figure 53

Chong Kwan, G. (2021). *The Circulating Department* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 54

Chong Kwan, G. (2021). *The Circulating Department* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 55

Chong Kwan, G. (2021). *The Circulating Department* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 56

Chong Kwan, G. (2021). *The Circulating Department* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 57

Chong Kwan, G. (2021). *The Circulating Department* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

The photographic works that I developed during the residency connect with each other in different ways. Each is developed within a larger series of images, and each are distinct 'works' that are temporal moments made visible within a research process. The series of 10 photographic works, of which five are shown in Figures 53 to 57, document the 'behind-the-scenes' of the museum and the objects that are stored at the V&A's Blythe House when they are not on display to the public. In these photographic moments, the fragility, tenderness, and impermanence of the objects are more apparent than when they are on display in the museum. Photographed in this way, the objects in the collection also seem to reveal more relational connections with other objects, whether through the packaging, support structures, or the other objects that are involved in dehumidifying, cleaning, and protecting them and the rooms in which they are kept.

I made six headpieces, shown in Figures 58 to 64, created using the photographs I had taken at Blythe House, images of objects in the collection suggested by people who I spoke with who work at the V&A, and millinery techniques to make shapes based on the foam inserts that are used to transport objects. I used *sinamáy*, a natural straw fabric made from fibres of the Abacá banana plant that is native to the Philippines, as the material that I covered the foam shapes with, then dried it so that the forms became the structural base of each headpiece. Onto this, I attached cut out parts of the photographs using a range of sewing techniques. The six headpieces that I made developed around the following themes related to movement in the museum: circulation; bridging; infestation; performing; decompose/de-acquisition; and appearance. They were photographed in the Raphael Cartoons, Room 48A, in the V&A. The wooden stands are part of the work, as surrogates for the people with whom I collaborated, and are references to the photographic activity itself, which "has to take account of the materiality of the photograph and the presentational forms in which it is entangled" (Edwards & Hart, 2004, p. 15). In the context of the museum the stands, originally made for another project called *The People's Forest* (2018), became part of the complex relationship

between photography, object, and colonial violence (Sealy, 2020). Hicks refers to the confluence of photographs of the indigenous people taken by the colonial administration with objects that were looted from the Imperial Palace in Benin in 1897, and that photographers setting up their tripods were said to have been mistaken for putting together Maxim machine gun stands, used by the British in the 'expeditions' in the colonies between 1884-1914 (Hicks, 2020, p. 14).

The work is also the six photographs taken of each person wearing the headpiece, photographed in a location of importance to them at the V&A. In these photographs, the objects in the collection that feature in the sculptural headpieces, can be seen in their location in the museum. Some are less visible, such as the insect traps that feature in the headpiece that is photographed in the Medieval and Renaissance Gallery, Room 50A, shown in Figure 65, which are hidden out of view behind or to the side of the objects. Others are more visible, such as in the Photography Centre, Room 100 and Room 101, images of which feature in the headpiece, shown in Figure 68. In others, the relationship between objects, person, and location in the museum, is based more upon connections with different iterations of the V&A, such as the Museum of Theatre that existed between 1978 to 2007, that was incorporated into the site at South Kensington, shown in Figure 66, or in the Ceramics gallery in Room 139 as a place of emotional and creative significance to the wearer, as shown in Figure 70. COVID-19 and staff restructuring imbued the photographic sessions with a sense of a 'time before' and were emotionally charged. One participant expressed how the work we did together encouraged him to explore some personal areas of his life and memories and inspired his own creative effort. I wanted to explore the "intellectual, material and curatorial labour required to main collections" and the "constant work to stave off erosion, failure, and loss (Jardine, et al., 2019, pp.1-2). By foregrounding materiality and movement within and around collections, we may become better attuned to the political power struggles and complex histories of the objects within and beyond them.

Figure 58

Chong Kwan, G. (2021). *The Circulating Department* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 59

Chong Kwan, G. (2021). *The Circulating Department* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

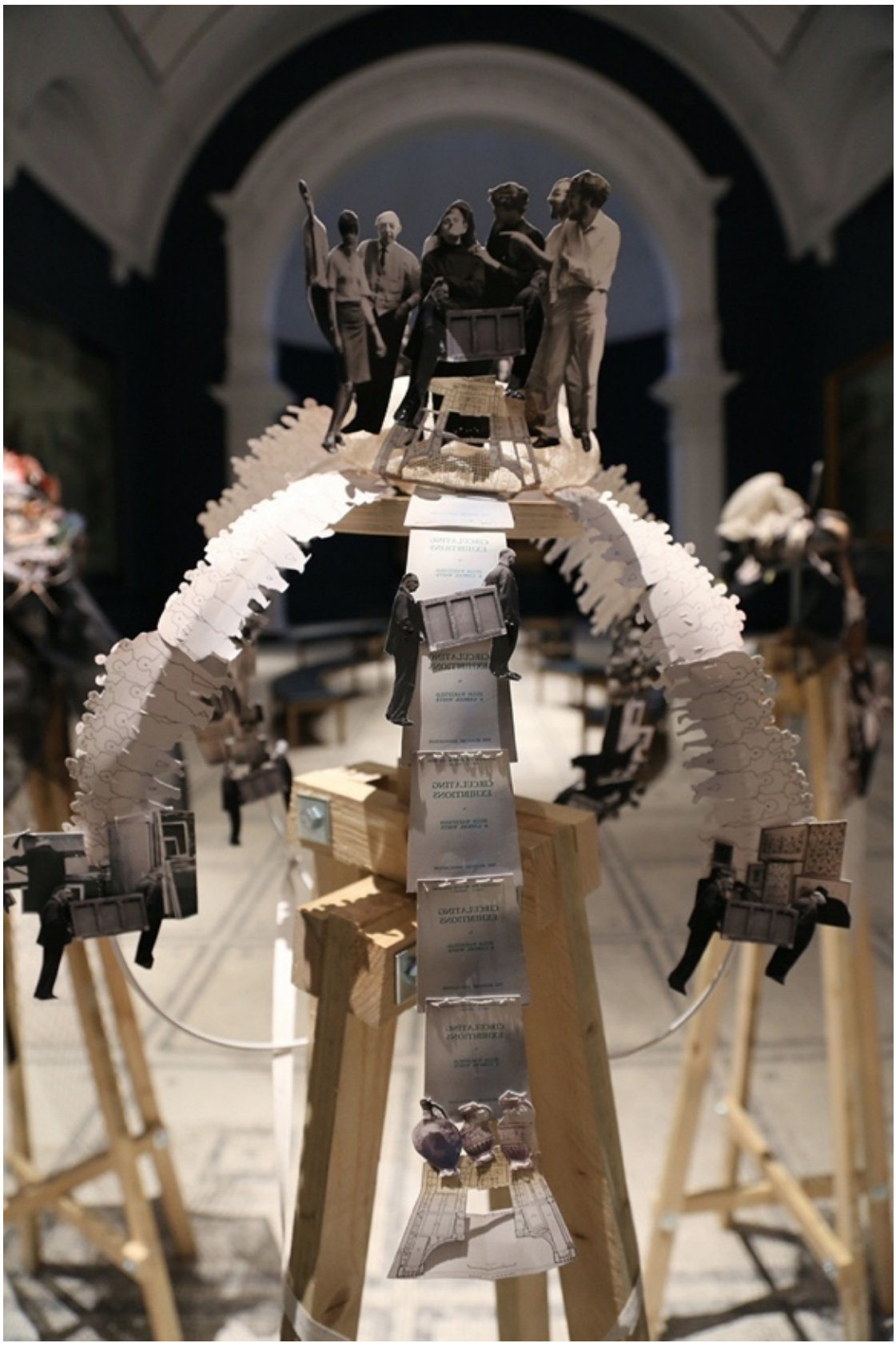

Figure 60

Chong Kwan, G. (2021). *The Circulating Department* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 61

Chong Kwan, G. (2021). *The Circulating Department* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

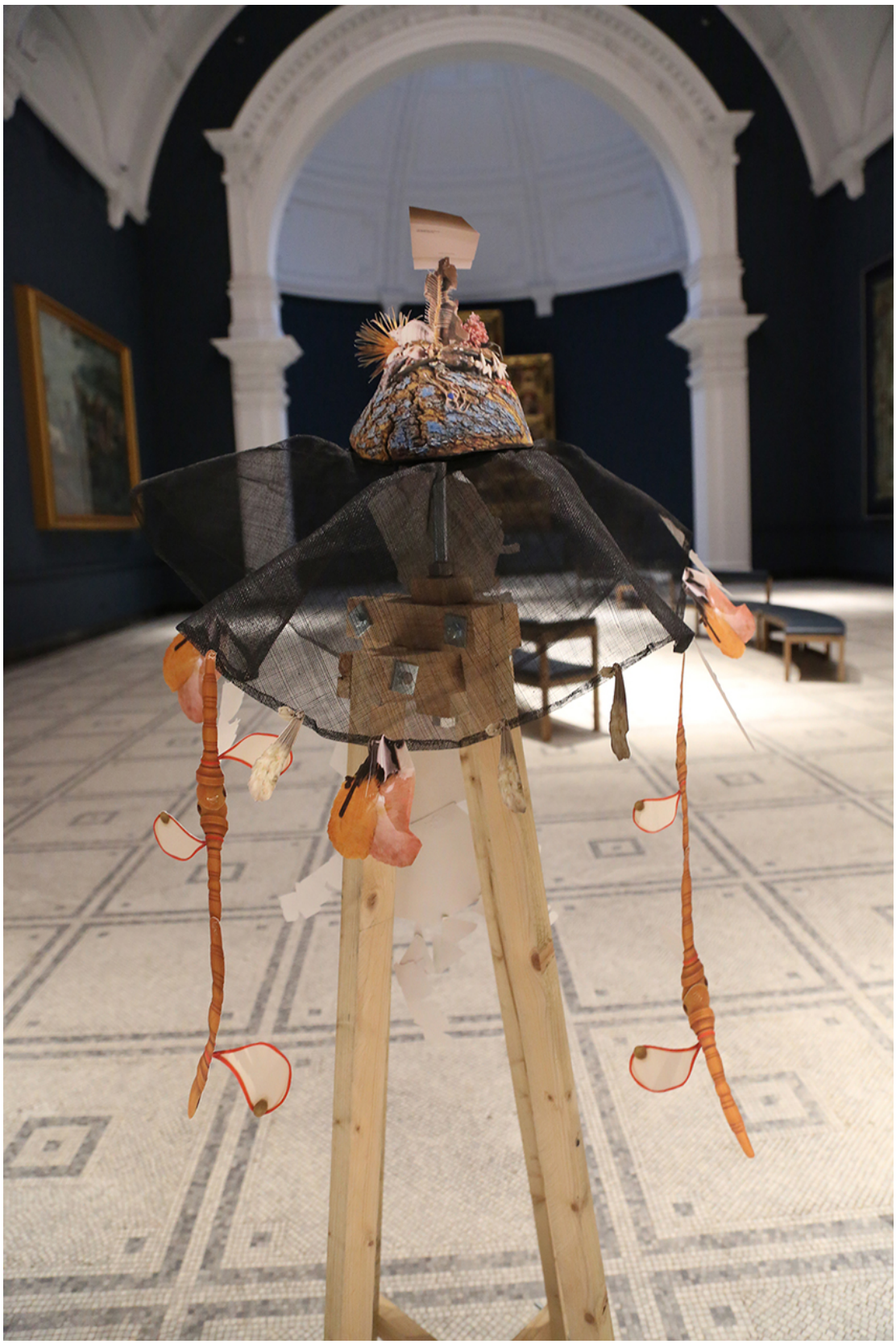

Figure 62

Chong Kwan, G. (2021). *The Circulating Department* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

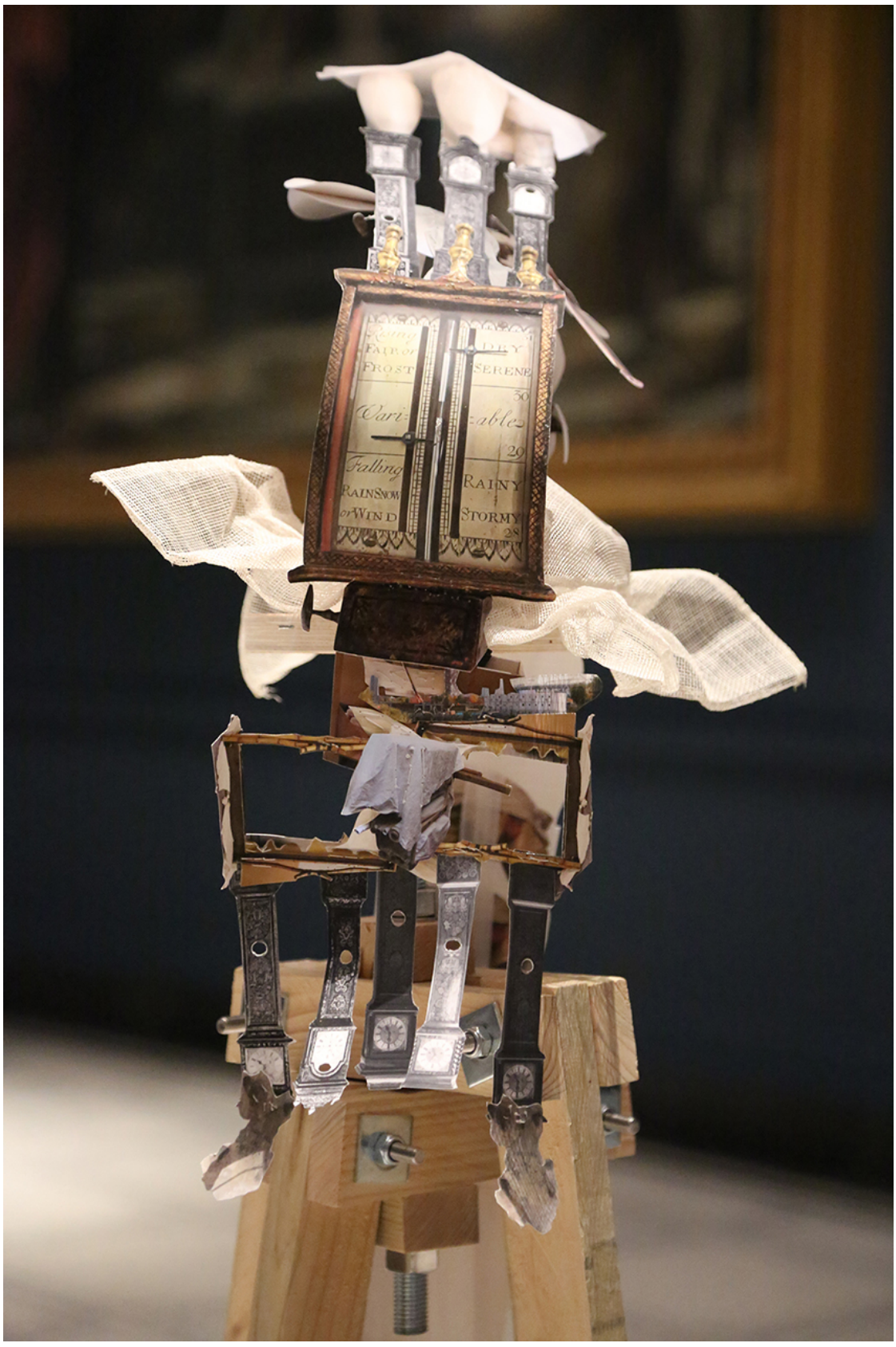

Figure 63

Chong Kwan, G. (2021). *The Circulating Department* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 64

Chong Kwan, G. (2021). *The Circulating Department* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 65

Chong Kwan, G. (2021). *The Circulating Department: Infestation* [Photograph]. London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 66

Chong Kwan, G. (2021). *The Circulating Department: Performing* [Photograph]. London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 67

Chong Kwan, G. (2021). *The Circulating Department: Decompose/De-acquisition* [Photograph]. London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 68

Chong Kwan, G. (2021). *The Circulating Department: Appearance* [Photograph]. London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 69

Chong Kwan, G. (2021). *The Circulating Department: Circulation* [Photograph]. London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 70

Chong Kwan, G. (2021). *The Circulating Department: Bridging* [Photograph]. London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Ovation (2021)

Ovation (2021) was commissioned by the Royal Albert Memorial Museum in Exeter as part of their first iteration of 'Museum at Large', which was "an ambitious project to bring inspiration from the museum's collection to the city of Exeter" (RAMM, 2021). RAMM began as the Devon and Exeter Albert Memorial in 1813. It was funded through public subscription. A new building was built for the collection, and in 1969 it was officially opened as the Royal Albert Memorial Museum (RAMM). Its collection was centred around four themes: Antiquities; Art; Ethnography; and Natural History. Much of RAMM's early collection began as private collections that were donated to it.

I was interested in thinking about what histories and lives do not have presence in the collection, to open up a possible presence for those lost, forgotten, ignored, overlooked, or destroyed that may re-turn as possible future horizons (Knudsen et al., 2021). I wanted to focus on objects in RAMM's Roman collection that had largely been found in sites in and around Exeter itself. I became interested in the way in which women's perspectives and histories are largely absent from the Roman collection at RAMM, a situation that is echoed in Roman history more widely. There are very few objects in RAMM's collection that relate to, are made by, or which represent women in Roman society. Objects include some coins that bear images of women in the Seaton Down Hoard, which consists of 22,888 Roman coins that were found close to Exeter. Other objects include a clay tile in the form of a female face that was installed on the roof of the all-male Roman bathhouse in Exeter. There are also 20 carved hair pins made from bone that would have been worn by women and which were found on the site of the Roman military fort in Exeter.

I researched images of objects related to women in the Roman collection at RAMM, and images of women in Roman history. I asked people for images of objects that were of personal worth or significance to them, and images of objects in RAMM's collection that people considered were overlooked. These were collected through a workshop session that I held at RAMM with a group of people who attended a

community art class and I put out an open call on social media and through communication via RAMM networks.

The Roman women that were the focus of *Ovation* (2021) were both real and not real, in that they were part of Roman history and yet many were based on myth, incorporated myth, or there was a lack of contemporary sources or evidence in relation to them. The works developed to be *Agrippina, Aurelia, Claudia Quinta, Cornelia, Galla Placidia, Helena, Livia, Lucretia, Messalina, Octavia, Servilia*, and *Theodora*. I focused on each woman for around three weeks as I researched and gathered images about them, feeling immersed in my own connection and speculation as to who they might have been and what they might have experienced, and how they were created as constructs of Roman society and history. The large gaps in knowledge about their experience and the small number of first-hand accounts by women in Roman society informed each work. I filled in some of these gaps through the inclusion of objects of contemporary personal worth, and images of objects that were sent to me by people that they considered were overlooked in RAMM's collection.

I explored women from a particular time and place in history whose material presence and first-hand perspective are largely absent from material records. Some of the women's images, histories, and myths—on coins, in mosaics, in paintings, and in text—connected to aspects of my own lived experience and interiority. I made each headpiece with reference to hairstyles and headwear that were worn during the Roman period that had functioned to express the status of the wearer and her position in Roman society. I explored the forms of the *stephane*, a crown worn by women in Roman society, and the crown in general as a traditional symbol of headwear worn by a general, monarch, or deity. I filled in the gaps in information about the women and their own perspectives with a creative conjecture by using images of objects of personal worth and objects that people felt were overlooked in RAMM's collection. Six of the twelve headpieces are shown here in Figures 72 to 77, which are photographs of the headpieces in RAMM and which were used in a 'Museum

at Large' app that was developed to provide information on the work. Figure 72, shows *Lucretia* (died c. 510 BC) whose rape by Sextus Tarquinius, the youngest son of the King of Rome Lucius Tarquinius, and her subsequent suicide started a rebellion that overthrew the Roman monarch and led to the transition to the Roman Republic, which lasted for over 500 years. The images from RAMM that were in her headpiece include bone hairpins that were found in military fort in Exeter, the roof tile in form of female face that was part of the male-only Roman baths in Exeter, and a statuette of a Roman Goddess. The image of personal worth that was included was a mirror that someone had bought that they felt was their most beautiful possession. Figure 74, shows *Claudia Quinta* (c. 200 – 206 BCE) who was accused of unchastity but when a ship got stuck on the River Tiber, she invoked the Goddess Cybele who saved the ship. The images from RAMM's collection that were in her headpiece include *A Ship of the Line off Plymouth* by Thomas Luny (c.1817), and a Roman carrot amphora. Figure 73, shows *Theodora* who was based upon two historical women in one work and was intended to highlight the binary ideas presented of women in Roman society, whereby they were described of as pure and chaste or as lascivious and impure. Flavia Maximiana Theodora was a Roman Empress and wife of Constantius Chlorus, who was linked to piety (275-337 AD). Theodora (died 548 AD) was an Eastern Roman Princess from her marriage to Emperor Justinian. She came from humble origins and was reputed to be a prostitute before she worked as an actress. Images from RAMM that were included in the work *Theodora* were of coins from the Roman Seaton Hoard, and an image of an object of personal worth of crystal glass, of significance use to the contributor's wife also having a similar crystal.

I was interested in how women were overlooked in positions of power, value, and worth in Roman society, and how this might connect to women's lived experiences in contemporary society and in the public realm. I also wanted to root this in the specific setting of Exeter, as a site from where objects in RAMM's collection came, and in the particularities of its city centre and Roman architecture. I was thinking about the work as a critique and counterbalance to the historical Roman

military processions, called ovations, which were a form of Roman triumph undertaken by men. Ovations were granted when a conflict was resolved with little or no danger to the Roman army, or when war was avoided between states and nations. The general of an ovation rode on horseback, in contrast with the chariot of the triumph. The triumph was a victory parade by military generals, which took the form of a procession, and included the army, horses, chariots, captives, and the display of objects and wealth gathered through the war. Banquets, feasts, and entertainment would also be part of these celebrations. This also resonated with processions that were held in Exeter in the late 19th century by magistrates, the army, police, and town officials as celebrations of civic pride, shown here in Figure 71. I was interested in what it would be like for viewer and participant to have a group of women walking together in a city in a procession that hovered between spectacle and normality.

Figure 71

Townsend. G. (c.1840-1880). *A Civic Procession Passing Under Broadgate, Exeter* [Watercolour]. Exeter, UK: RAMM. @ Royal Albert Memorial Museum & Art Gallery, Exeter City Council.

I made twelve photographic works that could be worn on the body. Each was based on research I carried out on a particular woman from Roman history. They were displayed on stands in an empty shop in the centre of Exeter, from where they

were put on and worn by participants in processions through the city. A video of the works being worn and walked through RAMM was also played on a large screen during the night-time, which highlighted the relationship between the works and the collection. The headpieces were displayed on stands in the window of an empty shop in Exeter city centre.

I researched and made a list of buildings and sites, such as Exeter's Roman Wall, and the Cathedral, that had relationship with objects from RAMM's collection that feature in the works. These formed the basis of suggested routes that were mapped for three processions each day, that were done over three days between October 29 to 31, 2021. I put out an open call on social media, radio, and through RAMM networks for people who would be interested in being involved in the processions. People that responded included people who worked at RAMM, students from the Drama Department at Exeter University, and members of the general public. They were invited to arrive over an hour before the start of each procession, so that the participants could introduce themselves to each other, and that I could introduce them to the research, objects, and histories and myths about each of the women that were the focus of the headpieces. The participants were invited to choose the headpiece with which they felt most affinity that they would wear. We also discussed and agreed upon the best routes for each day, routes that were revised and changed in response to weather conditions and time of day and place of high numbers of people in the city centre.

The experience of working with the people to develop the processional aspects of the work had emotional and personal resonance for many of the participants and for myself. There were two men out of the thirty people that were involved. This created a particular connection with the work. Each person had a preferred headpiece that they wanted to wear, and many expressed their reasons for their choice, often connecting aspects of the women with their lived experience, their work, or their creative interests. Ritual activities developed around the start, end, and middle of the processions. I shared and discussed aspects of the project, research, and the

making of each of the headpieces with the participants. They discussed why they had volunteered to be involved in the procession and made their own choice of headpiece to wear. We discussed and agreed upon a route for the procession, and in which order they would walk. They then took their chosen headpiece off from a stand, put it on and then walked out of the empty shop in a line. Each walk lasted around one hour and passed through some of the busier parts of Exeter City Centre. I accompanied them, but walked around three metres away from them, so that their procession was visually distinct and so that I could answer any questions people might have about the procession. I was struck by how the atmosphere of the city centre of Exeter changed at different times of the day and on different days. Sometimes people in the street expressed puzzlement at the procession, some shouted offensive comments that referred to the people doing the procession being only, or mainly, women. The processions seemed to take on different senses depending on the areas in which they passed with the images in the headpieces taking on significance in relation to historical buildings, Roman architecture, or the contemporary shopping areas.

After the processions, I emailed each person to thank them for their involvement. I also asked if they wanted to write any feedback about their experiences. I had not expected them to provide as detailed feedback as they did. Each person wrote back. One person said that being part of a group of women walking together through the city centre was powerful. Another person said it was a moving activity to do in relation to male 'control' of certain areas and the reactions of people in the city centre to them

> I found your work 'Ovation' incredibly moving - especially around representations of power embodied in female manifestations. I loved parading with other women through Exeter - through the marketplace of the high street - but even more past the cathedral. These places in which male control still dominates, it felt like we were telling a different story. I

> loved wearing the prostitute's hair pin. I loved that sense of being an incarnation of the medusa (a woman who was abused) who turned the male gaze back on itself. A woman who knew how to protect herself. I loved the confusion that we caused as we walked among people. Discomfort is not a bad thing. (*Ovation* Participant)

Another participant made a connection between wearing the photographic works which based on Roman women and walking in the historical Roman areas of Exeter.

> I found the signage on some of the pillars, eg where it said, Roman Walk, quite evocative. I guess, because we were walking and wearing the Roman headgear! I felt at times that I was part of a different time/reality. (*Ovation* Participant)

One person spoke about a sense of being aware of layers of different realities

> Because we weren't mean to engage with people who spoke to us, it made the experience quite unreal for me. At times I felt like I was in the physical present and at other times I really did feel as if I'd transcended different worlds. (*Ovation* Participant)

Siting the work in the public realm heightened the contrast between display and interiority. I had an emotional connection with the historical and mythical women through my creative conjecture. The participants in the processions made their own connections with the women, the headpieces, and the sites of the procession, by bringing their lived experiences and memories to the activity of walking together through the streets of Exeter.

Figure 72

Chong Kwan, G. (2021). *Ovation: Lucretia* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 73

Chong Kwan, G. (2021). *Ovation: Theodora* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 74

Chong Kwan, G. (2021). *Ovation: Claudia Quinta* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 75

Chong Kwan, G. (2021). *Ovation: Helena* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 76

Chong Kwan, G. (2021). *Ovation: Livia* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 77

Chong Kwan, G. (2021). *Ovation: Galla Placidia* [Photograph].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 78

Chong Kwan, G. (2021). *Ovation* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 79

Chong Kwan, G. (2021). *Ovation* [Video still].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 80

Chong Kwan, G. (2021). *Ovation* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 81

Chong Kwan, G. (2021). *Ovation* [Installation].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 82

Chong Kwan, G. (2021). *Ovation* [Procession].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 83

Chong Kwan, G. (2021). *Ovation* [Procession].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 84

Chong Kwan, G. (2021). *Ovation* [Procession].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Figure 85

Chong Kwan, G. (2021). *Ovation* [Procession].

London, UK: Courtesy of the Artist. @ Gayle Chong Kwan, all rights reserved.

Conclusion: Imaginal Travel as a methodology in fine art practice

The 15th century marked the start of European colonisation that began through travel and exploration to find new revenues, known as 'The Age of Discovery', and which developed with mercantile capitalism into the 'Scramble for Africa' in the 19th century whereby new materials and markets were sought. The granting of political independence to Europe's colonies from the 1940s onwards ended direct military and indirect political control, however neocolonial inequalities continued through economic imperialism and globalisation. From the 17th century onwards travel began to be undertaken for leisure, cultural, and recreational reasons. Though travel is often associated with a movement of horizontal flow in which the market appears as the consummate leveller (Pratt, 1992/2008, p. 241) inequalities persist, and this flow remains particularly one-directional. In the contemporary moment, the travel industry, whether for business, work, leisure and tourism, or repatriation (Revfine, 2021), helps to maintain neocolonial relationships (Pratt, 1992/2008, p. 226). Ecologies that were destroyed to make way for cash crop economies, such as sugar and tea plantations that used slave and indentured labour, are now often transformed into tourist developments, golf courses, and luxury resorts. Public space has been eroded as beaches have been brought into private ownership for the development of resorts. The increased consumption and waste, and the large quantities of water needed to maintain facilities such as golf courses, have led to environmental degradation and pressure on natural resources in many tourism-dependent countries.

Colonialism "set in motion a global model for racialised resource extraction from people of colour" (Greenpeace & The Runnymede Trust, n.d.), the legacies and afterlives of which persist both within and without Europe's colonial borders (Gopal, 2021) as systemic racism and climate change. Many of the companies and profits which developed from colonial exploitative endeavours remain today, albeit in different forms and under different names (Sanghera, 2021). The soap with which

we wash, the products that we use to clean our houses, and the ice cream that we eat, are connected with companies that profited from colonial exploitation. For example, in 1925 the Royal Niger Company, which was instrumental in the formation and control of Colonial Nigeria, became part of the United Africa Company, that was controlled by Unilever, until it was entirely absorbed into Unilever in 1987 (Unilever Archives, n.d.).

Neocolonial relations persist in development policies (Knudsen et al., 2021) and ex-colonies remain places of financial exploitation as ambiguous tax havens. Out of the 14 remaining British Overseas Territories, three of them (the British Virgin Islands, the Cayman Islands, and Bermuda) are places which facilitate global corporate tax abuse due to banking secrecy and the 'effective' low rates of income tax for foreign investors. Contemporary tourism can be seen as a form of neocolonialism in that it is a 'worlding' in which the touristic gaze 'worlds' worlds back to people (Spivak, 1985/2021). Tourism enables a 'museumification' of places and people that were previously colonised. It is not objects that are taken, stolen, or traded and then brought into the static, separated, stratified, and silent setting of the museum. Instead, it is people and places which are 'stilled' in a temporal mode of display and presentation of 'otherness' for leisure consumption and profit generation.

The research has taken place in major museums, galleries, and institutions in the UK and internationally, and through the use of photography. This research developed in the context of different types of museums: one set up by various governments to improve design and craft skills for national trade reasons (Victoria and Albert Museum, London); one as a celebration or commemoration of military endeavours (Auckland War Memorial Museum, Auckland); and one as developing from private collections and public subscriptions (Royal Albert Memorial Museum, Exeter). Each museum has its own history, focus, and way of operating, but many museums continue to be instrumental in creating 'temporal zones' in which cultures are 'othered' by being situated in a perpetual past, to be collected, kept, arranged,

and viewed in a recurring fixity. Museums force people to see their cultures, their objects, and their ancestors from the point of view of the 'collector, thief, and colonialist' (Spivak, 1985/2021).

Museums were active agents of Western colonising authority, and in exhibitions of objects that are separated, stilled, and silenced, they re-play the violence and iniquity with which they came to possess and display the spoils of colonial endeavours (Hicks, 2020). Photography is an important approach and technique in my work. However, the camera is a tool with which political acts can be undertaken, and it has been used in situations of colonial violence and as a tool of oppression. Photography can be an activity in which composition and form can take precedence over psychological, moral, and practical responses to war, ecological degradation, and political oppression. The camera can 'steal' gazes that were not given, insert itself into inappropriate situations of abuse and violence, all with the supposed aim of showing or documenting difficult realities (Sealy, 2019).

The works are a form of intertwined making and thinking and doing—fine art practice as research—towards the goals of decolonisation (Gopal, 2021). Decolonisation is the process of acknowledging, highlighting, and interrogating the persistence of colonialist power in all its forms and fields. Decolonisation is an on-going and complex battle over different politics, histories, and geographies "and it is replete with works of the imagination, scholarship and counter-scholarship" (Said, 1993/1994, p.281). The works developed in a context and were part of the institutions offering themselves for potential questioning and change in their way they function and objects in their collection are understood. These museums are starting to open up to critique and the contested nature of many of the objects in their collections. Some museums are starting to recognise the trauma caused by the display "of objects that were obtained during or made as a result of the British Empire", however "while some progress has been made on this front, there is still much to do" (Museums Association, n.d.).

Critical museology, which developed in the 1970s as a critique of traditional museology that centred on collections and that viewed the museum as a cultural authority (Knudsen et al., 2021), acknowledges that the museum is part of a social knowledge and power nexus (Dewdney et al., 2013). Such an approach can work to uncover unknown dimensions of history and to strip away homogeneous, singular, and pacified stories (Knudsen et al., 2021). However, a focus on developing communities and stakeholders (Dewdney et al., 2013, p.2) that are close to the institution can ignore those affected by the looting and taking of objects from far-away lands and people. Community-led endeavours can work to shift the focus away from collections and museums to the people and their objects that were subject to 'ethnographic salvage'. One example of this is the Mootookakio'ssin project at the Blackfoot Digital Library, which aims to "virtually reconnect Blackfoot items in museums with Blackfoot people" (Mootookakio'ssin, n.d.).

There is optimism in museums and institutions for change (Dewdney et al., 2013, p.246) and questions about the changing ontological status of collections can begin to reframe the histories of museum collections as diverse, overlapping, discontinuous, and unequal (Driver, et al., 2021, p.7). However, I would argue that this needs to go further, to create what Mbembe calls the 'anti-museum' that is less an institution—perhaps not an institution at all—and more a place of radical hospitality (Mbembe, 2016/2019, p.172). Creativity and culture are integral to this "celebration of the imagination produced by struggle" in an ongoing 'Festival of the Imagination' (Mbembe, 2016/2019, p.141). Issues of labour and wages, which were at the centre of the unequal relationship between the colonised and coloniser, cannot be separated from decolonisation strategies of museums and institutions (Choi & van der Heide, 2017).

This research is both an individual methodology of fine art practice, and one which is a social and ecological positioning to challenge museums, organisations and institutions to work with artists and audiences to make more complex, contingent, and contextual meaning. *The Circulating Department* (2021) developed out of the

V&A's ongoing residency programme for artists and designers. The work enabled me to undertake research in relation to the museum's collection, the history of the V&A, and to work with staff at the V&A to blur the boundaries between object and person and to explore different forms of movement that are related to or inherent in objects in the collection. It also enabled me to explore an expanded and embodied form of photography and engage in a collaborative process with people who worked at the V&A. *Ovation* (2021) was commissioned by RAMM in Exeter as part of a wider project to explore the museum in relation to the public realm, in the streets of Exeter. Through the work I was able to engage with the museum's Roman collection in terms of the invisibility of women in the collection, and the gaps in their presence in material culture of Roman history more widely, and issues related to women's presence in and experience of the public realm in contemporary Exeter. Past, present, and future perspectives can be articulated and explored through complex memory making and re-making in and through museums and institutions, as "re-framing or re-contextualising objects can be a powerful decolonial tool" (Muniz-Reed, 2017, p.102). As well as the processes that brought objects into the collections, it is important to explore the life-worlds or constellations in which objects existed before they were brought into a collection as well as the constellations through which they travel as part of institutions. I have outlined in chapter four, in particular in *The Circulating Department* (2021) and *Ovation* (2021) how "the twin forces of circulation and maintenance have a far greater bearing on the nature of collections than the more familiar conditions of statis and permanence" (Jardine, et al., 2019, p.4).

This research has developed in the setting of a university and is communicated within in an academic context, in which notions of decolonisation of the curriculum are current. The worlds of art and design, museums, and higher education institutions have historical links and are aligned with the logic of coloniality (Smith, 2020, p. 10). For Spivak, knowledge is always complicit with the interests of its producers and Western academic thinking is produced to support Western economic interests (Spivak, 1985/2021). My work can be understood as 'anticolonial' as an ongoing

process and practice of thought and action towards the goals of decolonisation (Gopal, 2021) and as a re-futuring that happens in decolonial endeavours that are invested with the emotion and affect of hope (Knudsen et al., 2021). Although organisations, institutions, and museums can work to frame and control culture, there is an attempt by some to "recognise the integral role of empire in British museums" and to reappraise "colonial structures and approaches to all areas of museum work" (Museums Association, n.d.), and to understand heritage as a discourse in which each present constructs its own past (Knudsen et al., 2021). This research has developed in the context of organisations, institutions, and museums, but it is not exclusive to them. Instead, it articulates ways in which artists and publics can be brought into new relationships with them. The 'instances' shown here may contribute to ways in which artists can act within and against histories of oppression associated with both photography and the museum, in strategies of decolonisation (Sealy, 2019).

Much of my fine art practice revolves around an embodied and expanded approach to photographic practice. My severe visual myopia is how I experience the world and affects how I work. In the series of photographic collages, *Setting Off* (2013), and the video work *Plot* (2014) I explored my experience of myopia and hypnagogia in terms of a fluidity of movement between near and far, visibility and invisibility, sight that is focus and blurred, between day and night, and between sleep and wakefulness. My work moves photographic practice away from the idea of it being purely or predominantly visual to being one in which photographs can be touched, woven, created as fragments in three-dimensional collage, and worn on the body. The materiality of photography (Edwards & Hart, 2004) is acknowledged and often placed as central to my work. Indeed, materiality, desire, embodied experience, and spirituality are integral to decolonisation, as

> it contains the erotic and spiritual, it's how we see and feel. The erotic is how we come to relate to one another and in turn love one another which

> is how we form community/collectively. And the spiritual links to how we are in caretaker relations. (Cisneros & Francke, 2020, p. 218)

We ascribe difference through distance. We carry frameworks with us as we move in the world, often denying those furthest away from us meaning, and "the seeming contradiction resulting from their coexistence is solved in the obligation we feel to grant meaning to the nearest and to deny to those furthest away; whereas the truth lies in a progressive dilating of the meaning, but in reverse order, up to the point at the which it explodes" (Lévi-Strauss, 1955/2011, p. 412). Closeness and interiority often merge in my work. The 15-centimetre radius of clear naked vision that I have in front of me when I am not wearing visual aids, such as glasses or contact lenses, is about the length of a pen or pencil. It is a place for me in which I can see clearly to be able to cut, carve, and hand sew photographic fragments into new configurations in an intimacy with my bodily realities. My work oscillates between close and far, centre and periphery, and intimacy and the vista. It is as though all is in movement for me, and I am continually trying to focus and refocus what, where, how, and if, I see.

Questions I ask as I make work, and as I work with others are: what can I see from here, what can you see from here, if I move what can I now see from there, how am I seen, how do I see others, how does the other person feel, what might it feel like to do something, how do others see me, how can we access modes of interiority, and how can we share aspects of our interiority together? Depending on where I am, my world can be completely different. When I am at home and not wearing glasses or contact lenses textures, shapes, light, and dark are my guiding markers. When I go outside when wearing visual aids—glasses or contact lenses—it is outlines, boundaries, and edges that come to the fore. It is different depending on where I am sited in relation to my work. Close-up things might be bottles; from far away, they are stalactites and stalagmites, as seen in *Wastescape* (2019). Close-up things might be cut-up and sewn-together parts, but from far away they are things

that can change the shape and form of the body, as seen in *Ovation* (2021). I cut to explore lines and edges, and I sew to make new shapes and forms. My experience of and navigation in the world is reliant on these different aspects.

A commonplace idea is that we are born alone and die alone and that in essence we are beings that are moving towards death. However, we are born in collaboration, which means that our basic instinct is to relate to another. We are born in company as we are actually 'beings after birth.' In physical birth we are always born in company through our dependence on the mother (Bottici, 2014, pp. 67-68). And in my case, as a twin, I was also born in the presence of my sister. This understanding has profound consequences as to how we envisage our manner and mode of 'travel' through our lives and in the world. I have explored different forms of collaboration and participation in my fine art practice, including asking people to contribute images (*Ovation*, 2021), going on walks with people and accompanying them during their work (*The Circulating Department*, 2021), making objects as a form of conversation with people (*The Circulating Department*, 2021), and asking people to wear my works (*Ovation*, 2021, and *The Circulating Department*, 2021). Shared focus is brought about through ritual, through immanent activities, and through an awareness of and attendance to the movements of flow between people and between the human and non-human. We are born in movement, from inside to outside

> We come into the world moving, breathing, and tactilely alive; we are precisely not stillborn. Moreover, though we have no memory of the phenomenon personally, we come out of the womb in birth and into the world. We indeed travel in the very beginning from inside to outside. In doing so, we begin life-long subject~world relationships and life-long corporeal~intercorporeal relationships. (Sheets-Johnstone, 2016, p. xxiii)

As a child we are able to explore more fluid ideas of our self and others, of our self in relation to objects, and of our self and objects in relation to the real and not real. In childhood, a 'thing-power' animates all sorts of things, some human, some organic, some not. This can point a way beyond the binaries of life/matter, human/non-human, and real/non-real binaries that seem to govern much of adult-life (Bennett, 2010, p.20). Through creating worlds of make-believe, a child can play with, change, define, and break rules and parameters into which they find themselves (Morrison, 1998). Even in adulthood we are capable of being in the process of new beginnings. As we develop, Arendt argues that we undergo constant re-birth to enable us to find our political natality (Bowen-Moore, 1989, p. 160).

Fine art practice, as highly attuned play, can help facilitate new ways of seeing and being in the world. Even as individuals we do not move as a single entity as all things, including us, are continually brought into relation through processes of encounter or collaboration. Every act can have unknown consequences, as "the smallest act in the most limited circumstances, bears the seed of the same boundlessness, because one deed, and sometimes one word, suffices to change every constellation" (Arendt, 1958/1998, p. 190).

In this research I have explored the role of images in enabling an 'othering' of people and places. I have also argued that it is images and our relationship with them that contain the possibility of a radical undoing of this (Mbembe, 2016/2019, p. 187). Fine art practice is concerned with images in the most essential sense. Images appear before language and they are also at times impossible to translate into words (Bottici, 2014, p. 59). Our psychic substance consists of images in that our being is imaginal being (Hillman, 1975/1992, p. 13). I have explored how the imaginal can engage us with a movement between upperworld to underworld, to go inside images rather than placing images inside us, and to allow us to experience fragments of meaning that are on the cusp of consciousness (Hillman, 1979, p. 52). Images are at the heart of a process of decolonisation

> Decolonization is *the elimination of this gap between image and essence.* It is about the 'restitution' of the essence to the image so that that that which exists can exist in itself and not in something other than itself, something distorted, clumsy, debased and unworthy. (Mbembe, 2020, p. 63)

A re-consideration of relations of reciprocity, within oneself and with others, can bring about a possibility for radical change. Politics and images are enmeshed. We bring our individual experience in relation with our 'image' of the world, and we can project images on to the world, but we can also imagine new possibilities through stepping back from our own perspectives into relations of reciprocity (Bottici, 2010). The phrase "the personal is political" appeared as the title of an essay by Carol Hanisch (Firestone & Koedt, 1970), a civil rights worker and feminist activist who was trying to convey the idea that there are political dimensions to private life, and that power relations are evident and experienced in the private life of the family, home, relationships, and child-care.

Tropes of travel can also play a part in facilitating a narcissistic form of othering, in which people who are 'othered' can inhabit and internalise this as their own truth (Mbembe, 2016/2019, p.5). Political narcissism can be internalised by oppressed and subjugated people, thereby causing psychological and emotional harm and ill-health "which speaks to the condition of the marginalized, the alienated, those how have to live under the surveillance of a sign of identity and fantasy that denies their difference" (Bhabha, 2004, p.63). Through a process of 'worldling' people see their land and their experience through the eyes of the coloniser and start internalising it as the world that belongs to the colonial masters. In postcolonial studies and critical theory, the term 'subaltern' identifies the colonised people who are excluded from the hierarchy of power (Spivak, 1985/2021). This situation is further exacerbated for women who face the double forces of

colonialism/neocolonialism and patriarchy, in that while "the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (Spivak, 1985/2021, p.70). Interiority is political too.

A shift in our relations with images and with our inner lives would enable richer questions and consequently a wider horizon of making another (other) world(s) possible. It can help open 'travel' between all our different 'worlds' through seeing and sensing radically different perspectives. Decolonialisation recognises that Europe's understanding of itself is inseparable from its material and discursive 'worldmaking' and how it interpreted and impacted the world. Rather than adopting a God-like position from above (Tuan, 1997/2018, p.28) we could give more attention to a relational and horizontal regard for others, both human and non-human.

This PhD research has both brought about and is itself a methodology of Imaginal Travel. In my fine art practice, I did initially set out to 'do research', which can be seen in the works *Setting Out* (2013) and *Plot* (2014). However, this felt more like a thematic approach to my research questions. I began to understand that it was through bringing an attentiveness to activities I had previously used in workshops in education settings and working in gallery and museum education, that the nub of my fine art practice was situated. These included inviting people to make cardboard glasses and then attaching food stuff, waste materials, and elements to arouse multi-sensory experiences. I had developed activities of eating, drawing, photography, and going on walks, all while wearing blindfolds. I developed events, such as communal meals, that involved olfactory and gustatory experiences as well as the visual. Sewing had also been a technique that I had used as a way of bringing together waste and other materials as a form of collage. Though these elements and activities had been present throughout my art practice, and I understood that they informed my practice, I had considered them to be separate and distinct from my photography. Through the PhD research, I began to understand that I worked with these objects and activities as ways to explore near and far, sight and lack of vision, ritual and

immanent experiences, and interiority and participation through aspects of my own lived experience and with others.

In my fine art practice, the viewer is positioned as one element in a cosmology of objects, moments, participants, and experiences. Many of my works are made as a series, so that the viewer can chart different routes through these works in multiple combinations of groupings that can alter the meaning of the work that is experienced. Some elements in one work can be re-used or changed for another work. Any re-encounter with the work may also reveal or determine a different experience of the work. Elements that have been separated, taken away, torn apart, collected, and categorised, are brought together in different re-configurations to become more complex things. These complex things can sometimes be seen, touched, walked with, worn or are experienced as being in movement. The work can be dispersed in the visual and non-visual like noise, smells, and flavour. Activities can be ritual and immanent, and they can also be focused around the making of an object.

It can be difficult to locate a centre in or the focus of a work. Much can exist at the periphery. Moments can exist through and between which the viewer and or participant is invited to travel between interiority and exteriority, spiritual and material, and individual and collective, real and not real, to bring their own myths to 'make' the work. The dispersal of meaning acknowledges "the extent to which all bodies are kin in the sense of inextricably enmeshed in a dense network of relations. And in a knotted world of vibrant matter, to harm one section of the web may very well be to harm oneself" (Bennet, 2010, p. 13). For Bhabha, social marginality can transform our critical strategies "to engage with culture as uneven, incomplete production of meaning and value, often composed of incommensurable demands and practices, produced in the act of social survival" (Bhabha, 2004, p.172).

Politics is part of all forms of power relations between individuals and groups and is part of any form of participation. However, this does not mean that we should reject politics and turn to solely individual authorship and atomised cultural practice. Instead, it calls for an openness and acknowledgement of how and where power is

enacted in and the complexities and politics of a thinking and doing that is connected to interiority. Artists need to be wary of, attentive to, and open about the larger cultural and political contexts in which they operate and the commissioning strategies under which they are engaged. Without self and societal awareness, the invitation for other people to participate may result in harm through a 'tyranny' of decision making and control, of groupthink, and of driving out other possible methods (Cooke & Kothari, 2001, p.1). Sharing and negotiation are integral to an "intersubjective space" (Bishop, 2006) that is not one of co-authorship or authorial renunciation but is understood of as travel between interiority and exteriority, spiritual and material, real and not real, and individual and collective. It is an attentiveness to the movement, flux, travel, and flow that already exists between different states, atmospheres, moments, objects, ecologies, and human and non-human worlds.

Vivieros de Castro's description of shamanism as a way in which individuals (of different species) can stay between the points of view of two or more species and see themselves through multiple worlds is key to embracing travel that can enable us to communicate through differences (Vivieros de Castro, 2009/2017, p. 89). Hillman's notion of "expression-perception" (Hillman, 1975/1992, p. 154) may bring an awareness of what moves between people, and between people and other living beings, and between people and things and places. Self-attunement may also encourage a capacity to 'feel into' others. An attunement to learning to live with fluidity, flux, liminality, and an abundance and precariousness of meaning, can encourage empathy with others, both human and non-human and movement between different perspectives or 'worlds'.

The temporal factor of when and how work is seen or experienced governs the reception of the work, rather than it coming to rest at a finished point. In ascribing Imaginal Travel as a methodology, it is not to argue for one particular way or method in doing things, but more to give voice to possible attitudes of movement and transgression. Moving through the world with images can engender a framing in terms of fixing and making safe new experiences. This can lead to an 'othering' of

people and places so as to facilitate exploitation and degradation. Learning how to live on the edge of the abyss means admitting the insecurity that we feel when faced with a lack of fixed meaning. We can admit and confront the trauma in our individual and collective psyche to do the work to discover and write our own myths.

In the imaginal there is an ability to bear and to turn away from a need for ultimate certainties as the practical/poetical nature of psychoanalysis enables the development of self-activity and self-alteration (Castoriadis, 1975/2007a, p. 164 and 1986/1997b, pp. 127-128). Through an engagement with interiority, we can "confront darker, more painfully complicated considerations of our predicament" (Bishop, 2006). Through this we can start to appreciate that we live in a world that is neither 'inner' nor 'outer' but both (Hillman, 1975/1992, p. 23). We can aim to exist in movement between the *vita activa* and *vita contemplativa* (Arendt, 1958/1998).

This research began by asking how can the notion of Imaginal Travel constitute a methodology in fine art practice, which provides perspectives and possibilities to observe, model, and contest aspects of political and ecological life that traverse the material and spiritual, modes of interiority and exteriority, and the individual and collective? The imaginal is not a settled, static, nor fixed position. The 'travel' in the neologism helps to articulate an essence of the imaginal, which hitherto has not been posited as one of its main characteristics, that at the core of the imaginal is fluidity, a blurring of boundaries, slippages, and flux. It is difficult to grasp that all is in continuous change, that all is movement, and that we are essentially movement (Gunn, 2010, p. 11, p. 13). Indeed, nothing is actually still, as "there are no static things. Everything is dynamics. Even an apparently static object is not stopped. It is based on a series of supports which are in turn dynamically pulled at by the force of gravity" (Clark, 2014a, p. 159).

Imaginal Travel is a methodology that I have defined and understood through my fine art practice. It may and/or may not encompass the creation of objects, and which may and/or may not involve other people in the creation of the work, and

which may and/or may not involve an audience or viewers. It does not create similar works of art, neither formally nor conceptually. Imaginal Travel points more to propositional attitudes in travel that involve thinking, making, and doing in the world as a political and ecological empathy with others, and as collaboration and contemplation of the inner life.

> We shall not cease from exploration
> And the end of all our exploring
> Will be to arrive where we started
> And know the place for the first time.
> (Eliot, 1944/2001, p. 43)

Bibliography

Abdulla, D., Cisneros, T., Francke, A., Jablonskienė, L., Mazûraitė-Novickienė, I., Mbembe, A., et al. (2020). *Decolonizing: The Curriculum, the Museum, and the Mind.* Vilnius Academy of Arts.

Adams, G.K. (2020, January 17). *Does the argument that museums hold collections on behalf of the world still stand?* https://www.museumsassociation.org/museums-journal/news/2020/01/17012020-does-universality-argument-still-stand/#:~:text=Signed%20by%20world%20museums%20across,the%20people%20of%20every%20nation.%E2%80%9D

Addison, J. (2005). Remarks on Several Parts of Italy (1705). In Bohls, E. & Duncan, I. (Eds.). *Travel Writing 1700 – 1830. An Anthology* (pp. 5-10). Oxford University Press.

Agamben, G., (1998). *Homo Sacer: Sovereign Power and Bare Life*. Stanford University Press. (Original work published 1995)

Anagnost, A. (2017, May 10). *Presence, Silence, Intimacy, Duration: Lygia Clark's Relational Objects.* http://pelicanbomb.com/art-review/2017/presence-silence-intimacy-duration-lygia-clarks-relational-objects

Arendt, H. (1998). *The Human Condition*. The University of Chicago Press. (Original work published 1958)

Arellano-Weddleton, L. (2013, February 18). *There Is No Spectator Here: Encountering Lygia Clark.* https://bigredandshiny.org/1585/there-is-no-spectator-here-encountering-lygia-clark/

Artangel. (n.d.). *The Battle of Orgreave. Jeremy Deller*. https://www.artangel.org.uk/project/the-battle-of-orgreave/

Ashcroft, B., Griffiths, G. & Tiffin, H. (2013). *Postcolonial Studies. The Key Concepts*. Routledge. (Original work published 2000)

Auckland Arts Festival. (n.d.). *Gayle Chong Kwan: Wastescape – Weaving landscapes of politics, diary and waste.* http://2019.aaf.co.nz/events/wastescape/index.html

Bachelard, G. (1994). *The Poetics of Space*. Beacon Press. (Original work published 1958)

Bachelard, G. (2013). *The Intuition of the Instant*. Northwestern University Press. (Original work published 1932)

Bates, W.H. (2000). *Better Eyesight without Glasses: Retrain Your Eyes and Rediscover 20/20 Vision*. Harper Collins. (Original work published 1920)

Bell, C. (2009). *Ritual: Perspectives and Dimensions*. Oxford University Press.

(Original work published 1997)

Bennett, C. (2009). *Vibrant Matter, a political ecology of time.* Duke University Press.

Bergson, H. (1998). *Creative Evolution*. Dover Publications. (Original work published 1907)

Bhabha, H.K. (2004). *The Location of Culture*. Routledge. (Original work published 1994)

Bishop, C. (2006, February). *The Social Turn: Collaboration and its Discontents. Artforum.* https://www.artforum.com/print/200602/the-social-turn-collaboration-and-its-discontents-10274

Blanton, C. (2002). *Travel Writing, The Self and the World*. Routledge.

Bohls, E. & Duncan, I. (Eds.) (2005). *Travel Writing 1700 – 1830. An Anthology.* Oxford University Press.

Bottici, C. (2014). *Imaginal Politics. Images Beyond Imagination and the Imaginary*. Colombia University Press.

Bottici, C., & Challand, B. (Eds.) (2012). *The Politics of Imagination*. Birkbeck Law Press. (Original work published 2011)

Bourassa, S.C. (1991). *The Aesthetics of Landscape*. Belhaven Press.

Bowen-Moore, P. (1989). *Hannah Arendt's Philosophy of Natality*. St. Martin's Press.

Butler, C.H. (2014). Lygia Clark: A Space Open to Time. In Butler, C.H. & Pérez-Oramas, L. (Eds.) *Lygia Clark. The Abandonment of Art. 1948-1988* (pp. 12-29). The Museum of Modern Art New York.

Camille, M. (2015). *Image on the Edge. The Margins of Medieval Art*. Reaktion Books. (Original work published 1992)

Campbell, M.B. (1991). *The Witness and the Other World: Exotic European Travel Writing, 400 - 1600.* Cornell University Press. (Original work published 1988)

Castoriadis, C. (1997a). *The Imaginary Institution of Society*. Polity Press. (Original work published 1975)

Castoriadis, C. (1997b). *World in Fragments. Writings on Politics, Society, Psychoanalysis, and the Imagination*. Stanford University Press. (Original work published 1986)

Castoriadis, C. (2007). *Figures of the Thinkable*, Stanford University Press. (Original work published 1999)

Chard, C. (1999). *Pleasure and guilt on the Grand Tour. Travel writing and imaginative geography 1600-1830.* Manchester University Press.

Cheetham, T. (2015) *Imaginal Love. The Meanings of Imagination in Henry Corbin and James Hillman*. Spring Publications.

Choi, B. & van der Heide, Y. (2017). Decolonising Art Institutes from a Labor Point of View. In *OnCurating: Decolonising Art Institutions* (pp. 87-92). Issue 35. June 2017. www.OnCurating.org.

Cisneros, T. & Francke, A. (2020). Afterword: Nobody Wants to Deal with this Shit Internally. In Abdulla, D., Cisneros, T., Francke, A., Jablonskienė, L., Mazûraitė-Novickienė, I., Mbembe, A., et al. *Decolonizing: The Curriculum, the Museum, and the Mind* (pp. 196-225). Vilnius Academy of Arts.

Clark, L. (1984). *Memória do corpo*. The World of Lygia Clark Cultural Association.

Clark, L. (2014a). Writings by Lygia Clark, 1960-1963. In Butler, C.H. & Pérez-Oramas, L. (Eds.) *Lygia Clark. The Abandonment of Art. 1948-1988* (pp. 158-221). The Museum of Modern Art New York.

Clark, L. (2014b). Writings by Lygia Clark, 1968-mid-1980s. In Butler, C.H. & Pérez-Oramas, L. (Eds.) *Lygia Clark. The Abandonment of Art. 1948-1988* (pp. 232-251). The Museum of Modern Art New York.

Cooke, B., & Kothari, U. (2001) The Case for Participation as Tyranny. In Cooke, B., & Kothari, U. (Eds.). *Participation. The New Tyranny?* (pp. 1–15). Zed Books.

Copley, S., & Garside, S. (Eds.) (2010). *The Politics of the Picturesque: Literature, Landscape and Aesthetics since 1770*. Cambridge University Press. (Original work published 1994)

Corbin, H. (1998). *Alone with the Alone. Creative Imagination in the Sufism of Ibn 'Arabi'*. Princeton University Press. (Original work published 1958)

Cornish, C. (2020, March 10). *Kew and colonialism: A history of entanglement. How the collections reveal more about the practice of economic botany*. https://www.kew.org/read-and-watch/kew-empire-indigo-factory-model

Correia, A. (2006). Interpreting Jeremy Deller's The Battle of Orgreave. *Visual Culture in Britain*, 7(2), 93-112.

Cosgrove, D. (1998). *Social Formation and Symbolic Landscape*. University of Wisconsin Press.

Cosgrove, D. (2006). *Geographical Imagination and the Authority of Images*. Franz Steiner Verlag.

Costello, D. (2021) On the Very Idea of a "Political" Work of Art. *The Journal of Political Philosophy*. Vol. 29(1), 25-45.

Crosby, A.W. (2003). *The Columbian Exchange. Biological and Cultural Consequences of 1492*. Praeger. (Original work published 1972)

Dathorne, O.R. (1994). *Imagining the World. Mythical Belief versus Reality in Global Encounters*. Bergin and Garvey.

Deller, J. (n.d.) www.jeremydeller.org

Detienne, M. (1994). *The Gardens of Adonis. Spices in Greek Mythology*. Princeton University Press. (Original work published 1972)

Dewdney, A., Dibosa, D. & Walsh, V. (2013). *Post-Critical Museology. Theory and Practice in the Art Museum*. Routledge.

Dezeuze, A. (2013). How to live precariously: Lygia Clark's Caminhando and Tropicalism in 1960s Brazil. *Women & Performance: a journal of feminist theory.* Vol. 23(2), 226-247.

Dolan, B. (2002). *Ladies of the Grand Tour*. Harper Collins. (Original work published 2001)

della Dora, V. (2009). Travelling landscape-objects*. Progress in Human Geography*, Vol. 33(3), 334-354.

Douglas, W. (1953). The Meanings of "Myth" in Modern Criticism. *Modern Philology*, Vol. 50(4), 232-242.

Douglas, M. (2010). *Purity and Danger*. Routledge. (Original work published 1966)

Driver, F. (2009). *Hidden Histories of Exploration*. University of London.

Driver, F., Nesbitt, M. & Cornish (2021). Introduction: mobilising and re-mobilising museum collections. In C. Driver, F., Nesbitt, M. & Cornish, C. (Eds.), *Mobile Museums. Collections in circulation*. (pp. 1–20). UCL Press.

Dyer, G. (2016). *White Sands. Experiences from the Outside World*. Canongate.

Eco, U. (2013). *The Book of Legendary Lands*. MacLehose Press.

The Economist. (n.d). *One hundred years since servitude. The legacy of Indian migration to European Colonies*. https://www.economist.com/international/2017/09/02/the-legacy-of-indian-migration-to-european-colonies

Edelman, G.M., & Tononi, G., (2000). *Consciousness. How Matter Becomes Imagination*. Penguin Books.

Edwards, E., & Hart, J. (2004). Introduction: photographs as objects. In Edwards, E., & Hart, J. (Eds.) *Photographs Objects Histories. On the Materiality of Images*. (pp. 1–16). Routledge.

Eliot, T.S. (2001). *Four Quartets*. Faber and Faber. (Original work published 1944)

Elsner J. and Rubiés, J-P. (Eds.) (1999). *Voyages and Visions. Towards a Cultural History of Travel.* Reaktion Books.

Fanon, F. (2001). *The Wretched of the Earth.* Penguin. (Original work published 1961)

Faraone, C.A., (2011). Magical and Medical Approaches to the Wandering Womb in the Ancient Greek World. *Classical Antiquity*, Vol.30(1), 1-32.

Farquharson, A. (2001, September 9). *Jeremy Deller. The Battle of Orgreave, London, UK.* https://www.frieze.com/article/jeremy-deller

Firestone, S., & Koedt, A. (1970). *Notes from the Second Year: Women's Liberation*, Radical Feminism.

Friedman, J.B. (2000). *The Monstrous Races in Medieval Art and Thought*. Syracuse University Press. (Original work published 1981)

Friedman, J.B. (2010). Monsters and Monstrous Races. In Dunphy, R.G. (Ed.) *Encyclopaedia of the Medieval Chronicle* (pp. 1117-1121). Brill.

Four Corners. (n.d.). *Four Corners. Our History.* https://www.fourcornersfilm.co.uk/history

Fulford, T., Lee, D., & Kitson, P.J. (2007). *Literature, Science, and Exploration in the Romantic Era.* Cambridge University Press. (Original work published 2004)

Fussell, P. (1980). *Abroad: British Literary Travelling Between the Wars*. Oxford University Press.

Fussell, P. (2001). Travel Books as Literary Phenomena. In Roberson, S.L. (Ed.), *Defining Travel. Diverse Visions* (pp. 105–116). University Press of Mississippi.

Galt, J. (2005). Letters from the Levant (1813). In Bohls, E. & Duncan, I. (Eds.). *Travel Writing 1700 – 1830. An Anthology* (pp. 11-12). Oxford University Press.

Ganczarek, J., Hünfeldt, T., & Belardinelli, M. (2018, May 15). From "Einfühlung" to empathy: exploring the relationship between aesthetic and interpersonal experience. *Cognitive Processing.* 19(4). 141-145. http://doi.org/10.1007/s10339-018-0861-x

van Gennep, A. (1960). *The Rites of Passage*. The University of Chicago Press.

Giannachi, G., Kaye, N., & Shanks, M. (2012). *Archaeologies of Presence*. Routledge.

Gilpin, W. (2005). Observations on the River Wye (1782). In Bohls, E. & Duncan, I.

(Eds.). *Travel Writing 1700 – 1830. An Anthology* (pp. 137-140). Oxford University Press.

Greenpeace & The Runnymede Trust. (n.d.). *Confronting injustice: racism and the environmental emergency. A report from Greenpeace and the Runnymede Trust.* https://www.greenpeace.org.uk/challenges/environmental-justice/race-environmental-emergency-report/

Goethe. (n.d.). *Goethe V&A Resident Helmut Völter*. https://www.goethe.de/ins/gb/en/kul/mag/20724234.html

Gopal, P. (2021, May 28). *On Decolonisation and the University.* https://www.tandfonline.com/doi/full/10.1080/0950236X.2021.1929561?scroll=top&needAccess=true

Gunn, A. (2010). *Bergson and his Philosophy*. ValdeBooks.

Harding, A. (Ed.) (2005). *Magic Moments. Collaboration between artists and young people*. Black Dog Publishing.

Hicks, D. (2020). *The Brutish Museums. The Benin Bronzes, Colonial Violence and Cultural Restitution*. Pluto Press.

Hillman, J. (1979). *The Dream and the Underworld*. Harper Perennial.

Hillman, J. (1992). *Re-Visioning Psychology*. Harper Perennial. (Original work

published 1975)

Hoy, D.C. (2012). *The Times of Our Lives. A Critical History of Temporality*. MIT Press. (Original work published 2009)

Huber, H.D. (2011). *Measuring the World. Heterotopias and Knowledge Spaces in Art.* Universalmuseum Joanneum.

Hutchison, A. (2014). The Whanganui River as a Legal Person. *Alternative Law Journal,* Vol.39. Issue 3, 1 Sept., 179-182.

Invisible Dust. (n.d.). https://invisibledust.com/

Jardine, B., Kowal, E. & Bangham, J. (2019). How collections end: objects, meaning and loss in laboratories and museums. *British Society for the History of Science: Themes*, 1-27.

Juliff, T. (2018). The Battle of Orgreave (1984). In Smith, L. Wetherell, M. & Campbell, G. (Eds.), *Emotion, Affective Practices, and the Past in the Present.* (pp. 85–102). Routledge.

Knudsen, B.T., Oldfield, J. Buettner, E., Zabunyan, E. (Eds.) (2021). Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and beyond Europe. *Critical Heritages of Europe.* Routledge. [E-reader version]. https://read.amazon.co.uk/reader?ref_=dbs_p_ebk_r00_pbcb_rnvc00&_encoding=UTF8&asin=B09HJKNJX7

Lassels, R. (2016). *An Italian Voyage, or, a complete journey through Italy in two parts*. Hansebooks. (Original work published 1670)

Lean, G., Staiff, R., & Waterton, E. (Eds.) (2014). *Travel and Imagination.* Ashgate.

Lee, S., Hartigan, L. & Sharp, J. (Eds.) (2015). *Joseph Cornell: Wanderlust*. Royal Academy of Arts.

Leed, E. (2001). The Ancients and the Moderns: From Suffering to Freedom. In Roberson, S.L. (Ed.), *Defining Travel. Diverse Visions* (pp. 5–12). University Press of Mississippi.

Legêne, S. (2004) Photographic playing cards and the colonial metaphors: teaching the Dutch colonial culture. In Edwards, E., & Hart, J. (Eds.) *Photographs Objects Histories. On the Materiality of Images* (pp.96-112). Routledge.

Lepecki, A. (2017, August 8). *Part 1: Affective Geometry, Immanent Acts: Lygia Clark and Performance.* https://post.moma.org/part-1-affective-geometry-immanent-acts-lygia-clark-and-performance/

Lévi-Strauss, C. (2011). *Tristes Tropiques*. Penguin Classics. (Original work published 1955)

Lurgio, J. (2019, November 30). *Saving the Whanganui: can personhood save a*

river? https://www.theguardian.com/world/2019/nov/30/saving-the-whanganui-can-personhood-rescue-a-river

Mac Aulay, S., & Te Waru-Rewiri, K. (1996). Maori Weaving: The Intertwining of Spirit, Action, and Metaphor, *Textile Society of America Symposium Proceedings*, 858, 195-204.

MacCannell, D. (1999). *The Tourist. A New Theory of the Leisure Class*. University of California Press. (Original work published 1973)

Macel, C. (2014). Lygia Clark: At the Border of Art. In Butler, C.H. & Pérez-Oramas, L. (Eds.) *Lygia Clark. The Abandonment of Art. 1948-1988* (pp. 252-267). The Museum of Modern Art New York.

MacGregor, N. (2012). *A History of the World in 100 Objects*. Penguin. (Original work published 2010)

de Maistre, X. (2013). *A Journey around My Room*. Alma Classics. (Original work published 1794)

Mandeville, J. (2005). *The Travels of Sir John Mandeville*. Penguin Books. (Original work published 1357)

Mavromatis, A. (2010). *Hypnogogia. The Unique State of Consciousness between Wakefulness and Sleep*. Thyros Press. (Original work published 1983)

Mbembe, A. (2019). *Necro-Politics*. Duke University Press. (Original work published 2016)

Mbembe, A. (2020). Decolonizing Knowledge and the Question of the Archive. In Abdulla, D., Cisneros, T., Francke, A., Jablonskienė, L., Mazûraitė-Novickienė, I., Mbembe, A., et al. *Decolonizing: The Curriculum, the Museum, and the Mind* (pp. 44-83). Vilnius Academy of Arts.

McWilliams, S. (2014). *Traveling Back. Toward a Global Political Theory*. Oxford University Press.

Medina Lasansky, D., & McLaren, B. (Eds.) (2004). *Architecture and Tourism. Perception, performance and place*. Berg.

Mittman, A.S. (2008). *Maps and Monsters in Medieval England*. Routledge. (Original work published 2006)

Mittman, A.S. (2015). Are the Monstrous Races Races? *Postmedieval: A Journal of Medieval Cultural Studies* 6, 36–51.

Mootookakio'ssin. (n.d.). *Mootookakio'ssin.* https://mootookakiossin.ca/about/

Morris, W. (1993). *News from Nowhere and Other Writings*. Penguin Classics. (Original work published 1890)

Morrison, D.C. (Ed.). (1998). *Organizing Early Experience: Imagination and cognition in Childhood*. Routledge.

Mullally, S.L., Intraub, H., Maguire, E.A. (2012). Attenuated Boundary Extension Produces a Paradoxical Memory Advantage in Amnesia Patients. *Current Biology, 22*, 261-266.

Muniz-Reed, I. (2017). Thoughts on Curatorial Practices in the Decolonial Turn. In *OnCurating: Decolonising Art Institutions* (pp. 99-105). Issue 35. June 2017. OnCurating.org.

Museums Association (n.d.). *Supporting Decolonisation in Museums.* https://www.museumsassociation.org/campaigns/decolonising-museums/supporting-decolonisation-in-museums/

Norihide, M. (2012). The Image and the Real: A Consideration of Sartre's Early Views on Art. *Aesthetics*, No. 16, 11 - 24.

Novak, M. (2011). The Complicated History of Einfühlung. *Argument: Biannual Philosophical Journal*. Vol.1 2/2011. 301-326. www.argument-journal.eu

Orchard, A. (2003). *Pride and Prodigies: Studies in the Monsters of the Beowulf-Manuscript*. University of Toronto Press. (Original work published 1995)

Pacific Collection Access Project. (2021). *Pacific Access Project. Auckland Museum.* Retrieved February 12, 2021, from

https://www.aucklandmuseum.com/discover/research/research-projects/pacific-collection-access-project

Pérez-Oramas, J, (2014). Lygia Clark: If You Hold a Stone. In Butler, C.H. & Pérez - Oramas, L. (Eds.) *Lygia Clark. The Abandonment of Art. 1948-1988* (pp. 30-49). The Museum of Modern Art New York.

PhotoVoice. (n.d.). *About. PhotoVoice*. https://photovoice.org/about-us/

Pliny the Elder, (1991). *Natural History: A Selection*. Penguin Classics. (Original work published 1469)

Pratt, M.L. (2001). Scratches on the Face of the Country; or, What Mr. Barrow Saw in the Land of the Bushmen. In Roberson, S.L. (Ed.), *Defining Travel. Diverse Visions* (pp. 132–152). University Press of Mississippi.

Pratt, M.L. (2008). *Imperial Eyes. Travel Writing and Transculturation*. Routledge. (Original work published 1992)

Punter, D. (2010). The Picturesque and the Sublime: two worldscapes. In Copley, S., & Garside, S. (Eds.). *The Politics of the Picturesque: Literature, Landscape and Aesthetics since 1770* (pp. 220-239). Cambridge University Press. (Original work published 1994)

Quammen, D. (2004). *The Song of the Dodo*. Scribner. (Original work published 1996)

Ramey, L.T. (2014). *Black Legacies. Race and the European Middle Ages*. University Press of Florida.

RAMM. (n.d.). *Museum at Large.* https://rammuseum.org.uk/getting-involved/museum-at-large-october-2021/

Revfine. (n.d.). *Travel Industry: An Overview of One of the Largest Service Industries*. https://www.revfine.com/travel-industry/

Roberson, S.L. (Ed.). (2001). *Defining Travel. Diverse Visions*. University Press of Mississippi.

Robertson, L. (n.d.). *New Writing: What are you Looking At? Jo Spence*. https://photoworks.org.uk/looking-jo-spence/

Ross, C. (2014). *The Past Is the Present; It's the Future too. The Temporal Turn in Contemporary Art.* Bloomsbury. (Original work published 2012)

Rossetto, T. (2013). Theorizing maps with literature. *Progress in Human Geography*, Vol. 38(4), 513-530.

Said, E. (1994). *Culture and Imperialism.* Vintage. (Original work published 1993)

Said, E. (2019). *Orientalism.* Penguin. (Original work published 1978)

Safier, N. (2011). Myths and Measurements. In Dym, J. and Offen, K. (Eds.) *Mapping Latin America: A Cartographic Reader* (pp.107-109). University of Chicago Press.

Sanghera, S. (2021). *Empireland. How Imperialism Has Shaped Modern Britain*. Penguin.

Sartre, J.P. (2010). *The Imaginary. A Phenomenological Psychology of the Imagination*. Routledge Classics. (Original work published 1940)

Sealy, M. (2019) *Decolonising the Camera: Photography in Racial Time*. Lawrence & Wishart.

Sea Museum Australia. (2017, November 29). *Two Invasions, two nations, and a solitary carving*, https://www.sea.museum/2017/11/29/two-invasions-two-nations-and-a-solitary-carving/

Segal, R.A. (1997). The Myth and Ritual Theory: An Overview, *The Journal of Jewish Thought and Philosophy*, Vol. 6, 1-18.

Sheets-Johnstone, M. (2016). *Insides and Outsides. Interdisciplinary Perspectives on Animate Nature*. Imprint Academic.

Smith, A. (2003). Naming the Un-'Familiar': Formal Letters and Travel Narratives in Late Seventeenth- and Eighteenth-Century Britain. *The Review of English*

Studies, New Series, Vol. 54, No. 214 (Apr., 2003), 178-202.

Smith, M. (2020). *Introduction: Decolonizing: The Curriculum, the Museum, and the Mind*. In Abdulla, D., Cisneros, T., Francke, A., Jablonskienė, L., Mazûraitė-Novickienė, I., Mbembe, A., et al. *Decolonizing: The Curriculum, the Museum, and the Mind* (pp. 10-43). Vilnius Academy of Arts.

Smith, M. (n.d.). *Installations. Matt Smith*. http://mattjsmith.com/installations/

Spivak, G.C., (2006). *In Other Worlds. Essays in cultural politics.* Routledge. (Original work published 1987)

Spivak, G.C., (2021). Can the Subaltern Speak? In Penafiel Loaiza, E. & Spivak, G.C., *Can the Subaltern Speak? Two Works*. (pp. 220-239). Afterall Books. (Original work published 1985)

Stewart, P.J., & Strathern, A. (Eds.). (2003). *Landscape, Memory and History: Anthropological Perspectives*. Pluto Press.

Stockwell, S. (n.d.). *Commissions. Susan Stockwell*. https://www.susanstockwell.co.uk/commissions

Sugar Beach Resort Mauritius. (n.d.). https://www.sugarbeachresort.com/en

Tate. (n.d.). *Art term. Collage*. https://www.tate.org.uk/art/art-terms/c/collage

Tate. (n.d.). *Art term. Montage*. https://www.tate.org.uk/art/art-terms/m/montage

Te Tuhi. (n.d.). https://tetuhi.art/

Thrift, N. (2008). *Non-representational theory: Space, politics, affect*. Routledge.

Tilley, C. A. (1994). *Phenomenology of Landscape: Places, Paths and Monuments*. Berg.

Tuan, Y-F. (2018). *Space and Place. The Perspective of Experience.* University of Minnesota Press. (Original work published 1997)

Turner, V. (1997). *The Ritual Process. Structure and Anti-Structure.* Aldine de Gruyter. (Original work published 1969)

UAL. (n.d.). *Erika Tan. Research Staff. UAL.* https://www.arts.ac.uk/research/ual-staff-researchers/erika-tan

Unilever Archives. (n.d.). *The United Africa Company Limited*. http://unilever-archives.com/Record.aspx?src=CalmView.Catalog&id=GB1752.UAC%2F2%2F34

Urry, J. (1990). *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. Sage Publications.

V&A. (n.d.). *V&A*. https://www.vam.ac.uk/

V&A Residencies. (n.d.). *V&A Residencies*. https://www.vam.ac.uk/info/residencies

Vivieros de Castro, E. (2015). *The Relative Native. Essays on Indigenous Conceptual Worlds*. Hau Books.

Vivieros de Castro, E. (2017). *Cannibal Metaphysics*. University of Minnesota Press. (Original work published 2009)

Watkins, H.& Urbina-Montana, M. (2022). Obstinate memory: Working-class politics and neoliberal forgetting in the United Kingdom and Chile. *Memory Studies*, 1-15.

Whale, J. (2010). Romantics, explorers and Picturesque travellers. In Copley, S., & Garside, S. (Eds.). *The Politics of the Picturesque: Literature, Landscape and Aesthetics since 1770* (pp. 175-195). Cambridge University Press. (Original work published 1994)

Wordsworth, D. (1997). *Recollections of a Tour Made in Scotland, A.D. 1803*. Yale University Press. (Original work published 1874)

Zielinski, S. (2008). *Deep Time of the Media. Towards an Archaeology of Hearing and Seeing by Technical Means.* MIT Press. (Original work published 2006)