Drawing Conversations 5:
What and Where Is Home?

University for the Creative Arts

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This one-day online international conference took place on 15th March 2024.Convened by Greig Burgoyne and Jill Journeaux, and hosted by University for Creative Arts, Farnham UK it sought to examine the interrelationships of drawing and concepts of home by bringing together artists who use traditional and expanded forms of drawing practices to consider pressing and pertinent issues of our time which centre upon narratives and experiences of belonging. The conference asked questions about the ways in which drawing research can intervene into, express, narrate and expound human experiences of belonging, community, migration, displacement and refugeeism, and how drawings can reveal the complexities of home as a psychological, physical, familial, or territorial place.

Anna Lovatt, Associate Professor Art History, Meadows School of the Arts, SMU, Dallas, Texas, gave the keynote on the role and scope of drawing in the work of Donald Rodney.

A wide range of approaches and themes emerged from the event which was split into four sessions – Home and the Imagination, Home and Memory, The Place of Home and Constructing Home.

The first session of the conference explored **Home and the Imagination**. Gary Barker opened the day with a presentation centred upon two sets of drawings; one of interiors of a terraced house occupied by a young family, and another set made in response to conversations with refugee families living in temporary accommodation in a repurposed high-rise block of flats. Both sets of drawings revealed narratives that emerged from human object relationships, and whilst the two sets of drawings articulated different world views, they were both revealed as representing as much to do with fiction as reality. Hence Barker's contention that 'home is a belief'.

Laura Donkers considered the question of What and Where is Home? through an account of a collective drawing process. The Hokianga Community Drawing Project (2023) was used as interlocutor to garner community perceptions of home in response to the provocation that climate change is challenging notions of belonging, community, migration and displacement. Donkers introduced a participatory drawing methodology

as a non-textual strategy to empower participants to disclose, express and narrate a 'nuanced depiction of [their] lived realities' at a time of climate crisis.

In 'Imagine a house, imagine a home' Susanna Crossman focused in on an exercise, "Imagine a house" that she conceived and proposed when a new adult psychiatric art-therapy group, based in a hospital began. In the paper Crossman draws upon on her memoir, Home is Where we Start (Fig Tree, Penguin 2024), which interweaves the story of her childhood in a utopian commune, with thoughts and ideas from leading thinkers in philosophy, sociology and anthropology, to examine the many meanings of home. This paper calls on decades of clinical drawing experience, inspired by paediatrician and psychoanalyst Winnicott's unstructured squiggle exercises, finding our tactile way on the page, moving from outside to inside, from lines to meaning, and from house to home.

Isabel Young asked: 'What and where is home and belonging, and how does this differ for individuals, families, nationalities?'. Young considers how this has differed across time, and how drawing research can intervene into human experiences of belonging through the lens of ancient practices. She explores how drawing acts as a catalyst to form new relationships with home as a communal site, through a case study of 'The Lararium Project' (2023) and associated development of the Roman Villa, at Butser Ancient Farm, a living museum of experimental archaeology and re-enactment that tests "theories about the technologies, building techniques and ways of life of ancient people by reconstructing elements of their homes and lives" (Butser Ancient Farm, www.butserancientfarm.co.uk). The project involved drawing in three forms: the making of the Lararium, communal clay drawn votive offerings created by museum visitors, and the installation of the Roman mosaic in the new Roman Formal Garden constructed by the museum community at the entrance to the Roman Villa. It demonstrates how the merging of drawing and ancient practices can be applied to issues of our time, specifically investigating how drawing can develop communal and collaborative responses to home and to the cohabitation of space.

In the session **Home and Memory** George Saxon presented drawn video film works that he made to explore intergenerational trauma through childhood memories of home. The question of 'What and where is home?' led Saxon to towards the space of his

formative years to find a way back to the place that was once the family home. He framed this as a migration through time suggesting a topographical journey and an association with place and time; to locate traces of disjointed memories and to 'home in' on the residual recall of (an obsessive) childhood drawing activity. Through this journey Saxon is able to articulate, the events of his parents post war trauma that had stirred the early part of his childhood imaginings. His challenging and visceral videos evoke the haunted spaces of his family home, offering an elusive artistic recovery of childhood memories and the theatre of his childhood experience. Through drawing Saxon locates himself where both silence and noise in the home coexisted uncomfortably, exploring 'that which cannot be discussed' and are only overheard in whispers. He articulates the troubled territories of his parents' endurance of war and their respective liberation, which could not have existed without their experience of destruction, and which provoked his childlike imaginary through drawing.

In her paper Sofya Markov considered displacement and transience in relation to concepts of home. By questioning the methods and rules of architectural drawings she asks if 'home' can be a non-permanent place, and can an architectural drawing be a non-permanent/predetermined drawing? How can architectural drawings, which are usually seen as a promise to be built, be non-projective and what happens when the projective part disappears? What is the holding capacity of the architectural drawings and what can it carry? In the second part of her paper, Markov looked at the phenomena of displacement in relation to architecture, proposing that displacement cannot be defined as a concept of something alone, but is a conception that encompasses different things and connects them to each other. For Markov it is important to not focus only on the perspective of a human as a single protagonist of displacement, but also to consider other participants; - displacement that applies to the non-human world of ecosystems, animals, plants, minerals and landscapes, in order to frame how the environment of global movement resonates in a myriad of ways.

Rebecca Elves uses a practice research approach to investigate how the concept of traumatic repetition can be explored through expanded drawing practice to break, forge and translate traumatic personal-domestic bonds. Her research arose from reviewing interdisciplinary approaches to post-traumatic states arising from violence against

women, seeking to bridge gaps between research into encounters with the domestic in art, and investigations of female trauma in art, by extending artistic research beyond the traumatic event and victim - perpetrator relationship, and towards repair of the relationship between survivor and home in the aftermath of trauma.

In the **Place of Home** session Jenny Walden explored the thought of home in ways which question how the now industrialised regions of the planet, have been pre-disposed to consider spacing, placing or homing more in terms of defined 'products' of human social organisation which stand against the natural world. 'Configurations' of mapping, plans and art representations have supported this 'othering' of 'home' against the earth and natural world, and the potential othering of peoples of indigenous populations who have in more sustained ways, related to space and place as ongoing interactions and mutual relations with the natural environment, where home and dwelling have different connotations of continuum with the natural world. Walden argues that the bringing together of drawing and home is far more likely to yield studies that are with people [and their homes] rather than of them and she positions drawing as an improvising type of medium and a movable reciprocity between existence and inexistence.

In **Cultivating home: drawing interiors** Belinda Mitchell uses Wymering Manor, a sixteenth century house in Cosham, UK, as a case study. The house is a state of semi-ruination and currently being cared for by a community of trustees and local volunteers who work to remake the house for its many possible futures. The Manor is continually arranged and rearranged for events including heritage open days, quiz nights, plays, and paranormal activities. For these activities the community clean, make tea, cakes, and perform as characters who once lived in the house. Through these actions the volunteers create new material relations and intermeshing experiences. They show how the community care about the house and care about it as a place for living well. Mitchell asks questions about home as an improvisational space – a space of daily movement and change, and how interiors are made. She goes onto consider how new technologies such as LiDAR scans refigure the architectural drawing practices through which homes are produced.

In the final session of the conference entitled **Constructing Home** Paul Vivian reflected upon his research regarding the sonorous animism of Neolithic stone circle sites across the UK. Archaeoacoustics research has primarily focused upon structural audio resonance examining how sound vibrates toward us. Vivian's research draws upon resonances originating from the stones themselves including field recordings made at sixteen stone circle sites dated between 2000 - 4500 years old. His paper frames these findings within the context of Hegel's dialectical concept of determinism and indeterminism by way of Jean Luc Nancy and Bill Brown, whilst also referencing cultural spiritual beliefs concerning the animism of insentient objects and sites. Within the context of this paper home is a Hegelian determinate, a collective sense of connection to an ancestral space, yet one that is disrupted by an indeterminate agent (object animism) forcing a dialectical tension that may fail to resolve itself remaining in stasis, whilst drawing is framed as a form of extraction and home as an assumed space of connection that is permanently influx.

Martha Orbach explored notions of drawing as homemaking, re-visioning, repairing, mending, with reference to her ongoing body of work entitled To Build a Home. Through her practice Orbach questions about how we make a home in times of crises, and how we can create new narratives and ways of situating ourselves amidst these times of extreme change. In response her drawings map out new possibilities – using multispecies elements, a re-visioning of communal and private space, and sinuous housing bound together like tree roots. Orbach proposes new ideas, 'beyond business as usual but greener', urging that our adaptation and transformation in response to the climate emergency needs to be radical, not tinkering around the edges, and arguing that drawing is somewhere we can think and re-imagine this most fundamental of needs.

In Kinesthetic / Cartographic Memoirs: A fertile performative ground for drawing ourselves home, Kathryn Ricketts and Nicola Visser offered a virtual workshop using breakout rooms. The conversations and subsequent drawings and transfers to movement operated as catalysts for shared storying of internal and external notions, memories and resonances of 'home'. Participants experienced and engaged in telling from the body, listening through line, and reflecting with their bodies in a shared story. Ricketts and Visser argued that when we listen to one another's stories, listening with the ears inside our skin, we develop stronger connections to one another, and to the

land, and that ‘in the merging and blending within the eddies of our listening, we can be drawn by a faint silver thread that brings us home to ourselves’.

The final paper of the day was presented by Joanna Pereira and entitled Women who are at odds with home: drawing research, feminism and ‘world’- travelling. Pereira offered a theoretical perspective on an embodied understanding of home from a feminist viewpoint and contemplated issues of gender and class. She presented her own artwork in order to address her experience of growing up in rural Portugal, and of a childhood marked both by Catholicism and a fascist heritage characterized by an authoritarian patriarchal society. She also shared reflections on the experience of moving away from home when she was already an adult, and how this ‘world’-travelling’ has impacted upon her art practice and her sense of home.

Drawing conversations 5, what and where is home? was rich and multi-faceted, but many questions and approaches overlapped, resounded and intersected, both within and across sessions, and several key themes emerged from the conference. These included the utilisation of drawing as a means of investigating home as a site of cultural memory and drawing as a means of reconciliation with places of home. Several participants explored drawing processes aligned with the unfinished and ongoing formulation of home and with processes of making home anew, alongside ideas around how those acts of both homemaking and drawing can encompass forms of perpetually enclosed motion whilst exist as processes without ends. The idea that drawings can contain images of, and also be recognised as, archives of personal narratives was investigated, as were processes of mapping the home through drawing and potentially releasing layers of sedimentation through that process. This related to an aligned interest in drawing in relation to the value of objects in our homes be they totems of lost homes, or places, and the role of objects in and from our childhood homes, and their relationship to disruption, displacement, or trauma. Trauma and the home were key threads throughout the event: the trauma of homelessness, trauma within the home, and fragmentary recollections of parental trauma, all highlighted the potential vulnerability of home and its potential to be a target and or a weakness. Displacement was a major concern, and participants discussed methods of drawing as a means of mapping displacement, alongside the nomadic processes of drawing and looking for home through drawing. Others posited drawing as home and linked that concept to

home as a space of improvisation. Drawing was recognised as a potentially caring act and that care can be a connective action in relation to drawing ideas of home and healing. Placemaking through cultivation as connected to drawing was identified as a reciprocal process of care and related to drawing identity through homeland and homes. The phenomenology of the body within the interior of the home was also considered in several presentations, as were relationships between body, earth, environment and home.

Drawing Conversations 5: What and Where Is Home?

Presentations:

Home and the Imagination – Chair: Greig Burgoyne

Pg13- Garry Barker, Porto University, Portugal

Home is a Belief

Pg29-Laura Donkers, Independent Artist/Researcher, Auckland, New Zealand

The Hokianga Community Drawing Project

Pg42-Susanna Crossman, Writer, Clinical Arts-Therapist, Independent Researcher, France

Imagine a House – Imagine a Home

Pg50- Isabel Young, Royal College of Art London

The Household Gods: (Drawing as a Ritual Offering)

Home and Memory – Chair: Jill Journeaux

Pg65- George Saxon, Independent Artist, Birmingham, UK

HOMING IN

Pg74- Sofya Markova, Bergen Arkitekthøgskole, Norway

Circumcirco Lene: Observations, Stories and Architectures in/of Displacement

Pg82- Keynote: Anna Lovatt Associate Professor Art History, Meadows School of the Arts, SMU, Dallas, Texas
"Hatred Begins at Home: Thinking Domesticity with the Blk Art Group."

The Place of Home – Chair: Greig Burgoyne

Pg90- Jenny Walden, University of Portsmouth, Portsmouth, UK
Sketch for a Theory of drawing as an 'unbinding' of definitions of space, place, or 'home'

Pg102- Belinda Mitchell, University of Portsmouth, , Portsmouth, UK
Cultivating home: Drawing interiors

Constructing Home – Chair: Jill Journeaux

Pg114- Paul Vivian, University of Salford, Salford, Manchester, UK
Hegel's Dialectic of Determinism in the Neolithic Sonorous

Pg123- Martha Orbach, Independent Artist, Glasgow, Scotland
To Build A Home

Pg135- Kathryn Ricketts and Nicola Visser, University of Regina Canada / Independent Researcher, Aarhus, Denmark
Kinaesthetic/cartographic memoirs – a fertile performative ground reflecting on our dis/re locations and environments

Pg140- Joana Maria Pereira, Independent Researcher
Women who are at odds with home: drawing research, feminism and 'world' – travelling

Greig Burgoyne is Subject lead BA Fine Art at University for the Creative Arts, Farnham. As artist and researcher Burgoyne is interested in the paradox of visible/invisible, whereby the active body is an event space of powerful, if absurd weakness. His work features in "Performance Drawing-New practices' published by Bloomsbury Books 2022. Recent solo exhibitions include Civitella Ranieri Foundation Perugia; Museo dell'arte Classico Rome; Kunsthallen Bochum; The Lowry Manchester and Palazzo Bentivoglio Bologna. Solo Exhibitions in 2024 included Château De Montsoreau- Museé d'Art Contemporain Loire Valley, and Performance Art Bergen. Recent writing and conference presentations include Venice Biennale, photomonitor, Glasgow school of art, Robert Gordon University Aberdeen, Universidad Complutense de Madrid, Louisiana State University. www.greigburgoyne.com

Jill Journeaux is an artist and convenor of Drawing Conversations. She was Professor of Fine Art at Coventry University, UK, from 2004 until 2023. Her publications include *The Artist at Home: Studios. Practices and Identities,* Bloomsbury, 2024, co-edited with Imogen Racz, *Collective and Collaborative Drawing in Contemporary Practice*, 2017, and *Body, Space, and Place in Collective and Collaborative Drawing*, 2002. She is currently co-editing *Drawing as Placemaking: Environment, History and Identity*, Bloomsbury (due out in 2025) with Simon Woolham.

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Drawing Conversations symposia, exhibitions and publications are led by Jill Journeaux. The initial event *Drawing Conversations: Collective and Collaborative Drawing* held at Coventry University in 2015, was accompanied by the exhibition *Drawn Conversations* and resulted in the book *Collective and Collaborative Drawing in Contemporary Practice*, edited by Helen Gorrill and Jill Journeaux. Following the second symposium in 2017 at Coventry University, *Drawing Conversations 2: Body, Space, Place*, editors Jill Journeaux, Sara Reed and Helen Gorrill was published in 2020. *"You and I are Discontinuous Beings"*, an exhibition held at Birmingham City University in May 2018, featured new work by the contributors to the first book, and the catalogue included the essay *"Drawing as if Dancing Together"* by Victoria Mitchell. The *Drawing Conversations 3: Drawing Talking to the Sciences* symposium convened by Gerry Davies and Sarah Casey was held at The Ruskin, Lancaster University in January 2020 and was accompanied by the exhibition *Drawn to Investigate*. *Drawing Conversations 4: Engaging with sites of History and Narrative* took place online in September 2002, was co-convened by Simon Woolham and Jill Journeaux and hosted and supported by Huddersfield University. "*Drawing As Placemaking: Environment, History and Identity*" co-edited by Simon Woolham and Jill Journeaux is currently in production and will be published by Bloomsbury in 2025, as part of the *Draw In* series.

See drawingconversations.org for further information.

[1] Literat, I. (2013) 'A Pencil for your Thoughts': Participatory Drawing as a Visual Research Method with Children and Youth. *International Journal of Qualitative Methods*. University of Albert. Sage Publications https://journals.sagepub.com/doi/pdf/10.1177/160940691301200143

Home and the Imagination Chair: Greig Burgoyne

Home is a belief

Garry Barker, Porto University, Portugal

Keywords: Animism, home, drawing, resident, migrant, magic

In this case study two sets of images are compared that emerged from drawings made by the artist Garry Barker whilst talking to people who live in his local community. One set of drawings were produced in response to conversations made about a selected 'special' object from a domestic setting, that meant something important to a post stroke victim; another group of drawings were made after talking with refugees living in temporary accommodation in a repurposed high-rise block of flats. In both cases drawing is used to reveal narratives that can emerge from human/object relationships and two different world views are articulated, both revealed as being as much to do with fiction as reality, as they travel in opposite directions, sometimes as imaginary travellers and at other times as observers of a harsh reality.

A third 'life story' is then interjected as an example of how when images are woven from the threads of stories about 'home' they can also be disturbing, especially when events are generated by political realities.

These drawn images allow us to reflect upon the fact that sometimes the home hosts doorways to other worlds and sometimes home is not a home at all.

Home is a belief

In earlier times a home within which religious rituals were kept and where household spirits were honoured with prayer or devotion, was a norm. The home was embedded into a matrix of interconnected belief systems. (Van der Toorn, 1996) These ancient belief systems are of course now regarded as being unscientific. Modern societies it is argued, no longer need to refer to or use the archaic rituals that used to be central to

day-to-day domestic existence. However, when the artist Garry Barker was making artwork in response to conversations concerning the narratives people developed in relation to 'special' domestic objects, it was apparent that a vitalist or animist set of beliefs were still in evidence. In particular, it seemed to Barker that people were using special, selected objects in ways that were similar to how sympathetic magic worked.

The artist Garry Barker has for several years been having conversations and making drawn responses to what he now regards as animist modes of thinking; types of behaviour he has found in a wide range of situations, from people inhabiting what are seen as stable, middle class English homes and the associated objects and furniture that these homes are traditionally associated with, to people that have been totally dispossessed of all their worldly goods and who have had to seek new homes in often strange new environments. He uses conversations made alongside the making of 'objective' drawings in order to come to some sort of 'understanding' of what is happening, conversations that then inform the direction in which he takes the drawings he makes. The resulting images are also used as narrative interjections back into the conversations held and they are then used to help formulate what could be described as imagery for secular myths. He has for several years been part of a community group and has used several different approaches to drawing to engage with local people, as outlined and explained as a practice in 'Drawing as a tool for shaping community experience into collective allegory', (Barker, 2017) published in the book that emerged from the first Drawing Conversations conference, 'Collective and Collaborative Drawing in Contemporary Practice'.

Alongside conversations with people, Barker has been trying to visualise the relationships that they have developed with objects, in particular those objects that facilitate how people think, that he regards as types of externalised minds, or that function as a part of the mind, a concept described by Clark and Chalmers as an 'extended mind'. (1998)

People can develop deep emotional attachments to inanimate objects that can help them channel, what Barker has begun to think of as animist approaches to thinking, including recently ideas concerning security and safety, or threat and insecurity. Some of these ideas relate to the myths of having a home and others are associated with the

myths of finding a home. In both cases ‘feeling’ and emotional register are central to how individuals understand or find meaning in these situations.
Central to animist belief is the idea that objects can mediate between individuals and the wider world, (Bird-David, 1999) the house and its contents for example, can be used as an externalised mind that reflects the belief systems of those that occupy it. Those that are seeking refuge, often have ideas of the types of places within which they would like to find themselves, these imaginary places are also in many ways structures that reflect the belief systems that people have. They become rather like imaginary memory theatres, spaces within which to project a continually growing and reforming set of concepts about the world, ideas that are externalised by being centred on particular chosen objects, even if these are imaginary.

The artwork that Barker has been making has attempted to tap into what he has called ‘the speech of things. A situation that responds to an animist idea that before writing human voices were part of a mix of animal, mineral and vegetable sounds. Speech and prayer were one thing, and people could directly address their animate and inanimate surroundings, and in doing so, seek to find their proper place and coexistence within an animal, vegetable and mineral environment. Experience before the invention of writing was something much more about the body; creativity, consciousness, a sense of self and the world, were all fused together and animism, as defined by Harvey (2006), was the underlying structural form for many cultures’ mystic experiences.
The rustling of leaves was experienced as a type of speech, a communication that humans took part in and were part of; actions between non-human and human agents could be directed by a shaman, a person that knew how to inhabit other things and beings and talk to them. This was the early world of magic, and it could be argued that it still is in evidence, and it seems to the artist that the process of intermingling verbal conversations with drawing, is an ideal methodology when it comes to communicating the fact that these ways of thinking are still viable.
For magic to have effect there needs to be certain beliefs on place, one of which is that ‘like produces like’, or becomes like. (Rozin, and Neneroff, 2002)

An effect resembles its cause, which is often termed, ‘the Law of Similarity’ or Sympathetic magic, i.e. dress like a bird and you become a bird; representation and mimicry lie at the core of old magic and also many drawing processes.

The material turn in theoretical debate has to some extent it is argued, eroded ‘the boundaries or distinctions between bodies, objects and contexts’ (Coole and Frost, p. 16) this erosion has encouraged the artist in this case to poetically inflect the complex interconnectivity between allegorical thought, magic, theology, history, sociology and anthropology. In particular the social system called ‘home’, is in Barker’s work, represented by an approach to selected objects, that he feels reflects an interconnectedness to a host of other surrounding complex, self-organising processes. The, what has been called by Coole and Frost, ‘naively representational’ approach being used to present the poetry of these interconnected experiences as a valid form of understanding, in particular because representation includes an idea of likeness, and this enables his work to tap into the concept of sympathetic magic. He points to various connections that have established an enmeshed tangle of relationships between entities; relationships that indicate something more than objects simply having separate existences as things, and which can be fleshed out as narratives or stories told in conversations and elaborated through the making of drawings and the re-telling of stories through the various lenses that these drawings offer. A room in a Leeds house, is embedded into the wider world, and it is a focus around which drawings are used to reflect upon a complexity that can appear to be at times magical. A small space in a sinking boat at sea, requires by contrast a sharp focus that in an experiencer’s memories long after the event, now reminds them of the physical reality of being a refugee and the continuing relationship of that experience to what they now think of as ‘home’. Both these relationships it is argued are experienced and embodied within us, and may emerge both verbally and visually, as a form of animist thinking.

In this reflection upon a drawing led practice, two sets of drawings are compared. The first body of drawings were begun in the interior of a flat that occupies a large Victorian terraced house. These drawings were of a wooden sculpture of a crawling baby that was positioned on a small table in the middle of the living room of a retired man suffering

from post-stroke trauma. The sculpture had enabled the man to come to terms with his past life and was in conversation thought of as a possible entry point into how he might meaningfully enter a new phase of life. Another set of drawings were made in response to conversations with refugees living in temporary accommodation in a repurposed high-rise block of flats. These drawings responded to the fact that for those that have found new homes their old ones still exist as ghosts. A state that in many ways highlighted the trauma of passage and the disappointment of arrival, informing allegorical visions of a present reality, whereby the solid walls of a block of flats, metaphorically eroded away, until they are seen as thin shells surrounding a spiritual emptiness, not as a comforting home.

In his book 'The Entanglement' Alva Noë points out that the aesthetic experience is centred on the way that we engage with ourselves and the environments that we find ourselves immersed into. He suggests that the aim of this experience is to move from a position of not seeing to seeing, or from seeing to seeing differently. Barker's recent work looking at how we materialise thought through the use of significant objects, is made within a community setting, and its intended purpose is to hopefully help people to see things with a new heightened awareness. Noë points out that we see the things we love differently to the things we don't care about, stating, 'Values are antecedent to the encounter with the object, because they are embedded in and find expression in the relationship that is the encounter with the object.' (Noë, 2023, p112) He then goes on to say that these values are what makes the object 'present' and for Barker, it is this relationship between value and feeling, that is the core around which visual stories begin to emerge.

Barker has been sitting with people and drawing objects that they think are significant to them. In doing so he has tried to learn how people can work together to come to some sort of agreement about the imaging of that significance. His work is focused on how one person's values are gradually transferred to another person by conversation and as this process is visualised hopefully both participants can move on from 'not seeing to seeing differently' and when the work is then seen by others, perhaps it may help them see things differently too.

Barker begins with making sketchbook drawings of a significant object. These drawings are made whilst making verbal conversation with the object's owner. As they converse

significant ideas and thoughts begin to become apparent, and they become the gateways through which the next phase of the work will be entered.
In this case, the carving of a crawling wooden baby became central to the conversation. Memories associated with the sculpture begin to be related and a tale of a Thailand island and jungle wonderment began to emerge, as the conversation opened out. Flying fish entered the story as a short sea voyage was remembered and a mystery 'shaman' type figure was introduced, as a long-gone supplier of Chinese heroin and in another conversation a memory of seeing fighting cocks surfaced. The baby is a carved figure made over 40 years ago. It may crawl across a table in northern England, but its dark polished rosewood surface, intimates another life, one from a time when the participant was a young man. Initially carved in Thailand and made as a symbol to help others see the child in all our lives, the baby was now a narrative magnet, and Barker began to seek out other stories that it could be crawling into. In Thailand carvings of Baby Buddhas are common or at least were when this one was bought. A story of Buddha's birth may have been taken from a Hindu Rig Veda text, such as the birth of Indra. After Alexander the Great conquered central Asia in 334 BCE, there was a considerable intermingling of Buddhism with Hellenic art and ideas. (Halkias, 2014) It seemed to the artist that the last visual echoes of a similar time, one when influences from Christian art were seen in Buddhist Art, were apparent. He believed he could spot a ghost of the form of the baby Jesus in the shaping of this carving. This East/West commingling was something vital to the culture of the 1960s, the participant in particular back in the late 1960s was trying to get off the day-to-day treadmill of office and factory work and was like the Beatles, looking for spiritual nourishment in the East.

When making drawings of the wooden baby in the participant’s living room, Barker was reminded of the law of contact or contagion. This law states that things that have once been in contact with each other, continue to act on each other at a distance, even after the physical contact has been severed. (Gosden, 2021) Hair, nail clippings, bodily fluid, clothing, something you have owned or touched, all are potential points of contact within voodoo and other magical traditions that use the law of contagion; (Owusu, 2002) and in this case the wooden baby had been handled so often that its surface had been polished with touches. After hearing about stories relating to this object, and then

seeing how new stories seemed to flow out of the old ones, it did indeed feel as if this object had somehow managed to facilitate a magical control over both the man who had originally found this figure in a Thailand jungle almost fifty years ago and the artist that was now making images of this crawling baby and placing them into imagined settings.

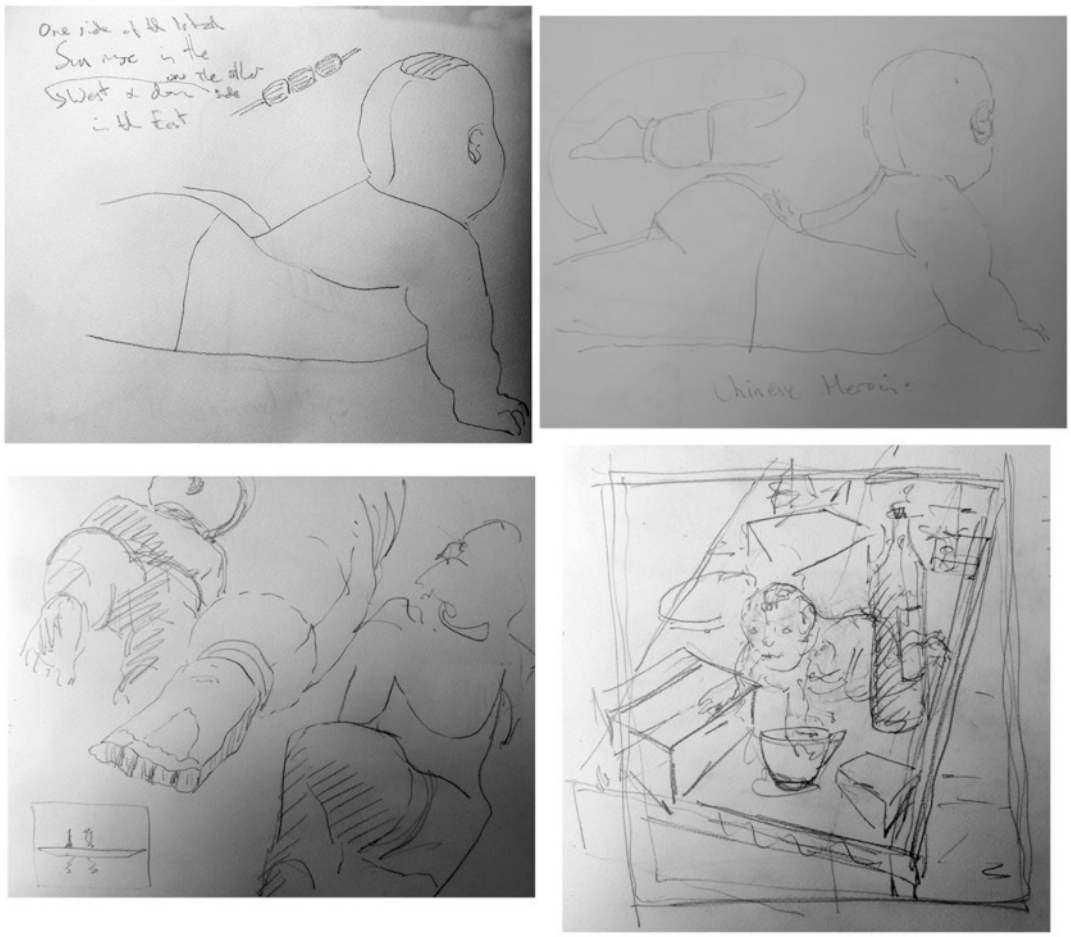

Fig. 1 Sketchbook drawings of wooden baby: Pencil: 2024 © Garry Barker

Beginning by handling the wooden baby, conversations were held whilst sketchbook drawings were made. At first the conversations were simple, and questions reflected this, “Where did the baby come from?” and “When did you first come across this wooden baby?” But gradually as the importance of the figure became more apparent, new stories began to be constructed between the artist as a listener, the artist as mythologist and the initial storyteller as memory narrator and who was now also a narrative responder to the images that were emerging from the conversations.

As the wooden baby was drawn and then in further images placed back into the jungle it came from, both artist and the storyteller, who was himself recovering from a stroke, became engaged with what the baby meant. For instance, the artist pointed out that the crawling baby motif was usually associated with Buddha and this association then changed the wooden baby owner's idea of what it could have been. This awareness in turn began shifting the context into a more spiritual or psychic dimension. As conversations moved on, new possibilities emerged as to how this baby could have influenced the man's life, and there became something meaningful about the fact that whilst the man aged, the baby stayed a baby. Although the carving was when bought quite new, it was now fifty years older, but in appearance it was still a baby, unlike the young man that had initially bought it, who was now clearly an old man.
Collectively the artist and the man began to imagine a new life for the baby, one that allowed the artist to then further elaborate possibilities. What had been for a while now for the older man, a nostalgic object from his past, was becoming a focus around which a new story could be told. The baby was in effect becoming a cypher for the way we all age, a concrete example of how even when very old, we still retain our younger past within us; a man in his early twenties in this case, still inhabiting the mind of a man in his seventies. Gradually, an object from the man's past life, was becoming both a reminder of an eventful time, and the grit around which a new story was unfolding, perhaps a fable about how to find a collective or universal value in the life we have lived. What was a passive personal history, was now becoming an active element in a new story that was collaborative and therefore shared. In its sharing, a positivity on the part of the older man was now evident and an awareness of the value of past experiences raised. Finally it was agreed that as the baby experienced life in the jungle, it would finally return, with all those experiences etched into its features, finally emerging from the jungle with the face of an old man.

Fig. 2 The baby crawls off into the jungle, has adventures and returns with the face of an old man: Digitised pen and ink drawings: 2023/4 © Garry Barker

Earlier drawings made whilst having conversations with people living in temporary accommodation within a repurposed high-rise block of flats, took a very different direction, but the attempt to draw out a more universal or mythic story from the encounter was also attempted.

Fig. 3 Tower block sketches: Pen and ink wash: 2015 © Garry Barker

The original drawings were made whilst Barker stood in front of a block of flats and gradually people came up to him to ask what he was doing. As they did so, conversations began and as soon as they found out Barker wasn't an official of some sort and realised, he was an artist, people began to open out about themselves and their lives. Barker soon realised that the flats had been used for temporary accommodation for people seeking residency status and that the experiences of these people had often been traumatic. In particular one man told him of his experience of crossing the Mediterranean by small boat and of how frightening that was. Another person told the artist how he had thought of England as a place of wonder and that he thought he would be welcomed with open arms, but that now he realised that it wasn't like that, and that English people hated him as an immigrant. After taking the drawings, he had made back into the studio, Barker on reflection, began to see the modernist utopian idea behind the design of the flats, as being now turned on its head, and the flats in his next set of drawings became empty containers, allegories of lost desires and the disillusionment of hope.

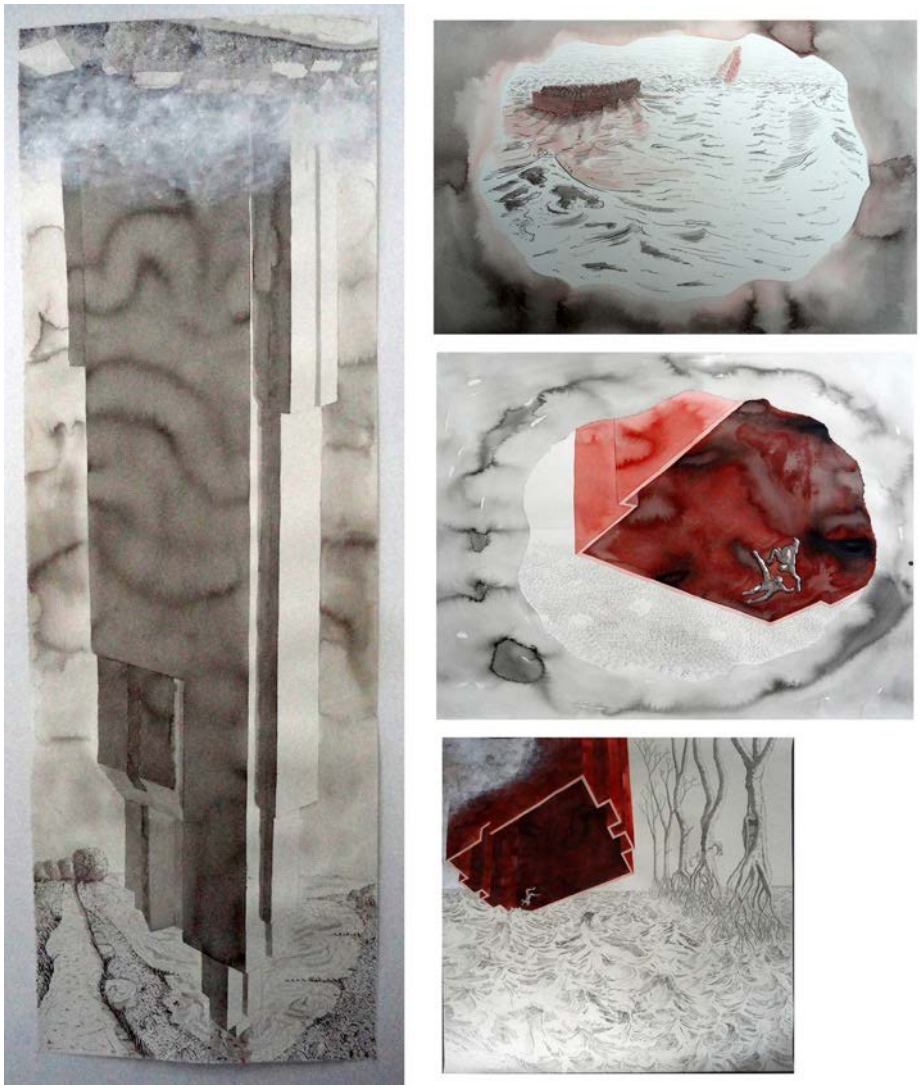

Fig 4. Allegories of lost desires: Pen and ink with watercolour on paper: 2015 © Garry Barker

In one series of drawings the modernist tower was turned on its head and it was used to link with a drawing of a site on the south coast where immigrants were often landed, with a part of Leeds where the original tower block had been drawn. In another series of drawings, the towers were seen as empty vessels, emptying their contents back into the seas, that had been crossed on each migrant's journey.

A wooden baby had provided for one person a doorway within their home to see themselves within a romantic past in a country far away, whilst the image of a tower block had been used by another, to visualise a distant place of safety and then later on arrival in England, the same object had become an image of lost hope.

As Barker was working on the images of the wooden baby, suddenly, there became other story to respond to, one that was far more urgent, that needed immediate actions to be taken, in order to resolve the issues arising.

Someone had been forcibly taken from their home. A neighbour from the Gambia had been picked up by the police and sent to Yarl's Wood detention centre and he had been told that he would be deported to Rwanda. The community group, of which Barker is the embedded artist, is a small but tightly knit one. In a time of trouble, it can act quickly. The process of contacting local councillors and MPs began, as well as linking in with specialist immigration solicitors and at the same time trying to reassure the now locked away neighbour, that people were working on his behalf and that professional help was on its way. He has already we soon find out, witnessed an attempted suicide. A situation that quickly spiralled out of control, as he was then beaten up by the man he tried to save from hanging. Life in the detention centre, we were told, was for some people, worse than death and drawings made by the artist after a mobile phone conversation, felt a very weak response in comparison with the work of bringing in specialist agencies to help.

However, now this man has been freed and has returned to live locally. He sees the drawings then made as evidence of an engagement that went beyond his own experience, and this is perhaps where the value of these images resides. In ‘Drawing as a tool for shaping community experience into collective allegory’, (Barker, 2017) it was pointed out that Barker made drawn responses to conversations with the people in the area he lives in, because he believes that by developing a visionary allegorical framework, he could provide a means by which the events of people’s lives could become woven into meaningful visual stories. Many of the people he had spoken to felt as if they were experiencing an almost unintelligible mixed up tangle of circumstances and they found it helpful to realise that others had had similar experiences. Drawing it seemed helped people find threads of meaning. The visual allegories that were developed, did it seemed from verbal feedback, received when the work was shown in a local venue, help people locate their individual experiences within a wider context and the experience of someone taking an interest, helped them with the confidence to further develop their own stories.

Fig 5. The hanging: Digital print made from pen and ink drawing: 2024 © Garry Barker

Conclusion

The artist Garry Barker has over the last 30 years been making drawings within a multi-cultural community context. He continues to listen to what people have to say and as he draws, he tries to build a collective vision, using images that he feels might have some mythic resonance.

His earlier work with a community group helped to facilitate local environmental action, by using drawing to illustrate possibilities for change, but now as he gets older, the drawings made are more often than not attempts to find more general allegorical expression, for individual situations and experiences. In doing so he hopes he can help people understand that they experience life within a collective context, and that their individual experiences, although they will feel unique, are actually collective

experiences, and that these types of experiences are repeated over and over again, in all parts of the world and amongst all cultures and times. Therefore, in recounting these experiences and them then being reflected upon as visual allegories, individuals can begin to see themselves as part of the wider human story, a necessary part that needs to have its story told. In this process hopefully a sense of wellbeing emerges, and the participants see their lives as being far more meaningful than they did before.

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The Hokianga Community Drawing Project: ***te ao hurihuri (at the end of the beginning)***

Laura Donkers, Independent Artist/Researcher, Auckland, New Zealand

"When we do not have the words to say something, drawing can define both the real and unreal in visual terms" (Kovats, 2007: p. 8).[1]

This paper considers the conference theme of *What and Where is Home?* through an account of a collective drawing process. The Hokianga Community Drawing Project (2023) was used as interlocutor to garner community perceptions of home in response to the provocation that climate change is challenging notions of belonging, community, migration and displacement. It introduced a participatory drawing methodology as a non-textual strategy to empower participants to disclose, express and narrate a 'nuanced depiction of [their] lived realities'[1] at a time of climate crisis.
In the recent Environment Aotearoa 2022 report, it was noted that 'dealing with climate change is having a range of profound impacts on people and communities.[1] To help communities face these impacts, it is of primary importance to understand how the hazards and environmental risks are perceived at community level.

The Hokianga region experiences climate change in the form of severe and more frequent flooding, storm surge and heavy rainfall events. These destructive impacts have cultural significance for its resident Māori population because of the complex legacy of colonisation, their intrinsic bond with the natural world and economic vulnerabilities that affect their capacity to deal with climate threats. They also retain a multi-generational perspective that is responsible to their ancestors as much as to generations yet to be born. According to King et al (2013), the Māori of the Hokianga are particularly at risk due to limited employment opportunities and resourcing constraints that curb their abilities to adequately reduce risk and exposure and future-proof infrastructure. Reliance on supplementing household supplies through fishing, hunting and gardening are also adversely affected by climate change.[1]

The Hokianga Community Drawing Project took place with two communities located to the north and south of the Hokianga ferry link in the Northland region of Aotearoa New Zealand. It was carried out with the bi-cultural community who are predominantly Māori with a significant minority of *Pākehā* (Māori term for the white colonial settler population of European descent).[1] This collective drawing project was delivered in the historic town of Rawene during a four-week artist residency, with the aim of uncovering lived experience connections between people, place and location despite the politics of biculturalism that I encountered as a white European stranger in their midst. The intentions for this work was to re-envision the *concept of home as the way we live with each other in our environments through the lens of climate change impacts*.

Background

Located in the far North District, the Hokianga is an area surrounding the Hokianga Harbour, which is a large, drowned valley on the west coast of the Northland region of North Island. It is one of the most socially and economically challenged areas in Aotearoa. It is very rural, isolated and feels deeply and visibly engaged with its past because of significant indigenous and colonial heritages: being recognised for its connections to first settlement in 800AD by the Polynesian explorer, Kupe, and then more recently as a prime location for European settlement.

In Aotearoa, the dominant settler culture, which began less than 200 years ago, has dramatically altered the social demographics of the population to establish a western European cultural mainstream. Contemporary New Zealand culture is underpinned by a 'strongly individualistic streak', where a 'do-it-yourself' spirit encourages 'self-reliance, inventiveness and bravery'.[1] This originates, perhaps, from the inherited experiences of migration that has produced a global minded society with liberal social attitudes and no formal class structure. New Zealanders consider their society to be strongly egalitarian where everyone has equal opportunity to better themselves. However, compared to the white majority ethnic disadvantages are visible among Māori society. They earn less, have poorer health and lower economic standards of living.[1]

The Māori worldview perceives the interconnectedness of all things as integral to spiritual, social, and environmental relationships. They are deeply rooted in the values

of balance, continuity, unity and purpose. Their knowledge base stems from 'evidence, cultural values, and world view'.[1] It follows traditional, place-based knowledges developed in ongoing processes of observation and interpretation, guided by inherited traditional values. Māori have a close relationship with land and sea that is governed by elemental cultural principles actioned through practical values of *whanaungatanga* (kinship), *manākitanga* (hospitality), *kotahitanga* (unity) and *aroha* (love). They value and uphold ecology as kin, aligning their needs with the plural natures of other beings. Biculturalism is an ideal of restorative justice for indigenous people who continue to evolve their culture in response to the fracturing impact of colonisation. Biculturalism in Aotearoa tackles ethnic disadvantages that have arisen due to the loss of ninety-five percent of Māori land and the forcible suppression of Māori culture by establishing a legal obligation to Māori people despite the dominance of *Pākehā*.[1] The reality of what this means is complex in a place where the history of human habitation and the beginnings of cultural conflict are still relatively recent.[1] Nevertheless, the need to move towards decolonisation involves both the sharing of power and a relinquishing of power, which requires new thinking and active change from *Pākehā*. Furthermore, whilst adapting to contemporary New Zealand culture, Māori maintain an equivalent and parallel reality resulting in constant navigation between 'two worlds': described by Jones and Jenkins (2008) as being both 'absolutely different and never absolutely different from Pākehā'.[1] This 'doubled position' regarding their identity means that Māori recognise ethnic boundaries more than settlers do.

The Hokianga Community Drawing Project

According to Casey and Davies (2017), collective drawing has the capacity to 'initiate relationships with environments and phenomena'.[1] *It uses the 'visual voice'*[1] *in an arts-led, participatory method to yield culturally relevant perspectives.* Through processes of visual conceptualisation and subsequent reflective discussion participants are empowered to express, perhaps, hitherto unvoiced thoughts. To this end, the Hokianga Community Drawing Project sought to deploy the creative agency of collective drawing to achieve a non-textual rendition of how the climate crisis is affecting communities in the Hokianga.

However, despite my best intentions for this project, I had yet to comprehend how the reality of being a 'white, European stranger'[1] in a Māori dominated community would hamper my attempts to engage with local level social institutions such as schools and environmental and political groups. Sadly, all my initial communications were either rejected or remained unanswered. The uncomfortable issue of my temporary presence in the community centred around what right I had to be in this land and the relationship between my own comfortable life and the dispossession of Māori from their land and culture. Of course, building the necessary relationships to become a participant in a such a community that enables greater insight into values and aspirations would require much more time than I had available to me. However, a small paradigmatic shift that I could make was to allow time within my project to see if some level of interaction might be gifted to me by members of the community.

This form of respectful patience induces an element of risk and vulnerability. Fortunately, following some face-to-face discussions I was warmly invited to present my drawing project at a rousing, bi-cultural women's health promotion evening run by the local health board that proved to be a beneficial opportunity to be 'seen' publicly, and for the story of my project to be freely encountered, engaged with or disregarded. Additionally, two community galleries invited me to deliver multiple drawing sessions to their members [Fig1], and I received further offers to run street-based workshops at a second-hand book sale run by the local library and a weekly produce market.

Fig. 1 Drawing workshop at No1 Parnell Gallery, Rawene Campus

Fig. 2 Drawing activity at Woman's Health Promotion Event, Rawene Campus

The workshops make use of very simple materials which were safe to handle and durable enough to withstand the rigours of the workshop environment. These were a

primed canvas roll (10m x 1.5m) and home-made charcoal from the local *Manawa* (mangrove trees), which proved also to be a valuable means for initiating discussion [Fig2].

Mangrove trees are a feature of the locality as they dominate the intertidal fringes. They are either respected or disliked according to fundamental differences in Māori and *Pākehā* perceptions regarding the *mana* (prestige and power) of *Manawa* trees as ancestors which also encapsulate the *hau* (essence) of the location. They are often wrongly thought of as a troublesome, undesirable plants by farmers and the yachting fraternity, as well as a real estate industry that is obsessed with offering uninhibited coastal views. Less understood is the enormous botanical wealth of mangrove forests for their central role in the seafood chain; their capacity as a breakwater; and their storm and earth stabilising properties at a crucial time when storm surge, flooding and extreme rain fall are causing severe coastal erosion [Fig3].

Fig. 3 Mangrove at Rawene

Outcomes

In terms of evoking connection to the Hokianga landscape the image of the *Manawa* forest was used then as a key compositional framework to help participants feel their way into contributing towards the visual, collective terrain of the drawing. At the public workshops, I invited passersby to contribute a drawing or even just some marks if they expressed doubts about their drawing skills. These invitations to contribute were mostly accepted and had cumulative impact as participants displayed the simplicity and

openness of the activity to onlookers who quickly joined in. This process induced the creation of a collective visual record of significance and meaning through personal, shared perspectives of daily life in the Hokianga.

Fig. 4 Drawing workshop on the street outside Village Arts, Kohukohu

One of the many significant interactions I had was with a Māori council worker who was emptying the bins. As she passed by the drawing table that I had set up on the street she glanced towards the drawing, and I invited her to contribute. Despite responding with the common phrase ‘but I can’t draw’, I suggested that she use the Manawa charcoal to see what sort of marks it would make rather than worry about having any responsibility to produce a drawing. Interestingly, raising the subject of the charcoal sparked a lively discussion about how I had made it and why I had chosen Manawa specifically. She was interested in participating but said she had to work and then left. An hour later she returned to talk some more and express how much she liked the idea of ‘mark making’ as opposed to needing to draw something. She then picked up a piece of charcoal. The session was busy with contributors who were encouraging other passerby to join in, so it was some time later that I realised that the council worker was still present and deeply engaged in making her marks [Fig4].

She had chosen to draw the letters HOKIANGA on the last empty space at the extreme left-hand edge of the canvas. When I noticed this, I explained to her that although she was making the final marks of the drawing when it would be exhibited as a finished work her 'marks' would be seen as the beginning of the drawing. She was amazed and started discussing this excitedly with another Māori woman who was also drawing. They shared a phrase with me *'te ao hurihuri'* that literally means 'revolving world' and explained this as an important Māori concept that provides meaning beyond 'day to day' activities connecting the contemporary world and moderns practices with Māori cosmology and genealogy. Although at the time I could not really comprehend the significance of this, I could tell that this revelation had elevated the importance how she felt about contributing to the drawing.

Contemporary Māori artist, Hiria Anderson (Rereahu, Ngāti Maniapoto, Ngāti Apakura), used the title 'Te Ao Hurihuri' for her 2020 exhibition on the impact of Covid on her community.[1] She added a sub-title of 'At the End of the Beginning', which, while true to the original idea of a revolving world refers more to a new start: regeneration rather than a process of repeating what has gone before.

As we come to witness the *life-altering impacts that* climate change is bringing to all our lives *there is a need for exchange and dialogue to generate new connections and understanding between people and cultures*. Climate change **is** *forcing people to change their perspectives and understanding around how they are living and its intrinsic link to wider social issues of housing, environmental degradation, access to public services and poverty. Essentially our concept of home as the way that we live with each other in our environments is being regenerated through the impact of climate change.*

Fig.5 Finished section- at the end of the beginning

Conclusion

Lived experience as a foundation for drawing captures what has been sensed, felt, thought about and performed.[1] This opens up capacity and dialogic potential to reflect on the impacts that locally experienced extreme weather events might be having on property, travel plans, infrastructure, supply chains and livelihoods. I hoped too that it would also reveal to its contributors some of the complexities of the Hokianga as a spiritual, visceral, domestic, cosmological, ancestral and protected place.

The finished drawing disclosed a collective visual expression of *home* by the community, which navigated bicultural differences to uncover solidarity, appreciation and respect for the diverse cultural identities of the population. Thus, achieving a restorative function through shared emotional connection to location, place and community expressed via the medium of collective drawing [Fig5].

Participation in the large collective drawing was encountered by the community at common meeting places, along daily thoroughfares, at street-level, community events and markets providing an unusual opportunity for free expression and conversation that traversed age, gender, race and economic boundaries. *While creative projects in themselves cannot alter the impacts of environmental and ecological destruction, they can* uncover shared emotional connections to location, place and community. *They can also promote dialogue with the people who are motivated to speak out and protest environmental calamity and injustice; or who bear witness to it, or advocate for those who live with its consequences. Thus, collaborative drawing projects produce documentary evidence that can stand in solidarity with people to let them know that their voices have been heard, amplified and validated as worth listening to, and as a form of visual testimony for the public to connect with* creating a vision of insight, knowledge and experience of climate change that is both personal and universal.

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[1] *Pākehā: The real meaning behind a beautiful word*. 'It was thought that the people who came on the ships with their fair skin had come from … the skies'. The word *Pākehā* comprises of **pā** – to make contact **ke** is related to the word that means 'different or unique', and **hā** – is to share and exchange the breath which is the purpose of the hongi (where noses are rubbed as an acknowledgement of connection to each other). See blog post for more details https://blog.tepapa.govt.nz/2018/09/14/pakeha-the-real-meaning-behind-a-beautiful-word/

[11] Anderson herself writes: *"Phrased by our ancestors, 'Te Ao Hurihuri' literally means 'everchanging world'. But the term goes deeper in its reference to Māori cosmology and whakapapa, as well as to the modernity that, for better or worse, has impacted Te Ao Māori in these times of COVID. The exhibition subtitle "At the end of the Beginning" is a line spoken by Winston Churchill. Addressing his nation at a pivotal moment three years before the end of World War Two, Churchill said: "It is not even the beginning of the end. But it is, perhaps … the end of the beginning". Just as World War Two defined Churchill's generation, COVID-19 is our pivotal moment in global history. Even bearing in mind the fading of collective memory it will define us until the last person to experience these times is dead. The Spanish flu pandemic of 1918 faded from collective consciousness also … until now. I zoom in to my own little world and I try to describe in paint what I see happening around me. The paintings I make are impressions of pre- and post-lockdown life. They are quiet moments in time, but they arrive on the back of life-altering moments*

where people are forced into change and there is no turning back. The only way is forward. Life on earth sometimes depends on a forceful or catastrophic act of regeneration to begin again. Te Ao Hurihuri." https://www.timmelville.com/exhibition/te-ao-hurihuri-at-the-end-of-the-beginning/

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Imagine a house, imagine a home

Susanna Crossman, writer, arts-therapist, lecturer.

Drawing, art-therapy, imagined homes, “flow”, community, mental health

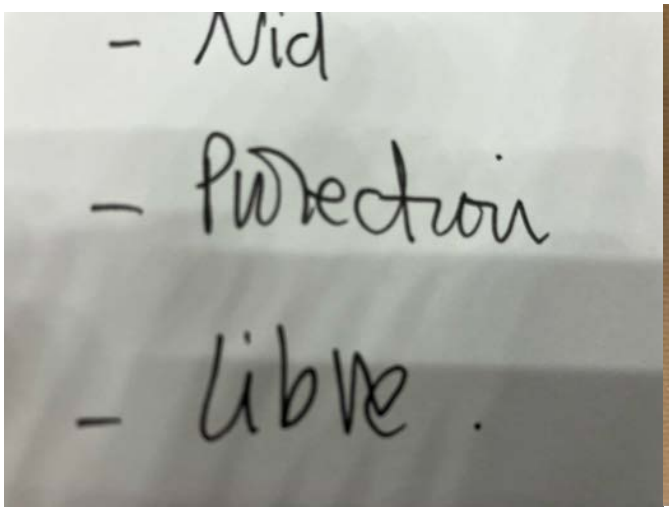
In a psychiatric hospital workshop, I turn to a group: ‘Let’s draw together. Each of us is going to imagine a house, any size, colour or shape…” For more than 25 years, I’ve been saying these sentences, playing, drawing and making, as a clinical arts therapist specialised in mental health. Guided by artists such as Louise Bourgeois and Jackson Pollock, I facilitate groups and individuals to spontaneously tap into what phenomenologist and philosopher of play Eugen Fink calls the ‘peach skin of things’.

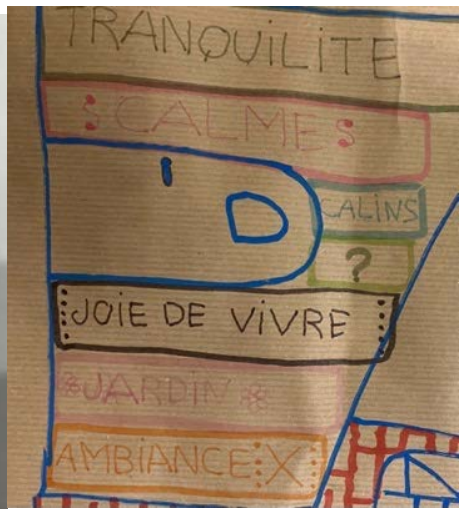
This paper calls on decades of clinical drawing experience, and specifically an exercise, “Imagine a house, imagine a home” that I conceived and propose when a new adult psychiatric art-therapy group begins. It is inspired by paediatrician and psychoanalyst Winnicott’s unstructured Squiggle exercises, finding our tactile way on the page, moving from outside to inside, from spoken to unspoken things, lines to meaning, from house to home. We share the page. It is collective drawing.

Yet, as Winnicott says, I hesitate to describe this technique, because if I begin to outline what I do, then someone will be likely to describe as if it were a set technique with rules and regulations. Then the whole value of the procedure will be lost, for it is spontaneous, and a person-centered experience. It is as individual as a sense of home. This paper also

draws on my memoir, *Home is Where we Start* (Fig Tree, Penguin 2024), which interweaves the story of my childhood in a utopian commune, and turns to leading thinkers in philosophy, sociology and anthropology to examine the many meanings of home.

In a workshop, brown craft paper covers the whole table, in the centre are pots of pens, pencils. In different groups are participants, people who might have severe depression, personality, substance use or bi-polar disorders, schizophrenia or be neurodivergent. Weekly, these closed groups meet in an outpatient facility. During our first sessions, I hand out pieces of paper, "Write down five words that evoke a feeling of home for you" I say. The words: "*chaleur* , warmth, *securité,* security, *confort*, comfort, *habitudes,* habits *appartenance*, belonging, *tranquillité*, calm, and *nid* nest" are repeated time after time.





Homes house humans. In the workshop we imagine and draw our homes. Imagining is, as Gaston Bachelard writes, 'not the capacity to make new things but to transform our perceptions of the world outside'. Over several sessions, a woman draws a house in the shape of a mushroom, another woman sketches a bus, because she says home has to be 'free". A young man represents a house on an island reached by a bridge, as a fourth person traces the lines of a castle. As they draw, the groups talk, get to know each other, through verbal language and pictorial representation. At the end of each session we walk around the table, admire each other's work "*C'est beau*""Beautiful" *Intéressant*" Interesting. It is an intimate drawing conversation.

The definition of home entails geography, architecture and people, but also involves emotions, we feel “at home”, like we belong. In Maslow’s hierarchy of human needs, home is physiological, concerns safety, but also involves love and belonging, self-esteem and self-actualization. In *The Poetics of Space,* Gaston Bachelard wrote “For our house is our corner of the world. As has often been said, it is our first universe, a real cosmos in every sense of the word." Home orientates us.

“Imagine a house, imagine a home” is a creative exercise in topophilia, a term coined by geographer Yi-Fu Tian, describing the affective bond with our environment which creates “a sense of place”. In the hospital, progressively, we move from house to home, as I suggest we imagine each room, intimate spaces, placing windows and doors inside. We add our words into our homes in shapes like Apollinaire’s calligrammes’, visual poetry: warmth, habits, nest. *Chaleur, habitudes, nid*.

The following session, we begin to imagine our immediate surroundings creating narratives with fences, trees and walls, openings and enclosures, hiding certain things, and revealing others. For all human habitations require boundaries. As Sfintes explores in *‘Architecture and Anthropology’* boundaries enable interactions because they frame and define, separating things that need to be distinguished. After a while, I suggest we link our houses, and we create bending roads and winding paths.

At this moment, drawing together, we move from individual buildings to community, from locus solus to shared territory, our imagined community - community being living in one particular area, or people who are considered as a unit because of common interests, culture or history - becomes real group. Finally, after several weeks, we change places,

swap chairs and change perspective and sketch the environment round each other's homes: parks and libraries, mountains and swimming pools. A young man places cats next to each house. Another person draws a café in the shape of a teapot.

At the centre of the paper all our paths meet, and the group decides what will be at this point. In French one of the synonyms for home is 'foyer', the hearth. The word foyer comes from 'focus' in Latin: it is the place where all rays meet, the centre of fire. Over the years, groups have met at parks, fountains, and cafés, connecting in an invented world. In the final stages of the exercise we embellish our landscape, adding bushes, blades of grass, rail tracks and roads. Each participant leaves their house and moves around the table, adding drawn texture and depth. Freud writes of art as a process of sublimation where unconscious conflicts are transformed into symbolic, cultural forms. After two months, our new world covers the entire paper, our shared, imagined and real home.

In child development theory, drawing a house or home, begins in Schematic Stage (5–9 yrs.) where a child draws a pattern and then labels it as a representation of things. Therefore, getting adults to draw a house, could be seen as an infantilizing activity. Yet it pulls us back to the notion of shelter, represents a kind of foundational narrative of holding. The participants in the art-therapy group have often struggled with 'home', may have experienced forms of homeless, and/or suffered from the stigmatisation surrounding mental illness. Some have symptoms such as dysmorphophobia and have felt alienated from their own bodies. The institutional hospital space can also be

dehumanizing, difficult to inhabit. In this exercise we draw a house that becomes a home, a subjective experience within a potentially alienating space.

A home also implies time, Bachelard writes, "*the house is one of the greatest powers of integration for thoughts*, memories and dreams ". In this exercise we root ourselves chronologically in a new imagined experience of home. If Louise Bourgeois wrote, "You pile up associations the way you pile up bricks. Memory itself is a form of architecture," one of the goals of this exercise is, line after drawn line, to create and build new territories, new memories of an imagined lived space, for home implies a past, a present and a future. This exercise occurs at the beginning of an art-therapy cycle, for as T.S Eliot wrote "Home is where one starts from."

Drawing, the act, as Klee said, of taking a line for a walk, means we trace new spaces, architecture. Yet, many thinkers and philosophers who write about play and art-therapy seem to ignore that a leap in the dark requires trust. To make art, to draw requires feeling comfortable, comfortable enough to take a risk. A home is also a "safe place." Winnicott underlines the importance of this safety, identifies play as happening in the 'transitional space' between the imagined and the real. He suggested that, if we play safely with danger, we can cope better with rejection and loss. Therefore, in the workshop participants are encouraged to draw freely, confront the blank page, that there is no "perfect" house. Our drawing is done in a sense of play, and patients are free to step outside their mental illness, to draw and imagine not as a DSM defined psychopathology but as a person. When we play, we create, rise, emerge.

We build homes anew and gain fresh, kinaesthetic, embodied experiences for drawing is a physical act involving touch, vision, muscles and nerves. A recent study by Stanko-Kaczmarek at the Adam Mickiewicz University found that the tactile sensations of finger painting provoked a state of mindfulness connected with well-being. As we paint we are aware, present in the current moment, and we become attentitive. This can be contrasted with the 'mindlessness' state, often a symptom of mental illness, characterized by past or future ruminations. The physical nature of play and drawing locates us in the here and now. We create "flow" defined by psychologist

Csikszentmihalyi, as “a state in which people are so involved in an activity that nothing else seems to matter.”

During “Imagine a house”, we relocate the subject in the house they have created. It is a home they can dream in, built in an embodied positive experience of “flow” a kinaesthetic, aesthetic and emotional memory that can be recalled. Yet importantly, this sense of home is not just individual but allows a group to emerge, rooted, located in a drawn, experiential community. In Old English the roots of the word home take us to a gathering of souls. Bachelard writes in *The Poetics of Space*: ‘When the image is new, the world is new.’

Recently, in a workshop, as we were completing the exercise “Imagine a house, imagine a home” I mentioned that we could name the town that we had created from our homes. A women quoted the Cheshire cat from Alice in Wonderland, saying “We are all mad here.” I misunderstood her words and heard “We are all made here.” We decided that this could be the name or slogan of the town, and we drew a sign above the station, so that visitors who came to our town, and saw our homes could see. “We are all made here.”

We have constructed, imagined new homes, a place where we belong. Home is where we start.

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Home is Where We Start: Growing Up in the Fallout of The Utopian Dream. To Preorder: https://www.penguin.co.uk/books/457409/home-is-where-we-start-by-crossman-susanna/9780241650905

The Household Gods: Drawing as Ritual Offering

Experimental Archaeology, Contemporary Art Practice and the Site of Home

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KEYWORDS: ritual; lararium (household shrine); household gods; cohabitation of space; belonging; community

This article refers to 'The Lararium Project' undertaken in 2023 at Butser Ancient Farm, a museum of experimental archaeology. The project outcome saw the design and installation of a new lararium (a shrine to the household gods) for Butser's Roman Villa and asks the question: how might drawing be used as a tool to celebrate notions of 'home'. Using the methodologies of experimental archaeology, the project applied ancient practices to the contemporary setting of Butser as a working construct of the past that is simultaneously a reimagined household shrine for the present.

The project demonstrates how the merging of drawing and ancient practices can be applied to issues of our time, specifically investigating how drawing can be used to develop communal and collaborative responses to 'home' and the cohabitation of space. 'The Lararium Project' considers how home and belonging has differed across time, and how drawing research can intervene into human experiences of belonging through the lens of ancient practices. Here drawing acts as a catalyst to form new relationships with home as a communal site. For our purposes the communal site of 'home' refers to the Roman Villa at Butser Ancient Farm.

SECTIONS

Section 1: Introduction

Section 2: Literature Review, Field Research & Experimental Archaeology

Section 3: Method

Section 4: Insight and Discussion

Section 5: Conclusion

Section 6: References

Section 1: INTRODUCTION

This study refers to 'The Lararium Project' (2023) which saw the design and installation of a Lararium (a Roman shrine to the household gods) in the Roman Villa at Butser Ancient Farm, a living museum of experimental archaeology and re-enactment that tests "theories about the technologies, building techniques and ways of life of ancient people by reconstructing elements of their homes and lives" (Butser Ancient Farm, www.butserancientfarm.co.uk). As a permanent fixture of the museum, the Lararium is used for education and re-enactments gaining insight into religious practices and associated rituals, and to explore the cultural dynamics of the Roman home.

Focusing on the conference theme that asks "what and where is home and belonging, and how does this differ for individuals, families, nationalities" this paper considers more specifically how this has differed across time, and how drawing research can intervene into human experiences of belonging through the lens of ancient practices. Here drawing acts as a catalyst to form new relationships with home as a communal site, and for our purposes the communal site of 'home' is the Roman Villa at Butser Ancient Farm.

This article outlines a case study of 'The Lararium Project' (2023) and. It includes a short literature review, contextual references and critical discussion evidencing how drawing can be used as a tool to celebrate concepts of 'home'. 'The Lararium Project' and associated development of the Roman Villa, involved drawing in three forms: the making of the Lararium, communal clay drawn votive offerings created by museum visitors, and the installation of the Roman mosaic in the new Roman Formal Garden constructed by the museum community at the entrance to the Roman Villa. It demonstrates how the merging of drawing and ancient practices can be applied to issues of our time, specifically investigating how drawing can develop communal and collaborative responses to 'home' and the cohabitation of space.

Research Area

The Lararium Project and this paper expands on Isabel Young's ongoing research as Senior Tutor (Research) at the Royal College of Art, that explores the cultural dynamics of the home, vernacular architecture, integrated environments and the people who lived in them. Drawing on archaeological theory, Young works within an expanded field practice that that investigates ancient houses and ancient practices, and how they can be applied to 21st Century challenges to discover new and novel solutions whilst fostering community engagement and local cohesion.

Young's practice engages with the spaces of the home, not just as a physical entity, but as documents, archives and biographies that narrate lived experience embedded and recorded in the fabric of architecture. Interested in the ways that ideas of the present have come from past contexts, Young considers the people who occupy/ied ancient spaces in recognition that what is happening now is a result of what has come before. The overall aim of her research is to answer the following: How can vernacular principles, historic houses and ancient ways of life inform the way we live now?

Left: *The Lararium Project (studio image);* ***Centre:*** *Lararium installed at Butser;* ***Right:*** *The Roman Villa at Butser Ancient Farm featuring the newly installed Roman Formal Garden and mosaic (Summer 2023)*

Section 2: LITERATURE REFERENCES, FIELD RESEARCH & EXPERIMENTAL ARCHAEOLOGY

This section provides an explanation of experimental archaeology, literature references and an outline of field research in the Pompeii Archaeological Park, all of which have informed the project.

Experimental Archaeology

Experimental archaeology is an archaeological methodology and approach used to test hypothesis established from existing data and the archaeological record. This method replicates or reconstructs ancient buildings, technologies, objects, practices or aspects of ancient lives: “at its core, experimental archaeology enables us to interpret the material record in a realistic manner” (Foulds, 2013).

Butser Ancient Farm opened in 1973 as an initiative developed by the Council for British Archaeology with the first director being the legendary Peter Reynolds (1939-2001).

Butser has been a member of EXARC since 2006 and uses a thematic interpretation designed around the overarching thesis of settlements across time in the UK. The Roman Villa at Butser is a 2003 reconstruction of Sparsholt, a Roman villa located near Winchester, with the aim of showing "what life in a countryside Roman Villa would have been like to the thousands of visitors we welcome each year as we educate them about the ancient past through immersive hands-on experiences" (Butser Ancient Farm www.butserancientfarm.co.uk).

The context of Butser as a museum of experimental archaeology is essential to the project since it is a living manifesto of constructs of the past that simultaneously celebrates a "conviction that history is ever-present" (O'Kane, 2023).



Butser Ancient Farm represents ancient homes of Britain through its archaeological experiments.

Left & Centre: *Horton House (Neolithic building based on a discovery made at Kingsmead Quarry in Berkshire in 2012 by Wessex Archaeology);* ***Right:*** *reconstructed Roundhouse from the Iron Age enclosure*

Field Research: Pompeii Archaeological Site

Field research was carried out by the author in 2023 in the Pompeii Archaeological Park in Naples, Italy and focused on the ancient dwellings of the city and associated shrines. In ancient Roman times the house would have been a site of religious practice and a

place of private worship. Lararium (a shrine to the household gods) would have been a feature in every Roman household and used by every member of the home. Painting can be seen on walls everywhere in Pompeii and as such surfaces were image carriers or "interfaces" projecting social and cultural messages (Haug, 2022). Likewise lararium were richly painted and constructed to replicate a miniature temple simulating an interface between the divine, the spirit world, familial ancestors, place and householders through the symbolic imagery and traditions of veneration and votive offerings.

Relationships between art and archaeology have been influential in the development of this project. Of particular note is the book *Art and Archaeology. Collaboration, Conversations, Criticisms* that tracks the "steadily advancing" "art-archaeology field" and documents the "interpretive possibilities that arise in the production, presentation and display of contemporary arts within archaeological and heritage scenarios" (Russel, Cochrane, 2015). Equally an understanding of Phenomenology, how we experience the world and material things, as outlined in *Archaeological Theory in the New Millennium. Introducing Current Perspectives* and "what it is like to have a particular kind of embodied experience of a particular time and place in the past" (Harris 2027) has informed the project.

Section 3: METHOD

Spectral Ethnography as Methodology

During field research the author came to regard the (after-life) of Pompeii as itself an Underworld of "entangled non-linear time" (Whitmore, 2008), and to theorise the nature of human existence as the outcome of relationships between people, things and environments. Using 'spectral ethnography' (Armstrong, 2010) as a methodology to explore a 'hauntology' (term introduced by Jacques Derrida in 1994) left by previous

generations, the house acts as a repository of material culture and interface between home, beliefs, values, customs and non-human assemblages.

This fieldwork invoked a memorial series of expanded paintings by Young referencing the ancient dwellings of the Pompeii Archaeological site. Simulating architecture and associated Roman wall paintings, the Pompeii Memorial series journeys in search of ghosts by replicating the accumulation of cultural time buried under the 79 AD eruption of Vesuvius to be exhumed through experimental archaeology and new materialist approaches. Here the materials of the house, its lineage of inhabitants and environmental forces are seen as equally active participants in the world, and part of a network distributed across humans and non-humans, classified together as 'actants'. Here the author theorised the nature of human existence as the outcome of relationships between people, things and environments, as proposed through the Actor-Network-Metaphor philosophy of Bruno Latour (Harris, 2017).

These ideas were a significant influence on The Lararium Project.

Experimental Archaeology as Methodology

Using the methodologies of experimental archaeology, the project applied ancient practices to the contemporary setting of Butser as it is now, taking into account the history, whilst being in the present. The use of contemporary technology for example allowed for an evolution of the genre of the Roman shrine, whilst maintaining the historic architecture and symbolic imagery and motifs. Simultaneously a working construct of the past and a reimagined household shrine for the present, the goddess Ceres replaced the Genius (the male head of the house) in dedication to the female deity of the harvest in reference to the farming role of Butser as a haven for wildlife, rare breed animals and endangered crops.

Drawing (in three forms) as Methodology

The Lararium Project and development of the Roman Villa, involved drawing in three forms: the making of the Lararium, the communal clay drawn offerings made by visitors to the museum, and finally the installation of the Roman mosaic in the new Roman Formal Garden constructed at the entrance to the Roman Villa:

1. Significantly the Lararium originated as a series of drawings in AutoCAD, from here the digital moves to laser-precision drawing technology and the physical cutting of exotic woods to be assembled, then drawn and painted into a hybrid oscillating between the architectural model and the traditions of painting and drawing. This process of drawing situates the artist as maker of an object to be used communally as a shine, a gathering point within the home: the home here being the Roman Villa, a communal space used by schools, reenactors, museum practitioners, community groups and museum visitors. The shrine will be used to celebrate notions of 'home'.
2. The associated 4 days of workshops are key to this proposed paper where members of the public created votive offering dedicated to Ceres, goddess of harvest, to whom the shrine is dedicated. Using clay to make three-dimensional drawings of snakes (seen as protective spirits of the house during Roman times and closely associated with household shrines) participants adored the snakes with drawn graphic patterns and decorated them with rosemary, a Roman medicinal plant, sourced on site. The offerings were presented at the shrine by the makers and given in veneration and celebration of the home and the food we eat within it. As a community these three-dimensional drawings were used to reflect on the notion of the harvest, food security and to give thanks for 'home'. Given in offering as a group of makers the workshops promoted community and belonging in relation to 'home'.
3. A further relevant output is the design and installation of the mosaic in the Roman Formal Garden designed by Rachel Bingham, Creative Developer, Butser Ancient

Farm. Authentic tesserae, dug up during the construction of the M4 motorway and stored for decades, were used. Installed by the museum community, the design was a drawn formation referencing the mosaic of Sparsholt Romano-British Villa in Winchester, to which Butser Roman Villa is based.

Returning to the theme of Pompeii as the Underworld, many conversations occurred during the installation of the mosaic. The team, whilst positioning each piece into the mosaic's graphic drawing, spoke about the last people to have installed the tesserae. They speculated who the workforce may have been, and reflected on those marginalisation during Roman times. Here conversation and community expanded from the mosaic drawing.

Votive clay offerings of snakes crafted by visitors to the museum during Chichester Roman Week (summer 2023)

Museum community, led by Rachel Bingham, installing the mosaic in the Roman Formal Garden as part of the development of the Roman Villa at Butser Ancient Farm. Authentic tesserae, dug up during the construction of the M4 motorway were used. (Summer 2023)

Section 4: INSIGHT & DISCUSSION

In this project the merging of drawing and ancient practices is applied to contemporary issues of our time, specifically investigating how drawing can be used to develop communal and collaborative responses to 'home' and the cohabitation of space.

Situated within a historic context this project has looked at ancient Roman times with reference to excavations in Pompeii. Roman beliefs and household shrines evidence every day private worship and the home as a site of religious practice. Through the methodologies of experimental archaeology, the project considered how we can apply these ancient practices to the contemporary setting of Butser Ancient Farm, taking into account the history, whilst being in the present. The use of contemporary technologies such as laser cutting and CAD software for example allowed for an evolution of the genre of the Roman shrine to take a form in the contemporary. Where Lararium historically simulated an interface between the divine, familial ancestors, place and householders, this shifts to an interface between the Roman Villa (a communal space of home), the actors that uses it (schools, reenactors, museum practitioners, community groups and museum visitors) and museum setting, in celebration and interpretation of 'home'.

The Roman Villa in this context is the collective site of home where the network between heritage asset (Villa), interpretive device (lararium) and visitor-oriented outcomes (votive offerings) shape stories and messages.

Through the votive offerings visitors made their own meaning in the museum space allowing them to consider what might be important or significant. Through drawing the museum visitors became the makers of interpretation, and part of the process of interpretation, bringing their own perspectives on what is important or significant, and through this they are makers of community, with Butser the mediator of community. Visitors left with more than a transfer of knowledge; they departed with connections and alliances (creative, emotional, intellectual, fellowship) between history, archaeology, museum practitioners and participants. Through this network, drawing acts as a catalyst to form new relationships with home as a communal site, and collective household within the museum.

Section 5: CONCLUSIONS

The Lararium opened during Chichester Roman Week, when the Butser IX Roman Legion were in residence at the museum re-enacting living history to demonstrate what life would have been like in Roman Britain. As a permanent fixture of Butser's Roman Villa the lararium continues to be used for education and re-enactments gaining further insight into religious practices and associated rituals, and to explore the cultural dynamics of the Roman home.

The paper examined the interrelationships of drawing and concepts of home with a focus on the three drawing outputs: the making of the shrine, associated communal offerings and the installation of the Roman mosaic. Primarily the project looked at how drawing and experimental archaeology, in alliance with ancient practices, has been used in 'The Lararium Project' to develop, strengthen and promote belonging and community within the cohabited 'home' space of the Roman Villa at Butser Ancient Farm.

A second stone Lararium for Butser Ancient Farm’s new Formal Roman Garden is planned for 2025/6.

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Drawing Conversations 5: What and Where Is Home?

Home and Memory Chair: Jill Journeaux

HOMING IN: (A RETURN TO THE FRAMES OF REMEMBERED DRAWINGS)

George Saxon - practicing artist

Key words: childhood and home, silence and noise, intergenerational trauma, drawing live, 16mm film, abstract and pictorial symbols, performance and immersive spaces, drawing sonics on the optical track.

Board Director: Vivid Projects, Birmingham.

Member of the international group: 'Voices of the Next Generations, Sachsenhausen'

The question of 'what and where is home? 'drew me to towards the space of the formative years of my upbringing and to negotiate a route - find a way back to the place of what was once the family home - a migration through time is necessary, that suggests a topographical journey and an association with place and time; to locate traces of disjointed memories and to home in on the residual recall of (an obsessive) childhood drawing activity*, (around the age of 8 to 9 years old)*.

This opened a way for me to consider the impact of home and recollections of drawing as a child, in part, through the provisional lens of 'trans-generational trauma', but more so, the events of my parents post war trauma that had stirred the early part of my childhood imaginings.

Many years later, having left the family home (as an artist working with moving image and performance) these remembered drawings were later associated with an exploration of

the modalities by which the language of visual signs and symbols were transmitted through the medium of the celluloid 16mm film frame; the performative gesture and audio transmission as (optical) noise. These were to reference *Adrian Frutiger's: 'Signs and Symbols', a*s a starting point to revisit the mark making of those childhood drawings 56 years later.

In order to navigate my way back, I return to a visceral and overpowering experience 23 years ago, with my first ever visit to a former concentration camp ghetto, which located (39 miles) north of Prague. This encounter was with the walled garrison town of TEREZIN (Theresienstadt). During that visit I purchased a book, titled: ' I Never Saw Another Butterfly' - 24 facsimiles of drawings, collages and poems that were the "remnants of the lives of the children" of the ghetto; These drawings and poems evoked an emotional response and memories of my own childhood drawings and poetry that no longer existed.

These drawings from Terezin were directly observed from the children's lived experience; and were encouraged in secrecy by the teachers in the ghetto to represent and record their unfamiliar and traumatic surroundings, their feelings, dreams and longings for home. A total of 4,000 drawings survived. Most of the children who made these drawings were not survive into adulthood, having perished after being transported to Auschwitz at various times.

This prompted a reminder of the haunted spaces of the family home - as an elusive artistic recovery of childhood memories and the theatre of my experience where both silence and noise in the home coexisted uncomfortably - 'that which cannot be discussed' only overheard in 'whispers' - the troubled territories of my parents endurance of war and their respective liberation, which could not have existed without their experience of destruction**,** that provoked a childlike imaginary through my own drawing activity.

And so I navigate backwards, attempting to locate myself in the fluid spaces of familiarity and separation; the recovery of a time gone and the re-working of fragmented mark making…

As an artist, working with 'moving image', 'expanded cinema' and performance; I had returned to working with 16mm film, in particular 'camera-less 'film in 2009, (a practice that had already been established and adopted by numerous artist film makers spanning a 80 year history); utilising found footage or working directly on to opaque or clear 16mm film stock.

In September 2009, I was invited to work in collaboration with animator/artist Vicky Smith to participate in the exhibition **'ACT OF DRAWING'** at Vivid Projects, a programme that would include the act of mark making directly onto film celluloid.

Vicky and I developed an initial multi-projection film loop installation comprising a column of three projectors in the centre of VIVID's space, that became the opening performance. **'LIGHT DRAWINGS: Interventionist Acts'**

The performance began in total darkness as the 16mm film celluloid moved through the projectors, the artists' intervened directly, seizing and inscribing the celluloid film moving at 24 fps.; using a range of tools: sandpaper, a safety pin prosthetic and a soldering iron. For the duration of the exhibition, the audience was also invited to make interventions onto smaller film loops, which were then spliced into the larger existing loops ; thereby, the projections continually evolved, as new drawings were added into the original.

The 16mm projectors threw their beams in different directions onto screens of variable proportions and textures in response to VIVID's architecture. The display was a series of evolving images depicting varying patterns, colours, shapes, textures and lines, formed via the physical intervention into the film stock; the film is felt before it is seen, disrupting the hierarchy of sensory order, and exploring how lack of light affects drawing, with the sound drifting between recognition and noise.

DRAWING IN THE NOISE:

As I navigate backwards and forwards and begin to draw in to the NOISE of HOME; I am further reminded of childhood play, the socially engineered gender roles adopted by boys of my age at the time - the playing out of games of 'war'.

Six months after the death of my late partner and collaborator John Briscoe in 2013, I returned to an unfinished short roll of 16mm negative film from 1981, that had been shelved.

The invitation to perform with 16mm projection at nowhere lab in London as part of **'Living Film'** programme, afforded the opportunity to finally revise and complete the work titled: **Blissfully Gunned Down.** The film negative was printed up as loops and performed 'live', as a twin screen 16mm film looped projection.

In these short film sequences, John performs a quasi-comical staged death; a meditation on the on-screen violence of killing.

This live performance with the film was an attempt to orchestrate and animate a synchronous and diegetic sound event on the optical track of the film. By drawing and scratching onto the optical soundtrack, the sound is scored 'live', as the film runs through the projectors; thereby reinforcing the visible source on the screen, as the rhythmic noise of what sounds like 'gun shots 'gradually becomes present throughout the filmed action on screen.

The performance of the work realises the dualities of the filmic 'shoot 'or the 'shot'; and the hostile equivalent of the marksman or the shooter (the assassin), as a real-time event. The sound is progressively visualised in parallel to the off-screen event.

Blissfully Gunned Down, also became the entry point post John's death towards what eventually became our final collaboration during his dying and death from terminal cancer (exhibition A Record of Undying, *Saxon/Briscoe,* at Vivid Projects in 2014,).

The association of his death; disclosed as an 'assault and a trauma'; had become a return to actions with the materiality of film – the material of the body, echoed in its 'acted and actual 'manifestation of death and dying.

And so I finally begin to home in:

The palimpsest of past narratives of my parents' trauma contiguous with what was at the time, their post war lives, resonated with a childlike imaginary through my drawing activity.

In the film performance work ***Shots In The Dark '(2018)*** I reconnected with the memory my childhood drawings and the inherent representations of violent pictorial tropes, that

were at the time evidenced in cartoon comics, cinema and later television. Alongside those memories, it was the more revelatory recall of hearing conversations between my parents; the noise of descriptions of their war, disasters and atrocities: witnessing hangings, experience of aerial bombardment and seeing or hearing shots being fired; which I knew many years later after my father's passing was the cynically named execution area known as Station Z. This was revealed in my childhood as an emergent understanding of my father's internment at concentration camps and fragmented revelations of the Sachsenhausen Concentration Camp in particular. I began to imagine the spaces of the experience my father had endured thus exposing me to my childhood understanding of war, conflict and inhumanity.

As I home in on these remembered drawings, I recall large sheets of coloured sugar paper, crayon, and pencil marks, that depicted brutal landscapes of dehumanisation, violence and terror of an imagined war. Observed by teachers and friends of the family the drawings were considered artistically accomplished for an 8- or 9-year-old, but equally disturbing. Drawing from trauma and drawing in the trauma.

'Shots In The Dark'. was commissioned by Vivid Projects, Birmingham, UK, as part of Flatpack Film Festival's Optical Sound strand to develop a new live work with 16mm film and performance work in 2018.

This multi-screen performance work utilised the 16mm film frame to orchestrate 4 x 40ft film loops, that contain hand-drawn abstract and pictorial symbols, projected from four 16mm film projectors, onto the bodies of four dancers who stand in the midst of the audience. These projected images are the only source of light, gradually revealed on the bodies of the performers and eventually spilling out over the surfaces of the gallery space and the audience themselves. The choreographed response of the dancers 'actions in relation to the projected drawings, align to the shock of the corresponding optical sounds that puncture the cinematic darkness; enveloping the dancers and audience in an immersive battery of light and sound; the discourse between audience and the cinematic screen becomes redundant.

Shots In The Dark alludes to film memory in relation to the 'shot' as a cinematic term; the camera's relationship to the gun: loading", "shoot", "shooting" and the choreography of violence.

This work utilised crude hand drawn imagery directly onto the geometric field of the 16mm film frame and corresponding markers on the optical soundtrack, to manifest the contexts of a sonic source that refers to the cause and effect in the spacing of the animated drawings.

The liminal space between noise and silence of my parents' war has cast a long shadow; the topographical places of their stories were elsewhere - as immigrants - who left behind their home spaces in Poland. The revealing of their narratives in the home were interpreted through the language of drawing, where the nuances of specific signs and symbols would act as witness to explore, not the memory of a concatenation of past events, but its theatre.

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1 OCTOBER – 7 NOVEMBER 2009

http://www.vividprojects.org.uk/programme/the-act-of-drawing/


END

Title: Observations, Stories and Architectures in/of Displacement. In-between Home.

Sofya Markova, Bergen Arkitekthøgskole, Norway

The paper contents the work from Performing Theory master course (autumn 2022) followed by a master thesis (summer 2023*)*.

This paper explores the phenomena of displacement, transience and the notion of home, and is based on curiosity and a desire to understand the role of architecture in changing environments.
The first part of this paper reflects on "*what is home"* and *"how does home exist in places that, at first glance, seem utterly unfamiliar?" And "how can kindness and care take root in such spaces*?"
Building on this, the second part delves into the deeper exploration of displacement, its versatility, complexity and relationships through.

The first project, *Theory of Accidents: Displacement as a Travel Story*, captures the essence of transient movement—of travel stories rooted in change and instability—and the spontaneous "accidents" that become beginnings. These accidents appear everywhere, transforming into starting points for new experiences and understandings.

"I carry so many things with me. How much can I truly hold? I'm constantly moving and packing, sorting and saving, losing and finding, hiding and revealing. Most of it isn't material—or rather, it's a way of interpreting the materiality of moments. Sometimes it feels like too much, yet in the next breath, maybe it's not enough. Are the things I carry for myself, or for someone else?"

Without incidents, there are no other stories. Without disappearances, there is no beginning. For me was important to focus on meaning of accidents, because they are often perceived as something bad, unpredictable, sudden, changing plans. I take the stance of seeing accidents in a positive way and allowing myself to be guided by them.

Their importance to me is that I don't know what awaits you, they can't be predicted or anticipated. They just happen, and make you realise that the journey is far more important than the final destination. How can the unpredictable be more comfortable and natural at times? Maybe because it happens simply.

The feeling of home was often uncertain for me. What do these words carry? I started to ask question here:

What is Home? / Where is Home?
Is Home a reproduction of home qualities?
Relations between oppositions?
Temporary of permanent?
What is home in displacement?
How to be grounded?
What makes you to be attached to places?
Is Lostness a precondition for openness.
And does "getting lost" speaks of different speeds?

I take a journey through the places in my past and present where I felt at home. These places are not defined as "home" in the conventional sense, they are more like "strange places", but I feel welcome and safe there: Mountain shelter, Summer house, Speaking Cafe...

"When I think about something temporary and something permanent my thoughts return to a small refugee for travellers high up in the mountains. What makes me to come back here every time? What does this place mean for me what are its qualities? The shelter looks temporary and fragile in this cold place. It looks like a toy against the cliffs. Assembled from old metal panels, the house balances precariously on a stone base, drawing in snow. I don't remember exactly the place. I remember the moments of the place." (Figure 1)

Fig. 5 Place 1. Mountain Shelter.

I noticed, what I did not know many times how to show memories, feelings and atmospheres of these place, and writing became part of the drawing process here. The words I invited into the drawings helped me to understand how I experience this place outside of time frames. How my perception of the place has changed and what remains now and how this place will live on in my memories, transforming each time and attuning with the feeling of home now, in the past and in the future.

When I ask myself, *What makes you attached to places?* I think of something material—something I can take with me as part of the journey. I felt a need to invite materiality, and the drawings got totems - small objects that help me to reach the drawings (*Figure 2)*. A new spontaneous dimension of the work framed the concept of Totems as keepers and

Drawings as representation. As carrier bags of journey. There is no definite time here, and with totems the drawings are allowed to actualise.

By questioning the conventional concept of home, I am at the same time questioning the rules used in architectural drawings. In architecture, drawings often serve as promises—projections of a future, the final articulation of a story yet to be realized. But in reflecting on the nature of home, the nature of drawing expands too, becoming "a *carrier bag"*—a vessel of possibility rather than a fixed blueprint.
If 'home' can be a non-permanent place, can an architectural drawing be a non-permanent/predetermined drawing? How can architectural drawings, which are usually seen as a promise to be built, be non-projective? And what happens when the projective part is removed? The disappearance of discipline's assurance, the language of architecture, a rejection of conventional constraints.
What changes if we reject of depth and complexity? What do I save and what disappears in my drawings of "home"? What is a holding capacity of the architectural drawings and what do they carry?

Fig. 6 Drawings as Representations. Totems as Keepers.

Through trying to understand what is home? I found term “displacement” and started to be curious about what does it carry. What does it mean to be displaced and for who displacement applies? I started to look deeper at the phenomena of displacement through different perspective and I chose to be open.

The most of time, term “displacement” applies mainly to the human world, and I wonder how it extends to other participants in the global movement environment. How can I explore it wider? What layers can be involved? Ecosystems, animals, plants, minerals, landscapes - we live together, but sometimes it is difficult to see beyond the human gaze. What kind of relationship does the environment of global movement engender and how intense is the interconnectedness of the different layers?

Through the mapping of different layers of movements *(Figure 3)* and finding hotspots, interesting borders, fragile permafrost areas, or intense cargo routes, or salt lake mining site, I started to build connections between processes and finding critical points for

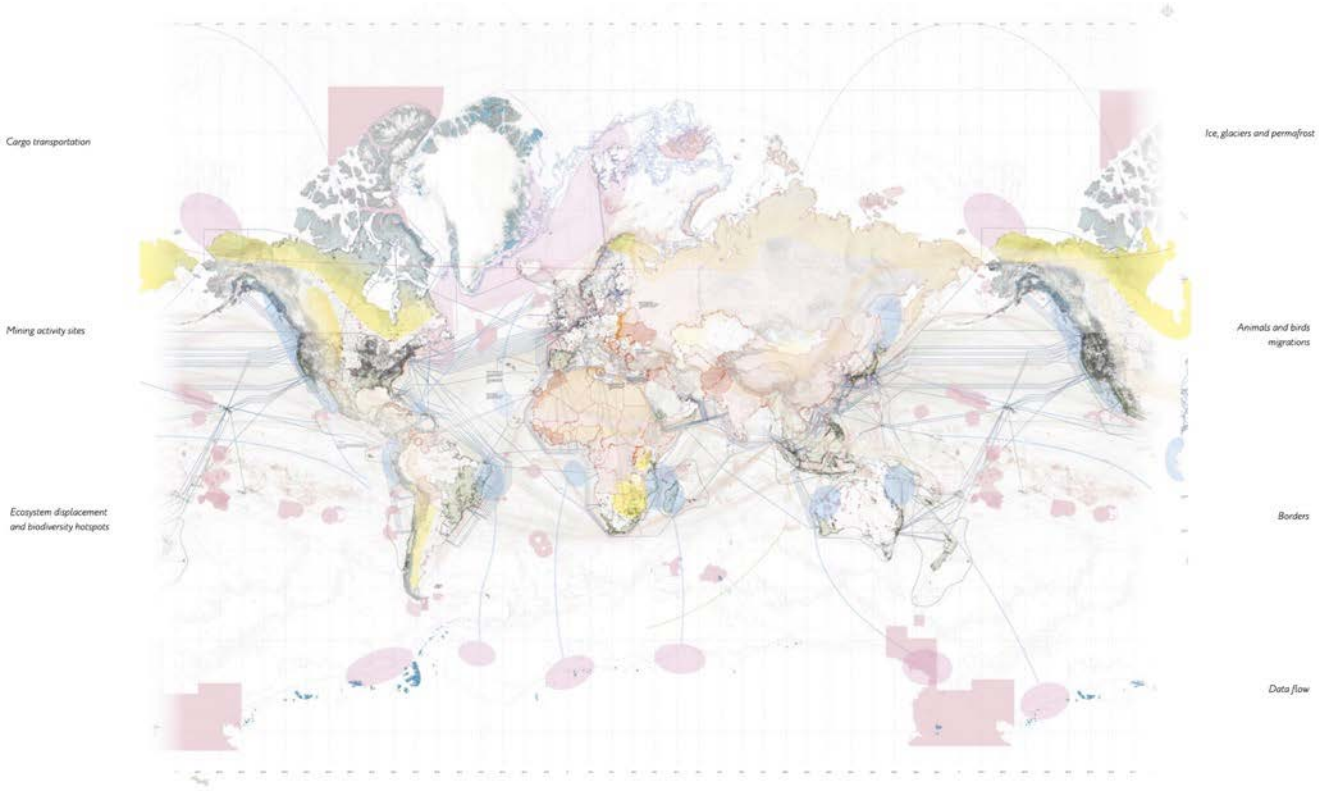


Fig. 7 Map of global movements and changes. How to map in a messy, unruly, changing world?

There is a moment, that the world is dynamic system, which brings me uncertainty how I can go through my project. I can't apply mechanistic approach, which brings me from point A to B and further to possible explanation or solution, or something that I get in the end. Not final point - journey is more important. And it does not make any sense to

make solutions because this is a dialog/conversation. And this conversation needs to be subjective for me because it needs to come from me.

I settled at five critical points, ranging from a glacial lake in Kyrgyzstan (*Figure 4*) to a feeling of 'home' as a combination of places and atmospheres. Each place becomes a canvas for an architectural narrative, exploring the intersections of different layers and intensities. The journey through these places, witnessed as a spectator, underscores the architectural narrative's role in reflecting change and weaving stories. Some things may not seem entirely real, but as Louis-Ferdinand Céline said: *"Our own journey is entirely imaginary. That is its power."*

Displacement, climate change and different intensities of environments often carries insecurity, fragility and vulnerability. And, openness to new things, flexibility and new ways of adapting, exploring and observations.
I have long wondered whether architecture is needed here, and I chose the position that yes. Because for me, an important part of displacement is the process of becoming aware of the new. And the process of being aware of the new occurs in relation to the gap between the recognition of some things and the newness, and in my view the new can be built on some kind of attentive observation.

Here, architectural drawings are used as a method to find the intersections of intensities, processes and relationships also open up the possibility of a dialogue about how we represent intense environments and the architecture within them? Is architecture always about solving problems and how is it portrayed if it talks about something else? How can architectural drawings represent variability and fragility? Drawings started being “rooms” in the map, zoom-in, which working as a scene and as a beginning of a conversation, translating and capturing reflections of the place.

How does the concept of home in displacement work? And does it work? Is the concept of home only human? Is the architecture of displacement assembled as a bricolage of different phases of place or is it a new form? Could this be the answer? Does architecture in displacement evolve through a combination of adaptation, bricolage and the emergence of new forms, ultimately reflecting the dynamic nature of environmental experience and cultural exchange that takes place in these contexts and becomes a new home for some time?
I can only speculate on the answer, because I haven’t sought to find it. It is also not about problem solving. Maybe because for me the journey through is still more important than the final point.

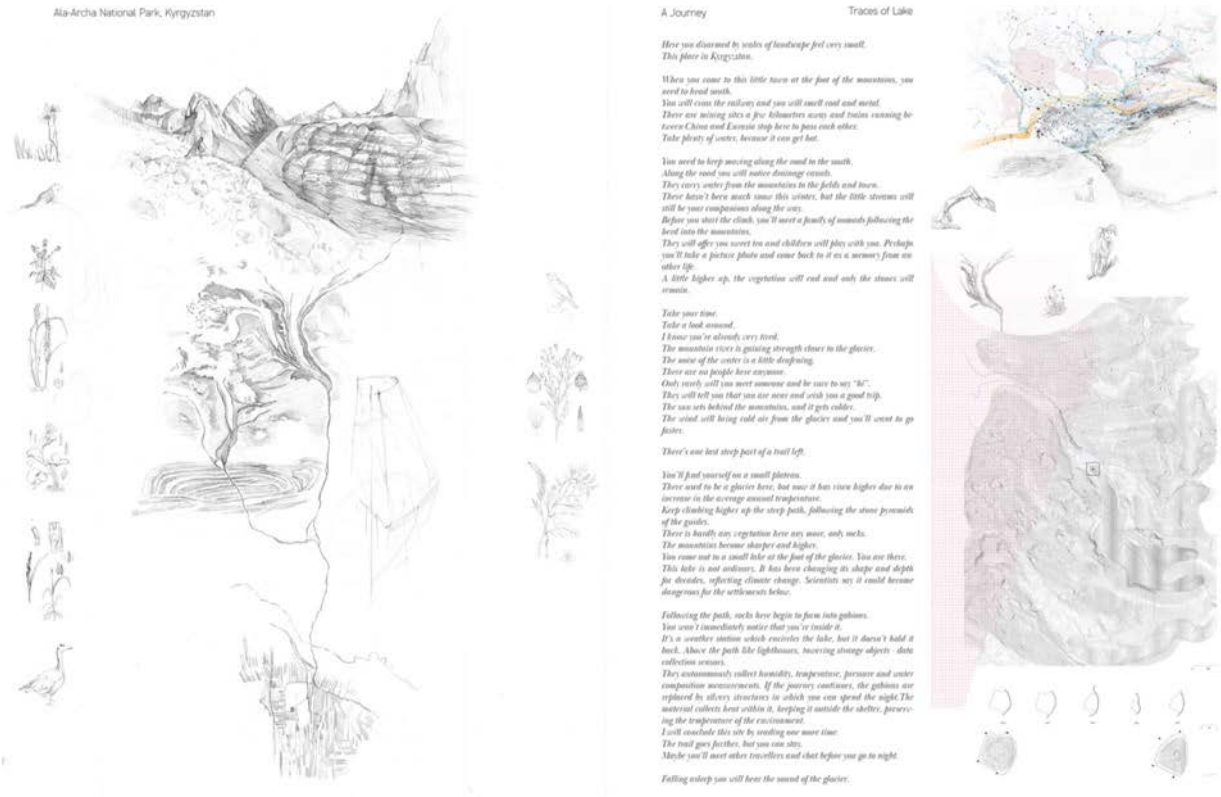


Fig. 9 Place 1. Ala-Archa National Park. Kyrgyzstan. A Journey – Traces of Lake.

Fig. 10 Diploma exhibition - Circumcirco Lene. Drawing table set up.

Hatred Begins at Home: Thinking Domesticity with the Blk Art Group.

Keynote: Anna Lovatt

Associate Professor Art History, Meadows School of the Arts,

SMU, Dallas, Texas

Domestic Abyss: Donald Rodney's Drawings of Home

My Mother, My Father, My Sister, My Brother, 1996-97 is a diminutive sculpture, around one inch cubed, by the British artist Donald Rodney.[1] It was made from fragments of Rodney's skin, which had been used as a graft during a hip replacement—one of many medical procedures he endured as a person living with sickle cell anaemia, an inherited blood disorder most common in people with African ancestry.[2] When the sculpture was photographed in the palm of Rodney's hand for the work *In the House of My Father*, 1996-97 (fig. 1), the hospital sheets in the background indicated what the artist's friends already knew—that Rodney had been displaced from his home by his illness, and was working from his bed in King's College Hospital.[3] The friable, portable structure speaks to themes of vulnerability, genetic inheritance, and migration that reverberate throughout Rodney's practice.[4] But the diminutive sculpture also highlights the political connotations of domestic space for Rodney and other members of the Blk Art Group,

[1] The phrase "domestic abyss" comes from Rodney's early assemblage *Voyage of My Father*, 1985, which told the story of his father's migration from Jamaica to the UK in the 1950s. Rodney wrote: "Domestic abyss / Equipped with his holy bible and dressed in his EMPIRE issue gray cotton suit he sailed the seas heart filled with GREAT EXPECTATIONS only to drown in the pool of cheap labour." This short essay is part of a longer chapter in my current book project on visualizations of kinship in contemporary art, in which I discuss Rodney's work in relation to themes of migration and belonging, natal alienation, and genetic inheritance.

[2] On Rodney's work in the context of sickle cell anemia see Jareh Das, "Illness as Metaphor: Donald Rodney's X-Ray Photographs," *Nka: Journal of Contemporary African Art,* No. 45, November 2019, 88-98.

[3] On the network that enabled Rodney to continue making work in hospital, see Virginia Nimarkoh, "Image of Pain: Physicality in the Art of Donald Rodney," in Richard Hylton ed., *Donald Rodney: Doublethink*, (London: Autograph, 84.

[4] For Eddie Chambers, "The house, a delicate, simple dwelling seemed to symbolize the fragility and the near futility of Rodney having to live within a structure hopelessly unable to sustain itself or ultimately withstand even the smallest turbulence." Chambers, "His Catechism: The Art of Donald Rodney," *Third Text,* Vol. 12, No. 44, 1998, 53.

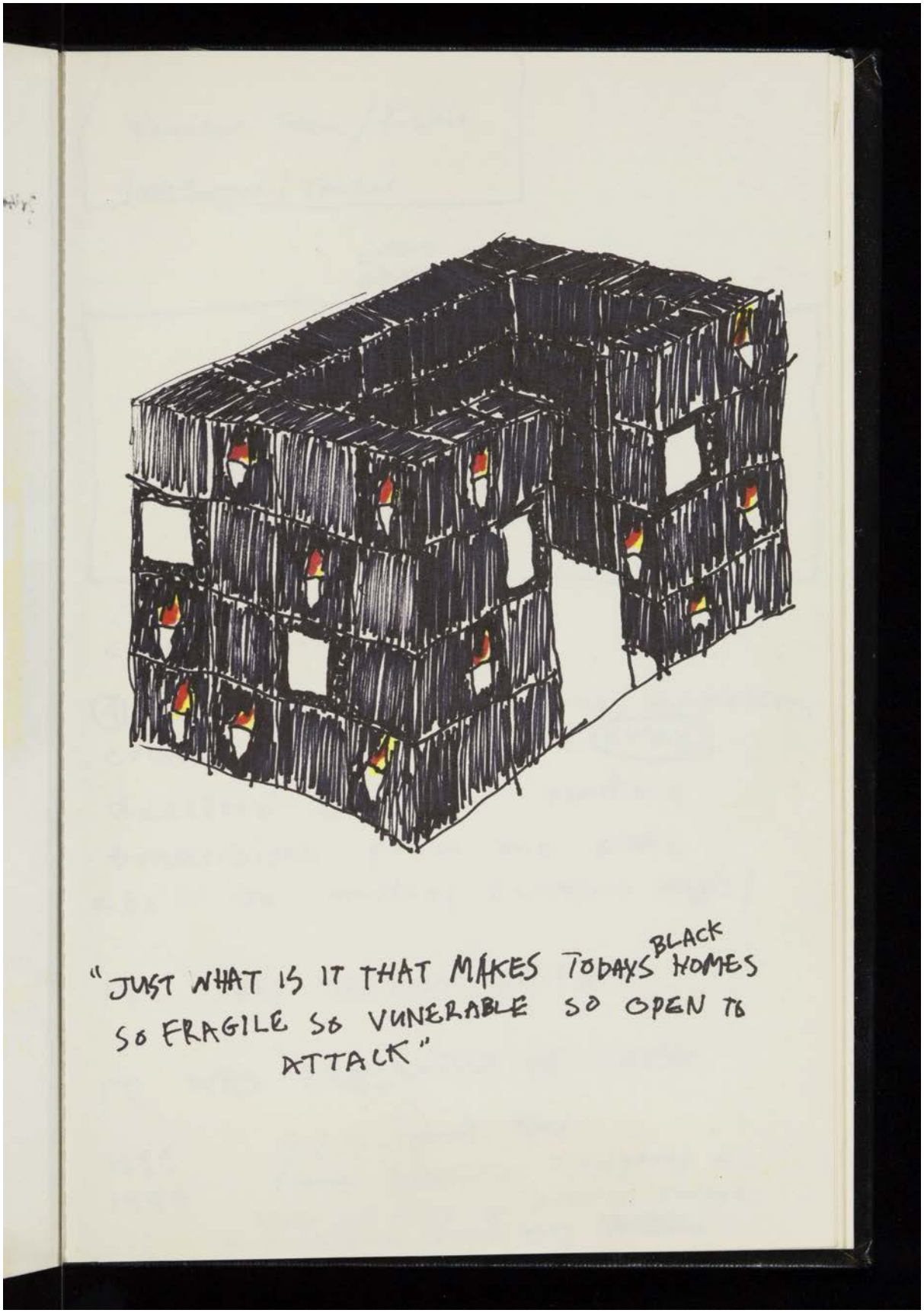


Fig.1 Sketchbook number 24. Page inscribed 'JUST WHAT IS IT THAT MAKES TODAYS BLACK HOMES SO FRAGILE SO VUNERABLE SO OPEN TO ATTACK,' 1988, Donald

Rodney. Tate, purchased from Diane Symons, on behalf of the Executors of the Estate of Donald Rodney with the remaining archives donated by the Executors, July 2003. © The Estate of Donald Rodney. Photo: Tate.

who portrayed the home not a sanctuary but as a target under constant threat of attack.[5]

Seven years before he constructed a tiny house out of his own skin, Rodney made a series of drawings that uncannily pre-empted it in his sketchbooks, now in the Tate Archive. The notes accompanying these drawings liken the enclosure of the house to the human body, describing "home as sanctuary as body in a state of siege, assault in flames baptism by fires, black history as napalmed pages waking up with the house on fire in full smoke" (fig. 2).[6]

[5] On the Blk Art Group in the context of Black British art more broadly, see Eddie Chambers, *Black Artists in British Art: A History Since the 1950s* (London: I.B. Tauris, 2014), 105-166.
[6] Donald Rodney, Sketchbook no. 28, 1989, Tate Archive, London.

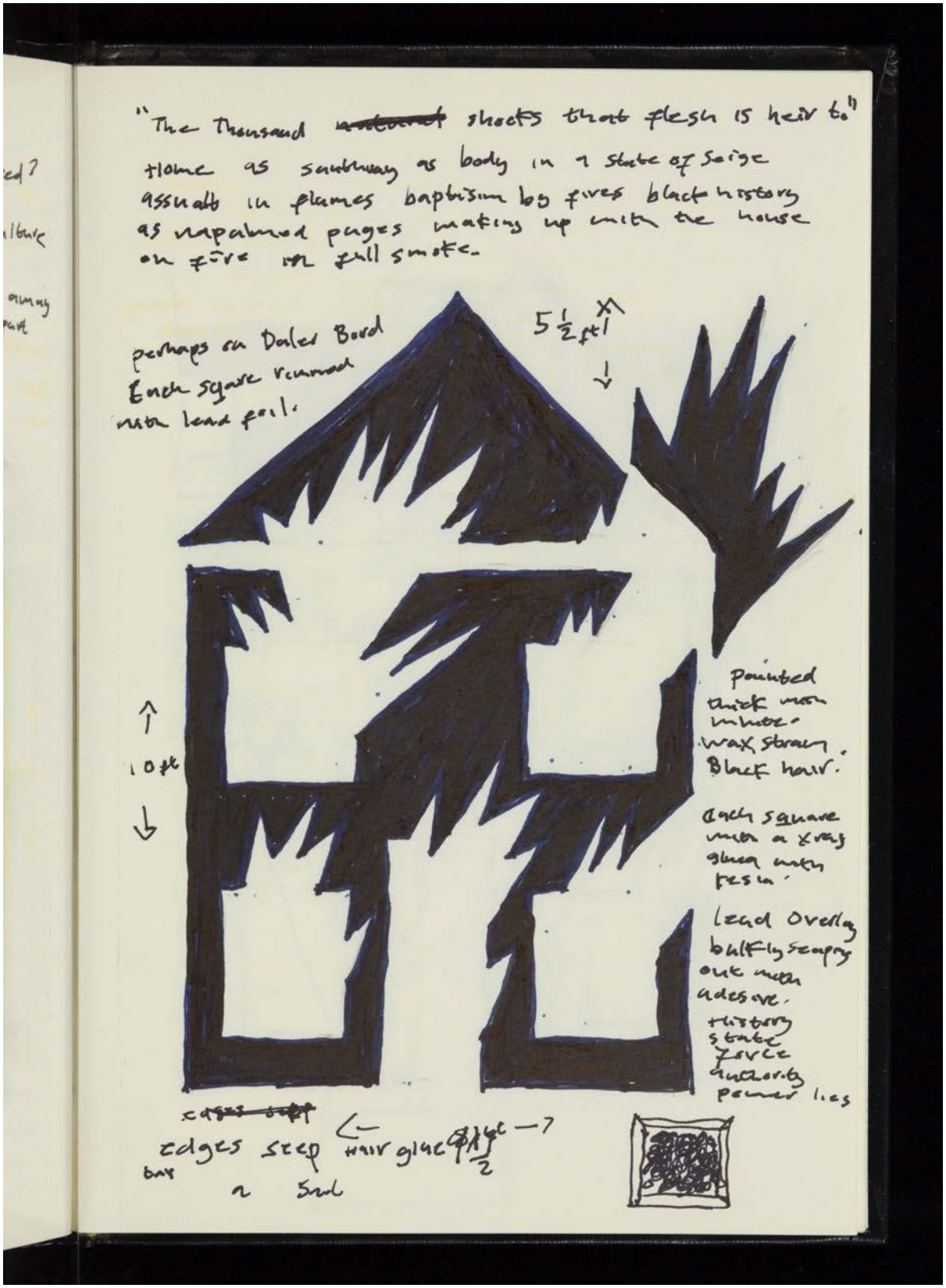


Fig.2 Sketchbook number 28. Sketch of house on fire with annotations, 1989, Donald Rodney Tate, purchased from Diane Symons, on behalf of the Executors of the Estate of

Donald Rodney with the remaining archives donated by the Executors, July 2003. © The Estate of Donald Rodney. Photo: Tate.

The drawing is a plan for an unrealized relief that Rodney envisaged being fifteen and a half feet high and nine and a half feet wide, painted with thick white wax into which Black hair would be embedded. Jagged shapes emanate from the windows, door, and roof—reading simultaneously as flames and fissures, compressing the moment of destruction and its aftermath in a single, graphic image.

Violent incursions into the family home had previously been the subject of Rodney's joint exhibition with Keith Piper entitled "Adventures Close to Home," presented at The Pentonville Gallery, London, in summer 1987. The press release written by the artists recalled: "Our mothers would often tell us to look respectable, keep good company, stay home and keep off the streets. In Autumn 1985, all of these assumptions were blown out of the window... The homes which we had been told were havens of safety were entered by policemen bearing arms. One mother was shot and paralysed, another was killed. Atrocity had been brought not just close to home, but into the home."[7] Piper's installation, which had the same title as the exhibition, was a slide show projected onto a muslin screen. The slides included photographs documenting the militarization of British policing in the 1980s, along with newspaper articles about Black Britons injured or killed by the police. An accompanying soundtrack used bystander accounts to highlight this violent shift in police tactics.[8] Rodney's contribution to the exhibition was the outline of a house constructed from chest X-rays, in front of which was a section of carpet on which bodies were outlined and furniture and crockery strewn. As reviewer Sarah Kent observed, the viewer bore witness not only to the destruction of personal property, but to the "difficulty of rebuilding a family's life after such a traumatic incident."[9] Although no photographs of Rodney's installation survive, it relates closely to a sketch from the same year labelled with the words "home," "shelter," and "survival."[10] Here, a figure sprawls on the floor in front of a peaked-roof structure

[7] Keith Piper and Donald Rodney, Press Release, "Adventures Close to Home," reproduced online: https://www.luxonline.org.uk/artists/keith_piper/adventures_close_to_home.html.
[8] Conversation with Keith Piper, London, February 26, 2024.
[9] Sarah Kent, "Donald Rodney and Keith Piper (Pentonville)," *Time Out*, August 26 – September 2, 1987.
[10] Donald Rodney, Sketchbook no. 17, 1987, Tate Archive, London.

that appears likewise to be in a state of collapse—its door propped precariously against the wall as if it were a house of cards.[11]

Rodney continued to explore police brutality in Black family homes in his notebooks throughout 1988 and 1989. In July 1989 he described how police smashed down Cherry Groce's door with a sledgehammer, searching for her son who no longer lived there. An officer shot Groce, who was paralyzed by her injuries. Underneath an account of the shooting copied from *The Times* newspaper, Rodney pasted an image of Richard Hamilton's 1956 collage *Just what is it that makes today's homes so different, so appealing?* In Hamilton's collage, the accoutrements of postwar American consumer culture clutter the domestic sphere of a bodybuilder and a pinup girl, who are themselves packaged and commodified in this glut of conspicuous consumption. In another sketchbook, Rodney countered Hamilton's collage with a drawing of his own, captioned "Just what is it that makes today's Black homes so fragile, so vulnerable, so open to attack?" (fig. 3).

[11] This drawing also relates to Rodney's 1987 installation *The House that Jack Built*, where a similar figure slumps on a chair, its head replaced with sprouting branches described in an inscription as a "SELF PORTRAIT WITH BLAK FAMILY TREE and ANSESTRAL HOME." On this work and the theme of self-portraiture in Rodney's practice, see Alice Correia, "Self-Portraiture and Representations of Blackness in the work of Donald Rodney," *Nka: Journal of Contemporary African Art*, No. 45, November 2019, 74-89.

Fig.3 In the House of My Father, 1996-97, Donald Rodney. Tate, Presented by the Patrons of New Art (Special Purchase Fund) 2001. © The Estate of Donald Rodney. Photo: Tate

Instead of being full to the brim with artworks, logos and products, Rodney's house is empty, doorless and roofless. Its walls are made up of black cubes punctured by windows and lit by flaming torches. The drawing evokes multiple violations of the Black family home, from the police raids detailed in Rodney's notebooks to the New Cross Fire that killed thirteen Black teenagers in 1981, and the torching of the Greenwood district of Tulsa, known as "Black Wall Street," in 1921. Rodney's drawing forms a poignant counterpoint to Hamilton's collage, contrasting security with vulnerability, surplus with scarcity, and overproduction with wanton destruction.

Drawing was a daily practice for Rodney, who filled forty-eight sketchbooks with proposals for ambitious multimedia installations, only a fraction of which were ever

realized.[12] Portable and adaptable, the sketchbooks served as repository for the postcards, magazine and newspaper clippings, stickers and coin rubbings Rodney collected and incorporated into his drawings. Flicking through the sketchbooks' pages, he often returned to ideas proposed years earlier, reworking and reactivating them. The peaked-roof house was just such an idea, a hackneyed symbol ubiquitous in children's drawings that was turned over in Rodney's mind and hands—punctured, fragmented and pieced back together. In the process, preconceptions the viewer might have about home as a place of safety or shelter are meticulously deconstructed, highlighting the fraught associations of domestic space for Black Britons in the 1980s and 1990s.

[12] Rodney's sketchbooks are fully digitized and available via the Tate website: https://www.tate.org.uk/art/archive/tga-200321/forty-eight-notebooks-and-sketchbooks-written-and-created-by-donald-rodney-and-the. See also the film *Donald Rodney: A Practice Unfolding*, (London: Tate, 2017), https://www.tate.org.uk/art/artists/donald-rodney-3076/donald-rodney-practice-unfolding.

Drawing Conversations 5: What and Where Is Home?

The Place of Home – Chair: Greig Burgoyne

Sketch for a Theory of drawing as an 'unbinding' of space, place or 'home'

Dr Jennifer Walden University of Portsmouth, UK.

This essay is keen to explore the thought of 'home' in ways which question how the now 'industrialised' regions of the planet, have been pre-disposed to consider spacing, placing or homing more in terms of defined *'products'* of human social organisation which 'stand against' the natural world.

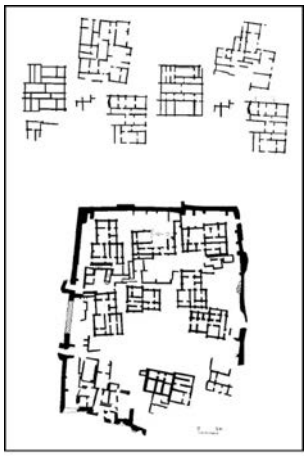


Figure 11

'Configurations' of mapping, plans and art representations have supported this 'othering' of 'home' against the earth and natural world, and potentially 'othering' of those peoples of indigenous populations who have in more sustained ways, related to space and place as ongoing interactions and mutual relations with the natural environment, where home and 'dwelling' have different connotations of continuum with the natural world.

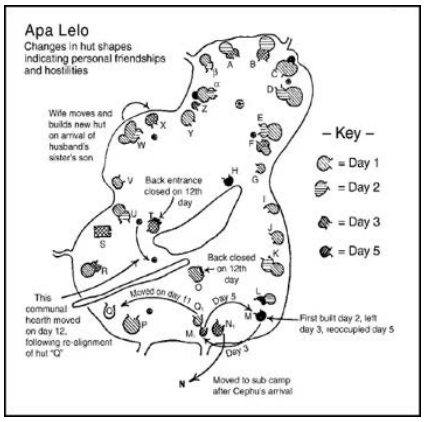


Figure 12

I owe much to the work of Tim Ingold in exploring this theme. In his publication's The Perception of the Environment (Ingold 2000) the Chapter "Building, dwelling, living: How animals and people make themselves at home in the world" illustrated, as I show both *above* and *below*, he contrasts a 'modern-western' presentation of a 'settlement' compared to a more ancient indigenous plan, sketching out how this particular 'settlement' will move and change shape and 'content' in relation to changes in relationships *between* occupants/visitors and *time spent* by occupants. This is an example of his reaching back and forward where he can, to enable us readers to think of 'home' and habitation very differently-away from home as 'stasis' and construction *'in spite of* 'nature' and towards something akin to a quasi 'symbiosis' with natural and 'othered' environs.

My essay here, go towards setting out, following Ingold, an argument for re-reflecting upon 'dwelling' as no longer and not so much something being conceptualised and ***'re**presented'* as a built human environ, but instead sensed and *presented* as 'presence',- a 'becoming' and 'gathering towards' a pre-sense of 'homing'.

'Dwelling' brings ***time*** into space and place. I'll go on to show how Ingold thinks 'Drawing' does this too and is thus something of a 'symbiotic' mode, in symbiosis *with* 'Dwelling'. It is so by means of *drawing* being a form of 'becoming' and *'gathering' of lines*, 'other' and 'different from' representation as such. It is important to state now that my line of thought and enquiry here, as with Ingold is not that drawing is an apt way to present 'images' of home. It is rather that 'drawing' *does, (as if it acts in the same way) as 'homing' does*.

What can the *act of drawing* as such 'show us' about how cultures have and do perceive and understand 'dwelling' and 'home'?

Before we get to drawing as such, Ingold variously suggests there is an 'over-wrought' distinction between a certain human view of 'building' and a 'less distinct' human to non-human world of 'inhabiting'. This suggests that perhaps 'we' could be less obsessed with 'building' and more content with being, being 'within' a world of various 'different' cultural 'takes' on what is home?

This leads me to want to look carefully into this *other thinking* of dwelling and indeed of drawing more as 'homing' and 'becoming/gathering' and what we might learn from this or indeed 'gather'? Another way of thinking this is to give more 'breathing space' to the

primary importance of 'dwelling' as more of a *'hovering' within the environs*, which gradually points towards or shapes a movement towards building within a continuum of 'beingness' rather than 'driven by' preconceived production. (Heidegger 1971)

So, part of the argument goes back to the critiques in Heidegger's thinking. Heidegger critiques the prominent notion of 'dwelling' being caught up in an idea of a necessary human propensity for 'building' which appears to focus upon 'production and the 'usage' of nature as a 'standing reserve' of resources solely for human social development and endeavour.

Heidegger argues that where once 'building' was part of 'dwelling'(if we can conceptualise it 'organically-from inside out) now 'dwelling' is what we (humans) do within a *'pre-figured'* building (Heidegger 1951) From Heidegger's phenomenological view he argues a capability for 'dwelling' as … 'only if we are capable of dwelling, only then can we build'. Separating 'nature' from 'culture'… leads to false dichotomies…a tree is already a habitat of 'others'—and the tree is evolved in its shape by their occupancy… its distinction from a 'house' is ***relative*** rather than absolute…especially as a house also has multiple animal/nature occupants adapting its 'build'.

Images below are from "Building, dwelling, living: how animals and people make themselves at home in the world" in Chapter 10 of Ingold, T (2000) *The Perception of the Environment-essays in livelihood, dwelling and skill. London Routledge*

How does drawing help in this?

Following this is how Tim Ingold makes references to both 'line' and 'drawing' in the context of the 'othering' with regard to space and place and peoples. In a chapter in "Experiments in Holism: Theory and Practice in Contemporary Anthropology" (Bubandt N and Otto, T 2010), Tim Ingold in *"Drawing Together: materials, gestures, lines* (Ingold 2010) makes the case, in this context of 'dwelling', for living being to be thought of as *presenting* as a line of its own movement; a growth and gathering of *lines*.

This presenting to itself of human dwelling, is not lines as boundary markers but as in *drawing,* as linked and gathered traces like sketches; hence his title, as above, bringing material and gestures and lines together; 'being and dwelling' as '*Drawing Together'*. (Ingold 2010 op. cit.) Here Ingold also refers to how different peoples with differing relations to habitat, nature and 'dwelling in and 'living' within and gathering with it, may 'present' such dwelling via a differing 'code of presentation' and 'drawing'. Ultimately, we might say 'drawing' and 'dwelling' share characteristics. Ingold argues that humans do not simply inhabit space; they actively engage with and shape their environment through continuous interaction.

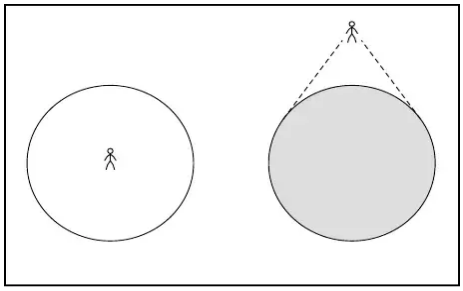
Thus, Ingold is very keen to assert how we need to 'think' of experience from 'within' rather than 'without' and in his view and as part of his anthropological practice, he is alert to how different 'times' and 'peoples' will have done this?

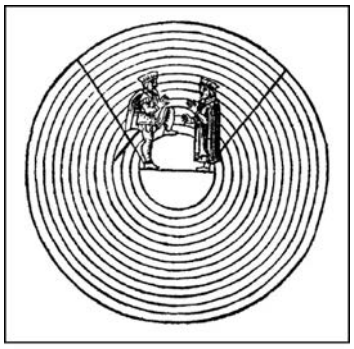
Dwelling, according to Ingold, is a mode of attunement to the world, a way of being that involves constant adaptation and responsiveness to the surroundings. Drawing, like dwelling, is a process-oriented activity that involves a deep connection with the environment.

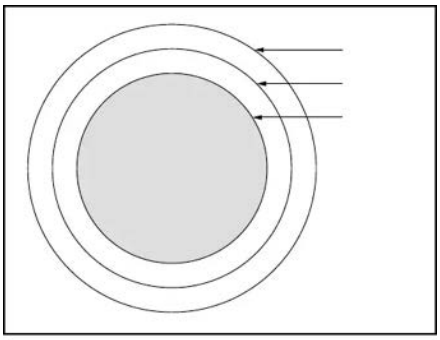
The act of drawing requires those drawing to be *attuned to the nuances of their surroundings*, *actively* observing and interpreting in the particularity of a moment. In this sense, drawing becomes a mode of dwelling as opposed to 'building'; not the re-**production** of what is seen or 'imagined' or 'planned' but active participation in the act of dwelling as 'active homing'

The drawn line can unfold in a way *that responds to its immediate spatial and temporal milieu, having regard for its own continuation* rather than for the totality of the composition.

Additionally, Ingold refers to the 'world' as 'becoming from the inside' as understood by indigenous cultures compared to the notion of 'human being' performing a *totalising view*, which Ingold also develops in his *'sphere versus globe'* model of the earth. Thinking in 'spheres' enables reverberation from inside to outside, whereas 'globe' assumes exterior 'power' over 'pre-figured 'interiors.







Images above from 'Globes and Spheres The topology of environmentalism' Chapter 12 of Ingold, T (2000) The Perception of the Environment-essays in livelihood, dwelling and skill. London Routledge

So, we have this 'organic'; from the inside to 'out', 'dwelling' that is in itself always, already in a kind of momentum in a certain way, that aligns with and 'allies' with drawing, but how exactly? Can we press on this some more?

My writing here, additionally expands on this idea, as indeed Ingold suggests, that, whilst anthropology has been preoccupied with written signs as 'language' and 'writing'

in examining culture and social being in the world, *the sketch and the drawing*, hovering and at a point of *being 'there' yet still to be revealing*, yet already *almost coming into being,* is a much closer account of and an intricate "fuller in its complexity" record of a 'culture' and its sense of 'home' .

Ingold elaborates on this point again in reference to an essay by art historian and theorist Norman Bryson which articulates the difference between drawing and painting. In essence drawing works a 'surface' not as an emptiness and negative space but as that which will be brought into its play. The mark of a drawing is, what we might say, *immanently* transformative and does not have, that which, for Bryson, characterises painting, which is the pull towards surface coverage and all over closure. The painted image's being is in its completed 'final' state.
Ingold references Bryson thus: "The painter perceives a surface that has to be **filled throughout its extent**, an extent that is nevertheless **bounded by the four sides of the frame…**This frame exerts a kind of pressure that rebounds inward on the composition… in such a way that every element that is added – every trace of the brush – has to **anticipate the totality of the complete picture** of which it will eventually form a part. It is, in other words, subject to what Bryson (2003: 150–1) calls "**the law of the all-over**" Bryson (2003, 150) (*my emphasis*)

Bryson further writes that "the drawn line presents *Becoming*. Line gives you the image together with the whole history of its becoming-image. (my emphasis)
There is further elaboration of such points from the philosopher Alain Badiou; "[with Drawing], in one sense, the paper exists, as a material support, as a closed totality; and the marks, or the lines, do not exist by themselves; they have to compose something inside the paper. But, in another and more crucial sense, the paper as a background does not exist, because it is created as such, as an open surface, by the marks. *It is that sort of movable reciprocity between existence and inexistence which constitutes the very essence of Drawing."* (my emphasis) Badiou, A (2011)

It is the case that some artists ‘hover’ perhaps more ‘between’ drawing and painting in their ‘generating’ and ‘worlding’ dynamic images. But may still be lured into the principle of the ‘all over’

Some artists are intensely sensitive to the drawn line as part of the bringing into existence of a ‘painting’.

Jenny Saville ‘Mirror’ 2011 Mirror_-©Jenny Saville

Bu arguably even then artists may be bound by the ‘law of the (eventually) all over’ when a work is always already ‘bound towards the substance of a ‘painting’. There is more to be studied here in terms of the place of the ‘sketch for’ or ‘study for’.

Frank Auerbach Working Drawing Towards Primrose Hill 1968 (Tate Gallery) c. Frank Auerbach

But for now, can we say then, and I think we dare to say, that the power and effect of bringing together 'drawing' ***and*** 'home' is akin to the '*movable reciprocity between existence and inexistence'* when we think of these coming together to question 'human home/habitat' and 'natural home/habitat'.

If so, my consideration is , with Ingold, that we a) let our idea of home start from and be humble towards reciprocity with human beings' other, which is the natural environment and while we are about it, let us re-think drawings and 'presences' of 'home and world' from a human point of view and b) Importantly let us not assume one 'human/natural sense of 'home' displaces another such as via the augmentation of one type of home over those of a colonised land for example. 'Home' is also sometimes a necessary site of protection and struggle.

Ingold says a lot more about drawing as an important 'tool' of anthropology for enabling a more poignantly and 'truthfully' empathising with and understanding diverse cultures and histories. How is that so? Really important 'themes' for shaping and approaching

our ‘thought’ of histories and lives comes from the quality of the medium of drawing, such that ‘we’ can conceive of a ‘graphic anthropology’.

How can we gather together the features of a medium for mark making with a fresh or re-enlivened approach to understanding and ‘figuring out’ ‘home’? Though practically inscribed as traces on a surface, the lines of the drawing appear like threads in a ‘void’ (Ingold 2007) If anything, they weave a surface rather than being lain upon it. And like threads, they cannot be erased’. (Ingold 2010) As explained, the ‘actions of the drawing cannot be disappeared, even as the marks could be rubbed out. There is something incisive that Ingold really wants to get at and for us to grasp about understanding what has been before or for others ‘as home’. It all comes from ‘Drawing’.
“A graphic anthropology …would aim not at a complete description of what is already there, or has already come to pass, but at joining together with persons and other things in the movements of their formation. The impulse of life, and thus of graphic anthropology as a process of life, is to *carry on*, punctuated -but neither initiated nor terminated-by the finalities of the projects it brings into being. Like any other life process, such an anthropology would operate in real time, coupling our own movements of description with our observations of what is going on in the world, which are, in turn, necessarily coupled-through the participatory act of togethering- with the trajectories of those with whom or with which, we join.” (Ingold 2010).

I take this to say the ‘means’ of anthropology as an exploration of ‘other’, whether past or present, modes of ‘being at’, finding ‘home’ should emulate the methods and qualities of the medium of drawing.
“…to follow the materials, to copy the gestures, and to draw the lines…” (Ingold 2010) says Ingold.

This is for Ingold enabling the release of our understanding from its being shackled by ‘pre-empting purpose or ‘product’ or assumed agency of subjects upon objects; this ‘object-ness’ of things preventing us from recognising that each ‘action’ within the bringing to being of an ‘object’ is not always already a step towards the ‘realisation of a totality that is already given-a step towards a final completion’ (Ingold 2010)

So, materials in this case present not as in an 'object' but 'are' 'things' that 'are' in the *'going on'* in the activity of their gathering in the 'worlding' of their 'worlding' as an active *togethering*. It's a way of seeking to express, I think, how drawing is indeed a 'material' bringing into being, and an active materialising that 'brings into being' as an active 'making us go on' to discovery, an acknowledgement of material flows, not a confirmation of a pre-conceived model. Gestures in this context are very much a care for observation as an opening into a series of improvisation towards…which Ingold suggests is as much an ocular *itineration* to a 'world's 'becoming' or coming into presence…"a practice of togethering" (Ingold 2010). Lines bring this observation into a mode of description that bears out this togethering. "Drawing is a mode of description that has not yet broken from observation (Ingold 2008).

"At the same time that the gesturing hand draws out is traces upon a surface, the observing eye is drawn into the labyrinthine entanglements of the life world, yielding a sense of its forms, proportions, and textures, but above all of its movements-of the generative dynamic of world-in-formation." (Ingold 2010).

So, if we do accept this case for drawing as an anthropological tool, how does it bring us back to home and homing? What does that mean?

It certainly does NOT mean as Ingold assures us: *That the task of life is never finished, and that the world never ceases its worlding,* ***does not mean that lives are half-completed or that the world we inhabit is but half-built.*** *Nor does it mean that lives are fragmented, and worlds torn to pieces that, like Humpty Dumpty, can never be reassembled*. (Ingold 2010)

It is important to also remember that the bringing together of drawing and home is far more likely to "yield studies that are ***with*** people [and their homes] rather than ***of*** them. Where studying of is a process of 'othering;' studying with is a process of **togethering.** This brings me to one more thing about drawing and home. As indicated above, drawing as an 'improvising' type of 'medium' and a *"movable reciprocity between existence and inexistence"* does not devalue and deny the value of 'home' and homing as such, nor is

the significance of ‘lines’ from Ingold, in denial of that other sign of ‘lines’ where they are in use to map or re-map colonised lands and homes, such as shown in respect of ‘ the line; the centre; the outside’ demarcations referred to as a ‘spatial vocabulary of colonialism in nineteenth century Aotearoa (New Zealand)’. (Tuhiwai Smith, L 2012)
As it happens homing in on Frank Auerbach again, Primrose Hill has another, a further home, at the Gallery of New South Wales Australia. (see below). The public face of the museum says this:
“We acknowledge the Gadigal of the Eora Nation, the traditional custodians of the Country on which the Art Gallery of New South Wales stands.
A process of ‘togethering’ as ***Drawing with*** starts to come home….

Frank Auerbach Primrose Hill, Autumn 1984.

Illustrations not accounted for above:

Figure 1 Building plans of three periods from the ancient Mesopotamian site of Tell es-Sawwan from Building, dwelling, living, Chapter 10 of *The Perception of the Environment* Ingold, T (2000) London, Routledge

Figure 2 The Mbuti Pygmy camp of Apa Lelo from Building, dwelling, living, Chapter 10 of *The Perception of the Environment* Ingold, T (2000) London, Routledge

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Cultivating home: drawing interiors

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Interiors are the spaces that we inhabit daily, where we move and connect with our material existence. They structure the social fabric of our lives; where and how we eat, sleep, work, and meet with others. Interiors are multiple: they may be domestic, spaces of recreation, institutions, workspaces, or the circulation routes that we walk through within a city. They anchor our bodies in architectural space through proprioceptive, kinaesthetic and subjective engagement with the surrounding environment. They impact on how we live and how we all live well together – and yet they are conceived and produced through a confined set of tools, materials, movements and drawing practices.

Feminist philosopher Karen Barad argues that, "representationalism … separates the world into the ontologically disjunct domains of words and things…"[13] Architectural representation and its production processes are sedimented with binary thinking such as male/female, inside/outside, subject/object. Architectural drawing practices perform through a particular set of actions that are sedimented with abstract thinking. They engage with representationalism through distance and separation.

New Materialist thinking, new technologies and software offer the potential to refigure drawing practices within the discipline of interior architecture. Currently new technologies are being used but drawing habits that can be traced back to the Renaissance period and perspectival thinking remain sedimented within the discipline. I argue that refiguring architectural drawing through feminist philosophy opens out new forms of drawing practice that are inclusive of all bodies – human and more than human, everyday actions, feelings, affects and the intra-activity of all material matters. And that new digital technologies create a space to liberate architectural and interior drawing methods and design strategies.

[13] Karen Barad, *Meeting the Universe* Halfway*: Quantum Physics and the Entanglement of Matter and Meaning*, Illustrated edition (Durham: Duke University Press, 2007), 137.

I use Wymering Manor, a sixteenth century house in Cosham, UK, as a case study. The house is a state of semi-ruination and currently being cared for by a community of trustees and local volunteers who work to remake the house for its many possible futures. The Manor is continually arranged and rearranged for events including heritage open days, quiz nights, plays, and paranormal activities. For these activities the community clean, make tea, cakes, and perform as characters who once lived in the house. Through these actions the volunteers create new material relations and intermeshing experiences. They show how the community care about the house and care about it as a place for living well.[14]

In this paper I ask, how does thinking about home as an improvisational space – a space of daily movement, change how interiors are made? How do new technologies such as LiDAR scans refigure the architectural drawing practices through which homes are produced?

LiDAR scans produce drawings through recording dots of data, see figures 1 and 2. It is a technology that uses photogrammetry to document a space and pulses of light to record distance. These cloud-like drawings register all visible surfaces producing images/3D scans that are inclusive of everyday accretions: clothes, chairs, tables, rugs, books, pictures. In this paper I diffract the architectural line through cloud point data to entangle everyday life with the making of home.

[14] Edward S. Casey, *Getting Back Into Place: Toward a Renewed Understanding of the Place-World* (Indiana University Press, 2009), 178.

Figure 1, Wymering Manor, Cosham. The Tudor Room, plan/plan(e). LiDAR drwing, gathering together surfaces, dots and data,2024.

Figure 2, Wymering Manor, Cosham. The Tudor Room, LiDAR drawing in cloud point data, 2024.

Architectural production drawings tend to be lean, clean, pristine, made of fine lines that move forward with ease towards the construction of a building. Lines in an architectural plan act as an organising tool defining the point where one wall meets another. Architectural drawings define territory, bound objects, are devoid of materiality and notions of affect. As academic Sarah Treadwell writes, architectural lines as are certain and containing.[15] They are full of purpose and rationality and as Tim Ingold argues an emblem of modernity embedded with binary thinking, interior/exterior, culture/nature, rationality/irrational.[16] I notice too that in the design studio or teaching space, lines are drawn behind the glass of a computer screen and distant from reality.

Architectural practice thinks with and through line. Architectural theoretician Catherine Ingram argues that it is the architectural discipline that defines which lines are proper to architecture.[17] Line is the source of architectures power – its property and propriety.[18] Thinking with line is an intrinsic habit in architectural practice but, "...the use of geometry, line drawing, perspectival and other representational conventions, is not the scene of architecture; it is the precursor to the scene, the modelling of the scene".[19] Lines describe space and tend in architecture to fix bodies in perspectival place.

In *Table Manners* architect Sarah Wigglesworth draws a dining table with plates and cutlery ready, ordered and set in place, as a moment of frozen architectural perfection.[20] She goes onto draw the table in the aftermath of a meal. Her unruly drawing undermines the apparent order of architectural drawing to give recognition to the traces

[15] Sarah Treadwell, *Architectural manuals and Pacific speculations*, in Gordon Shrigley, ed., *Spatula How Drawing Changed the World* (Marmalade, Publishers of Visual Theory, 2004), 123.
[16] Tim Ingold, *Lines: A Brief History* (London: Routledge, 2007), 4, http://prism.librarymanagementcloud.co.uk/port/items/881537.
[17] Catherine Ingraham, *Architecture and the Burdens of Linearity* (New Haven: Yale University Press, 1998), ix.
[18] Ingraham, ix.
[19] Ingraham, 8.
[20] Sarah Wigglesworth and Jeremy Till, eds., *The Everyday and Architecture: 134* (London: John Wiley & Sons, 1998), 32.

of daily living. The table plan(e) brings attention to everyday actions – and to the domestic which architecture so easily cleans away.

I contend that thinking with the everyday shifts the production of space, from the confinement of the architectural drawing board to the practice of living – to the arrangement of artefacts, materials and the everyday accretions that surround us. As Wigglesworth and architect Jeremy Till, I use the everyday as a productive context for the making, inhabitation and criticism of architecture. Thinking the architectural line through action or movement replaces the clean surface of a computer screen with a new set of movement habits and material relations. Where space is made through inhabitation. This shifts the language of architecture from, boldness of design to the immensity of the ordinary and everyday.[21]

Drawing practices in the 1950s and 1960s underwent a significant transformation. Drawing became transdisciplinary, fine art drawing and dance practices converged.[22] Catherine de Zegher, in, *On Line, Drawing Through the Twentieth Century*, defines fine art drawing through an intersubjective engagement with the body,

"as a kinaesthetic practice of traction – attraction, extraction, protraction – drawing is born from an outward gesture linking inner impulses and thoughts to the other through touching of a surface with repeated graphic marks and lines".[23]

Drawing in this sense is a point in motion, like a dancer tracing dynamic lines across the stage.[24] The drawings and writings of artists such as Paul Klee and Vasily Kandinsky contributed to the change in drawing practices. The transformation of drawing in the 1960s was concurrent with the emergence of female artists, where line could be argued to be a feminine practice of interconnection, and where women's art corresponds to a "contemporary sense of weaving or knitting together materials, ideas, conceptions,

[21] Casey, *Getting Back Into Place*, 174.
[22] Cornelia H. Butler and Catherine de Zegher, *On Line: Drawing Through the Twentieth Century*, 1st edition (New York : London: The Museum of Modern Art, New York, 2010), 68..
[23] Butler and Zegher, 23.
[24] Butler and Zegher, 23.

sensibilities".[25] Both drawing and dance in this period opened out new representational forms and possibilities that included the female body.

Drawing is an embodied way of being, an improvisational process of drawing to, from, with, it is as Catherine de Zegher describes "an open-ended activity ... characterized by a line that is always unfolding, always becoming," a process of seeing, experiencing and understanding the world that is relational and contingent.[26] I think of drawing as a process that connects me to others, objects, materials and to the kinaesthetic experiences of my body, as I draw or walk through architectural space. Drawing connects intimately with the material/page or the ground I draw on and the spaces that I inhabit. It is a way of thinking with movement, touch, and through everyday actions. Drawing can be thought of as a form of cultivation.

Thinking of home as a set of movement practices shifts architectural drawing from two dimensional, representational lines as plan and section to everyday habits and movement practices, such as cleaning our teeth or walking through the front door, down a hall and into the kitchen.[27] These "acts can be considered as 'homing' practices that metaphorically wear a groove into our lived spaces and imprint themselves onto our embodied maps of home spaces".[28] These actions affect the intra-active conversation between body and home and how we daily connect with the interiors we inhabit.[29]

In this paper I diffract the architectural line through cloud point data. Attuning to bodily movements opens the architectural line out to drawing languages that are inclusive of sensations, emotions, relations and affect. These drawings create alternative poetic translations for architectural practice. Through New Materialism I think diffractively about drawing to trouble architectural drawing practice where architecture keeps producing/repeating the same linear drawings again and again. Diffraction as a method is a way of turning ideas over, returning to actions, opening out and undoing drawing

[25] Butler and Zegher, 120.
[26] Butler and Zegher, 23.
[27] Belinda Mitchell, *Drawing In: Bodies In Motion*, in Matthew Mindrup and Lilian Chee, *Remote Practices: Architecture at a Distance* (Chicago, UNITED STATES: Lund Humphries, 2022), 117, http://ebookcentral.proquest.com/lib/portsmouth-ebooks/detail.action?docID=7031064.
[28] Victoria Hunter, *Site, Dance and Body: Movement, Materials and Corporeal Engagement* (Cham, SWITZERLAND: Springer International Publishing AG, 2021), 160, http://ebookcentral.proquest.com/lib/portsmouth-ebooks/detail.action?docID=6471680.
[29] Mindrup and Chee, *Remote Practices*, 117.

practices that have sedimented within the architectural discipline – a patriarchal discipline that draws the lines of the houses we live in and therefore defines how we are touched by home.

Wymering

Since 2013, I have regularly visited Wymering Manor, located on Old Wymering Lane in the suburbs of Cosham, UK. This sixteenth-century timber-framed house, originally constructed by Elizabeth de Bruning (or Brewninges) in 1581, features a typical 'U' shaped plan. Throughout its history, Wymering Manor has undergone numerous alterations to meet the evolving needs of its diverse occupants. In the 1860s, the Reverend Nugee added a chapel as part of his establishment of the Order of St Augustine, a training centre for monks. The early 1900s saw further changes, including the reconfiguration of the house into a county home and the addition of two Jacobean staircases from Bold Hall in Lancashire. Facing demolition in the late 1950s, Wymering Manor was saved by a successful local campaign that resulted in its acquisition by Portsmouth City Council. The purchase was financed through the sale of the manor's gardens for housing development, resulting in suburban houses now crowding up to its tight boundary lines. The house was then leased to the Youth Hostel Association, which occupied it for 50 years until the Wymering Manor Trust purchased it in 2013. Over the past decade, volunteers have inhabited the manor, cultivating its gardens and interiors for various community activities.

Home as a site of cultivation

The histories of the house have been formed through its various occupants. Now as a site stranded within a suburban setting it is cared for by some of the community who live on what was once the Manor's farmland. The community of trustees and local volunteers facilitate community events, plays, paranormal activities, visits from the relatives of past inhabitants and people who worked or stayed in the house during its years as a Youth Hostel. The house is continuously rearranged to accommodate these

various activities.[30] This ongoing rearrangement can be seen as a form of cultivation, a concept phenomenological philosopher Edward Casey traces to its Latin roots and the verb, colere, meaning "to care for".[31] Casey posits that cultivation is at its most intense within the home, as we cultivate our living spaces, they in turn cultivate us. In the context of architecture cultivation can be understood as a form of dwelling – in our homes, institutions and cities.

The community's efforts to remake the house for future use, involves creating new material relations by repairing, updating, and incorporating new furniture and props to stage interiors for events.[32] This process continually transforms the house, drawing visitors into a journey of discovery through shifting objects and materials that intra-mesh to create evolving experiences. The process of cultivation is a form of drawing. Moving with, from, to and through the body and in relation to others, human and more than human inhabitants. As drawing cultivation is an act of making – or building as caring for material relations of place and people.[33] The act of drawing, making, arranging, rearranging, tethers, us to home.

Casey describes this as place-making through cultivation or caring for, arguing that built places transcend mere construction by fostering familiarity and reverie. The community embodies what Casey calls the "patience-of-place," a willingness to endlessly cultivate the inhabitational possibilities of a residence, demonstrating care for both the living experience and the place itself.[34] To be engaged bodily in a place is to dwell.
In being bodily in-built places, we enter that cultivational place-world in which imagining and remembering, self and other, primary and secondary qualities, inside and outside, house and city, garden and nature – finally, building and dwelling themselves – are no longer exclusionary entities but have become compossible presences.[35]

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[30] Karen Fielder and Belinda Mitchell, 'Thresholds of the Future', in *Interior Futures*, ed. Graeme Brooker, Harriet Harriss, and Kevin Walker, vol. 3 (Crucible press, 2019), 142.
[31] Casey, *Getting Back Into Place*, 173.
[32] Belinda Mitchell and Karen Fielder, 'Matter of the Manor', *Journal of Interior Design* 43, no. 1 (March 2018): 53–63, https://doi.org/10.1111/joid.12116.
[33] Casey, *Getting Back Into Place*, 173.
[34] Casey, 174.
[35] Casey, 179.

Homes build through acts of cultivation. These daily acts of moving materials, furniture, everyday objects around presence the body in space making entangle us in the places we live in. In this way we build our homes through a process of inhabitation rather than through lines of occupation.[36]

LiDAR scans

LiDAR scanners emit a rotating beam of light to gather clouds of information. These drawings of dots, gaps, openings, densities and intensities create affective representations of the house and dematerialise the architectural line. Architectural hierarchies are removed as walls become points of data and structural elements are drawn with the same intensity as the surface of a table. LiDAR scans produce data through multiple points that can be navigated in 3D form. There is no longer an inside or out, plan or section, instead there are a series of intra-meshing surfaces. This relatively new form of surveying instrument shifts the certainty of line to clouds of data.

Figure 3, Wymering Manor Great Hall.

[36] Ingold, *Lines*, 85.

Wymering is a house in ruination, it creates a space of affect and a place for the imagination to roam, as I'm drawn to Wymering, its fragile surfaces, smells, and damp air so am I drawn to the indeterminate nature of cloud point data.[37]

Every time I visit Wymering I make a scan of the house. To draw, I use my iPhone and Scaniverse a downloadable App. To work with the scans on my computer I use a free online software, CloudCompare. The iPhone demands that I gather information through movement, moving around a room, under and over objects and furniture. This process unsettles normed architectural drawing practices and fixed perspectival viewpoints. With the iPhone I draw in a multiplicity of experiences. I draw in, the many presences of the house.

My drawings build through a process of inhabitation. I dwell in a site, talking with the volunteers, I collect stories, shifting material relations and scans. I actively listen into community stories/voices as well as the sounds of larvae beetle slowly eating away at its timbers. The gauze like images, see figure 3, that emerge stretch across all surfaces – the furrowed ground plan and the sectional plane. The scans gather in all visible surfaces - surfaces as Ingold states can be considered as superficial – they are generally distrusted.[38] But surfaces are where we contact the world – we daily touch or bump into them. The emerging drawings are inclusive of experiences that unfold over time and engage the kinaesthetic senses. They conjure traces of other times and dream like space. A place to re-imagine or refigure home and in the case of Wymering, as a community house and a site of repair, care and creativity, to generate new representational practices within architectural drawing.

Building as a form of inhabitation

Rather than thinking through lines of occupation and boundaries, LiDAR scans build from the inside out. The scans perform as environments in which bodies are intra-actively co-constituted. In this way, the body, its surfaces and the relationship with the

[37] Belinda Mitchell, Ecologies of care: drawing//cleaning interiors, Taylor Francis online, 2024.
[38] Tim Ingold, 'Surface Visions', *Theory, Culture & Society* 34, no. 7–8 (1 December 2017): 100, https://doi.org/10.1177/0263276417730601.

surrounding environment subverts current architectural production processes. The scans act to construct a set of new set of drawing actions unfixing architectural lines and the placement of the body in a perspectival grid.

Figure 4, The Great Hall, Wymering Manor, 2024. LiDAR scan and Photograph

Thinking the architectural line through cloud point data opens out a creative space between the certainty of the line and the cloudiness of data. The oscillation between the two, line speaking with cloud point creates a dynamic design process. Wigglesworth and Till talk about this as an endless movement between engagement and retreat.[39] Figure 4, brings together LiDAR data with a photographic image. I suggest the layering of the two creates a drawing process of attraction and retraction – the intimacy of home

[39] Wigglesworth and Till, *The Everyday and Architecture*.

and being in it and a moving away to understand it. A pulse between the fixity of abstraction and the cultivation of home – between building and daily acts of living/making/drawing. Allowing the everyday to flourish within architectural practice.

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Constructing Home – Chair: Jill Journeaux

Hegel's Dialectic of Determinism in the Neolithic Sonorous

Paul Vivian Artist and Director of Art and Design University of Salford

Home within the context of this paper refers to our collective sense of ownership and familiarity with landscape sites and locations, specifically neolithic stone circle monuments and how this affiliation is disrupted not through physical displacement or destruction but though an unexpected encounter with object animism that goes beyond human agency, an encounter with sonorous animism that I believe requires us to reconsider how we approach the role of the encounter and agency when considering notions of home. Home in the context of this paper is what we may consider heritage, the cultural or that which may be viewed as the ancestral-familial. To paraphrase Elias Canetti – 'an accumulative imaginary of energy, labour, and intent'. What happens when the object of our focus speaks back. What happens when the object reveals what Lacan calls its undead partial object, a remainder of life, an organ which is magically autonomised separated from its host.

On January 28th, 2023, I had my first experience of this form of non-human agency, and the subject of this paper, when visiting Swinside, a 4500-year-old stone circle structure set upon a slope, a structure that is accessible though isolated on farmland near Millom and the channels leading to the Irish Sea. The structure is an imperfect circle made up of 55 closely set stones within a 27-metre ring with the largest being seven and a half feet tall. As with any archaeological site of pre-historical interest these locations become delineated by myth, Swinside is associated in myth with the construction of a church interrupted by the devil nightly demolishing the structure in sinking the stones into the earth that we see today. Its alternative name is Sunken Kirk a reference to this folkloric tale. Approaching the site shrouded in fog and resting against one of the stones

to the North of the circle I began to hear what sounded like knocking sounds within the inner circumference. These seemed to be moving from left to right. They were intermittent with varying resonance and intrigued by this sonic performance I recorded the strange percussive sounds on my phone.

Fig.1 Swinside (Sunken Kirk) Stone Circle near Millom, Southern Lake District constructed approximately 4500 BC

To make sense of the experience at Swinside I decided to intentionally field record at another neolithic site. Nine Stones Close, located in the Peak District is made up of the remanent of what was assumed to be a ring of nine stones, four large stones remain standing approximately 7-8 feet tall. They remain the largest Neolithic stone standing stones in the Peak district and are dated from around 4000 BC situated on Harthill moor though unlikely to be found today to be in their original arrangement or specific location.

Fig 2 Nine Stones Close (The Grey Ladies), Harthill Moor, Peak District constructed approximately 4000 BC

My equipment was borrowed but included a professional six track recorder and shot gun directional microphone. These first field recordings, a week after Swinside produced nothing of the experience I had encountered previously, although much later and with more advanced editing software I have since discovered that these recordings did extract audible airborne thumps.

After meeting with sound artists based in the Northwest and discussing alternative approaches to field recording, I was then introduced to contact microphones, circular mics that could be placed flat against the surface of the stones. Returning the next weekend to Nine Stones Close I experimented by pressing a contact microphone to the 'torso' of each stone and then affixed at the base below the surface level where the stone is embedded in the earth. Without expectation of any recording, it was only later that day that on playing each recording in turn I realised that I had captured two forms of audio resonance. Surface recordings were characterised by knocks and thumps without specific pattern and those recordings from below the base were found to be a series of clicks complemented by a consistent organic sounding soundscape.

For the rest of the year, I began repeating this process across approximately sixteen neolithic stone circle sites and henge circles. At each site similar recorded material was gathered, knocks, and thumps from surface recordings and clicks and continuous organic sounds from the base. Throughout, I changed microphones, used different forms of field recording equipment. At Avebury in Dorset, Castlerigg and Long Meg in the Lake District, I recorded what sounded like multiple activity, the sound of a stone being hit against the surface and scraping at Avebury and Castlerigg alongside rhythmical percussive patterns. I brought along assistants and tried multiple approaches to securing the contact microphones.

Fig.3 Castlerigg Stone Circle near Keswick, Lake District constructed approximately 4500 BC

I contacted archeoacoustics experts such as Dr Trevor Cox and Professor Chris Scarre and several leading UK based archaeologists in the field. There was a consensus that the sounds were not something that had previously investigated either academically or practically. In addition to recordings, I also encountered airborne sounds that were in the form of thumps and knocking comparable to the experience at Swinside, these were experienced at Castlerigg and Moel Ty Uchaf in North Wales.

Aside from archaeological interest we view these sites as part of the landscape, as a familial way finder, either spiritually or as part of our walk, hike, or ramble. The popularity of these sites can be seen as a turning away, a return to an idea of tradition, to spirituality in nature. Perhaps a kind of search for authenticity that leads us to embrace and reconnect with an idea of the past or to be connected to nature. Whilst these ideologies are in some way reliant on a sense of connective tissue the reality is that is has its roots in New Age practices, an assemblage of ideological and theological elements, a return to a notion of Folk, a collective sense of spiritual purpose, a purpose seen as necessary as we become fragmented by technology reinforcing an idea of, and a longing for home.

Though there is nothing inherently erroneous in this approach when considering these sites, Zizek states how our recurring fantasy of the past may manifest itself as a biased nostalgia. When I reflect on this experience of the sonorous, I see it in relation to host structures disrupting our ability to colonise, lending them the potential of agency. When considering the notion of Home in this sense we find a form of unheimlich within the landscape, and as a result, their strangeness returns as they became a disruptive entity. In Levinas's critique of the image, his thesis 'Reality and it's Shadow', states 'that an artwork prolongs and goes beyond common perception. What common perception trivialises and misses, an artwork apprehends ... where common language or speech abdicates, a poem or a painting speaks'. These sites cause an arresting of what we might view as a certainty in how or what they should be.

Hegel's dialectical theory of the determinate emerges from his 'Science of Logic' published 1812 and revised in 1816. A key aspect of his dialectal method is contradiction and resolution. Hegel writes that the indeterminate refers to a state of being that is lacking in determinate qualities or characteristics. By this, Hegel means something defined and limited by its attributes. We may see these Neolithic sites as characterised by paganistic or druidic ritual and the Ley line, or Track ways theory of Alfred Watkins and the Woolhope Club. In addition, we have theories around celestial alignment, the latter promoted by Alexander Thom in the late 60s and since challenged by theorists from the 1970s onwards such as Burl and Barnett. Druidic practices emerge from the 18th Century Romanticist movement in Britain and specifically from the personal enthusiasm for Pagan beliefs in the work of early archaeologist and historian William Stukeley. Druidism is itself a bricolage religion based upon accounts by Julius Ceaser in the 50 BC referring to the roman invasion of Gaul. Catherine Bell in her 1992 book 'Ritual Theory / Ritual Practice writes that the notion of ritual emerged as a formal analytical tool in the 19th Century to identify what was seen as a means of identifying a universal category of human experience. She goes on to state - 'In debates about the relationship of myths or beliefs and rites, ritual was used to elucidate the social existence and influence of religious ideas.

When considering Stone circle monuments and human agency, this religious interpretation is more aligned to their adoption as communal monuments of the Bronze Age as opposed to the Neolithic, something that historians of` archaeology such as Professor Vicki Cummings are quick to point out. It is worth noting that there has been no evidence of neolithic dwellings found within the immediate vicinity of these sites i.e. an absence of carbon dated material from 4-5000 years ago, alongside this, their locations are mostly exposed inhospitable moorland or remote areas of the landscape requiring prepared travel to and from just as they do today. Although it must be stated that the climate was significantly warmer during this time. Their true nature and purpose are not as Hegel would term a determinate. In fact, records of excavations from the early 20th Century onwards at these sites yield very little in the way of concrete evidence of any forms of ritual or for that matter sacrificial purpose. A consensus among the non-academic enthusiasts of this subject is that these sites, as with many temples throughout the pre-Christian world were in fact celebrations of telluric, terrestrial forces, forces that required a deep connection with the earth as opposed to a singular godlike figure. In other words, it was the ineffable and intangible nature of our relationship to the earth that would provide an exchange of some form of secret knowledge. This is a theme that permeates much of the folk fiction in written and celluloid form that we see today as with Fridtjof Ryder's 2022 film 'Inland' or Alexander Michael Hurley's 2019 book 'Starve Acre' to name but two examples of a genre that presents these telluric forces as confrontational experiences as opposed to revelatory ones. Unwittingly or purposefully they thereby revisit the age-old Christian fear of the landscape having some form of acknowledged non-human agency.

According to Hegel reality itself is in a state of flux moving from the indeterminate to the determinate, a constant state of negation and synthesis. The indeterminate is itself is a site of contradiction. Object ontology suggests that objects retain the ability for withdrawal or indistinctness, possessing aspects that are inaccessible to human understanding or perception. Objects are not fully understandable or knowable by us, with characteristics that remain hidden or beyond comprehension. Objects are seen as discrete entities with their own intrinsic properties and qualities outside of any human centred perspective within the world, in other words they exist with their own non-

human agency. This acknowledgement of insentient objects having some form of agency is a theme within several cultural belief systems across the world, Japanese Shinto faith believes in the ability of Stones, rocks, and rivers to possess souls or spirits, and this is echoed by Buddhism and Finnish Sami Shamanism amongst others. The constant here is the notion of inner and outer Hegelian dialectical themes of a living and dead agent, a contradictory form.

Following this exploration of autonomous agency Bill Brown's 'Object theory – 2016' states that objects are not merely passive entities that exist solely for human use or interpretation, rather they have their own independent existence and influence in the world. In Brown's view, objects are not limited to physical form but can also include abstract concepts, ideas, and even fictional or imaginary entities. Brown repositions the traditional Cartesian binary of subject and object as being continually disorientated and displaced, as objects are viewed as independent and elusive in classification. Thingness in the sense Brown views objects means they go beyond any perceived or imposed practical or symbolic value acknowledging their role in informing human experience and cultures. The Hegelian indeterminate is only such that it stands in contrast to what is determinate or qualitative, meaning an intrinsic nature. The audio resonances of the stones are essentially without Hegelian quality, yet they contrast with the determinate qualitative nature of the physical structure,
its associative symbolism, mythical presence, and role as ethereal architecture within the landscape. When considering the notion of Home in relation to this sonorous animism we must question our ability to successfully colonise these sites through notions of ritualistic practices or spiritual classification, they may participate in our lives as opposed to an exterior agency activating them. Even if that participation is one leading to disorientation, a Hegelian indeterminism, their thingness becomes ever more apparent.

Any notion of Home relies as much on the auditory as it does the visual. Our recognising of home includes sight, the haptic and resonance, our auditory memory. In the sermons of 11th Century abbot mystic Bernard of Clairvaux, he states 'The hearing succeeded where sight failed, appearances deceived the eye, but the truth itself poured into the

ear…what wonder if the ear catches the truth … since faith comes from what is heard.' There is a sonorous component to all spaces constructed that we may call home, creating as Francois Bonnet suggests a sacred character to resonance. Bonnet goes on to add that the sonorous trail is reverberation, amplifying, sublimating and de-realising it forms as he puts it a supernatural trace. Bonnet explains that this sonorous trace is a residue, a supplement to that which is sounded, a phenomenal hysteresis, meaning a delay between actual sound in the moment and recorded sound.

As with Marcel Duchamp's notion of the 'infra thin', the audio collected from these neolithic stones is an absent presence, a trace, acting in a way as the warmth of a seat after someone has left. Something unexpected, hidden, secreted and only to be extracted via technology, this trace evidence destabilises the determinate qualities of these sites challenging the many narratives around our encounter with them. This sonorous trace can be interpreted as an imprint of energy, though perhaps not in the sense of the 19th, early 20th Century Stone Tape theory but one that demonstrates object animism. Bonnet goes on to emphasise that sound itself retains a certain mystery, it owes this to its interaction with breath, bodies, and things.

It was Ernst Florens Freidrich Chladni in 1807 who viewed how sand organised itself into geometrical patterns on a copper plate in response to repeated application of a bow to the rim. An imprint of the energetic configuration of sound through a given medium. This exercise revealed how the sonorous creates a constant state of flux within our physical world, challenging any notion of permanence. Jean Luc Nancy in his essay Resonance of Sense, emphasises the role of the nomadic in relation to recorded sound. Resonance itself is a form of nomadism whether remembered or recorded. As Nancy states, the vibratory and oscillatory phenomena embeds itself within all things. There is nothing that is not shaped, traversed, or transported that is not a form of vibration.

In conclusion approaching the question of Home and through this Hegelian dialectic, it requires us to embrace a form of Uncertainty Principle, a scientific proposition borrowed from the work of physicist Weiner Heisenberg who in 1927 when dealing with the wave particle duality of quantum particles, e.g. position and momentum,

Heisenberg discovered that the more precisely one property of a particle is measured the less precisely the other property can be measured. Later Martin Herbert applied this framing to critically elusive art works, having as in a reading of object ontology, a withdrawal or indistinctness, an ‘Absolute’ if we take its etymological form - ab (off) + solver (to loosen). Herbert quotes American writer Donald Barthelome in saying, ‘I think that the effort is to reach a realm of meaning that is not quite sayable. You stay away from what can be said and you try to reach what can’t quite be said’. From pre-historical times these sites already exist within a realm of uncertainty, and when considering the conference question of what and where is home, it is the grammatical form of the coordinating conjunction of ‘and’. in other words, stasis, that is more fitting as a critical space for these sonorous neolithic sites.

To Build a Home

Martha Orbach Independent Artist, Glasgow, Scotland

This paper will explore notions of drawing as homemaking, re-visioning, repairing, mending, with reference to an ongoing body of work called To Build a Home.

How do we make a home amidst these times of crises? Create new narratives and ways of situating ourselves amidst these times of extreme change?

They began as pen and paper, then drawn monoprints, blueprints, then slowly morphed into 3D assemblages, grew legs, and now, for me they are drawings that operate in the space between poem and structure.

William Carlos Williams said, “no ideas but in things,”[1] and in seminars, Michael Laskey taught us “no poetry but in things,” and it stayed with me. These drawings with things are ways to explore the poems spelled out in the mess of the kitchen table or the possibilities in putting the pieces back together in a new order.

These small structures are Attempts at Home - small nest like diagrams and assemblages which evoke the possibility of habitation. They embody a thinking process, a drawing out of some of the tangles and complications caught up in homemaking. What do we need? How do we do it? What shall it look like?

Fig.1 Attempt at Home #10 Ingredients: Japanese knotweed, clay, old wallpaper, to-do

lists, polystyrene, vest, mortgage statement, plaster, receipts. 2021 Photographed by Jemma Mitchell

Drawn monoprints are an important, gestural way of accessing these thoughts through drawing. Working fast, drawing blind, and using a variety of objects to make marks they provide a way to manifest ideas and feelings not previously apparent to me and generate new possibilities and connections. We learn to draw a square house with windows and a door when we are small and often don't get much further than that in a lifetime. Even achieving that is a dream for many.

Experimenting with new ideas about housing is not something that is within reach of many of us but in the realm of drawing we can play, mess about, and test ideas. I worked with Creative Carbon Scotland and the Anthropocene Architecture School to use drawing to aid re-visioning housing. We devised a workshop to run at their event Re-imagining Retrofit which invited participants to use drawing in 2 or 3D with pencils and basket willow, to re-think housing. Architects present that day shared how they were rarely asked or offered the space to think beyond existing tightly controlled parameters and yet they are the ones usually charged with the task of creating and envisioning our housing.

The drawings created, mapped out new possibilities – multispecies elements, a re-visioning of communal and private space, and sinuous housing bound together like tree roots. New ideas, beyond business as usual but greener. Our adaptation and transformation in response to the climate emergency needs to be radical, not tinkering around the edges, and drawing is somewhere we can think and re-imagine this most fundamental of needs.

Gaston Bachelard proposes that "Our house, apprehended in its dream potentiality becomes a nest in the world."[2] There are interesting new links, possibilities, and connections to be found around the edges of our ideas about homemaking. It is absolutely a place of commonality between species, and also in some cases a literal shared space, where eaves, attics, and gardens house a multitude of invited and uninvited species.

My mother is a radical environmentalist who's built her home out of straw and mud, a re-visioning within contemporary housing, though the structures look quite a lot like a child's drawing of a hut. The questions she poses are woven throughout this work and the structures within this series combine domestic debris with biomaterials, continuing the thinking about how we re-integrate ourselves back into our environment but here with all the junk we've created. I've not created such a simple life and have all the packaging and debris to show for it.

Western civilisation has cultivated an artificial separation of ourselves from the rest of nature [3] and we need to radically re-imagine this quickly. The mud hut is one strategy but how do we generate new ones? Re-draw our notions of home to fit with our new realities? Reassemble the pieces in a new order to create a different outcome? Drawing is an expansive place to work on this process.

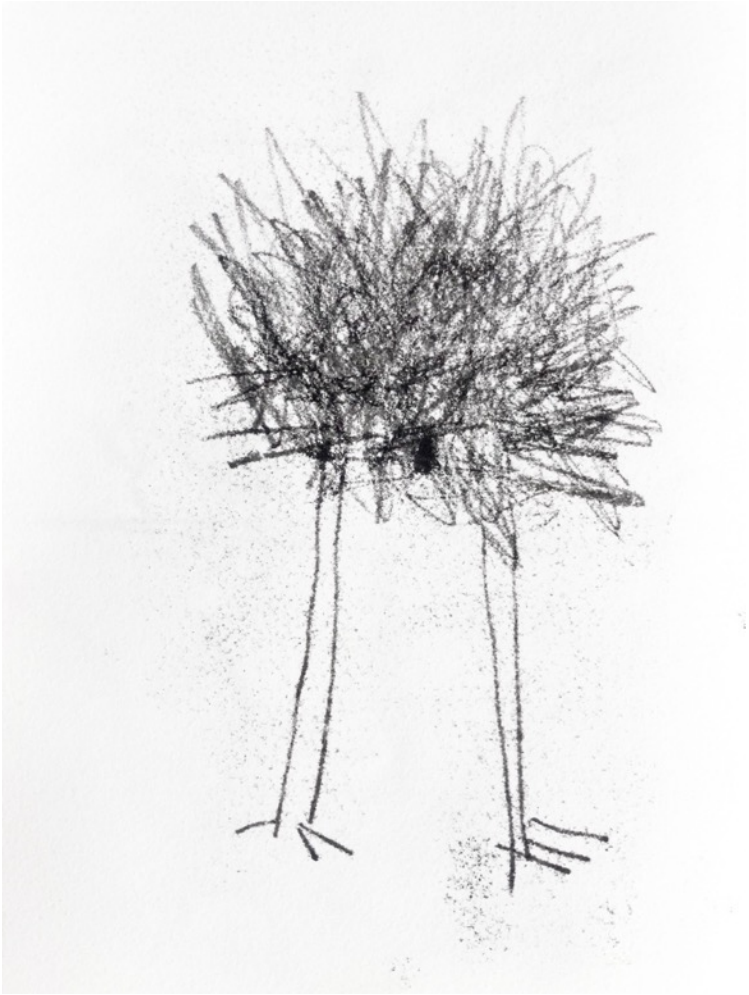

Fig.2 Up and Away, Monoprint, 2021

This drawing references Baba Yaga's house, an archetypal image of home which manifests the embodied horror of the non-human. The image came to me as I was thinking and making work around how we need to re-integrate ourselves and our homemaking back into our environment. It references the vilification of the animal and extent of the manufactured horror and artificial separation we have created between ourselves and other species. It is also a flexible and agile construction, the structure of chicken's feet providing an easier, higher level of stability than our own for example. It is also an example of a moment where experimental drawing revealed a line of enquiry which I had not been able to articulate before.

This drawing also materialised in 3D and became a deeply precarious structure, prone to falling over waving its legs in the air.

> "Orbach's work is exploratory and unstable. It not only reflects a homemaking practice which she likens to the debris and flotsam of a coot's nest but also, wider concerns and visions of disastrous futures, displaced peoples and mountains of rubbish."[4] Victoria Mitchell

Much of the work within To Build A Home explores precarity – attempts at home which collapse, need repair, or only exist for a short time. For many people home is not stable.

> "As reflections on the making of home, they are reminders that homes embody the lived experience of their formation, of their coming into being, and that this experience is itself often precarious, challenging and uncertain."[5]
> Victoria Mitchell

We do not make a home once and then it's done. It's an incessant and ongoing process. It is made and then unmade. External or internal factors may cause collapse. Animation and drawing are a way of investigating this constant process, capturing how we make and re-make a home.

Our homes often depict and reflect the emotional states of their occupants, chaos or disorder amplifying, like a domestic pathetic fallacy, the upset in the internal lives of the people who live there. For me this is also a sort of physical drawing process. This was something I started to explore in the works in 'this skin we're in', where a fragile home

and the stuff it contains, interact with the characters living there. The fabric of the house and the items in the room respond to the emotional intensity of the characters. Drawing is a process of discovery for me. Clarifying what are the important elements. Finding the small-scale acts of heroism which are sometimes as mundane as doing the dishes and making a cup of tea.

Home Movie is a work in progress stop motion of making, repairing and restoring a home. Piecing together the fragments and domestic debris into something which suggests habitation.

Fig.3 Animation still, Home Movie Work in progress 2023

The work draws on my environmentalist upbringing, Jewish heritage and experience of being a domestically incompetent new mum trying to make a home. My Grandmother left Hungary as a refugee, she thought they were going on holiday, but they could never

go back. The idea of starting over with very little is one of the ideas underpinning this body of work. Fragile, precarious, temporary, homes, and the underlying fact that it doesn't matter how big or strong your house is, it may not be able to keep you safe. Homemaking is intimately connected with ideas of belonging. How we dwell in a place, what we place here and there. Our right to remain. When the world is alternating between fire and flood, so many can't afford the basics, and so many are on the move, it's frequently a precarious process.

The notion of starting over, making a new home, and homes which are made and unmade also echoes my generational experience. I've moved 18 times, lived with 72 people, and rented for the majority of my adult life. Packing and unceremoniously shoving my assembled belongings into rented vans, shopping trolleys, rucksacks, friends' cars, to haul out and begin again, begin again, as the sands shifted for better or worse.

Where do we start? A cup of tea? a spice box? A chopping board? Family photographs? As part of the development of the work, workshops and conversations were held with Maryhill Integration Network and UNESCO RILA – Chair for Refugee Integration through Languages and the Arts at Glasgow University. We started to weave together structures using tenancy agreements, currency, utility bills, finding common ground.

Community and collaboration is a key component of this work. We made a human scale attempt at Merchant City/Surge Festival – trying to piece together all these elements with all sorts of scavenged materials and domestic debris working with Llewelyn Jones (Wales) who builds playable landscapes with Made from Scratch and Erica Malakia (Namibia) who's experienced in community-built architecture.
As we wove the pieces together, we talked about what the most important elements were to build a home. People at the festival then drew, wrote, made, and wove in their contributions until we had an eclectic, delicate but defined structure.

Fig.4 Human scale Attempt at Home, collaborative structure, Surge/Merchant City Festival, 2021

The multi-species commonalities and points of connection become apparent in the details and processes of homemaking. Homes can start with drawings, plans, or be mapped out by communities and drawn into the landscape by collective endeavour. Erica described how in her village if someone needs a house, everyone comes together, and they build it together. Contemporary eco-building or low-impact developments sometimes echo this. In Wales there is also the tradition of Ty Unnos, the overnight house, where if you can build yourself a house overnight on common land, and have a fire burning by morning, you can have your house and the freehold.

Drawing helps me think about my process of homemaking, providing a way of mapping the actions through which I make myself at home, and allowing me to explore new possibilities. Juhani Pallsmaa identified key symbolic elements and Imogen Racz

describes how “By including these ingredients, and gradually working on the dwelling place, over time it becomes a site where one is literally ‘at home’.”[6] A series of Blueprints for Domesticity looks at the repeated pattens, lines drawn out by motion, in the process of dwelling.

It explores the interplay between the lines drawn out on the architect’s page and the lines mapped out by the often-presumed-female body traversing the space. They reference ideas about efficiency and the professionalisation of housework from Christine Frederick, when a managerial approach was applied to movements within the home with some funny oversights. As soon as I had a baby or toddler in the equation, the efficiency of a galley kitchen becomes obviously laughable as there is nothing efficient about trying to watch a small person in another room whilst you cook. Drawing out the lines helps to materialise the process.

I also used hiking apps to map my movements, spidery, repetitive images drawn by my movements, orbiting around the baby, the kettle, the kitchen sink. Sort of contemporary domestic constellations.

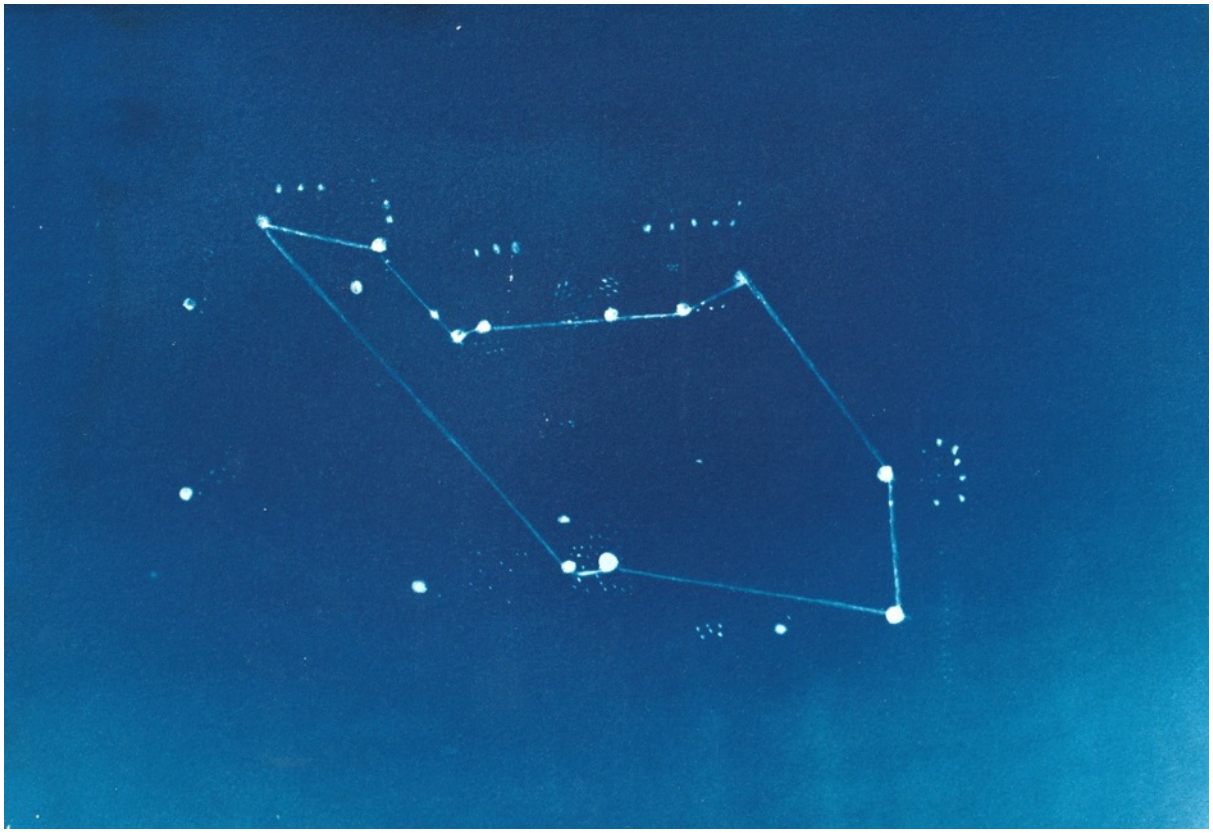

Fig.5 Blueprint for Domesticity #2 Feed the Baby, 2022

Growing up out of school, a large part of my childhood was spent outside and for me, home is always part landscape. Concepts of emplacement, and experiences of belonging have generally been sited within nature and the environment. This means that for me drawing home necessarily involves incorporating elements from the environment, and simultaneously considering how this might unfold within the Anthropocene, amidst all the junk we've propagated.

I made a series of drawn lithographs of landscapes called Imaginary Homelands; a title borrowed from Salman Rushdie's book of essays of the same name. These partial, distant landscapes explore notions of Hireath and the longing for a home which we cannot return to.

Our environment and the landscapes we consider home are now changing and being redrawn. Extreme weather and rising sea levels are re-drawing our coastlines and the fixed lines that we have tried to impose in the form of concrete sea defences are being slowly eroded, crumbling and deemed unsustainable to maintain. Many coastal communities are entering a new phase littered with phrases such as 'managed retreat' and 'inadequate community consultation'. These communities have to work out how to respond – what are their response-abilities? Who can they call on? Working with plant kin such as seagrass, maram grass or phragmites are potential options, potential allies, in redrawing the coastline in a way which also affords more protection for their homes, but some species come with their own agendas. A collaboration where both are active agents.

How can humans work with and support the species and processes around them that could help them? Alongside four other artists I am involved in a project led by Lancaster University, working with communities and researchers to share skills and ideas, and create prototypes for interventions which could help with this process of adaptation and support an outcome which is sustainable for multiple species. A more collaborative re-drawing of the coast. The part I will be involved in involves making small prototypes to help create a place for spartina to root and support the repair of the saltmarsh. A sort of

dot-to-dot drawing, working collaboratively with plants and communities to draw a new line and repair the gaps in the saltmarsh.

The work within To Build A Home reflects my ongoing interrogation of our relationship with our environment, how we make a home, and what we do with all the junk we create. Some days, I couldn't find my way to pencil and paper, it was urgent to start to process all the junk that surrounded me. We need to not only re-vision our homes but incorporate all the junk that we've created within that vision of the future. Our environment in the future will include discarded baby wipes and all of the debris we create. They do not disappear, and we now have to work with the environment we have, start from where we are, and see what we can best do.

There are few clean slates available. This is drawing with fragments and debris. We have to pick up the pieces and work within the context we find. We do not get to start over. There is no planet B and a clean blank page maybe a luxury we cannot afford.

As drawings with things, the images within this work refer us back to, and link us with other alternative processes of homemaking, evoking non-human methods and those more rooted in place and our environment. Working in our imaginations to create new dreams or possibilities to inhabit. Bachelard states "A nest.. is a precarious thing and yet it sets us to daydreaming of security" [7] and we may yet be able to devise home for ourselves which provides us with comfort and security, sited in and interconnected with, our environment.

These drawings are my attempts to make a home. Metaphorical as well as literal spaces. An integral part of my homemaking process. They express a homesickness for an ideal home which is situated back safely within its ecosystem. There's no solutions, very little stability, just an ongoing line of enquiry.

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Kinaesthetic/cartographic memoirs – a fertile performative ground reflecting on our dis/re locations and environments

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Nicola Visser, Independent Researcher, Aarhus, Denmark

Key words – Graphic Notation, Improvisation, Memories, Movement, Cartography, Metaphor

A New Year's Blessing

Please bring strange things.
Please come bringing new things.
Let very old things come into your hands.
Let what you do not know come into your eyes.
Let desert sand harden your feet.
Let the arch of your feet be the mountains.
Let the paths of your fingertips be your maps and the ways you go be the lines on your palms.
Let there be deep snow in your inbreathing and your outbreath be the shining of ice.
May your mouth contain the shapes of strange words.
May you smell food cooking you have not eaten.
May the spring of a foreign river be your navel.
May your soul be at home where there are no houses.
Walk carefully, well loved one,
walk mindfully, well loved one,
walk fearlessly, well loved one.
Return with us, return to us,
be always coming home."

— Ursula K. Le Guin, Always Coming Home 1985

We are dancers and improvise themes of displacement, migration, belonging, arrivals and departures which naturally nestle into our notions of home. In this paper we outline the methods of improvisation that allow for the intelligence of cohering visceral impulses moment by moment in order to create poetic meaning. This is coupled with images and analysis of improvisations performed with the participants through a process of dialogue, graphic recording and transferring to movement.
Through movement improvisations, we move through a kaleidoscope of narratives inviting those who witness to meet this with their own lived experiences and interpretations. Graham (2014) writes of this kind of open circuit with our viewers.

Art becomes more than individual self-expression practiced by the strange and gifted. It becomes a language for a conversation about experience, a way to inquire about the world, even a way to change how we see the world and our relationship to it. "(p. 30)

This liminal space of moving embodied narratives from one source to another became the nexus of Ricketts '(2011) graduate work and subsequent and current research. We will begin a story only to arrive somewhere unexpected depending on the context and the condition of the telling.

We see the storytelling space as an empty space, a void that is the result of an essentialized process involving a stripping away of specificity, fragmenting meaning into a poeticism that scatters chronology, logic and sequencing into space and lands in what we would consider the body as 'home'. The pieces fall where they may and are understood differently by each of those who experience and witness.

In this way poeticized dance narratives speak to space and place as external and internal topographies pointing to a felt sense of home. As dancers we are constantly reading the world through movement. We read movement as sentences of meaning, grammared, and punctuated with nuances of shifting weight, leverages, and centers. For example, when we improvise in outdoor sites, our partners become the wind, the gravel under our shoes, the rusted steps and brick wall, and all of these elements are intrinsic to both our physical choices as well as the metaphors of place, both external

and internal. These choices shape our own sense of arrivals and departures, belonging and displacements creating a newness in the familiarity.

Graham writes of the work of the artist as countering predictable circumstances by "embracing ambiguity, surprise, imagination and idiosyncratic outcomes." (2014, p.33) As artists we disrupt habituated relationships of knowing "The world is depicted as an object of consumption. Places are owned, measured, used, and thrown aside." Instead, we are working to reassemble a world through what he calls our own "personal mythologies" (Graham, 2014, p. 34)

Knowing that our lived experiences are the foundation of a collective storying process, we are interested in the historicity that lives within a creative bricolage mapping our stories, both unknown and remembered, probing and traversing time, space and meaning and all the points between. When we tell the stories of our past, is it an unravelling of what was 'meant to be 'and know that conditions and contexts ultimately determined the outcomes or are we surprised by its evolution? Lacan writes of "the moment one arrives at illusion…." (Cited in Miller, 1992, p. 10), in this way we understand by believing that illusion is not necessarily misconception but rather a disruption—a suspension of patterned historical associations that problematize the obvious, the habitual.
Our fury to define fact and fiction as necessary binaries is replaced with a liminality of the narrative in relation to self, history and the other. We have learned that creating narratives in relation to 'home 'is entirely transient and relational to the other. Our story, here and now, exists within the multiple conditions of this moment within *this* space and place. Golden (2001, cited in Graham, 2014: 34)) exemplifies this: 'A sense of place vitally shapes our being, our identity… it refers to not simply location but at a deeper level to home, departure, arrival and destiny."

We perform metaphors of 'home', both internal and external, fixed and fluid, liminal and determined. These metaphors are portrayed in the form of poetic expressions anchored within a clear intent. For example, perched on a large rock in an abandoned alley reeling in the long trail of my coat with my suitcase delicately balanced on top, could be a

metaphor for isolation and gathering to self that which brings comfort. Lippard (1997) writes of these notions of place, “Place is longitudinal and latitudinal with the map of a person’s life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth, it is about connections, what surrounds it, what formed it, what happened there and what will happen there.” (p.47)

Drawn In

A virtual workshop in breakout rooms

This virtual workshop combines movement, story and drawing to create kinesthetic, cartographic memoirs in relation to arrivals/departures within the field of home(ness). This performative exploration starts with the prompt *I remember when I first arrived/departed*. This will call upon participants to think of geographic and emotional ‘homes ’in relation to dis or re/location.

In partners (breakout rooms):

A: tells a short story starting with ‘when I first arrived/departed…’

B: draws salient elements (Follow the will of the line)

A: moves the drawing using a finger / hand / arm / whole body (Follow the will of the movement)

Exchange roles

B: tells a story starting with ‘when I first arrived/departed….’

A: draws

B: moves

Together

Combine the two drawings, the movements, the words. Let the drawings be the fundamental score- like a map. Lightly, playfully let the drawing hold the space for vocal, kinesthetic and visual stories to gather their curiosities and surprise.

These conversations and subsequent drawings and transfers to movement operate as catalysts for shared storying of internal and external notions, memories and resonances of 'home'. We experience such fertile ground in telling from the body, listening through line, and reflecting with our bodies in a shared story together. Rather than erasure of self in these blended narratives, ecosystems of shared truths transcend the boundaries and borders that often challenge this. When we listen to one another's stories, listening with the ears inside our skin, we develop stronger connections to one another, to the land. In the merging and blending within the eddies of our listening, we can be drawn by a faint silver thread that brings us home to ourselves.

Graham, M. (2014). The fringe of nirvana: Aesthetic places and the art classroom. In D. Gruenewald & G. Smith, (Eds.), Place-based education in the global age (pp. 53–72). New York: Routledge.

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Women who are at odds with home: drawing research, feminism and 'world'- travelling

Joana Maria Pereira, Independent Researcher

Change

When those who leave – like myself – come back home, things have changed and so have I. Home is a site that is constantly shifting; it is only when it is opposed to everything outside, foreign, and abroad within a male economy of movement that it appears as something fixed or stable. When not subjected to such dualism, home can be said to be also a site of change, whose movement often reflects a different pace and a different sense of time.[40]

I want to think of home in this way here – in terms of a site of transformation which is as passive as it is active. Having lived in many different houses, cities, and away from my home country for nearly eight years, recognizing how crucial and difficult it is to find a place which I can call home – a place, however small and temporary, where at my own pace I can work and rest, is what makes me attest, quite firmly, to the importance of having a place to which I can return that is free from fear, shame and discomfort as a vital condition for a good life. For much of what matters in life takes place at home. There is no love, no freedom, without a sense of belonging, without a "homeplace". I want to argue that the construction and sustenance of this space in its diversity, "the task of making homeplace" (hooks, 1990: 42), which continues to redefine new conceptions of home, is a job that women have always embraced with passion and conviction. I do not wish to claim that this is solely a feminine task but, historically, women have established – either by choice or by force – a connection with home that men have never had.

It is, then, for me (as a woman and as a female artist), impossible to reflect on the relationship between drawing and home without mentioning the vital role that women have played in expanding this relationship further. With this in mind, it is my ambition to

[40] Trinh T. Minh-ha, *Cinema Interval* (London, New York: Routlege, 1999), p. 182.

offer a theoretical perspective on an embodied understanding of home from a feminist viewpoint. I shall, therefore, contemplate issues of gender and class. I will present my own artwork to address my experience of growing up in rural Portugal, a childhood marked both by Catholicism and a fascist heritage characterized by an authoritarian patriarchal society, also sharing reflections on the experience of moving away from home when I was already an adult, and how this "'world'-travelling" has impacted on my art practice.

A place of refuge

Home was the place I longed for; it was not where I lived.[41]

From childhood my memory was imprinted with many different houses. In particular I remember three of these in detail: my parents' house, my grandmother's house and my grandmother's neighbour's house. I am not sure which one was my home, but I know that the last of these was the house in which I was born. I think this fact may not have any special bearing on who I am today, but nonetheless, being born in a neighbour's house, rather than in the family home or a hospital, seems quite an unusual situation. I also know that I spent most of my childhood away from my parents, at the ancient farm where my grandmother worked and lived. In that same small village, not very far away from my grandmother's place, I attended primary school. During those days – after school, weekends and holidays – I escaped my grandmother's house, crossing the narrow path that divided the two properties and climbing the wall to sneak into the neighbour's house. I have climbed that stone wall countless times. At that woman's house I always felt at home. If I was not in Belém's house, I would be outside, in nature, often with my younger brother. We walked without destination, with no clocks or smartphones, through the cornfields or among pine trees; we caught crickets and butterflies, stopping every now and then to eat grapes from the vine. At home, when it was homework and study time, I would draw. My mother frequently forbade me to draw; she saw drawing in a negative way, since to her my drawings were nothing but a distraction from my schoolwork. Perhaps my mother was right: I drew to escape, resist

[41] bell hooks, *Belonging: a Culture of Place* (London, New York: Routlege, 2019), p. 215.

and disobey, to invent other places, and other 'worlds'. In my childhood I found a place of refuge in drawing.

I travelled 'worlds' (homes), and drawing has always been part of this "'world"-travelling'.

Not a politically neutral space

The act of remembrance is also an act of resistance. Women resist by looking critically at the past. Audre Lorde has taught me this: that no prosperous future can be built on historical erasures and amnesia.

There is an image from the past that often comes to me when I think of home, my birthplace and my childhood years. It is bright, and predominantly yellow. What I see is a large, clean, well-organized dining room; in the centre is a table, and on the left-hand side a large fireplace. Facing me, a window and a door are both wide open, so that we can see that the outside is as bright as the inside; in the middle of that white wall, aligned with the dining table, is a crucifix. At the door is the father, and next to the fireplace is his wife, busy with domestic tasks and the children (a boy and a girl). At the little girl's feet are her toys, a miniature replica of a bed and the same blue and yellow kitchen utensils that keep her mother busy. It is a peasant's house; I can deduce this from the way that the woman is dressed and from the tool that the man carries over his right shoulder.

Fig.1 A Lição de Salazar: Deus, Pátria e Família, 1938, Martins Barata Biblioteca Nacional de Portugal

This image is one of seven posters, *A Lição de Salazar* (Salazar's Lesson), printed in 1938 to celebrate ten years of António Salazar's accession to power, when he was still Minister of Finance. This one is called "The National Education Trilogy: God, Homeland, and the Family". *A Lição de Salazar* was part of an ideological campaign to promote an ideal image of home and the family. Needless to say, my grandmother's house and all the other peasants' houses I knew at the time were not as bright, as tidy, as big or as happy as this one. It comes as no great surprise that the disparity between this image and reality is enormous, and yet I sometimes wonder to what extent "The National Education Trilogy" still haunts Portuguese homes today.

Without going into a detailed analysis of the poster, it might be useful to remember that, for a very long time, women in Portuguese society were trapped within a reductive stereotype. Largely confined to the 'private' and domestic space of the home, Portuguese women were denied agency within a conservative masculine culture. What *A Lição de Salazar* proves, and as bell hooks has taught us, is that home is not a politically neutral space, and therefore it should not be conceptualised as such. With this image in mind, I thus ask the following questions: How is home defined? Who defines it?

Return

What I can say is that a feminist perspective on home presents an experience which is not at all restricted to notions of domesticity. Fundamentally shifting the focus to a sense of permeability between identity, culture and home, undoing the private/public binary, women's relationship with the home (as birthplace and homeland, in particular) has impacted significantly on their work. This includes filmmakers, writers, and visual artists – for instance, Chantal Akerman, Trinh T. Minh-ha, Marguerite Duras, Alice Walker, Mona Hatoum, Eva Esse, and Ana Mendieta. For many of these artists, leaving home and experiencing many other homes, the sense of displacement, and the feeling of exile re-opened a different space of meaning which found its way into their art via themes of identity, feminism, place, and belonging.

Within the field of drawing, Eva Hesse is someone I often turn to. On November 10, 1938, together with her sister, she was sent on a train to Holland to escape Nazi persecution. This fact is recorded by Catherine de Zegher as the first effect of separation and displacement that Hesse suffered while she was a child. In addition to this, at the age of ten, her mother, who suffered from severe depression, took her own life in 1946. Her mother, says Eva, "was there but not there-there, but not there. I was shifted from home to home. I was raised in different places and so was my sister. My mother was in and out of sanatoriums."[42] According to de Zegher, it was only years later, in June 1964, when Eva and her husband travelled from New York to Düsseldorf (Germany) – returning to her homeland for the first time since her childhood escape – that, at "home", she chose to refocus her efforts on drawing. Zegher writes: "Hesse´s breakthrough in finding her own language was meant to happen in her motherland."[43] During her stay in Germany, she picked up drawing: she moves from painting to drawing, and then between drawing and sculpture, but she never leaves the territory of drawing. One could say that within drawing, Eva felt at home. Returning home had healing powers, and drawing was part of that process.

As the Argentinian feminist philosopher Maria Lugones explains: "this journey back reconfigures the very meaning of home."[44] This is from Lugones' essay "Tactical Strategies of the Streetwalker", Chapter Ten, of her book *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions*, (2003), from which I take the title of this paper, "Women who are at Odds with Home". Just like bell hooks, Lugones proposes a notion of home that puts an emphasis on resistance and transformation, challenging the traditional conception of home as private and domestic. Based on the recognition of oppression within home, Lugones acknowledges that home is not always experienced as a welcoming and safe place. This has led women to construct, recreate and search for "new" homes, advocating for what she calls the exercise of "'world"-travelling".

[42] Eva Hesse cited in de Zegher, 'Women's Work is Never Done', p. 312.
[43] Catherine de Zegher, *Women's Work is Never Done: An Anthology* (Stuttgart: Merz Akademie, 2014), p. 318.
[44] Maria Lugones, *Pilgrimages/Peregrinajes: Theorizing Coalition against Multiple Oppressions* (Oxford: Rowman & Littlefield Publishers, 2003), p. 192.

It is worth holding on here to the term "'world'- travelling". First of all, I want to clarify that when Lugones speaks of travelling, she imagines an idea of travelling that is different from trips such as those made by a tourist or a colonial explorer. Lugones is particularly interested in the "forced mobility" of workers, immigrants, and refugees. What Lugones calls world-travelling involves "complex skills" of negotiation, conversation (with others and with oneself); it means openness and flexibility, and the capacity to travel to someone else's world.

Based on Lugones' definition of "'world'-travelling", I propose to think of the term in close correlation with the notion of "return". I may return to a place – a house, a site, a concrete geographical location – and this journey indicates an actual movement of my body coming back to that place where I have been before; but I may also never leave this place and still I can travel through "worlds". In this last case, I travelled mainly through memory; this looking back is an act of remembering, which I have mentioned before. I believe these two movements interweave, because when we leave, we do not leave everything behind; this means that when we come back, we experience senses that a previous experience of the place evokes. For me, this idea is key for thinking about the relationship between drawing and home (as a place to always return to). Drawing is both an exercise of memory and a repetition of a gesture that projects itself into the future. Return (as repetition) in its relationship to memory – that is, the physical and emotional attachment to sounds, smells, colours, textures and concrete spatial/material atmospheres, the sense of familiarity – often finds its way into drawing methodologies and materials.

To retreat/flee to drawing

I moved to London to pursue a PhD at the end of 2013: away from home and the family, my first work was a drawing. I spent weeks working on this drawing. I was not really sure what and why I was doing it. I was making something without having to leave the house, the room, without thinking or moving too much. Looking back now, I think I desperately needed to stay indoors. Perhaps, as I did when I was a little girl, I drew to escape, in search of a place of comfort. Indeed, drawing offered me a sense of familiarity when everything else was gone. This is the same as saying that drawing brings the familiar

back: a rhythm, a gesture, a feeling, a process, a material, a particular vocabulary. Later on, I transformed the drawing into a series of prints (*Gray Shade,* 2014). And in the works that followed, I abandoned drawing in its most traditional sense to embrace a more performative and temporal dimension. Sometimes I drew on the floor or directly on the wall; at other times I stopped drawing almost completely. I replaced drawing with writing, video, lithography, photography, but I always return to drawing. In its unlimited possibilities, even when it is not part of the initial plan, drawing presents itself as a solution.

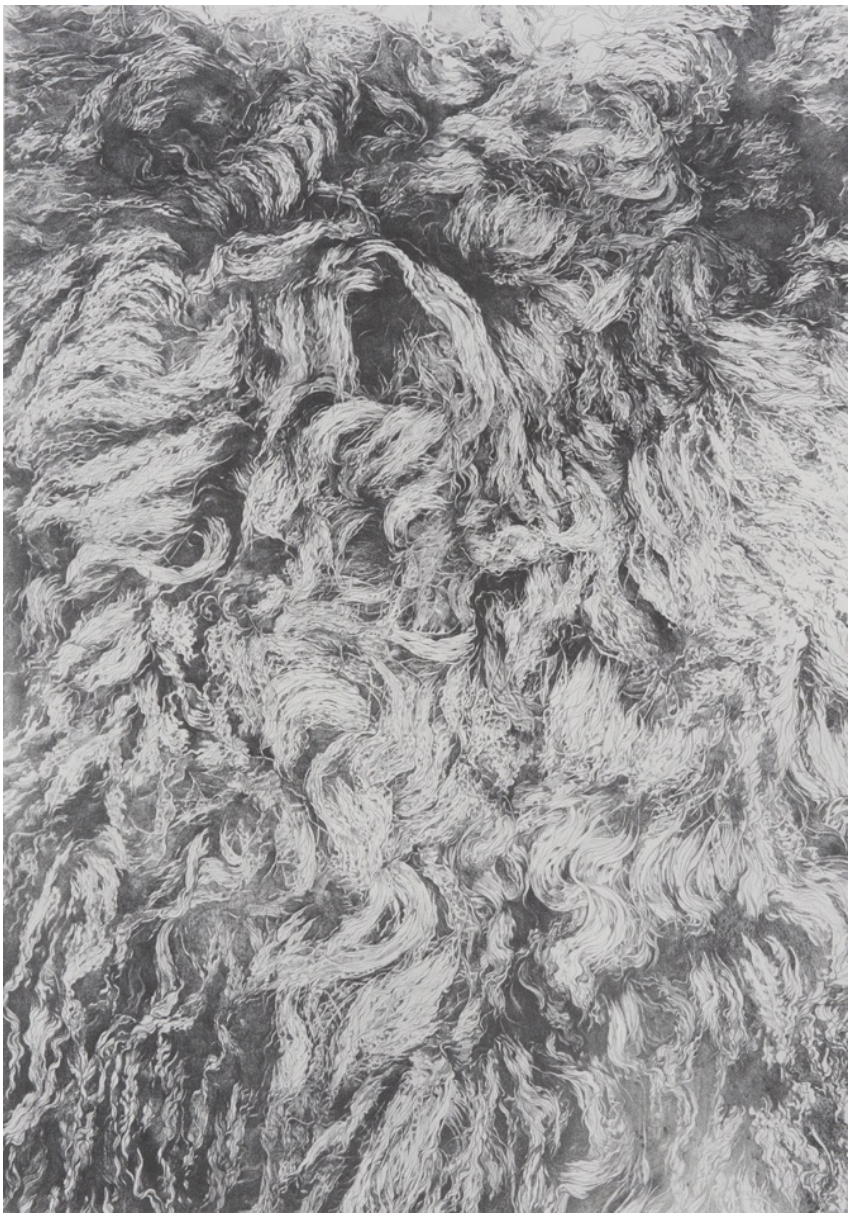

Fig.2 Gray Shade, Joana Maria Pereira*,* 2014. Lithograph, graphite powder on paper, 100 x 71 centimetres.

In ‘On Notes on Visual Practice 1’, Chapter One of my PhD dissertation, I wrote:
I arrived in Bristol and my ideas shifted every hour. The exhibition space was problematic, the whole environment was depressing, and I struggled to connect. So, I placed the photographs between the pages of my notebook and concentrated my activity on drawing on the gallery wall instead. In the end, after two days of drawing on the wall, I stepped back, looked at the work and found myself talking in silence: I am not particularly happy with what I see. In the process, however, I realised that the way that the dust from the blue chalk sticks fell unevenly and spread, aggregating on the windowsills and on the floor around the corners of the wall, made much more sense (made much more ‘sound’) than the two black-and-white photographs.[45]
This text refers to *Some details are lacking, others are suspect, the whole is rather blurred* (2015), a work made in the context of a group exhibition in Bristol, for a project space mainly dedicated to the discussion and promotion of photography. I was planning to exhibit two small photographs – from Belém’s house, the exact place where I was born – yet, suddenly, drawing made much more sense, the blue chalk made more sense. It made sense for me to retreat/flee to drawing activity.
To some extent, *Some details are lacking* poses a question about what drawing can be – or to be more accurate, about when drawing can be; that is: when to draw? Is there any particular time for drawing? I would reply that drawing can happen at any time (and place). However, one may also say that a lot depends on the time it takes to make a drawing. Which is different from yet another issue, the question of the duration of the drawing, its durability.

[45] Joana Maria Pereira, ‘Mute Legacies’, p. 54.

Fig 3 Some details are lacking, others are suspect, the whole is rather blurred [detail], Joana Maria Pereira, 2015. Soft Pastel on wall and floor

Female love and desire

It is worth noting that 'when' is an important question for women; they – who throughout history have too often seen their creative activity deferred, denied, interrupted by domestic and family duties – demand (a different kind of) time and attention. For the right to have "a room of one's own" (Virginia Woolf, 1929), one of the most crucial calls of women's struggle for equality and emancipation, is fundamentally connected to this need for time; the search not for productive time, but for meaningful time. I want, therefore, to claim that the need to retreat/flee (escape, resist, disobey, to invent other "worlds" and homes) resides in the desire to connect. That, I believe, is what impels women to draw (to travel).

This brings me to what might sound like a completely different subject, the correspondence between drawing and the agency of female love and desire.

In *Drawing Difference*, the authors Marsha Meskimmon and Phil Sawdon, writing on Annette Messager's work *L´ombre dessinée sur le mur*, address Butades' Tale by the Roman writer Pliny the Elder – (Chapter 43, "The Inventors of the Art of Modelling", in Book 35 of his *Natural History*), a story frequently understood as representing the 'birth of painting' and the birthplace of drawing – to make a remarkable observation on how the dialogue between drawing, women and female desire has been overshadowed by "a masculine-normative artictic tradition" (2016: 24).They initially call our attention to the fact that Butades' daughter remains "unnamed"; they then highlight the fact that the

Pliny story takes as its focus not the drawing in outline on a wall made by the young woman but instead the relief model made from this outline by her father.

The first act of *drawing*, undertaken by a *woman*, is relegated to the status of support, or more precisely, to the base matter from which higher forms of art would be created. Within this story as first told and later invoked, *drawing* and *women* are aligned structurally as 'handmaidens', in the mythic histories of western art, whether that art is two- or three-dimensional.[46]

From what I could identify, from multiple online sources, Butades' daughter's name is Kora; she is also called "Core", by the Greek Christian philosopher Athenagoras, or is simply known as Butades, like her father (Derrida, 1993: 49). Note that while Kora's father, upon seeing the traced outline of a face, quickly filled it in, turning the face into an object "which he used in his trade", for pottery was his business; she, on the other hand, being deeply in love with this man who was about to depart, traces his shadow on the wall with a stick. She could have drawn his portrait, but she preferred to draw only the outline of his shadow. Perhaps Kora knows that nothing is really permanent and immutable; therefore, she has no desire to control the course of what cannot be changed – that is, time itself, love, memory, life itself, for everything that is alive "naturally" changes. Above all, Kora knows that there is beauty in the shadow. "Love, it is said, was the invertor of drawing".[47] Kora´s love (and desire) represents a way of understanding and relating to the work, the other, the world, and with a time and a place that is distinct from that of her father. Consequently, although Pliny the Elder tell us nothing about Kora's own vision of this gesture/drawing, we assume that if Kora could write her own version of this story, it would be a different narrative.

There are a few thoughts I want to develop further here. First, I would like to say that I see some similarities between Kora's approach to art and my own drawing methodologies:

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[46] Marsha Meskimmon and Phil Sawdon, *Drawing Difference: Connections Between Gender and Drawing* (London, New York: I.B. Tauris, 2016), p. 23.

[47] Rousseau cited in Derrida, 'Memoirs of the Blind', p. 51.

the tracing of shadows (*You See as you Move and you Move as you See*, 2015); the emphasis on the ephemeral and the provisional; the exploration of drawing in its most elementary form, echoing a fascination with its immaterial quality, and its economy of materials and means, and the emphasis on process. Second, it seems to me that the young woman's gesture not only speaks about the mythical birthplace of drawing and its nature, but also sheds light on how women inhabit places (which is distinct from that of men).

Fig.4 You See as you Move and you Move as you See, Joana Maria Pereira, 2015. Powdered drawing on floor.

I insist it is the beauty in the shadow that Kora traces – she literally traces it by touching the shadow; she does not wish to copy its shape by transferring it onto another surface: instead, she prefers to work in dialogue and proximity with her surroundings, making few alterations to the existing world. Hence, I would say that she likes (her work) to mingle; this means neither that she loves invisibility, nor that she prefers to assume a submissive and passive position. It means that Kora has no desire to discipline, dominate, possess or control.

There is, I argue, a correlation between how women inhabit places, make homes (work), and engage with the practice of drawing. I would even go further, to say that if there is no desire, no love, no emotional attachment, for women there is no work. Marguerite Duras says that "it is only women who inhabit places, not men". "Woman is desire", she adds. "We write from a completely different place to men. And when women do not write from a place of desire, then 'we' are not writing, 'we' are plagiarising."[48]

Conversation with home

I conclude this paper by returning to my personal narrative and explain that it was during the COVID-19 pandemic, in the autumn of 2020, that I started thinking deeply about what it means to be/feel at home. It is not surprising that the pandemic – during which millions were forced to stay at home – has prompted new articulations of this theme. Confined to home, many artists also decided to reactivate their drawing practice. In my case, however, I never drew during lockdown. Away from home, suffering from severe COVID-19 symptoms, confined to the space of a room, I had time, but no desire to draw. There was nothing (not even a shadow to trace), no sense of belonging, no "homeplace", no love, no sisterhood, no animals, no trees or plants, no garden, no sunshine. House was a prison, and the lack of mobility became almost physically painful.

It was the Coronavirus that precipitated my return to Portugal and, just like Eva Hesse, soon after moving back to Porto I started drawing again. But "things have changed and so have I". In these post-London/post-PhD/post-pandemic drawings, much of the performative dimension of my drawing practice has disappeared, gestures are restrained, and scale is reduced to a minimum. I realise that this new work is somehow getting closer to work I did many years ago. I have also realised that it was through drawing and drawing-based projects that I started my long and ongoing conversation with home (that is, my homeland – my place of birth: and the many intersecting links between poverty, fascism and patriarchy). As bell hooks asserts at the

[48] Marguerite duras in 'The Places of Marguerite Duras', film directed by Michelle Porte.

last pages of her book *Belonging: A Culture of Place:* "To fully belong anywhere one must understand the ground of one's being."[49]

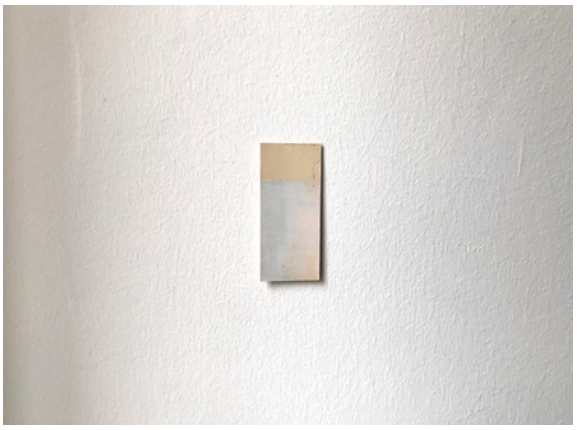

Fig.5 Untitled, Joana Maria Pereira, 2023. Colour pencil on paper, 8 x 3 centimetres

Perhaps distance always produces the same specific effect: the desire to gather up the historical threads of our lives and our (female) ancestors. As such, "'world'-travelling" is also time-travelling, since at stake here there is a geographical/physical distance, as well as a crucial temporal gap.

Note that this "looking back" is, importantly, not nostalgic, for it is our task to make new/better homes.

[49] bell hooks, *Belonging: a Culture of Place* (London, New York: Routlege, 2019), p. 220.

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