

FROM THE INSIDE

交流 kōryū

by Jen Clarke and Others

KNOWING



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INTRODUCTION

Jen Clarke

交流 *kōryū*

The title I have given this book, 交流 *kōryū*, is a Japanese word that can be broadly translated into English as ‘exchange(s)’. Its meanings correspond to the breadth of meaning ‘exchange’ offers in English, including acts of giving and receiving (often in kind), exchange visits or an exchange of words, but, as is the case with most if not all acts of translation, the space in-between multiplies the relations – it opens up meaning in different directions, tangentially and metaphorically, in productive ways. Made up of two *kanji* (Chinese characters), the first, 交, (*kō* or *ka*) implies discussion, connection and negotiation, as well as mingling and mixing, coming and going. It is part of 交わす *kawasu*, for example, which means ‘to exchange messages or greetings’ (though it could also imply an argument) as well as suggesting wider variations on mingling and mixing such as intersecting, crossing, interlacing, and so on. Most pertinent, perhaps, is that adding *kawasu* to the end of a sentence means ‘...with one another’ or ‘... to each other’, following the grammatical form of Japanese.

This book experiments with forms of exchange, negotiating understandings and practices (or ‘praxis’ as will be explored). One way it does this is by presenting different forms of conversation, ongoing or momentary collaborations with other researchers and artists, working with or between the disciplines of art and anthropology. Here, then, art is ‘on speaking terms’ with anthropology. I understand art as akin to a work of translation, rather than of representation. It was only in the Middle Ages that translation, *translatio*, became narrowly identified with language; before this it was used to describe processes of transformation, of exchange – movements or transfers of persons, ideas, and objects, metaphorically as well as from medium to medium, or from experience to text, and for me, also invokes a sense of self transformation. These interweaving exchanges can also be seen as works of translation in this broad sense: crossing forms and media, interlacing academic ‘knowledge’. Crucially, art is seen here as form of knowledge, even as a way of doing ‘theory’. In book form, these exchanges are now also directed ‘to’ others, with an awareness of our possible interlocuters, our readers.

The second character of *kōryū*, *ryū*, carries a torrent of possibilities, but has two main meanings related to this sense of circulation and transmission: it means a current or flow, or a fashion – a way, a style, a manner – and is often used to suggest the course of events or a school of thought. This book presents, chronologically, overlapping collaborations, or moments that mark the course of events of my postdoctoral research as part of the KFI (*Knowing from the Inside*) project, working in Japan, Taiwan, and back at home in Scotland. KFI offered me – us – a fashion

or a way of working through anthropology in collaboration with art, architecture and design, disciplines related at the level of practice, which our project describes as speculative engagements along convergent lines of interest. Our research thus focussed on the relationships between practices of enquiry and the forms of knowledge to which they give rise – in other words, thinking with, from and through things, paying attention to how these ways of knowing might make a difference to the sustainability of environmental relations.

The first part of this book as a result presents parts of my research that are responses to my experience in Japan, making art in exhibitions and residencies in different kinds of art galleries. As works of art they are a personal response, but for me they are also anthropological in the sense that they not only aim to express my individual experience but also try to evoke something of my most meaningful relationships with others, as well as with the ‘post-disaster’ landscape, literally and metaphorically. In this vein, I present ‘portraits’ that show the people – artists, curators and translators – with whom I worked, pivotal relations in the making of my exhibitions and artworks. *Ryū* can also mean to be heard *and* to be played. With this meaning in mind, it is important for me that the ‘events’, the residencies and evolving ‘experimental’ exhibitions I undertook as part of KFI aimed, conceptually, materially, and emotionally, to open spaces for conversation, exchanges through art work (using installation, print making, and *ikebana* (Japanese flower arranging) among others.

I was also affected, of course, by my participation in these exchanges, sometimes becoming the ‘subject’ of the work (and thus in a sense inverting the anthropological model of participant observation, or at least, feeling exposed. Making art was a way of inhabiting a place, and even intermingling with the work. Finally, *Ryū* can also mean to be washed away, to drift, to float, to wander, to stray, to spread; or to be called off, to disappear or to be removed; to lapse (into despair), or to elapse. In the spirit of these connotations, with the straying of meanings made possible by these and by the openness of interpretation, as well as because of my awareness and experience of the wider ‘problem’ of documenting art (and my resistance to documentary re-presentation, admittedly), in the following pages I show details of these exhibitions, without written description, explanation or interpretation.

Putting the *kanji* together produces *kōryū*. There are two main uses in Japanese. The first everyday meaning is an *alternating* current (AC) of electricity. While in direct currents (DC) the flow of electric charge moves only in one direction, AC can reverse direction. For me, this draws in another meaning in the context of my fieldwork in Tohoku in the north east of Japan, in the aftermath of the ‘3.11’ triple disaster. Electricity transmission in Japan is unusual, anyway – the country is divided for historical reasons into two regions that operate at different mains frequencies, so the

national grid is partitioned. This separation had a serious impact during the disaster, because the partitioning limited the ability to provide power, and, for a while, to communicate with, the areas affected. I was initially invited to collaborate with artists based in Japan who were feeling, and responding directly to this lapse.

The second predominant meaning of *kōryū* is to describe forms of cultural or social exchange, for example *Kōryū kai* is a gathering or form of social ‘networking’. In other words it is used to describe events that relate to what government has come to call ‘knowledge exchange’: *kōryū kagi* is an exchange conference meeting; *kōryū iinkai*, a Foreign Relations Committee. As such, *kōryū* is embedded in terms that imply a certain level of formality and bureaucracy, which are, if obliquely, related to what Taussig calls the ‘agribusiness’ of knowledge production in academia (2015:4). The second part of this book offers conversations that respond to and resist such managerial utopias, and the politics of utility. In the exchange with Heather Lynch, for example, we discuss using drawing and painting as a way of thinking with, being with, inhabiting a place, which for her is a form of resisting the ‘Euclidean logic’ of government that attempts to control the community through measuring and monitoring its populations, both human and non-human. In the chapter with Ray Lucas and Mitch Miller, we discuss how drawing is not recognised by the metrics that drive academia, and make a case for drawing as a way of thinking and analysing as a form of knowledge or theory; an output *in itself*.

In the chapter with Claire, the focus is explicitly about working between art and anthropology. Drawing from our ongoing conversation about the relations between theory and practice, we explore what might be gained by having multiple forms of anthropological ‘knowledge’, and whether a performance or a work of art can be another form of anthropological ‘restitution’, here using choreography as a working example of a non-hierarchical approach to forms of knowledge production. For us it is important that the ‘audience’ of anthropology is not only other anthropologists, but also includes those with whom we work. In such ways, these exchanges counteract forms of managerial ‘knowledge exchange’ by exploring forms that offer a more intimate approach.

The remainder of this introduction will not summarise these exchanges further, but instead flesh out some of the broader philosophical themes that underpin them, via the related notions of undergoing, ongoing and ‘intersubjectivity’, before returning to the crux of the matter for my own work between art and anthropology, and the idea that this book as a series of ‘exchanges’ hopes to convey: the necessity of ‘multiplying relations’.

Taussig, M., 1992, *The Nervous System*, London and New York: Routledge.
_____, 2015. *The Corn Wolf*. Chicago: University of Chicago Press.

UNDERGOING, ONGOING, INTERSUBJECTIVITIES

This book is a collaboration on many levels. It started its life as one of several of a series of books, each based on themes suggested during a ‘core group’ project meeting in May 2015. The list of themes included:

Thresholds/boundaries
Traces
Mixtures and joinings
Mishaps
Inside-outside
Undergoing (and ongoing)
Experiment
Imagination and speculation
Ethics
Future-making
Materials
Making and knowing

Following discussion with two of the other postdoctoral fellows, I took on ‘undergoing (and ongoing)’, though other of the themes are implicit throughout. The nature of things ‘ongoing’ is an important premise for the KFI project as way of describing (being in) a world in continual formation, exploring relationships between people and things, which takes time. Tim Ingold, our principle investigator, has long argued that sense making is fundamentally an embodied, creative and *ongoing* process, in which people and things are intertwined. He draws on phenomenology as well as the science of perception and philosophies of new materialism and ‘vitalist’ thought to elucidate how experience of the world is an explorative, ongoing and open-ended process. Central to his idea of ongoing is the concept of correspondence: “To correspond with the world, in short, is not to describe it, or to represent it, but to answer to it” (2013b: 8). This book of exchanges, in a sense, is a series of such answerings.

Dewey, J., 2005[1934], *Art as Experience*. New York, NY: Perigree.

‘Undergoing’ is borrowed from John Dewey’s book *Art as Experience* from 1934. In it, art is seen as a way that people experience the world, rather than objects to be valued by the market. More than this, Dewey presents experience as a kind of circuit, an exchange of successive episodes of doing and undergoing: “art, in its form, unites the very same relation of doing and undergoing, outgoing and incoming energy, that makes an experience an experience” (Dewey 2005:50). The American philosopher Robert Talisse describes this as a process of doing and undergoing as “getting your hands dirty with the world and letting the world kick back in a certain way”. Tim Ingold draws out Dewey’s sense of undergoing to discuss how creativity is something that one undergoes, rather than does, as a process of submission that

means opening to the unknown, and being exposed (2014a). Undergoing then is a practice of ‘exposure’ and growth, not individually but always intersubjectively, in relation with others, in “fields of relationships established through the presence and activities of others” (Ingold 2014a: 126-7). In his review of a book by the existential anthropologist Michael Jackson, Ingold is quick to clarify his own position on intersubjectivity, suggesting that it is not a *reciprocal to-ing and fro-ing between subjects* but rather a way of inhabiting what Arendt calls ‘the subjective in-between’ (1958: 183) (Ingold 2014b: 772).

Arendt, H., 1958, *The Human Condition*. Chicago: University of Chicago Press.

Husserl, E., 1989, *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy*. Second Book: *Studies in the Phenomenology of Constitution* (trans. R. Rojcewicz and A. Schuwer). Dordrecht: Kluwer.

Duranti, A., 2010, *Husserl, intersubjectivity and anthropology, in Anthropological Theory 10*: 1, 1–20.

The notion of intersubjectivity, originally from Husserl, has been very influential in anthropology, as well as taken on by phenomenologists like Merleau-Ponty and pragmatics like Dewey. However as Duranti (2010) has observed, the notion is often reduced to meaning shared or mutual understanding. For Husserl, intersubjectivity is an ontological category, the most basic quality of human existence. Husserl’s original words to describe intersubjectivity are compounds that include the German word *Wechsel*, translatable as ‘change, exchange, reverse, succession, rotation’, similar to the meanings offered by *kōryū*. There has been a tendency in psychology to reduce its meaning to shared mental states, but it was not intended to imply mind reading, nor is it limited to the attribution of *intentions* of social actors. Husserl’s version is vastly more open. It is meant to describe the experience of the other as a subject, rather than an object, based on the empathy that one feels experiencing the other (in terms embodiment); an experience that is also instrumental in shaping my own self-awareness. It is an existential condition. More specifically, for Husserl it means “the *possibility* of being in the place where the other is”. This understanding of intersubjectivity is made possible by the sense of exchange that underpins it, of “participating in the other’s positing” as Husserl has it, or what Duranti defines as ‘trading’ places (Duranti 2010: 6). What is crucial to this is that it does not mean, necessarily, an *accomplished* mutuality, in which one simultaneously comes to the same understanding, but rather only the *possibility* of seeing the world from the position of the other (Husserl’s use of *könner*, which means can, underlines this).

Moreover, intersubjectivity for Husserl also involves the constitution of material things; for him, ‘nature’ is an intersubjective reality. This doesn’t mean that we have a mutual understanding of ‘nature’ or ‘the world’ (people and things), but, because the environment is something shared already (in Merleau-Ponty’s language, *déjà là* - already there, an already constituting “form of community”), it provides *the condition* for us to come to an understanding of the world. For Husserl, as well as this idea of the world, there can also be an awareness of the presence of others before or without communication. Things, or ‘artifacts’ are themselves traces of others – places are not empty spaces; I think of them as pamlimpsests, which evoke other people and other things. This makes sense to me in relation to the post disaster

environment I was witness to. What is also important about intersubjectivity made more specific in this way is important for me in framing my response as a researcher in sites of disaster. In this Husserlian version, awareness (of others) is possible through empathy, but one that does not require simultaneous, shared experience: Each person has, from the same place in space and with the same lighting, the same view of, for example, a landscape. But never can the other, at exactly the same time as me (in the originary content of lived experience attributed to him) have the exact same appearance as I have. My appearances belong to me, his to him. (Husserl, 1989: 177).

And yet, we occupy the grounds of possibility for exchange, for understanding. I wasn’t there, then, but if I were...

JAPANESE CONTEXT

This more specific sense of intersubjectivity is important for me when reflecting on my work in Japan as I have suggested. This book has been undertaken in the context of my time spent in 2014-2015, living and working in post-disaster Tohoku, which I share more about in following words, images, and conversations. It could be read as a book of two halves – my ‘answer’ to Japan, then the subsequent collaborations, but for me they are intimately intertwined, as the chapter with Heather perhaps shows best. In a way, this book presents extended, written snapshots, specific moments, encounters, and exchanges: continuations of practice, making, writing, presentation and reflection, processes which reveal the ongoing, undergoing, intersubjective nature of research and life; time spent ‘answering to’ and re-engaging in my experience with others of the post disaster landscapes, of others’ experiences of loss and destruction as well as reconstruction, art, and ongoing lives. Reflecting on this has reinforced my sense of the world as always co-habited, a kind of intersubjectivity, even when the presence of others is neither “visible or hearable” (Duranti 2010:11). I have a sense of responsibility, too, which is also intimately connected to what I learned by living in Japan, not only in response to the disaster, but in the everyday: the value of a kind of patience or endurance known as *gaman suru*, 我慢する. By responsibility I partly mean “a relationship crafted in intra-action through which entities, subjects and objects come into being through mattering, in mutually responsive, inter-subjective relationships” (Haraway 2008:70-1). Full circle.

Haraway, D., 2008, *When Species Meet*. Minneapolis: University of Minnesota Press.

Japan has a dramatic history of natural disaster and environmental pollution, however the conflicting responses to the nuclear catastrophe exposed and problematised economic and social paradigms that had gone largely unchallenged since the postwar period. It is clear to me that artists and anthropologists have a stake in questioning and raising awareness of such environmental threats, as well as that the scale of the challenge demands collaborative solutions, to facilitate

dialogue, if not consensus. In Japan environmental art remains a nascent field, but in such a politically and socially conservative country, artists, architects, and anthropologists have opened spaces for protest and critique, rendering visible the concerns of its citizens as well as providing creative solutions to urgent and ongoing issues. Much of the initial response in my opinion tended to be conceptually exclamatory and apocalyptic, revisiting the postwar logic of protest: vibrant murals with mushrooming atomic clouds, 'invisible' exhibitions taking place inside the exclusion zone, which no-one can visit. In one striking 'socially engaged' work, artists made - and sold - soup with irradiated vegetables made by their mothers, feeding it to art audiences at a London art fair. Nevertheless, such efforts have facilitated what some art historians have defined as the re-emergence of a socially engaged art visual culture, marking a clear break with the prolonged focus on purely aesthetic concerns that had dominated the Japanese art world in recent decades. But is impossible to be continually conscious of a state of emergency - a nervous system in 'illusions of order congealed by fear', as Taussig (1992:2), and others have shown (e.g. Scheper-Hughes (1995)). It's not only about shocking images, apathy, and the politics of reconstruction, though these are a problem (my essay later in the book, on 'Apocalyptic Sublimes' opens out part of my response in more length). What is clear is that the ecological as well as nuclear crisis in Japan is not a single event, but a multiple field of destructions (cf. Morton, 2010).

MULTIPLYING THE RELATIONS

I go so far along with Ingold, when he suggests that what Jackson calls 'existential anthropology' is a kind of anti-ethnography (Ingold 2014b). I have at times called this project a form of 'anti-ethnographic' anthropology. It isn't an ethnography, anyway – it is not about re-describing or 'restituting' the field, or representing a 'native' point of view. I am sure that good ethnographies do more, to evoke, to represent, but this is not what this is, which is not so much about being an observer, participant or otherwise, but, in a compound way (art and anthropology), is intersubjective in the way I describe above. In some places, I also see it as art, in the way that art can be thought of as a 'subjective intervention', which 'recreates the self in the same movement by which it objectifies something beyond that self' (Strathern 2004:94).

In a public conversation with Marilyn Strathern, Roger Sansi, an anthropologist and colleague, said: "What is interesting about some art practices of heteronomy [...] is that they don't stop at proposing an idealized image of the everyday: they explicitly intervene in everyday life, they perform it". (Heteronomy, in the Kantian sense I presume, which means being *subject to* something or someone else – which could perhaps be read as similar to 'undergoing'). Roger went on to say how anthropologists, like artists, "don't simply make representations of a 'field' that is

Sansi, R. and Strathern. M., 2016, 'Art and anthropology after relations', in HAU: Journal of Ethnographic Theory 6 : 2, 425–439

already there, but that [by] becoming a part of it... make it happen in particular ways. The anthropological field is a participatory event" (Sansi 2016:434).

Like Roger I believe that anthropology can and should be a part of public life, and that it is already participatory and co-constituted, in the making of the field. Reading their conversation, made public in an open access journal, I was also stirred by his proposition that academics must challenge the politics of utility (and audit culture, and managerialism in education, and so on) by *multiplying the relations*. Confronting 'the enemy' on it's own terms! What this means, I think, is participating in collaborations, collective processes through which different forms of knowledge emerge, but which share a common politics. Strathern's response was that this might be possible "when the multiplication takes place through instigating objects of knowledge (work, play, intervention...) that have their own *specificity*." (ibid).

This idea of specificity is also important, and again is related to Husserlian intersubjectivity, since the latter insists on specific 'types' or moments of being (a friend, an artist, a mother, and so on, in an active world of others). It allows for differences, as well as a common politics. It also follows from working through particular practices, as well as with particular practitioners in the moment – with artists, curators, friends, with the landscape, already there. I cannot explore these ideas further, here. Suffice to say the different *accounts* I am interested in making also require re-defining the status of the subject, as well as the intersubjective. In this book, none of these others are 'informants'; they may be experts, but they are partners, who, often, already occupy a position in the 'scene'.

The latter section of exchanges here emerged directly from a series of practical workshops, as well as working with artists and others in different ways throughout the project. I devised three workshops in the months following my return from Japan that are central to these. The first was on drawing, and included Mitch, Ray and Heather (this followed a previous workshop in Aberdeen on Graphic Anthropology, devised by Manuel Ramos and Aina Azevedo, a brilliant Brazilian graphic anthropologist who spent six months with us). The second I devised with I Chern Lai, a Taiwanese artist and curator, producing miniature Paradise Garden sculptures and a Dream Machine dinner-experiment-experience. The third was on green wood-working (carving spoons) in the gardens, a practical workshop led by my friend, mentor and curator, the artist Alana Jelinek, which happened while carrying on a discussion on philosophical ethics, through the work of Levinas. Only one finger bled, though too many times.

What follows is a way of sharing the different conversations that have been had, from my experience in Japan, through these workshops, and other enriching, ongoing conversations and collaborations. It has permitted me to reflect again on

Scheper-Hughes, N., 1995. 'The Primacy of the Ethical: Propositions for a Militant Anthropology' Current Anthropology, 36:3, 409-440. Schneider & Wright 2006

Morton, T., 2010, The Ecological Thought. Cambridge, Massachusetts: Harvard University Press.

_____, 2014b, 'Undergoing anthropology, suffering life' Review article of Jackson, Michael, Lifeworlds: essays in existential anthropology. Chicago: Univ. Press.

questions raised in different meetings through various forms of correspondence. Language is not the only medium through which theory, or theorising, is possible, however here we write about what we have learned in body movement, drawing, painting and other forms of making. It has been a way of thinking through, a means of participation, of of analysing and communicating, as well as inviting reflection. If it is a book about 'theory' as well as practice, it is not theory as explanation, but one that is about evolving the principles on which practice is based as well as the ideas that account for actions, for doing and not doing; one that sets out to multiply relations.

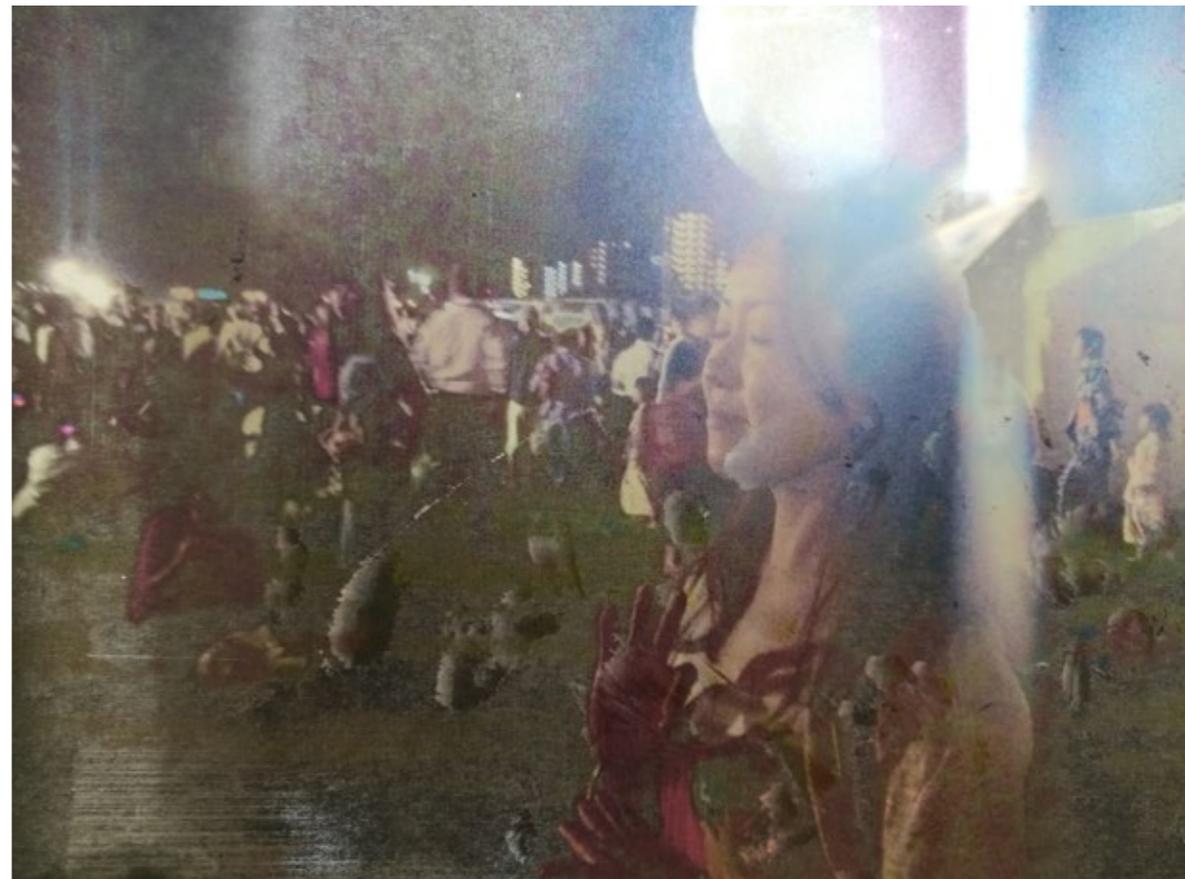
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Part 1

PREFACE WITH ACKNOWLEDGEMENTS

I first met the Japanese artist Keiko Mukaide when I led a walk around a sculpture trail in a forest on the outskirts of Aberdeen, in 2011, during my PhD (on art and forests). Later, she asked me to dinner. We talked about Japan, after the disaster, about her being elsewhere – being here, not there: what does it mean to be an artist? What can art do? A year later, she introduced me to two sculptors who live in Edinburgh and Iwate, in the north east of Japan. This introduction was the opening for a series of collaborations, in Japan and elsewhere.

I wasn't sure if I could go back, if I could respond. I travelled to Japan in May 2014, with a friend, to feel it out. I used to live in the South of Japan, so this was returning, after nine years away.

On my first day in Fukushima, I was woken up by the sound of a siren, and then lulled by birdsong. Over breakfast, radiation monitoring was reported alongside the weather forecast. (Geiger counters are everywhere and many people carry personal dosimeters, but radiation monitoring is erroneous, even arbitrary). I went to meet with Yasuko Sugita, an artist who runs the Iwate Art project. She brought Michiko Takahashi to be our interpreter, and from there, we travelled together into the被災地 *hisaiichi*, disaster-stricken areas. 21

Crossing the bridge at Natori I caught my first sight of the destruction caused by the tsunami, and the absence of things, after the surreal, somehow pink, experience in Fukushima. The road bridge, cutting through the district, had acted as a barrier to the waves that rose up. On one side the houses nestled up to each other, connected by electricity lines. On the other there was a vast flatness with intermittent interruptions - remnants of structures, houses with no sides. As we drove towards the coast and into Yuriage, steam rose from the rice fields, making the edges of the road and fields difficult to see. No one knew why. I was being taken to see one of the stricken sites, a primary school. Outside, I noticed the clocks adorning the modern cream concrete structure - typical for Japanese *shogakko*, primary schools I knew well from my years teaching in Japan. The one on the third floor was still counting time, but the others, on the lower floors, had stopped. Neither of my hosts had noticed before, nor how the top ticking clock traced a soundline around the building, marking the height the waters had reached.

4 or 5 school desks lined up in a row acted as both barrier to entry and miniature shrine, laden with flowers, bottles of water, food. A stone. Looking around, I saw concrete boulders meant to shore up the waters edge scattered along the landscape, presumably carried in by the waves. We stopped on the outside, peering

in through broken windows at classrooms, chalk writing on the boards. What remained on the inside was somehow suspended. Most of the schoolchildren, at least those in the school at the time of the tsunami, got to the third floor and survived, but others, who were at home, one just across the street, did not make it. I was told that one of the mothers insisted on staying in the town, in her house with its hole in the side. Her other children went to live with other family, and the mother visited the memorial, placing fresh flowers and gifts, every day.

It is striking 'how alive the dead are.' How to make absence present? Love makes absence present; choosing to remember, making loss visible. Ghosts are not nothing, not invisible—they are incorporated, as Derrida says the body is not confined to flesh. Is it crude to talk about the palpable tensions, here, between interior/exterior, the visible and the invisible?



Yuriage, Jen Clarke, May 2014

Some 'western' approaches to commemoration could be seen as attempting a kind of permanence, but flower memorials are evolving manifestations of love and loss. The practice of flower arranging, *ikebana*, in Buddhism is understood as an act of *consolation*. To make ikebana is to meditate, on life, on death. It is way of enduring:

我慢 する *gaman suru*

(強い自己意識から起こす 慢心のこと。
a heartbreak awakened by strong self consciousness).

Gaman suru, is a very Japanese notion, Zen Buddhist in origin. It is best translated as endurance (also as patience, tolerance, self-control, even self-denial). The concept originated in a Buddhist idea about self-attachment, but later, around the medieval period, was transformed into a more positive idea: to endure is not exactly stoic, it doesn't mean being indifferent to life's vicissitudes, but rather somehow, I feel, accepting, and carrying on. *Shoganai ne?* There's nothing to be done. (But *gaman-suru* also allows lying, or at least not telling the whole truth: because a lie is also expedient. What can justify the endurance of human created injustices, like nuclear radiation?)



Painting my belly with Borax, Jen Clarke, 2014.

In Fukushima, for a time, even mothers milk was radioactive... but still, people were ostracised for leaving or wanting to leave, for refusing to consume contaminated food - mostly milk and fruit. I was instructed about a number of ways of protecting myself against the invisible radiation. In the car, Yasuko gave me a small package of ginger salt (pure, from the mountains) wrapped in tissue, to carry in my pocket.

At the guest house in Sendai where Yasuko and I stayed, I met a group of filmmakers, American, French and Japanese American. Every day they crossed the border of the exclusion zone, by foot or bicycle, because cars had GPS devices they were tracked by the government, or so they told me.

Being a woman (...) I was given powdered borax and a brush, and told to make a paste, and paint it on my body: my feet, and my belly, especially.

“in times of disaster, male centric and discriminatory practices come glaringly to the surface”, wrote Akiko Domoto, a Japanese feminist. Experts bluntly criticised women’s anxieties, and even blamed them for hampering national recovery. Femininity, understood as emotional and irrational, was responsible for *fuhyo higai*, harmful rumours. The term means to shame those – mainly women – who were seen to be overly concerned with the harmful effects.

Part 2 MICHIKO

There are two words, closely associated, that I learned while making artwork for my first exhibition in Japan. The first means experiment(al) : 実験的 *jikken-teki*. I used this to explain what was what I was doing. The second, *jiken* 事件 means trouble, plot, incident. Sometimes I used the wrong words. From experiment, to trouble, an easy mistake to make.

Michiko, my translator, friend, and ‘Sendai mother’ was working as an interpreter and tour guide for members of the press, local government delegations. I want to share some of our correspondence, mostly her words, to me, selected from emails between 15 June 2014 and 11 March 2016.

In transferring the texts from email, I managed to corrupt the text: in losing it, I also lost the Japanese. The point of most of these discussions is the act of translation, the difficulty of translating terms like entropy. In the spirit of this idea, I have retained the errors.

15 June 2014

I am very happy to know that you would come back to Japan earlier than expected and that your interest in Japan seems to become much deeper. If I can help you while you are in Japan, it will be quite fun and interesting.

I am now interested in what anthropology is like. Before I met you, I didn’t have much knowledge and interest in the subject. It includes quite an wide area, doesn’t it? I thought creating things is just art. However, now, I understand that art is not detached from human beings but can be connected with them. In that respect, I am very interested in what you are creating and looking forward to seeing photoes of your works.

Yes, my address you have is correct. Probably, you are planning to send me something but you don’t have to do that. My encountering you was one of the happiest encounters this year and that’s enough. I am looking forward to seeing you again next year †and helping you.†

Instead, please tell me the name of the book about anthropology that you think is most interesting for you. I want to buy and read it.

My dearest Jen,

Thank you very much for the mail. You cannot imagine how much you made me happy!!

You asked me if it was ok to talk about what happened in Japan with me but you should know that you don't have to have any permission from me about that. I really put trust on you. You can use any topic between us.

I will work as an interpreter for medical doctors who are going to visit the tsunami devastated area in Ishinomaki this week. After experiencing a kind of difficult task as an interpreter for a very nice anthropologist last summer, I feel like I am able to do such kind of job not badly.†

I will write more soon.

Love from your mother in Japan!!! Always you are in my mind.

Michiko X

Dearest Jen,

Thank you for your moving email. I am on a tour with people from Hawaii. I am now in Iwate prefecture. I think I am doing well for the tour people so far. Tomorrow we are going to Akita and then Hokkaido. Sapporo is our last destination so I can see Satomi and her children after I say goodbye to them. I will be back in Sendai on the fifth. Then we can chat through Skype.

I prefer my being your mum in Sendai to your translator but at the same time I feel very proud of being called your translator. Of course you can use anything relating to me including photos and words. I totally place my trust on how you use them.

March 2016

Today is March 11th, 2016, the fifth anniversary of Great East Japan earthquake. I watched some tsunami scenes of March 11 on TV and youtube. They are terrible, making me numb.

Until yesterday for three days I worked as an interpreter for press people who are interested in G7 finance ministers and central bank governors' conference. They are from the US, France and Poland. Especially French journalist and Polish journalist shows earnest interest to the damage Sendai coastal area had and tourism in Sendai. I am happy that some nice people from abroad shows attentive interest to what happened at the disaster and also empathy. You, Jen, in particular.

Part 3

FEBRUARY 2016

EDITED EXCERPT FROM AN EMAIL I WROTE TO THE CURATORS OF MY FINAL PROJECT EXHIBITION

I'm resisting limiting 'unfinishing' to process orientated *making*, partly because I think it's high time (I) focus more on, take into account the 'audience', and our peers. For me, the daily, repetitious, iterative practice of making work over multiple days and weeks (in multiple residencies) making prints in the gallery or making ikebana, both with the same decaying plant materials - needs time.

It was important to me that, for example in the context of a commercial gallery, the accreting nature of my work challenged the idea of an immediately finished exhibition. In Japan in particular these ideas were important for me, in opening up spaces for conversation in a particularly closed place/time/context; it was grounded in providing an alternative logic to the two dominant post-disaster discourses ('disaster-porn'/tourism/the sublime vs the deferral of reality found in some 'recovery' work: everything is fine).

On reflection the cyano print process(es) I chose are clearly conceptually and symbolically driven (processes of decay, plant 'meanings', material and chemical processes of cesium and light absorption) but it also gave me clear constraints as well as a clear context. Here, now, I don't want to (re)present what marc might call a 'weak materiality' - the shadow of that context. And I do not want to represent those residencies/ exhibitions in traditional forms of documentation, as you know, as for me that would be drawing on the 'event' of disaster in ways I can't reconcile, as well as being problematic in relation to the art/anthro tensions I'm interested in. My experimentations with cyanotype as a process technically was really interesting - and fun- but I'm wary of what might end up as abstracted or rather didactic versions of a technical and formal process.

I also really want to develop the series of layered prints I started in the accreting experiment that was my last - and very messy! - exhibition, working with wood print and digital prints on wood and paper. The variety of techniques I suggested in the draft proposal are still all in the mix, but things will be clearer when I have clarified the overall concept and have done a bit more practically.

What I'm hoping to explore is the relation between the work, as art and/or anthro; my experience, in terms of relationships with places and people in fieldwork; and somehow too the 'audience', by focussing on the process of curation. By being curated.

But I keep coming back to the concept, or way of being, that is 'gaman-suru' - to endure and how to show this, and think through this, visually and materially. It means to endure, to bear, or to surrender; it is often mistranslated.

Part 4

I am enduring. I endure.

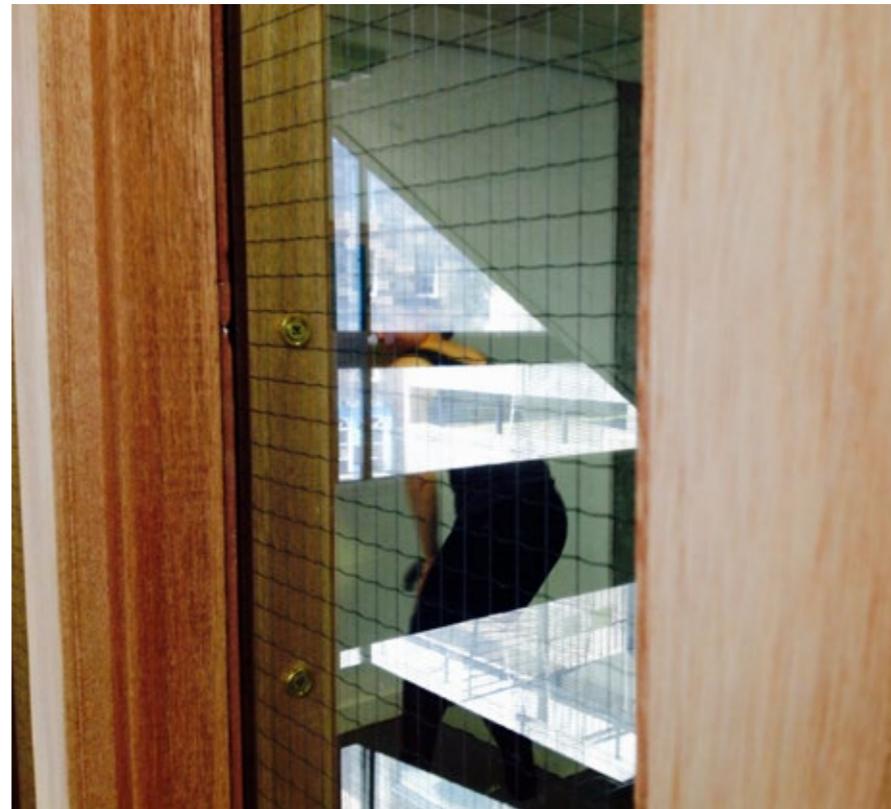
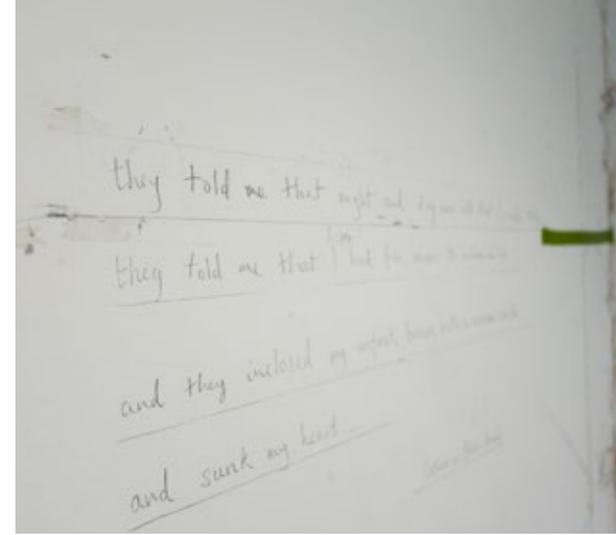
The things that we can't let go of, that somehow cling to me.

The body fills the gap(s); I feel the collapse of undergoing, of acceptance. So this is what it means, I think, as I'm told about how this is (just) the way things are.

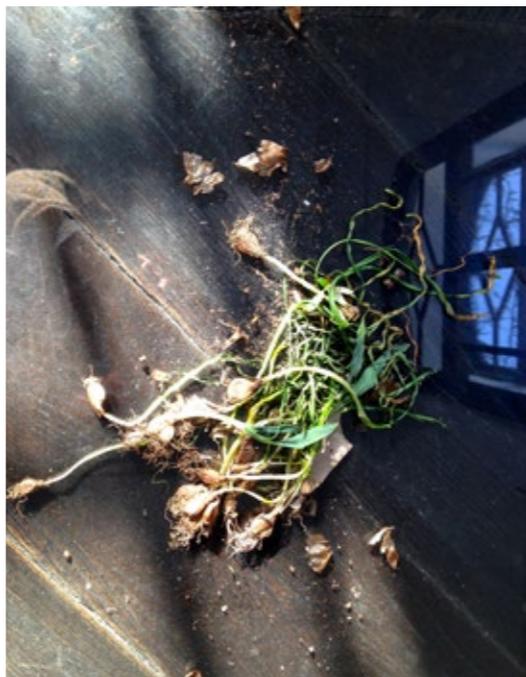
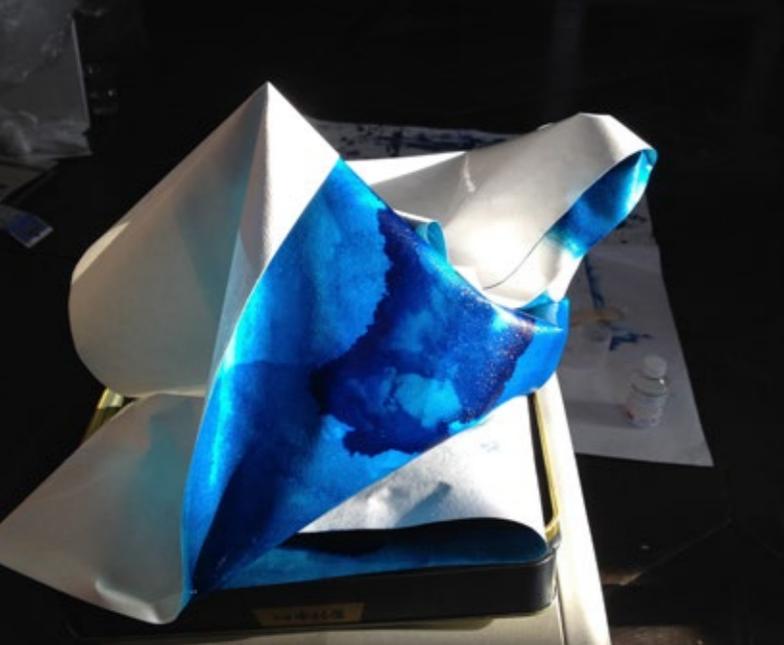
ACKNOWLEDGEMENTS

I want to sincerely thank the following people who were instrumental in this project, in roughly chronological order:

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Grounding Systems, part of Speculative Ground, co curated with R Harkness Appleton, Edinburgh, June 2014





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GalleryTURNAROUND ギャラリー ターンアラウンド (タナラン)
Sendai



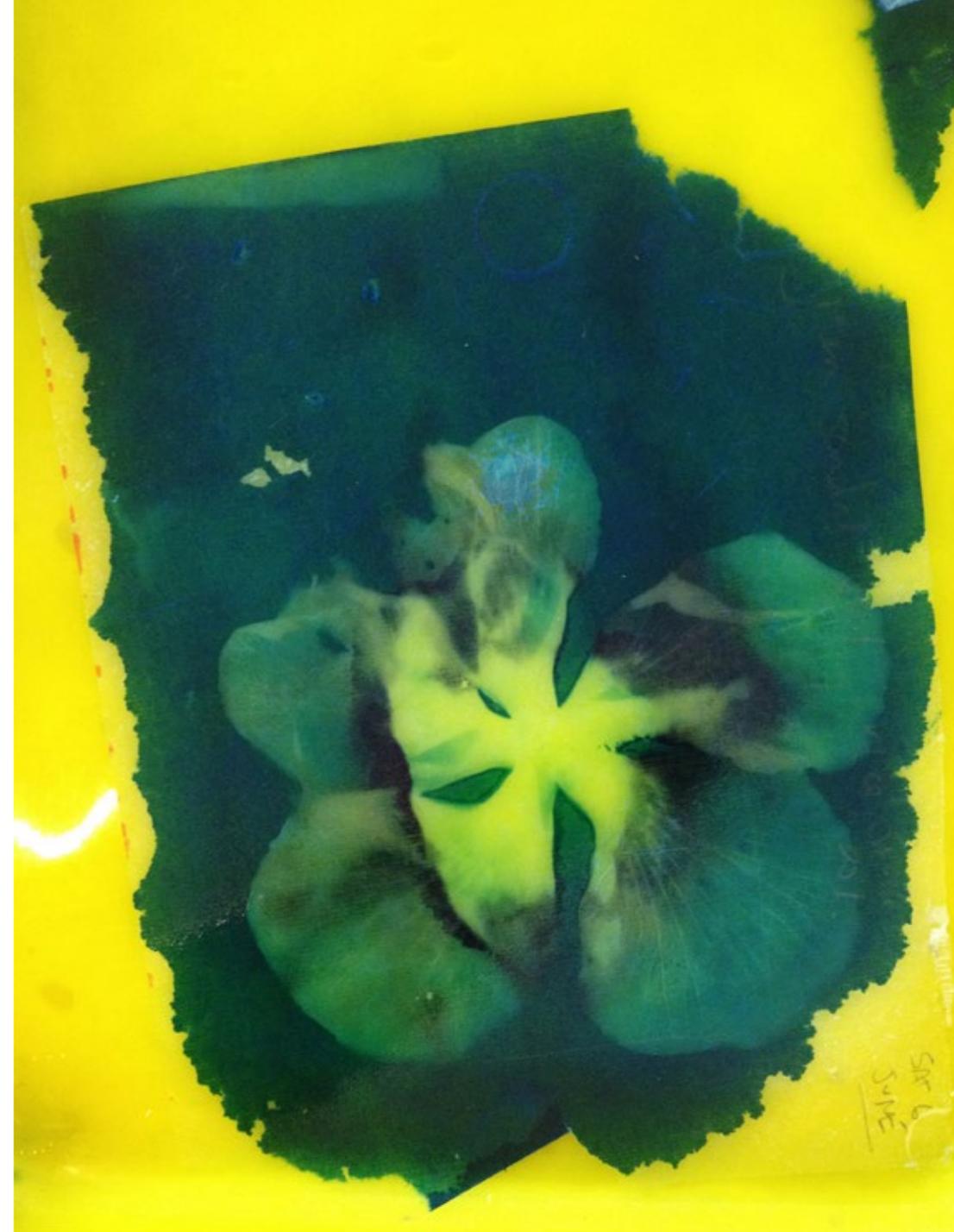
Live drawing performance with Ray Lucas,
A Taxonomy of Lines

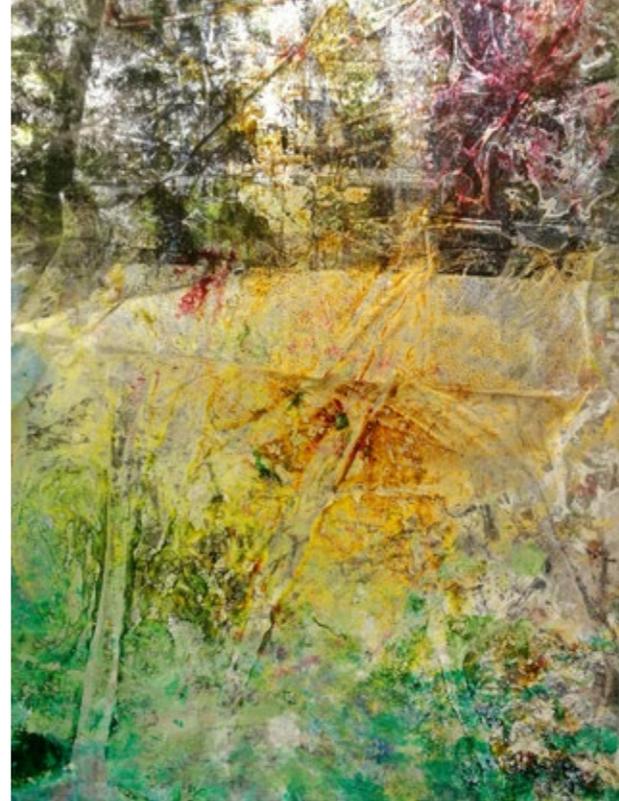


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Translating Entropy in Nanmoncho 323 南門町三二三
Taipei Botanical





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Invisible Matters, James McKay Art Space,
Aberdeen 2015-16



APOCALYPTIC SUBLIMES

Jennifer Clarke

... *In the end, the sublime escapes us*

Kate, a sculptor, described her experience seeing the Iwate coast in the immediate aftermath of the disaster to me with a single image: televisions strewn across the beach, for miles. It was ‘sublime’, she said, terribly beautiful.

For me there is a surreal silence to this image, to the feeling of terrible beauty, second-hand. A kind of muteness remains when I recall the description, despite the noise of the rest, the ‘terrible’ images that circulate, fill the flicker feeds of disaster tourists as well as international news: the enormous cruise ship balanced precariously on the roof of a small building; remains of fishing boats capsized in fields and upturned under bridges; rows of pine trees suspended, surfing the wave of the tsunami. Such visions of disaster, almost always seen from a distance, tend to focus on the ‘event’: the seconds before and the hours after the moment of apocalypse, *ad infinitum*. Each of these still images is haunting, awe-inducing, violent. There are also videos, often wiped of sound, of the cries for help. I cannot bear to watch.

⁴⁴ In this essay I present the crux of an alternative theorisation of the ‘apocalyptic sublime’, drawing a crucial distinction between ‘imminent’ and ‘immanent’ apocalypse, partly in relation to nuclear radiation. Ultimately this is part of my effort to explore alternatives to dominant and often paralysing discourses of disaster. It is also an attempt to engage questions that may be considered metaphysical, and relates to my art and anthropological work as a kind of philosophical praxis.

On the 11th of March 2011 a ‘triple disaster’ (an earthquake, the strongest since records began, subsequent tsunami, and nuclear meltdown at the Fukushima Daiichi plant, which have come to be called ‘3.11’) devastated the Tohoku region of North East Japan. The earthquake and tsunami left over 19,000 people dead with thousands more missing and injured. Over 340,000 were displaced from their homes, as hundreds of thousands of buildings were destroyed or collapsed. As a coastal and rural region, many livelihoods connected to fishing and agricultural production were obliterated overnight. 110,000 residents in communities in and around the Daiichi nuclear plant were officially evacuated immediately (and many more ‘voluntarily’ evacuated in other words without the support of the government) over concerns about the dangerous levels of radiation as a result of the nuclear meltdown and subsequent explosions; Japan’s fourth nuclear incident. The repercussions continue.

Serious concerns have been raised about the management of the disaster, not only in the immediate aftermath, but also the explanation for it, beyond the hazards of

unpredictable nature, so well known to the Japanese, living in the ‘ring of fire’. There was bad planning, but those involved are also mired in criticisms of incompetence, mendacity, and corruption. Despite this, the ‘nuclear village’ (the pro-nuclear power policy community of electricity companies, nuclear scientists, and state bureaucrats) avoid both past responsibility and future accountability. Indeed, TEPCO, the electric utility company responsible for the plant at Fukushima, has been absolved of any responsibility; put under state control, ostensibly to guarantee compensation payments, it is now further protected by new secret state legislation (as of 2013) that makes information concerning the nuclear plants classified. Many Japanese people have lost trust in the bureaucratic, corporate and political systems that resolutely claim things are under control.

Japan is notoriously statist, both in terms of state bureaucracy in relation to economic development and regarding the weight of normative power, the state’s ability to ‘mold’ social organisations, as well as individuals. In the post 3.11 environment the ‘rhetoric of crisis’ (*kiki*) was, as a result, very quickly amalgamated into a different logic: even the idea that the disaster represented a turning point, an opportunity to revitalise Japan – a more common response to such disasters than one might think (cf. Holm, 2012). The language of recovery employed the idea of *gambare*, which can be translated as to ‘fight on’. Slogans used by the media and the government abounded: *Gambare Nippon!* Even Japanese anthropologists have criticised the nationalist agenda implied by this, arguing that in effect it is turning away from a focus on local communities that they believe is necessary for recovery. On the other hand, media reports within Japan tend to focus on localised struggles, without paying attention to broader political and policy issues, ultimately downplaying risks. I have also observed (and occasionally experienced) the pressures of *jishuku*, a sense of self-censorship or self-restraint, experienced (and resisted) by many, including journalists, academics and artists particularly women (a point I expand on in a longer version of the essay), as an explicit and implicit gag order.

Lack of preparedness from the regulation authorities fuelled conflict over how to respond. For example, the national food sanitation act at the time of the disaster did not include official standards regarding radiation contamination and there was confusion about what was safe. The pre- 3.11 standard was 1 millisievert per year (as it is currently in the UK for the public, different doses are considered acceptable for specialist staff). However new levels were not based on rigorous data: in Fukushima itself only 350 agricultural sites (from 97,000 farms) were tested. Everywhere degrees of contamination vary wildly. While Japanese experts stated publically that up to 100 millisieverts per year was not hazardous, by this time, around the summer of 2011, people were developing their own ideas about *houshasen kanri*, radiation protection, with hand-made Geiger counters and other methods bodies co-

constituted with technologies and talismans in ever evolving ways. When I visited Fukushima in the spring of 2014, the Director of the city Kindergarten told me he thought that sugar was probably more of a risk to the children's long term health than radiation poisoning; he also told me it was only that year that the children of Fukushima were allowed to touch the trees, to play in the streets without a time limit. Before we visited, a friend gave me a piece of 'ginger salt' from the mountains, to carry in my pocket. Another man, a filmmaker who was risking repeated visits into the exclusion zone, told me to 'paint my belly with borax'.

It is indeed hard to understand the implications of this disaster, to grasp the geological temporalities of hundreds of thousands of years that are implied by nuclear radiation. One Japanese writer characterised the overall response to the disaster as a "deferral of the recognition of reality". The initial response of the government was slow, slowed by what later they admitted was the 'myth' of safety around nuclear security. A range of experts (government scientists, local activists and NGOs) began producing and reviewing data sets of radiation: where, when, how much. Forms of measurement and visualisations of radiation proliferate, but they still 'don't seem real'. Geiger counter gauges are uncertain and easily contested. Nevertheless:

⁴⁶ daily life continues, lived by rote amidst accumulating data that must be measured but whose significance is both deferred and opaque, at best [...] leaving us ... years later with an ongoing disaster and a swirling affective environment of stupefaction, confusion and impotence, unable to grasp what it really means... *In the end, the sublime escapes us* (Knighton, 2014:8).

apokalypsis

The root of 'apocalypse' is in the Greek *apokalypsis*, which means an unveiling, or a revelation. The notion has a long history, though there are two dominant theories (Burke's and Kant's). Dating back to the 18th century these continue to shape our understanding of it as primarily an aesthetic experience, a sense of wonder or awe, an experience in which one is speechless in the face of terrible beauty, some indescribable power or event. By the time Edmund Burke published his treatise on the sublime and the beautiful in 1757, the term 'sublime' was already in common use. Burke's version offers a clear dualism, opposing the sublime to the beautiful, allowing it to take on more fearful connotations: "whatever is in any sort terrible, or is conversant about terrible subjects, or operates in a manner analogous to terror, is a source of the sublime". Burke's thesis, in part, is powerful because it relocates the sublime in the body, as a *feeling*.

Immanuel Kant provides the other equally enduring exposition of the sublime in his treatment of aesthetics and taste in the *Critique of Judgement* published in 1790, to which most subsequent treatments refer. Here Kant offers a more complex consideration of the sublime, conceiving of it as strangely seductive experience, a confrontation with the infinite. Kant's more intricate analysis is based on the introduction of two further aspects: the destabilisation of the subject, and the role of pleasure – specifically what he calls a 'negative pleasure' or 'respect'; a negativity that is necessary because his version of the sublime carries with it a sense of a failed *telos*; a point I shall return to). In sum, the Kantian Romantic sublime describes an awe-inspiring, violent experience of aesthetic (dis)pleasure, an idea that came to be exemplified by earthquakes and volcanic eruptions. Later versions of the sublime extended these influential ideas. Schopenhauer, who takes Kant as his point of departure in developing his aesthetic theory, also distinguishes the beautiful and the sublime: the former is wholly about pleasure, the latter is mixed with pain. This Kantian sense of the sublime was revitalised by postmodern theorists, in particular Lyotard (1994) whose explorations of aesthetic affects used the sublime to describe the conjunctions of opposed feelings, pleasure and anxiety.

Critics have started to question how all-encompassing the (contemporary) sublime can be, particularly in art practice: note the emergence of the toxic, and the 'technological' sublimes. In a recent review of an exhibition at the Pompidou-Metz, ⁴⁷ the reviewer describes the use of the sublime by the curators as 'a giant umbrella covering anything vaguely related to the deteriorating state of the environment and artists' effort to draw attention to it'. Nevertheless, I want to explore a particular form of the apocalyptic that could potentially be useful.

immanent

Key to my thinking is a distinction made by Frank Kermode between 'imminent' and 'immanent' apocalypse, in an early study of the apocalyptic in literature (1977). Traditional discourses of apocalypse, he argues, are grounded in the belief that some kind of resolution is impending: an *imminent* apocalyptic. In contradistinction, he describes the emergence of a new kind of discourse, one that denies the sense of resolution, or of final ends: an *immanent* apocalyptic that operates as if the end were already present. This not does deny the experience of 'endings', but redefines them.

Of course there are wildly different even divergent conceptions and interpretation of immanence, both formally and ontologically; it is an ancient and well-travelled notion. Psychoanalysis, for example, offers us immanence as a process of constant negotiation of new associations, of becomings, rejecting representational mimesis. Resolution and linearity are denied. For Deleuze, there is nothing substantial about immanence, it is something one does or demonstrates. In this context, the value

of immanence is to relate how people become trapped in a disorientating state of transition, destabilised without intelligible relation to the past or predictable relation to the future, common experience of ambivalence. Gunn and Beard (2000) draw on this distinction to make an argument for the ‘apocalyptic sublime’, an intense and perpetual state of transition, sublime precisely because of the threat to a sense of stability: an immanent apocalypse.

the unthinkable hyperobject

These authors are talking about individual experience, but more recent versions of the sublime have been explicitly linked to a more collective fear – the fear of nuclear annihilation, often following Frances Ferguson’s (1984) articulation of the nuclear sublime as the ‘unthinkable’ – a force of atomic energy so vast that it renders the fictions of the romantic sublime ridiculous. Ferguson’s theory in fact draws on perhaps the earliest written account of the sublime by Longinus, which dates to the 1st century A.D. A classic work on aesthetics, the concept here is meant to refer mainly to writing, to art elevated ‘above ordinary’: here the sublime effects a loss of rationality, provoking deep emotion, even distress. Longinus’ version has recently been again revisited and revitalised, in Timothy Morton’s speculative realist revision of the sublime, in relation to his theory of hyperobjects.

For Morton, nuclear radiation itself is the very definition of a hyperobject, which he defines as an object with a very long finitude, massively distributed in time and space (2013). The concept is meant to deflate biblical time scales (and thus in one fell swoop, perhaps, the Judaeo-Christian logic of the apocalypse, and hope for imminent reclamation, salvation, deferred). The hyper objects instead open up the question of deep time; of *more than* geologic time, proclaims Morton. What I understand of the hyperobject is that such a concept, a feeling, might as he hopes break the aesthetic that separates the viewer from the viewed, puncture the aesthetic effect(s) of distance, the ‘aura’ of a thing, in Walter Benjamin’s terms. Morton contends, we are immanent to hyperobjects, they cannot be exhausted by perception, because we cannot make an image of it.

My argument is partly, then, that the plethora of apocalyptic images or representations, mostly re-presented in international media but also in much anti-nuclear art, is locked into a sense of the spectacular – a sublime experience that creates distance, but one which cannot speak to the hyper-nature of nuclear. More, there can be a disjunction in academic responses, particularly those that focus on sublime experience in terms of the reactions of individuals, this can create an epistemological split, dividing subject (victims) and object (the disaster event), which is unhelpful particularly when the extent of the disaster goes beyond the ‘hazard’ of the force of nature, when it is also manmade (Holm, 2012). Although

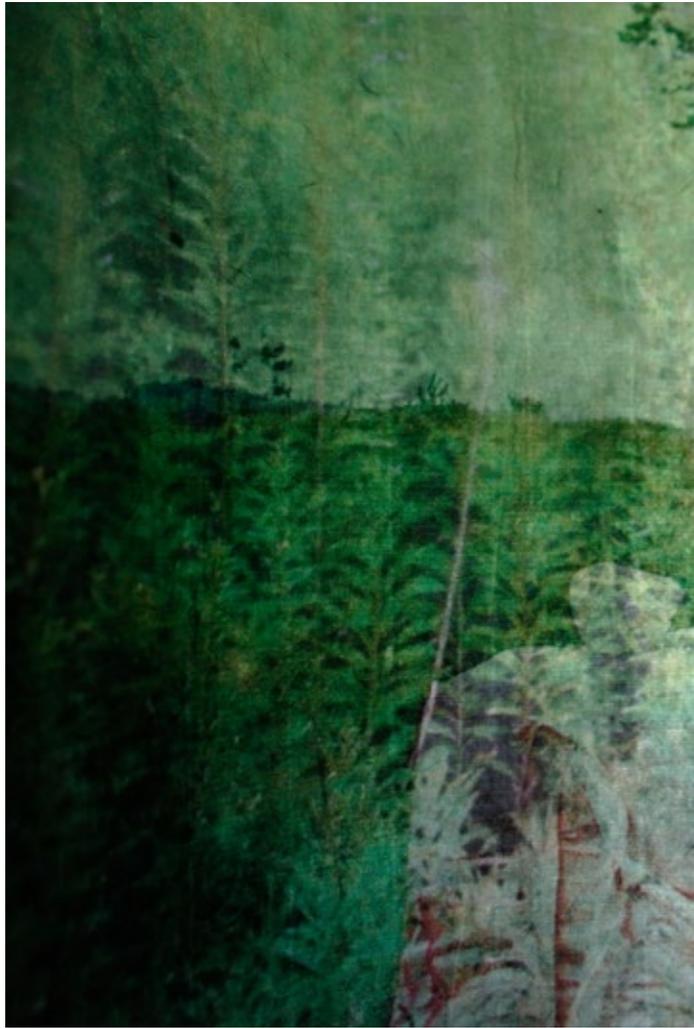
images of disaster can be distancing, paralysing, even, they can also provide a kind of ‘script for social responses’, to try to make some sense of things, because they are constitutive, they can have material effects (ibid).

During such a time of crisis, I believe it is not necessarily a fatalist position to admit that a disaster has already happened, that we are in it, immanent to it. This is, rather, a position from which to begin, one that acknowledges radical interconnectedness, that accepts our complicity in this state of affairs, in order to act accordingly.

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EXCERPTS FROM AN ONGOING CONVERSATION WITH HEATHER LYNCH

As described in the preface, Heather and I met in September 2015, at a conference I co-organised in Aberdeen. I invited Heather to participate on a workshop on drawing in January 2016. Since then, our conversations continue.

Part 1

Verbatim transcript excerpts from a recorded conversation on 30 August 2016, in Jen's office in Aberdeen, which followed many unrecorded ones in many places between Edinburgh, Glasgow, and Aberdeen. We were looking at and discussing particular visual works that we each had made.

EXCERPT ONE

JC What are the boundaries?

HL What's interesting to me is the Euclidean logic used to make sense of Govanhill: how many houses are infested, how many migrants, languages spoken and so on. These are attempts to control through measuring and monitoring; none of which seem satisfactory, because the issues persist, crime; rubbish; bedbugs, rats and cockroaches. Vying factions of people armed with different measures and undercurrents of racism.

JC What you want to call your process?

HL The notion behind this work is not driven by my notion of myself as an artist, but resistance to the anaemic and regulatory, biopolitical, ways that systems of governance make sense of this place. I turn to my favoured thinkers, Deleuze and Guattari. They critique Euclidean Royal science and instead offer nomad science, a different form of understanding, through inhabiting, being with a different distribution of sense. Making, drawing and painting allow me to do that type of sense making; these works are my attempts to think with, be with, inhabit the street.

JC What happens to 'being with' when you introduce making?

HL I can only think about inhabiting in terms of speeds. Whether it's taking



photographs, drawing or sound recording all involve occupation of different tempos: I am trying to open myself to being pulled in, carried with the multiple flows. If it's drawing reprographically it's about participation in micro moments of difference, the light and sounds alter colour and tones – not to mention the movement of dust and tiny insects.

[...]

With drawing I'm trying to hold with, be affected; the painting is much more perceptive. Painting is not cognate for me. My painting process is about immersion in a space. Creating the experience, but not replicating it. Spewing out fragments of sensory information, colours, shapes, shadows, textures. Another form of sensory distribution.

JC I'm interested in whether, when we make anything, we are revealing something of our underlying connectedness to stuff, or making a new possibility?

HL It's not revealing, it's making, it's adding, it's multiplying.

58

EXCERPT TWO

JC This one's an electricity pylon in front of a 'forest' in the middle of the city. Japan is *aseptically* full of lines, you can literally see the energy

[...]

These are ugly. Well, one of them is beautiful, I think, looking out to the coast makes for a peaceful view. The other where the house was, just three feet of grass. I wanted to create a sense of that moment, *that [be]came out of the bubble...*

I had beautiful images of separated spaces, but layering them, overlaying, the being in-between, the island and the forest, is a little uncanny, dark, too dark maybe. The feeling is kind of closed off, [a] quiet sort of space. The forest for me has lots of connotations... a space of the unknown, but also an edge of something that is starting to regrow, or be rebuilt.

HL What were your concerns around doing that? I understand conceptually but in terms of your process?

JC There are conceptual and technical things going on, practical processes that I am experimenting with. I was thinking about what makes an image. With woodcut there is an inversion of sorts, of lines, marks, the separation of colour. What are the limits? How much you can see? What gets obfuscated when you start layering image upon image upon image?

I had the 'documentary' image: so clearly a space of destruction, of disaster. Everybody should be encouraged to remember the loss, but I wanted to muddy that with a different kind of aesthetics, which speaks to my own practice, trying to find the limits of what a single image can contain, and how many layers it can carry.

HL So when you are making, I mean the process, it's in the present. Your decisions on what you want to show at that time - what is the balance? Does that talk to some of your concerns around responsibility?

JC People take a degree of legitimacy from a photograph. Instead, I am constantly trying to interrupt the flattening of what a place, or an event, is or might be, even by obfuscating. People already have an idea, an imagination of what a disaster might be.

I began making evolving, accreting exhibitions, reworking images, and making new versions of ikebana with the same decaying materials, precisely because the practice is one of *constellation* [consolation], a way of enduring.

59

I hold on to that space, for art to provide the possibility of a different way of seeing the world.

HL So is that the ethics of the work?

Response 1

IMAGE MAKING AS A POLITICAL PRACTICE OF DIAGRAMMING

Heather Lynch, February 2017

The distance between Govanhill and Sendai is 5624 miles (approx.). Each is subject to forces both local and global that shift and form life in unforeseeable ways. Both areas, for starkly different reasons, have been described as sites of loss and destruction, sites which require management to draw them back into synch with normative economic regulatory flows. Our work attempts to resist this or at least hold the possibility for a different type of sense, and image making is central to this.

What can images and image making do? Some anthropological images might describe a situation and offer the reader an experience, albeit second hand, of place and/or person. Some capture moments in time – pure documentation. The most effective are those which draw the viewer in, as close to ‘being there’ as possible. Photographs are frequently used as they provide an immediate account.

60 Other images might seek to explain connections between actors and patterns of environmental exchange. It seems to me that none of these accounts for the images and image making practices discussed here. Notwithstanding Jen’s embrace and my skepticism about *art* as a helpful category we share significant alignments in practice.

If documentary image production is about identifying and fixing the co-ordinates of space and time, this is not what either of us is attempting to do. We each attend to the mobility of matter where flux defines process. *Ikebana* is based on the endurance of change and Spinozist *affect* is the self-causing modulation of difference. Participation in flux is what enables practice that does not seek an accurate reflection of the world as is, but collusion with matter in the production of a world to come. For me it is of little importance whether the work we undertake and its ongoing affective production is called, art or anthropology, visual sociology or graphic illustration. What matters is its potential to act, to deterritorialise ‘sedentary’ knowledge practices. In these times where the potential for harm from human hand and the threats associated with climate change are growing this seems much more important than the narcissism of disciplinary category.

The much criticized perversions of advanced capitalism have never been in sharper focus than this moment where the homogenizing logic of commodification and consumption have overreached. Economic progress since industrialization – some

would argue since plantation agriculture – configured by neoliberal sense have traced a path to the Anthropocene. A time in which human activity has left an indelible mark on the matter of the planet, which most environmental scientists argue will have devastating consequences for human life. The quest for immunity from the destruction of fast paced change has precipitated a retreat into traditions of nationalism and endemic risk management. In Govanhill tensions between different groups defined by the limits of national belonging, ethnicity and class have led to public displays of grief, which express a loss of home. Many hold migrants responsible for the impact of more than human life, bedbugs, cockroaches, rats and mice, which are increasingly resistant to the toxins, which seek their destruction. Govanhill, dubbed ‘Govanhell’ is experienced by many who live there as a devastated landscape in need of order. While in Sendai, the legacy of natural and manmade destruction defines the political imagination. The focus is on disaster management as it has been described by the Japan Times as ‘a city that is synonymous with resilience to disasters for its remarkable recovery from the Great East Japan Earthquake and tsunami.’ Both situations are constituted by transversal forces and the local responses that seek to manage these. For both of us imaging offers a means of engaging with complex life and its legacy of destruction without being defined by the dominant anthropocentric pursuit of immunity.

Jen turns away from the ‘apocalyptic sublime’¹, which ruminates upon the vestiges of destruction, toward an interest in the situated becoming-matter weave of abstracted people, energy, lines, foliage. While I give attention to the alliances between debris and green shoots that defy the political practices of selective annihilation, which seeks to order this contentious street. Our images are topological maps of intensity. They do not intend to rationalize experience of place but amplify the forces active and in doing so multiply the possibilities for movement beyond. They might be framed as Deleuzian diagrams (Zdebik, 2016).

Deleuzian diagrams are not the ‘flat inscriptions’, which Latour critiques which reduce and enable the illusion of mastery. For Deleuze and Guattari the diagram is ‘a becoming ontogenetic act’ (de Freitas, 2014). The ‘diagram does not belong to the retrospective history of a thinker but to her becoming’ (Sauvagnargues, 2016). In the Logic of Sensation Deleuze describes the diagram as ‘rhythm emerging from chaos, the manipulation of chance to suggest the emergence of another world’ (Deleuze, 2003, 100) and with Guattari he states the ‘diagrammatic or abstract machine does not function to represent, even something real but constructs a real that is yet to come, a new type of reality’ (Deleuze and Guattari, 142). Image-making which is a becoming with, a wrestling with the chaos in order that the regulatory image is displaced, disturbed so that another might be called into

1 See Jen’s essay in this book.

presence. Deleuze develops his understanding of the possibilities of the diagram in his work on Francis Bacon in *The Logic of Sensation* Bacon accesses the becoming world of forces in his paintings that elucidate a topology of human flesh. Rather than an attempt to organize catastrophe 'the diagram is a chaos, a catastrophe' (Deleuze) a destruction of cliché (Smith, 2012) in order that different formulation is possible. It is for this reason he describes the diagram as 'war machine'.

In very different contexts Jen and I use practices of image making to work through the intricate entanglements of dynamic and heavily politicized situations where the dominant register is horror, destruction and catastrophe.

Life however lives through, innovatively pushing through the concrete, ducking toxic codes and persisting in multiple and varied forms.



PRODUCTIVE MIS-HEARINGS AND OTHER MULTIPLICITIES

Jennifer Clarke, April 2017

1. Aseptic from aesthetics

"Japan is aseptically full of lines. You can literally see the energy". I said.

I was remarking on the preponderance of overhead power lines in Japan, as I described one of my prints. In Tokyo, only 7% of these are subterranean, the rest form a pattern of intersecting lines, overhead rhizomes. I had said *aesthetic* (loosely, problematically, because it's a troublesome choice. Aesthetics in art and anthropology imply different things). But Heather heard *aseptic*, as in, 'free from contamination'. It can also mean excluding what is perceived to be harmful. It was a mis-hearing, but a pertinent one, as it relates to the idea of *immunity*, which implies the risk of being infiltrated, infected, or a risk that provokes protective boundaries, something anyway under discussion.

This may be what is happening in 'Govanhell', but the demand for immunisation now arguably characterises all aspects of human existence (Esposito 2011). Heather introduced me to these ideas, to how *immunitas* is the opposite and contrary to *communitas*, as Esposito espouses. He shows how both derive from *munus*, a gift or obligation, but also that immunity beyond a certain limit becomes a negation: the loss of social circulation, of life, of community (ibid).

Nevertheless, having immunity is what *allows* a living organism to survive, to be autopoietic, self-creating:

2. To (be) come out of the bubble

I don't remember what I meant when I said (something like) this, *to (be) come out of the bubble*, though I have been captivated by, and used, the metaphor before. For Sloterdijk, immunity systems have a double meaning: 'embodied' expectations of injury, and systems of protection and healing. He illustrates this with a metaphorical use of the bubble, one of the several spherical forms he employs, in a seriously complex effort to re-describe relations (2011).

If the human condition is one of radical exposure, as he says, Sloterdijk also reminds us that exposure can come from within as well as from without (2013:227).

Heather's sketching of this 'apple', or apple-head, as I see it, is her assembling with the detritus, resisting the immunity, as well as perhaps a kind of exposure from within. In this head (as I see it) I catch a glimpse of Megaera, the jealous one of the Greek *Furies*, like Francis Bacon's studies of 'Three Studies for Figures at the Base of a Crucifixion'. Certainly the flesh of it. Her resistance to Euclidean logic is fierce.

3. From a practice of consolation, to constellations

Ikebana is, for Buddhists, a practice of consolation. I practice it, in my own way, as a way of being able to be, there. I told this to Heather, but the tape caught *constellation*. Practices of constellation are assemblages: a group of associated people or things, approximate things.

"I am assembled with all of it", she told me.

Her drawing reminds me that the creation of ourselves is an *undergoing*, and that self creation allows connection.

4. And other multiplicities

⁶⁴ Like me, Heather works with sound, paint, photography, as well as drawing, concepts, arguments, philosophy, people, place. To me, her work is intuitive in the Bergsonian (1999) sense, an experience that connects her to the things themselves, occupying the interval between perception and cognition, through duration (different tempos, as she puts it, participating in micro moments).

I don't mean to explain or interpret our work, only to track some of the possibilities.

Swathes of colour, shades of muted matcha green, map green (reminiscent of the *Govanhill walking map*? Or the green stripe of a Roma flag?) The yellows are traversing roadlines, containing spillages. This painting reminds me of Helen Frankenthalen, who inspired the Colour Field Painters. This painting turns drawing inside out somehow, with its masked-out lines, strips peeling appear as absence, admitting a graphic impulse. There is a strong sense of the hand.

It suggests *hapticality*: "the ability of all to feel into and across the unforeseeable potentials existing within even the most violent and modulatory landscapes. To be haptic is to move with the modes of attention that an event needs" (Harney & Moten 2013, ii).

She paints shapes, gestures, forms, feelings. Her abstraction is not a withdrawal from the street (I asked her about this, about "Theory". She is not only unapologetic about using 'difficult' theory, but refreshingly in love with it, alive with ideas). For me her work *corresponds* to sensations, perceptions, affects. Her practice inspires me, as a practice of creating sensations, whether she cares to call it 'art' or not (this is how Deleuze once defined art). I think about what to call it. A process of *sensorialisation*? This clunky word comes from the French, via Arendt, from Latin *sensorium*: the sensory apparatus or faculties considered as a whole. It is used to suggest "ambiance in action... the ways in which environments are occupied or personalised; the micro-practices used in looking after or taking possession of an environment"(Thibaud & Siret, 2012 np). This makes sense, for Heather's work, but the images do the work: images and image-making as a way of engaging with complex life. 'Creating, not replicating' as she says.

boke ボケ

"Is it always an advantage to replace an indistinct picture by a sharp one? Isn't the indistinct one often exactly what we need?" (Wittgenstein, 1953)

Heather described my process, or at least this one work, as a kind of abstracting becoming-matter weave. I often find myself exploring and experimenting with different kinds *boke* ボケ – a Japanese term used in photography to describe an image, or part of one, that is out of focus, blurred, hazy. Speeds, moving objects, lights, shadows, layers, a mess of colour, more layers. The name relates to a mokuhanga (woodprint) technique that I also use: *bokashi* 曇かし, intentional blurring by adding gradations of colour.

Urato, the main print of mine that we talked through that day drifts between the representational and the abstract, photograph and wood print, distorting the photographic 'record'. I have been told there is a spectral, uncanny quality to this and other of my (literally and metaphorically) darker, more enigmatic images. When I look I see traces, of life as well as loss. Absences, a well as bodies. I remember, standing in front of where a house used to be, and looking out at the sandbags, to the sea beyond the concrete wall. A witness to 'how life lives through'.

I have returned to these images many times, working with layers, layering techniques and materials, printing on a myriad of substrates, surfaces – Japanese and Taiwanese handmade papers in pineapple, mulberry, plastic transparencies, wood. Exploiting mistakes, vibrations of sloppy wet ink, adding colour, lines. More. Re-photographing, overlapping images. Through all of these processes, highlighting the tension between the materials and the image-memory; a dialectic of representation and abstraction mapped onto a dialectic of transparency and

opacity. Somewhere in between, creating, not replicating.

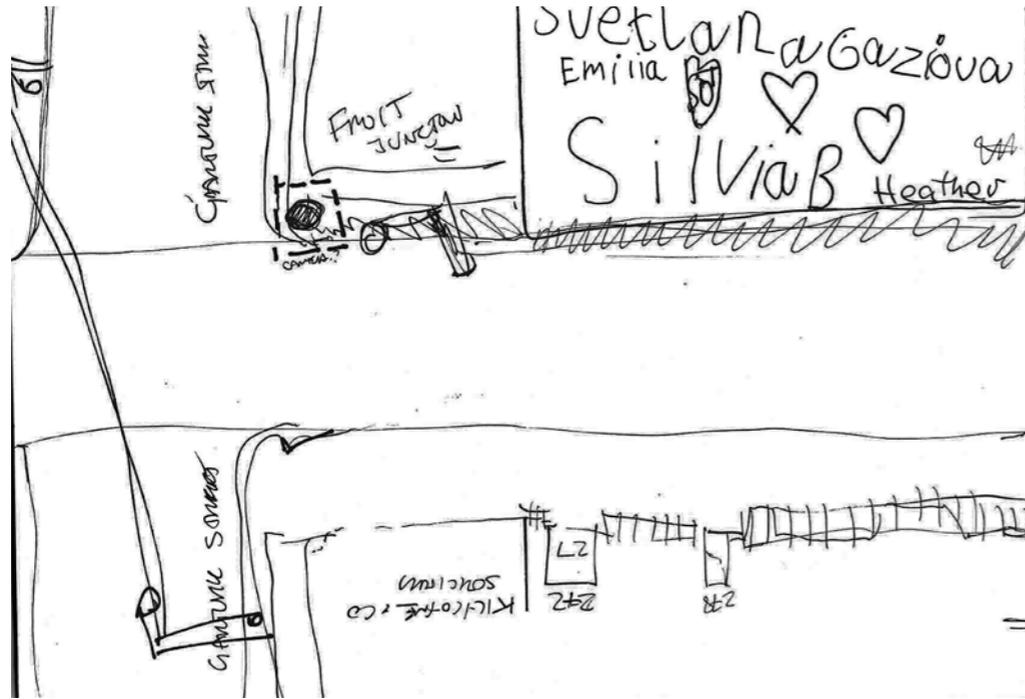
I hold on to that space, for art to provide the possibility of a different way of seeing the world.

Heather says what matters is that the work acts.

This is her ethics.

(to submit to any ethical imperative presupposes the practice of submitting to a transformation, an askesis [Greek: 'training'] of self-overcoming. (cf. Sloterdijk, 2011))

Creating, not replicating.



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PROLONGER PLUTÔT QUE RESTITUER :
EXTENDING ANTHROPOLOGICAL PRAXIS.

Jennifer Clarke with Claire Vionnet

Preamble

This ongoing exchange has evolved in spurts, over a period of a year, so far, between here (Aberdeen) and Bern (Switzerland), in person and online – even line by line, much of the way. It is not meant to be read as an academic argument, nor a single thought, extended, but another kind of *prolonger*. Reading it reminds me of our experience river swimming in the Aare at the height of a blue-green summer in Bern: throwing a brightly coloured waterproof sack (to which we'd entrusted our valuables) into the speeding torrent, following it, finding a place for ourselves; moving sometimes at different speeds but always alongside one another, paying attention to and in contact with each other, carried by the current. Our main hope is to maintain the character of our exchange; what follows reflects its sporadic and ongoing nature, these words, in a way, the trace of such moments, suspended, here.

Our exchanges have been interspersed with shared practice(s) that inform our thinking (and vice versa), including a professional workshop on Butoh¹, a collaborative performance created by Claire called *Shadow Dance*, and (ir)regular sessions of Contact Improvisation, a form of improvised contemporary dance, which Claire is beautifully adept at. Contact has been described this way, a way that we feel illustrates our working practices well:

The exigencies of the form dictate a mode of movement which is relaxed, constantly aware and prepared, and onflowing. Dancers remain in physical touch, mutually supportive and innovative, meditating upon the physical laws relating to their masses: gravity, momentum, inertia, and friction. They do not strive to achieve results, but rather, to meet the constantly changing physical reality with appropriate placement and energy.²

Theory/practice/praxis

Together we have been exploring the question of how to share experiences of fieldwork based in creative practice. Inspired by choreographic working methods we adopt a praxis approach; when the intertwining of theory and practice is explicitly considered, certain questions are reframed. In the following lines we aim to share how contemporary choreographic processes nourish (our) anthropological practice, ideas that have emerged during our ongoing conversations, in time spent dancing and doing yoga in the studio together, as well as in discussions in seminar rooms and our iterative writing sessions. Our exchanges continue to influence our fieldwork *restitution*, as we consider to whom we address our anthropological (and otherwise) accounts, and with which vocabulary.

The main thrust of what follows pivots on a specific relation between 'theory' and 'practice'. We take for granted that theory is practice and practice is theory, and we choose praxis, 'theory informing practice informing theory', as a way of describing what we are doing.³ For us, this chapter and the wider project have afforded us an opportunity to experiment, to try to articulate aspects of our thinking-through how practice grows our thinking. Our question, though, is how we might share this, how to put it into words? This question provokes a torrent of others, ones that, in the end, we each have to answer for ourselves:

What can be gained by having multiple forms of anthropological 'knowledge' other than retrospective written ethnographies? Can a performance or a work of art be another *form* of anthropological 'restitution'? Is this *the same kind* of work an artist would make? What does it mean, when we say that dance (for example) is *also* theory? And in the reverse, what *kind* of practice is our creative, collaborating, theorising? Does it serve to extend or illustrate an ethnographic account? Does it replace it, stand in for it, or complement it? Does a work of art or a performance require 'interpretation' or 'translation' to be anthropological? Should it include (explanatory) text? What for? To what ends? Ultimately, what is required to legitimate art for art, or anthropology for anthropology?

Our exchanges are predicated on shared disciplinary interests: we are both trained anthropologists who are also 'creative practitioners' (to use what for me (Jen) is a rather turgid term). As we try to find ways through the dualism of practice and theory we encounter the drag of thought, but equally the value of time for reflection. We have come to the point where we see more clearly how the work that we share, that we make, might be different from traditionally written ethnography, that our experience demands another form of *restitution*.

1 Part of experimental performance festival Sonada; a Butoh Workshop led by the interdisciplinary Butoh artist Marie-Gabriele Rotie with Aberdeen based performer Imogen Newland, at City Moves Dance Studio in April 2016. The workshop explored *how to cultivate a receptive and responsive performing body: 'a body that does not simply create dance but a body that itself becomes danced through a process of inner transformation'*.

2 Steve Paxton, 'A Definition', Contact Quarterly, Winter 1979, p. 26.

3 As defined in Jelinek, A. 2013. This is not Art: Activism and other 'Not-Art'. IB Tauris.

In our thinking together we also use French, Claire's first language. Admittedly there is potential for error – like the mishearings in my conversations with Heather – such as the phrase *pétrifier la chair*, which the clumsy (me) might translate as 'petrifying flesh' or worse. It means to describe how choreographers shape, manipulate, dancers' bodies with their hands, but there remains, perhaps, a faint whiff or implication of force: *to petrify*, to cause something to become motionless. Perhaps this act of writing is itself a kind of making motionless, though better seen as a series of pauses or intervals that are in their own way 'onflowing' like contact improvisation.

The title we have chosen, *Prolonger plutôt que restituer (le terrain)* should be translated as 'prolonging rather than restituting (the field)'. In French speaking anthropology, *restitution de l'enquête ethnographique* is used to describe the process of translating fieldwork *into words*. It means 'giving back' our experience in the field, reconstituting the most relevant, most 'real' image of fieldwork. *Restituer*, it should be noted, is not directly translatable to the English sense of restitution that carries a sense of loss and restoration. In French, it also implies: a return, to reproduce, even to release (*énergie*). In other words rather than re-presenting the artists, dancers, or their work, rather than depict the life or work of others/ness, we are exploring ways of 'prolonging' questions raised with them, working alongside their questions.

It is indeed often the case that anthropologists participate in diverse 'creative practices' during fieldwork, however this tends to be understood as part of research 'methodology' rather than as producing a form of knowledge that can be shared and disseminated as *anthropology*. There are also diverse experimental forms of writing, filmmaking, and, increasingly, art and design led interdisciplinary practices of *making public(s)*. However, the underlying question here is whether and how *academic* 'anthropology' might evolve differently through iteration and reiteration with/in practice – to allow us, with the anthropologist's hat on, to *extend* what we know without separating theory from practice, to show in other ways how each emerges in intimate relation with the other, knowledge that emerges directly from practical as well as observational engagement with the world.

One inspiration for our understanding of *restituer* is the work of choreography, which today is not only a matter of movement – it involves multimedia (video, theatre, light, installation). Following a choreographic approach to dramaturgy, choreographers take care to find the most accurate medium that expresses the theme. Form (media) emerges from concept; the appropriate media and form (music, scenography, space, even qualities) are negotiated. (There is no strict separation, and we are wary of dualisms: it means not prioritising 'concept' but beginning with it). The aim is to find the best media and form to express the choreographer's ideas, in an iterative process, a movement between form and content, one informing the other.

A dance production leads to knowledge; dance itself can be theory.

What choreographers call the *concept of the play* is the universe of sense they imagine as background for the dance play. It is a kind of story that can be abstract, and is not necessarily narrative or linear, which represents the core of the play. This is also known as *file rouge*, a 'red threat', a framework. This permits the choreographer to connect the media, scenes, objects and figures, and serves as an indication or direction for generating movement. The concept is often written in advance (in order to apply for funding, usually), but it evolves during the production process.

Scientific sources, biographies, interviews, films, literature, history, philosophy, personal experiences, all of these are considered as *compassing* – encompassing – valuable knowledge, which can help develop the artistic research. The final performance embodies traces of these different sources. Choreographers consider these forms with total freedom to evaluate, judge, organise and rearrange them, and they do not have to be 'referenced' in a precise way. In a sense dramaturgy embodies a kind of fiction: not that it is disconnected to reality or experience, but it is open for other meanings. This aspect of choreographic production influences us concretely in our anthropological writing.

More, choreographic dramaturgy provides us with a working example of a non-hierarchical approach to forms of knowledge *production*. Most choreographers consider their work and the performance itself as research. This can also be the case for visual art, though it is a complicated and contested point. Indeed, not only it is a current trend to consider performance as research, some dancers declare that they would prefer to do only research, without ever producing a final performance...

It's interesting to note that in dance, even though the process is a collective one and requires the creative participation of others, there is only one 'author' – the

choreographer. This is not necessarily negative. The point could easily be extended and complicated but in brief, it a question of responsibility – the choreographer takes responsibility for the work. But a dance play is not an *analytical* account of a chosen topic. Rather it is an open space for meaning, which invites and includes other interpretations, from the different members of the company, and from the audience. This openness to interpretation in a sense gives away the 'authorship' of the creator to its audience. Most choreographers resist giving all the answers (or the clues). Believing in the multiplicity of interpretations, they avoid creating dance pieces with a too-narrow sense, eschewing didactic pieces meant for a more passive audience, because for them a dance piece is never finished, and must be continuously elaborated by and with the audience. We believe this to be the same for anthropology.

One metaphor for such open interpretation, which Claire learned from a choreographer, uses the image of an open hand. The fingers stand for sense *indications*, indices: in the space in between, interpretation is open.





We arrive at the question of audience. Who are we speaking to?

This is the crux. If our audience is anthropologists? Anthropologists are skilled at textual analysis but are not usually ‘trained’ in reading or producing forms of knowledge other than text. Of course anthropologists-as-readers always bring their own readings to bear. If the ‘audience’ of anthropology is not only other anthropologists but others including those with whom we work, then experimenting with more ‘open’ forms of knowledge is a pertinent starting point. For Claire, a performance is more accessible for her *public* (audience), many of whom are also dancers, than dense academic language; it opens meaning in a different way than text.

We want to speak *to* those with whom we work, partly as what we see as the ethical imperative of shared forms. By this we mean acknowledging the validity of their work as a way of knowing and being in the world, and furthering the idea that art practice is equally *knowledge forming*. The ‘field’, or the area of research, defines the restitution of form, of the object. For Jen this means doing both art and anthropology, which carry different but related requirements and responsibilities. In Claire’s case, in part, it means dancing for and with dancers.

⁷⁶ *Petrifier la chair, Claire’s reflections*

When I started my fieldwork, I conducted qualitative interviews to ask dancers to describe their perceptions of the dancing body. Our talks were rather disappointing. Often, dancers told me their difficulty to express their own sensations through words and that it was expressly for that reason that they had chosen dance: they could express themselves beyond language. I was even told that it was *my* work to find the ‘good’, the ‘right’ words to describe the sensuous experience of the (dancing) body. Becoming more and more disappointed with the method of interviewing, I told myself that they were perhaps right... that I should respond to the mission that has been given to me and develop a more accurate vocabulary for the body.

I stopped conducting formal interviews and started concentrating on my own perceptions.

I let dance pedagogues transform my body.

They affected my body through words (as I was receiving instructions while dancing), as well as by manipulating my flesh; their hands pressed on my shoulders, lifted my head, or corrected the placement of my feet. Through the years, I could consider my body more and more as a dancing body and feel the perceptions of what I was looking for.

I shared my feelings with dancers, and we talked about what was happening in our bodies. At that moment, I began developing the right vocabulary to describe the body – my body.

The following excerpt is an account of a warm up I usually do for myself. If it translates my own experience, *it is nevertheless collective*. First, I am capable of doing it because I learned the exercises from other dancers

(so my body carries the shadows of other bodies),

and secondly, the discussions I had with dancers nourished and refined my perceptions and my vocabulary.

My attempt here is to be as precise as possible concerning the body parts implied in my warm up, my connection to the environment, and my feelings. The warm up is a preparatory ritual for training, introducing the dancing subject to the dance, connecting them with themselves, to each other, to the materiality of the world and the space. My aim is also to underline the *imbrication* of the physical work, the constant activity of breathing and the constant presence of thoughts (to avoid reducing the warm up to a strictly bodily experience). I have chosen to give a particular written form to each of these dimensions, to stress how there are intertwined.

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Since the performance impacts on the text, the hope is that the reader will understand better what is happening for/in/to the dancing body: what is key is that the performance informs the text, in other words, the academic thinking.

Allongée sur le dos, les yeux fermés, *J'expire*. Les paumes vers le ciel, les bras sont étendus le long du corps. Les muscles se relâchent. *J'inspire* - je retiens mon souffle quelques secondes - et *J'expire*. Les membres s'enfoncent dans le sol. Il est frais. Il rafraîchit mon corps encore brûlant après cette chaude journée d'été. Je sens les points de rencontre avec le sol : les ischions, une vertèbre lombaire, la nuque, le talon droit. J'ouvre la bouche, mastique, grimace, suce les gencives, frictionne les joues de mes doigts par de petits cercles réguliers. Les muscles du visage se détendent. *Je repense à la discussion de ce matin avec Diane. Ses douleurs corporelles constantes.* *J'inspire*. Chaque matin, c'est une lutte pour éveiller son corps. Par un arc de cercle passant au-dessus du pubis, j'allonge le bras sur mon côté gauche. *Après cinquante ans de danse, elle doit assouplir ce qu'elle perçoit parfois aujourd'hui comme « carcasse ».* *J'expire*. Elle me dit qu'il vaut mieux danser, le mouvement fait oublier la douleur. Je sens une torsion dans mon buste. Je dégage la jambe droite pour l'étirer dans la diagonale opposée. J'allonge doigts et orteils jusque dans leurs extrémités. *J'inspire - Je retiens - Je relâche*. Ma respiration s'est ralentie...

Lying on the back, eyes closed, *I breathe out*. Palms toward the sky, arms are resting along the body. Muscles are released. *I breathe in* - retain my breath a few seconds - and *breathe out*. My body sinks into the floor. It is fresh. It cools my body still hot after this warm summer day. I feel points of connection with the floor: sit-bones, lumbar vertebra, neck, right heel. I open the mouth, chew, suck my gums, rub my cheeks making small circles with my fingers. I release the muscles of my face. *I remember the discussion with Diane this morning. Her constant bodily pains. I breathe in. Every morning, it is a fight to wake up her body.* Circling my arms in an arc across my pubis, I stretch out my right arm to the left side. *After fifty years of dancing, she has to relax what she sometimes calls a "carcass". I breathe out. She tells me that it is better to dance, movement helps her forgetting the pain.* I feel a twist in my chest. I move my right leg in the opposite direction. I stretch out my fingers and toes until the opposite ends. *I breathe in - hold- release*. My breath has slowed down.

Finally, form/ing

We arrived at the question of language. How we might talk and write about experience, and with which words.

In Claire's research on the sensoriality of the dancing body, formal academic language is limited in its ability to describe the subtlety and depth of perception of the dancing subject; a more poetic vocabulary is required, interviews are not convenient methodological tools to understand dancers' praxis. Claire had to acquire dancer's skills to be able to describe the dancing experience departing from her *own* perspective. Dancing praxis allows this writing to be much more precise. Claire has developed a special vocabulary for the body, opening up the idea that performance could be part of fieldwork's *restitution*.

Form is generally less discussed in anthropology than the arts.

(There is also the issue of wildly different approaches to expectations and, crucially, judgement, for example put in terms professional versus amateur, as well as simply 'good' or 'bad', but this is a tangent we cannot explore here).

80 Form is never definitive. It is ongoing like a performance, which is never exactly the same each time it is performed: anthropological knowledge enacts differently in each ones eyes.

Overture

We return to the question: what forms might an alternative *restitution* of anthropological knowledge take?

In the same way that choreographers look for the right media depending on the concept, we insist on a similar openness to a variety of formats, without rule, *sans règle*. The choice of media depends on the field, and those we are addressing. We look for complementarities.

A discursive *restitution* requires deep reflection on the language form and being inventive in integrating different sources of inspiration beyond academic work: working like choreographers, combining multiple elements. Experimenting with a variety and combination of forms and media in this way allows us to speak to those with whom we practice.

We have also suggested that there are other (more complex, perhaps more political) questions that underlie those of form: of responsibility and authoring, of evidence

(referencing), of 'analysis'. These other forms of restitution provide knowledge that may be different from written texts, but they carry the same value, in praxis.

Whatever the form, we leave space for audience interpretation, following the metaphor of the hand. *Prolonger*, provide an *ouverture*, an opening; invite other perspectives.



Jen Clarke with I Chern Lai
December 2016 to April 2017

EXCERPTS FROM LONG DISTANCE COMMUNICATIONS,
BETWEEN TAIPEI AND ABERDEEN.

JC Sorry, I remember not being able to respond to the pink

ICL I'm trying to "document" my days sitting in the museum for 89 days observing the gap between the museum and the museum-goer and think about participatory works, and what is actually "the audience" - there's nothing actually is "the audience". They are individuals; also Taipei fine art museum as a "public space", what does it mean?

Dec 2016

JC you know me, sometimes my ideas are wide

ICL 'the purpose is not endurance'

Jan 2017

ICL I'm thinking about the conversation we had last night. Your description of the artist as "vulnerable" in exhibition places really made the point. Maybe that is how to break down the institutional authority of an artist.

ICL Hey the artist-in-exhibition-place also reminds me of the article "Comrades of Time" by Boris Groys. He talks about the present/ contemporary:
"[...] the contemporary is actually constituted by doubt, hesitation, uncertainty, indecision—by the need for prolonged reflection, for a delay.

We want to postpone our decisions and actions in order to have more time for analysis, reflection, and consideration. And that is precisely what the contemporary is—a prolonged, even potentially infinite period of delay. [...] Thus, contemporary art can be seen as art that is involved in the reconsideration of the modern projects. One can say that we now live in a time of indecision, of delay—a boring time. Now, Martin Heidegger has interpreted boredom precisely as a precondition for our ability to experience the presence of the present—to experience the world as a whole by being bored equally by all its aspects, by not being captivated by this specific goal or that one, such as was the case in the context of the modern projects.”

Feb 2017

JC ‘WHAT AM I DOING HERE?’

ICL I don’t know what I’m doing here

ICL HOW TO BE MORE THAN A PIECE OF INFORMATION?

ICL ... and that is why I felt so powerless in the end.

[ICL] I am not the author.

ICL To expose the difficulty in contemporary art, or, more and more, I feel the art works themselves are not so important anymore

JC there is still an imaginary glass around...

JC “Is it possible that the simple act of being is not actually that simple?”
(Eckhart Toll)

JC The origin of interpretation is in ‘translation’; from inter “between”. The second element is uncertain origin, is perhaps related to Sanskrit prath- “to spread abroad,” or “to traffic in”. hm. To inter-vene?

the ‘between’ used to be very important to me

because it meant I could move,

occupy both/more than 1

ICL I don’t think I’m “between” the institution and the audience. Do you think describing my position in this way makes me in to a “bridge”?

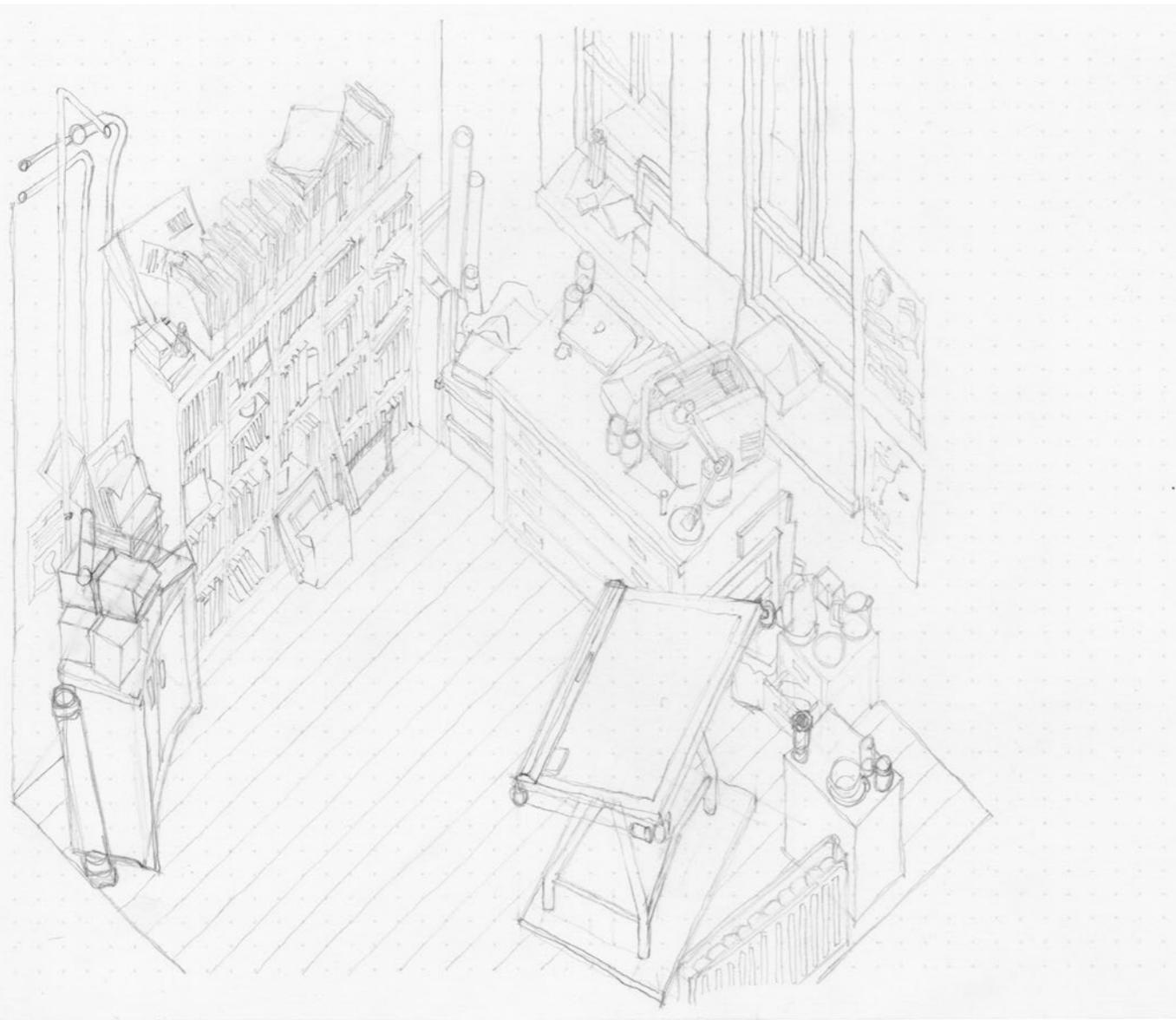
JC In between also means you are always on the other side of each side

JC Inter-vention? Is there is a violence to it? I am acting upon, or into...

JC I wonder: did your doubts repeat themselves?

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Mitch Miller's Studio, Glasgow, drawing by Ray Lucas

"ALL DRAWINGS ARE FAILURES!"

On Drawing with Mitch and Ray

Extracts from an exchange recorded on the morning and afternoon of
2 August 2016, Mitch's Studio, Glasgow

Jen Clarke JC / Ray Lucas RL / Mitch Miller MM / Neil McGuire NM

The drawing is the thing versus the tail that's wagging the dog

RL It strikes me that the thing we have in common is that *the drawing is the thing*:
not drawing in order to produce lots of writing.

It's interesting that you (Jen) see drawing as a visual thing as having a lack of
precision compared to text.¹ It's a spectrum in any practice. Quite often writing in
anthropology texts is not precise, it's expressionistic, trying to be evocative.

Trying to verbally describe a drawing is one of the most challenging things. I could
give you instructions for an axonometric drawing, A to A-dash, like you would
describe in a geometry textbook.

In terms of where I'm at just now, the commonality that I find is that these drawings
[MM's dialectograms] are describing a context. Yours are much more complete,
mine are in process. When you get to a certain point there is a rigour and a
completeness; All you really need is a title to direct people, or a location.

A lot of the discussion in the KFI Kitchen² was about trying to rethink academia, how
we do the things that we do [...] Metrics drive academia. These kinds of drawing
that I do [in that context] are meaningless; they don't represent *research* unless I
write about it. The writing is the tail that's wagging the dog, it's the thing that is
measured, the thing that counts.

Part of my agenda is to start respecting the drawing as an output *in itself*: to
say that the drawing is something that needs to be understood and read, in the
same way that an academic text is. Not everybody can read an academic text, not

¹ I was speaking about an approach to drawing that dominates some phenomenologically-
inspired artistic research. These drawing appears to lack a purpose or value after-
the-fact, since the drawing is not a 'finished' work to be exhibited or shared, but
rather serves only as record of process, the trace of a gesture. Such work tends to be
'sketchy' in it's aesthetic; usually black and white graphite or charcoal, large format
drawings scaled to the size of the human body or hand, and usually non-representational.

² The KFI Kitchen was a week-long project meeting and workshop, held in June 2016,
Perthshire.

everybody can read a drawing, but most people assume they can read a drawing. These different expertise gaps are worth investigating.

MM I'd go along with a lot of that.

First of all, academia is metric, how we measure outputs, knowledge 'impact'. These [drawings] are produced in a different sphere, [but] there is a similar dynamic to academia.

I often work in collaboration with public bodies. I just finished working for a year with a [public] library. They were exemplary in comparison with others, willing to go with process and experiment. But they still wanted a report. There was a pragmatism with that: "we know the drawing process has told us a great deal, given us engagement and opportunities to speak with people in different ways, but the people above us ...". I still have to write a report, and that's fine, but it tells you where drawing sits in those power relationships.

I was interested being at the workshop³. Of course there is this willingness amongst your colleagues to embrace drawing as an idea, to go with where drawing takes you, but at the same time at the [first] workshop the questions were: "how do we *justify* this to 'London anthropologists'?" It was a really interesting conversation. I could see it was an anxiety for people – even amongst very open-minded anthropologists there is that anxiety coming out about how we *take* drawing(s).

[temporalities]

RL The temporality of drawing is interesting if you draw in front of someone. This is a large part of architectural teaching, and I imagine a large part of other disciplines.

My argument has been that when it comes to drawing, one of the best ways to analyse it is the temporality of the drawing itself. Not looking at it as an image or even a graphic work, but *the time spent producing that work*: the qualities of the time, the pauses, the flows, the frustrations, all of those things can be described as temporal things much more accurately, much more interestingly, much more fruitfully than simply looking at the pattern that it ends up making on the page.

MM I think temporality is always interesting. I think the problem is people often see temporality as sequence; something I always come up against. The critique of dialectograms has often been that they don't show sequence very well.

To me, having been brought up looking at drawings, digesting drawings... for hours and hours, the temporality of drawing is not about sequence. You can see a line was made at some point, and you appreciate how the line was made; you know that it was a pencil line, and then an outline, and there are all these (re)visitations of that shape. There is a capacity to go back through a *performance*, but it's not sequential, it's all piled up together.

You have to get rid of that sequential idea and just appreciate that time is not going to be presented to you in a package, it's going to be a different way of looking at time. That's what drawing can do very well. That's how drawing lets you access ideas of temporality best.

If you are trying to make drawing sequential there's ways you can do that with layering, and different techniques, but it's never quite as interesting to me as getting into a drawing, and looking at the gestures, and the various techniques that have been brought to bear, the performance of it, what has made the drawing it's final shape.

All drawings are failures

JC The idea of performance is interesting. I'd like to know what you mean by that Mitch? I also want to ask a wider question about decision-making, a kind of analysis as-you-go.

RL I think the presumption of *not* analysing when drawing could only be made by someone who doesn't draw. Not all writing is analytical, not all drawing is, but drawing certainly can be. If you look at the sketchbooks of Corbusier, as he travels around Europe⁴, he is interrogating everything that he sees. He uses drawing as resource, recontextualising and abstracting, and then gives back to us in a transformed way.

But it's difficult. It takes time: it's a struggle. There's often a presumption that you're just enjoying yourself but you're tearing your hair out! It's hard, and it never comes out the way you want it to:

"Do not, therefore, think that you can learn drawing, any more than a new language, without some hard and disagreeable labour.' (Ruskin 1971:26)⁵

³ The workshops JC and others organised on 'Graphic Anthropology'. See introduction.

⁴ E.g. Jeanneret, C. (aka Le Corbusier). 2002. Les voyages d'Allemagne - Carnets. Paris: Fondation Le Corbusier & Elektra Architecture. Corbusier's houses are documented in: Benton, T. (Ed.). 1991. The Villas of Le Corbusier 1920-30. Yale University Press.

⁵ Ruskin, J. 1971 [1857]. The Elements of Drawing. New York: Dover Books.

JC About it not turning out the way you want it to...

MM All drawings are failures!

JC Perhaps this also gets at the critique of the idea that drawings somehow begin as a vision “in your head”. Across different artistic practices, people might have an idea of what they want to get to, but in the encounter with the material something else happens. Does there have to be something you are aiming to get to? What might it mean to ‘get it right’?

RL Whenever I’m drawing I have two competing ambitions. One is that there is something about a drawing that I want to communicate– and that’s where the potential failure comes in. The second thing I want to do is discover something more about what I’m drawing, and that’s often more interesting, but that co-exists within one drawing. Quite often you fail to get across what you intended, but you become fascinated with something else and devote more attention to that.

[...]

RL I include watercolour in my range of drawing practices. I love forests, I love being in forests and I’m always trying to capture those kinds of scenes. They never work, the quality of light is so particular, the greens, you just can’t find...

MM They’re beyond your perceptual range, beyond the materials.

RL Yes, and you go to very particular places like the moss garden in Kyoto, and you’re bathing in this green, all these different shades of it, and you know that this manufactured viridian green doesn’t work. What is actually that colour? You get into this real frustration over replicating the colour that you’ve seen.

RL There’s a money-exchange stall at the market in Seoul. The geometry of it was so complex that it took me 4 or 5 attempts, drawing it, re-drawing drawing it, re-drawing [as another example of ‘failing’].

It started as an L-shape, and had all these little accretions that didn’t match up, odd little facets that have grown out of it over time (a little air-con unit, Perspex shield, a desk at the back...) All of these things were in a position for a very particular reason, everything was modified, shifted to and added to as required.

The modular carts have been appropriated, misused and broken in all sorts of interesting ways. There’s a series of interesting social relations that build up between these: the way that people look after each others pitches, you see that in

the arrangements of spaces, these negotiations.

RL I go back to an appalling statement by Pevsner⁶, that Lincoln Cathedral is architecture, and a bicycle shed is just a building. There is a big dividing line, on aesthetics but it depends on the bicycle shed in question. There have been other architects who have that kind of temporality built into their work, like Cedric Price⁷.

If you consider that nobody is going to do what you think they will with anything you build, you can start to relax, build some affordances into it, reconsider the options a space build you. It’s not about the building having all of the agency, the building forcing you to act in a certain way.

Getting at something

MM That’s what I find interesting, you are using architectural techniques, using the language of architectural drawing, but it’s about the use to which that language is put; you’re saying that if we use the vocabulary, this way, we can get to things.

In my own less respectable way, that’s also what I’m trying to do. It’s not that diagrams don’t work, or that plans or photography are worthless. It’s about deciding what you want to get at, and then trying at it through those visual languages, interesting things start to happen.

I like what Ray said earlier, that *a drawing is getting at something*, it is analysis.

[NM In drawing, rather than writing, the analysis is done quickly, lots of decisions one on top of each other... I’m more comfortable drawing than writing. Writing is more difficult, the clock is clunking away as I try to fashion something. I sketch a lot to help me think quickly through multiple decisions.]

The good thing about a dialectogram is that there are at least 4 or 5 stages of analysis. By the time I put ink on, we’re getting to the last stages, but the ink is analysis as well. It’s about saying that pencil line is what I’m going to decide on, that, delineates and describes this place the best, here.

JC The best here?

⁶ The architectural historian Niklaus Pevsner famously declared that: ‘A bicycle shed is a building. Lincoln cathedral is a piece of architecture.’ (2009:10), elaborating to position building in a decidedly inferior light. Pevsner, N. 2009. An Outline of European Architecture. London: Thames & Hudson.

⁷ See Hardingham, S. (Ed.). 2015. Cedric Price Works 1952-2003: A Forward Minded Retrospective. Montreal: Canadian Centre for Architecture, for a complete survey of Price’s writings and designs.

MM It's best here, not there. Not a millimetre away. Just the way it is.

MM If I'm an artist, I'm a graphic artist as well, and that means I also write. What is interesting to me is this perceived tension between text and image. Text as it is, battered on a keyboard, has issues in relation to the image, [requires] a certain headspace. It was hard writing a thesis about these things.

That's the thing, that's it [the drawing]. Having to write about it the drawing process is murderously difficult!

I think there can be conflict between text and image, difficulty reading between the two. There are certain *types* of text though, types of textuality, scribed textuality, [that] can be very sympathetic to drawing. For me they go hand in hand; going between text one moment and back to drawing the next, then describing shapes. I see it all as a graphic process.

It's like the forest

MM I like the idea about socially created things, trying to get to those is hard, but very rewarding when you do. That's often my endpoint: do I get to something like a depiction of that in one of these works? Do I get close? Some I don't, some I feel I haven't really grasped the *social architecture* (a problematic term). That's what matters more to me than representational drawing.

It's like the forest, sometimes, the social interactions, the impressions and the behaviour in a place are really difficult to get in there, but if you get something like it, something like that colour, then you're doing alright, but half the time I'm not.

I can look at one and I can see the shite, which is the failure to do that. And the failure might be quite pretty. Some of the prettiest parts of the dialectograms are the parts I feel I've failed, I've put something pretty in to cover up my perceived failure. It's interesting, how these things all interact for me. But I think intention also changes. My intention is never the same at the end as when I start. Obviously If you're drawing properly, the drawing is working, and you're in the right frame of mind, then you're learning as you go, and you're changing your view as you go, and you're changing your position as you go; if you're not, then it's probably not interesting then.

RL The discoveries do lead to to refocus, to rethink.

MM It's exploration.

[We have a long digressive and interesting discussion after lunch, on buildings, graphic design, design thinking, ethnography, drawing/thinking, and find our way back to the 'forest' via wallpaper in modernist buildings]

NM Talking about the forest, I feel that even a photo doesn't capture it in any way adequately; it's not a weakness, it's not just prone to drawing, the ability to capture something.

MM [This relates to] the aestheticisation of ethnography. It's interesting now where we are: there is a lot of talk about interdisciplinarity and that's good in principle but often there is a failure to really engage with the difficulties of each others disciplines. While anthropologists are arguing about the ethics of knowledge appropriation, I don't see enough of that coming back. I see that as essential to understand where we're going.

JC I think it's not only about a blended space of experimentation, I'm interested in the encounter, and maybe also to work out the core values, differences for different disciplines

NM As long as you don't view discipline as a fence, but as a bridge, we start to get interesting conversations, debates

MM And the dialectogram [does that]. It's not a consensus, but an argument or an agreement. My job is to prevent easy consensus: I often note controversies along the way, and ask: do we really want to show it this way? Keep it as open as possible. That's not easy, but that's my job.

「交流」

27 March 2017 at 13:15

Dear Jen and friends, ジェンとみなさま

Our work for the book title is over today,
本日、本のタイトル用の作品が出来ました。

Thank you for your cooperation.
ご協力ありがとうございました。

I attach a couple of photos and its data (by a scan) will be sent by Yasuko
when she comes back from Morioka, day after tomorrow.

作品の写真を添付しますが、データの送信は靖子さんをお願いしました。

Each one has 70cm high x 35cm wide.
「交」 - collaborated with Sachiko and Ruriko,
「流」 - left part with Yuko and Ruriko,
「流」 - right part with Michiko and Ruriko
96 「交流」 in a seal - carved by Yasuko

靖子さんは、素敵と言ってくれましたが、
私には何だかよくわかりません。

ただ、とにかく全員参加ということで、
ほっとしています。

Yasuko told me “It’s lovely!”,
but I still don’t realize how it was.

I feel easier now, relieved,
because everyone could participate in this work.

And of course all wrote their own names by brush for your exhibition.
そしてもちろん、全員がご自分の名前を筆で書いてくださいました。

With love, Ruriko

Ruriko Hanabusa

花房るり子
筆は馬の尾。硯は雄勝、
2億年前の石。文字は3
千年前の「交流」。みん
などは初対面なのに、一
筆毎に、生命の交流を感じた。

The brush is from a horse's
tail, the inkstone is from
Ogatsu, a stone made in the
Jurassic period, 200 million
years ago. The letter style
of “exchange” is from three
thousand years ago. Even
though it was the first time
for me to work with the
others, I felt an “exchange” of
life in every stroke of a line.

Yasuko Sugita

杉田靖子
最後に私が押した朱色の落
款は、そこに確かに私たちが
生きていた、という証かもし
れません。

After the calligraphy was
completed, it was my turn
to place the signature and
seal on it. I wondered which
colour is the best for it; finally,
I chose vermilion, which I
believe reminds us of the
fact that there were certainly
those who lived their lives,
were alive, at that time, that
we might witness that.

Michiko Takabashi

高橋みち子
掲載されている漢字は日本語で“こうりゅう”と読みます。
最初の文字は“こう”と読み、次の文字は“りゅう”と読み
ます。“交流”は“exchange”
と訳されますが、ニュアンスはちょっと違いま
す。“exchange”は“武器の応酬”のようにも使われます
が、“交流”はそのようには使われません。“交流”は否定的
な意味では使われないのです。実は、漢字はものの形から
作られていることが多いのです。例えば、“交”は人が足を
組んで立っている姿をあらわします。“流”の左側は水の流
れをあらわします。右側の上の部分はこの世に生まれてくる
赤ちゃんをあらわし、下の部分はその髪の毛をあらわしま
す。私はその右側を書きました。それを書きながら、私は下
の部分は髪の毛をあらわすのではなく、羊水をあらわすの
ではないかと想像しました。羊水を通して赤ちゃんは生まれま
す。“交流”することで、私たちは何か新しくして前向きなも
のを創造できるのではと考えました。ですから、様々な文化
の人々が交流することが大切なのです。その結果、相互理解
が育まれ、世界に平和がもたらされるのではないのでしょうか。
97 だからこそ、私たちはいつでも私たちと交流したいと思う人
々に心を開いていたいと思うのです。

The kanji (Chinese characters) on the page are pronounced “kōryū”
in Japanese. The first one is “kō” and the second one “ryū”. Koryu is
often translated as “exchange” but the nuance is a bit different. The
word “exchange” can be used like “exchange of weaponry” but “kōryū”
is not used like this. “Koryu” is not used in a negative image. Chinese
characters are typically conceived from figures of things. For example,
“Ko” represents a man who stands with his legs crossed. The left part
of “Ryu” represents the flow of water. The upper part of the right side
represents a baby who has just come into the world, and the lower
part represents his hair. I inscribed the right part. While I was making
these marks, I imagined that the lower part does not represent its hair,
but the waters. Through water, a child is given birth. By doing “Koryu”,
we could produce something new and positive. That’s why exchanges
between people from various cultures are important. As a result,
mutual understandings are cultivated and, I believe, peace could
prevail throughout the world. So we should always be open-minded to
those who want to exchange with us.

Dr Jennifer Clarke

I am an anthropologist, artist, and a Lecturer at Gray's School of Art.

With a background in the arts, I came to anthropology in 2005 after two years living in Japan. Returning to the UK for a Masters at Goldsmiths College, London, I studied visual anthropology and the cultural politics of contemporary art and learned how to make films, exploring the relationships between art and anthropology. For my ESRC/Forest Research funded PhD at Aberdeen I operated at the interstices of these, investigating forms of ethics, aesthetics and material processes and practices at work in contemporary 'ecological' art and forestry. After a short period employed by the government on a project about creativity and collaboration, I became a Postdoctoral Research Fellow with *Knowing from the Inside: Art, Anthropology and Design* (2013-2016); as part of this research I was invited to return to Japan for residencies and exhibitions, as well as working in the UK and, briefly, Taiwan.

As a kind of philosophical praxis (with thanks to Alana Jelinek for the phrasing), my work is research led; I continue to combine and explore the borders of anthropological and artistic practices. I choose forms that, for me, best explore a concept, fusing photography and printmaking, installation and participatory art practices as well as academic writing. My public work also includes curating across disciplines, devising 'experimental' workshops, and dabbling in performance.

This book, a series of exchanges (of and between forms as well as people), reflects this: a testament to the diversity and richness of my collaborators' experience, here in alphabetical order:

Ruriko Hanabusa was born in Tokyo, Japan, in 1956. She holds a B.A. in Sociology from Waseda University, Tokyo. Her studies in Japanese calligraphy began at the age of nine at Seigetsu Ueda. Her studies in Western calligraphy began with Valentin Scagnetti (1909–2012) in Slovenia. She has exhibited both Japanese and Western calligraphy. She recently joined Saitama University's Graduate School of Humanities and Social Sciences, Department of Social and Cultural Studies (Master's program), as an Anthropology major.

翻訳者 花房るり子1956年東京生まれ。早稲田大学第一文学部卒。9歳から書道を始める。植田静月に師事。スロヴェニア留学中、ヴァレンティン・スカネッティ(1909-2012)の指導を受けカリグラフィーを始める。書およびカリグラフィー作品展への出品多数。埼玉大学 人文社会科学研究科 文化環境専攻 地理学人類学

I-Cbern Lai is an artist and a gardener who aims to make art in public spaces, plants in houses, and soup in kitchens.

Dr Ray Lucas is Head of Architecture at the University of Manchester, and has a PhD in Social Anthropology from the University of Aberdeen; his teaching includes studio workshops on Filmic Architecture, Knowledge Production in Architecture, and the Hard and Disagreeable Labour of architectural drawing, whilst lecture courses include Graphic Anthropology and Rewriting the City. Lucas is author of *Research Methods for Architecture* (Laurence King, 2016), *Drawing Parallels* (Routledge 2018), and *Anthropology for Architects* (Bloomsbury 2018). Lucas' current research includes 'graphic anthropologies' on marketplaces in South Korea and urban festivals in Japan, describing the informal, social, and iterative architecture through the conventions of architectural drawing.

Dr Heather Lynch

My research interests focus on the ecology of social order as this relates to the contemporary challenges and opportunities of emergent more than human worlds. My research is informed by the Spinozism of Deleuze and Guattari, Simondon, Haraway and Esposito, where I am concerned with modes of sense making which eschew dominant anthropocentrism. My practical experience as artist, producer and social worker have informed my interdisciplinary approaches to research, which involve practices of field philosophy that intersect with anthropology, cultural geography, fine art and social work. My public work includes articles, books, exhibitions and art works.

Mitch Miller is an illustrator, writer and editor. He 'invented' the illustrative style of the dialectogram in 2009 and has since worked with residents, employees, users and visitors to a number of different spaces in Glasgow. Each dialectogram blends the memories and experiences of these participants with documentary and mytho-geographic techniques to illustrate forgotten and disappearing places in Glasgow.

Yasuko Sugita is the Director General of Iwate art project and is a Colour counsellor. Since 2003 Yasuko has been the Vice Representative of a therapeutic, non-profit organisation called *Iam*, which works to prevent suicide and 引きこもり (*hikikomori*, extreme social withdrawal, an increasing cultural phenomenon in Japan). After the unprecedented earthquake and tsunami disaster in 2011, many artists around the world are visiting and making work in and about the disaster-struck areas, to support the victims. *Iam* supports and facilitates these activities with the Iwate Art Project. Through various events and workshops, *Iam* provide places where people can interact and share knowledge, ideas, and inspiration, to revive disaster-torn areas.

2003年より岩手県で自殺防止、引きこもり防止活動を行うセラピストグループ「Iam」の副代表として活動するなか、東日本大震災津波が発生。海外から支援に訪れる数々のアーティストたちをサポートする活動が、現在の「いわてアートプロジェクト」の元になった。人が交流することで生まれる地域の活性化、そこから生まれる心の復興とは何かをテーマとして活動している。

Michiko Takabashi is an expert translator and interpreter across Japanese and English, and is a professional guide as well as ジェンの仙台のお母さんです。 She also practices yoga, is a student of calligraphy, and a master of Japanese cooking.

Writing a PhD between dance and anthropology on contemporary dance, *Claire Vionnet* has specialized herself in the anthropology of the body and embodiment, affect and sensoriality, and the anthropology of dance. Affiliated to the University of Lausanne with a scholarship of the Swiss National Science Foundation (2013- 2017), she collaborates with the Institute of dance and theater studies in Bern (Christina Thurner) and the institute of anthropology in Aberdeen (Tim Ingold).

