

*Walking  
and Listening:  
Artistic Research  
as Pedagogy*

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Practice-based thesis submitted for the degree of  
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## Declaration

I hereby declare that, except where explicit attribution is made, the work presented in this thesis is my own.

A handwritten signature in black ink that reads "Anton Kats". The letters are cursive and connected.

Anton Kats

## Abstract

This practice-based PhD explores walking and listening – both literally and conceptually – as modes of what I name “Artistic Research as Pedagogy”. The thesis explores the cultural frame in which practice takes place, asking critical questions about urban and spatial belonging, redevelopment, formal and informal networks and community formation. Based on two major projects that I devised and continue to facilitate in collaboration with local communities, and following their genesis and long-term development through photography, video, audio and publications, I argue that the concrete and conceptual dimensions of the works coexist simultaneously; in each instance, these are therefore introduced as different registers of the same work. As such, the distinctions between theory and practice are rendered productively ambiguous. It is within this affirmative ambivalence that the original contribution to knowledge is located.

The research is conducted within the framework of Cultural Studies rather than Art or Art History. Instead of merely documenting the practical work, this thesis positions the projects, their evolution, form and framing within a wider critical domain. By doing so, the thesis challenges the roles and forms of art, the artist and the institutionalization of artistic, and academic research and pedagogy.

The research derives from two projects:

*Radio Sonar* (2012–ongoing) invites young people and adults to take part in a series of radio interventions that unfold in the context of schools, art galleries, local neighbourhoods and academia both in the UK and Jamaica. The notion of radio “narrowcasts” as an overarching methodology of listening and collaborating allows for a particular understanding of radio as a social construction of power. Here I foreground the concept of “concrete listening”, which is concerned with solidarity, mutual support and action, and which allows for reflection on the possibilities of structural change that emerge through the actions of the project.

*For a Walk With...* (2013–ongoing) invites elderly people experiencing dementia to take a walk. Based in two residential care homes in London, the project explores the efficacy and the ambiguity of art and provokes an examination of the politics of redevelopment and the conditions of residential care and care work. Walking is addressed as a non-representative activity that is carried out amidst a diversity of institutional agencies. Relating memory (and its loss) to redevelopment, I argue that the prevailing understanding of redevelopment as urban amnesia is obsolete;

instead, I propose that thinking the city through dementia is more useful in practice, since the latter affects increasingly more people and demands novel and collective responses.

The thesis derives from personal and practical artistic interventions and draws on transdisciplinary theoretical strands, which are prioritised over a survey of art history, art theory, and comparative contemporary art practices. Accordingly, the figure of the artist is one who addresses the problematics that arise through the development of the works, taking art practice as a legitimate site of critical enquiry.

## Acknowledgements

This practice-based PhD thesis is the fruit of various forms of mutual support and tireless work.

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# Documentation of Work

## Publications

Hard copies of both publications are submitted. A digital copy is also submitted in the documentation USB.

- Kats, A (2015) *Sound Space Downtown: Workbook and User Manual*. Studio 174. Kingston, Jamaica

- Kats, A (2016) *For a Walk With: Dementia in the City*. In: Possible Studies Pamphlets. Vol. 01 / Issue 05. Serpentine Galleries. London, UK

# Documentation of Work. USB.

Location of works and directory structure:

## 00 RADIO SONAR

### 00 King Solomon Academy

01 KS Maps



02 KS Radio Narrowcasts



03 Future Sonar



04 Laurie Grove



### 01 Westminster Academy

00 WA Narrowcasts

00 WA Church Street Narrowcast I



01 WA Church Street Narrowcast II



01 WA Narrowcast Maps

00 WA Narrowcast Map I



01 WA Narrowcast Map II



02 WA Selected Sound Investigations and Interviews

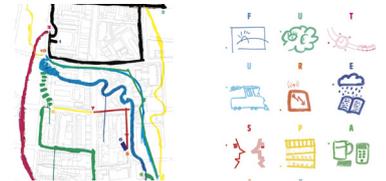


03 Future Space Radio Play

00 Future Space Radio Play



01 Future Space Radio Play Poster and Map



04 Listening Exercises



05 Sound Alphabet



02 Studio 174

00 Summer 2014

00 Publication Sound Space Downtown



01 Winter 2015

00 Installation and Installation Map



01 Exhibition Documentation



02 Summer 2015

01 West Street Narrowcasts



02 Bloxburgh FM



03 Winter 2016

00 Radio Sound System Installation and Manual



03 Gallery and Museum

00 Serpentine Galleries, London



01 Tate Britain, London



02 Alternativa, Gdansk

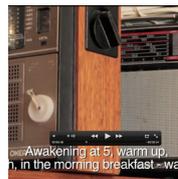


04 Sonic Acts Academy, Amsterdam



04 Context

00 Radio Delo



01 Butter



01 FOR A WALK WITH...

00 Carlton Dene Elderly Resource Centre

00 CD Film



01 CD Walking Maps



02 CD Postcards



03 CD Presentation



01 Westmead Elderly Resource Centre

00 Publication

01 Publication Launch

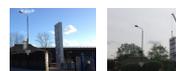


01 Corridor Residency



02 Redevelopment Quiz

00 All Answers Correct Quiz

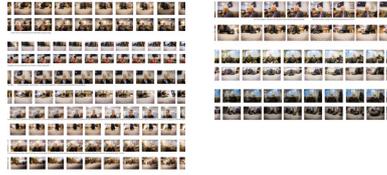


we picture Alton:  
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## Preface

I was born and grew up in Ukraine. My early life was marked by two turbulent events of the 1990s – the collapse of the Soviet Union and the opening up of the country to the free market and privatisation. My childhood during this relatively violent and chaotic time was characterised by the interpersonal relationships that made up a vibrant neighbourhood searching for ways to deal with the challenges of the transition.

I offer this autobiographical sketch not to arbitrarily prioritise personal anecdote, and least of all to pursue a line of self-victimisation, but because the formative experiences that preceded my doctoral research and the development of my art practice remain central to understanding their underlying motivations. My personal experiences have an important bearing on the work I carry out with others. My current research stems from a series of transitional situations that began with the experience outlined above. Driven by confrontation with a chaotic, unstable and violent situation, both the practice and the research are based on the necessity of learning how to make sense of a present and, importantly, how to do this collectively.

Before narrating these transitional and transformative experiences, it is worth pausing to consider how they relate to the central questions of my practice and research. Each transitional situation can be seen as an in-between space, a “neither/nor” relationship at grips with what is no longer and what is not yet. While this in-betweenness might appear as a passive and neutral state, it is in fact the opposite – a state determined by continuous negotiation, where formal and informal practices intersect and unfold in a multiplicity of directions. In this space, formal and institutionalised restrictions are often opposed to informal and personal support structures, while external political determinations challenge practices of independence and autonomy. In this sense, each transition outlines a turbulent and unceasing journey from one moment to another whose *modus operandi* resembles a practice of arriving in the momentary through learning in the everyday. Developing practical methods of response – and hence a responsibility – within an ongoing moment, I emphasise the constitution of my practice as an everyday art practice, research and pedagogy. These methods are based upon improvisation and reflection on current conditions, while simultaneously searching for useful responses to the as-yet unknown and unforeseen. Without taking existing power relationships and institutionalised restrictions for granted – in fact, continually probing them – I propose that certain forms of art practice and pedagogy are hospitable to certain everyday

activities that are determined through the experience of social interaction. Here, improvisation can allow for the exploration and renegotiation of seemingly restrictive structures, enabling us to move together more freely.

My motivation to enter institutionalised academia can be traced back to the proclamation of independence that followed the Soviet coup d'état and Ukraine's independence in August 1991, with Chechnya's proclamation of independence coming fast in its heels that November. Two devastating military conflicts ensued: the first between 1994 and 1995, the second between 1999 and 2009. I was entering the age of military conscription during the second war. So in August 2000, witnessing growing instability in Ukraine and friends being sent to war in Chechnya, my family decided to leave the country and claim asylum in Germany. Our arrival in Germany marks yet another transition – one characterised by the search for personal autonomy and self-determination faced with a restricted life and a hazardous political and social space. Importantly, this transition originated in a journey towards an unknown horizon.

Our arrival in Germany as refugee claimants was full of improvised moments, chaos and unforeseen situations. Unlike my experience in Ukraine, where informal and personal support structures still prevailed over governmental institutions, arrival in Germany meant entry into a far more enclosed, formal and institutionally regimented space. This initial experience, during which we were not allowed to leave the 50-kilometre radius of the asylum centre, was the start of an adventurous ten-and-a-half-year journey. This experience of enclosure delineated a search for possibilities: not only the possibility to stay in Europe but, more importantly, to be able to decide for oneself where to go and what to do. This transition was determined by the arrival of a supposedly “inferior”, foreign subject of informal status into the formal, powerful and unknown structure of the German state. In order to counter the experience of continuous uncertainty generated by the process of asylum, I sought institutional integration and the possibility of entering educational institutions. Taking a German language course, finishing two years of school and applying to university were what allowed me to leave the 50-kilometre zone and to travel between cities without endangering my fragile refugee status.

Although I was developing a growing interest in music, dance and filmmaking, my studies during this period were driven by the interplay of institutions and a pressure to find and accept offers to avoid being expelled from the country. The experience was marked by the difficulties of entering restricted institutional frameworks; I lacked the particular formal background and did not understand the institutional frameworks in which I was now immersed and that dictated my

future. Being granted the vague “right to stay” implicated me once again in an ongoing process of arrival in the space of the unknown. Relying on my capacity to improvise and make friends, this experience of arrival evolved into an exploration of institutional restrictions and the possibilities of creating spaces for informal practices, while simultaneously continuing to explore my own interests. After our family was granted asylum in Germany, I was granted permanent status as a “stateless citizen” due to my continuous integration into educational institutions; this status had to be renewed each year.



Figure 1. Anton Kats. XXX National. 2010

As an “XXX” national I was able to tour with diverse music projects and entered the Faculty of Social Work at the University of Applied Science in Frankfurt am Main, finalising my first degree with a feature-length documentary film on culture and globalisation. Being part of an educational framework granted me the possibility to receive visas to travel and tour in Europe, Russia and Japan. It also allowed me to travel between Germany and Russia, where I produced various short and feature-length films that were exhibited internationally, as well as to work in a circus with street children, giving dancing and film classes. I subsequently moved to Berlin, enrolling as a visiting student in the Art in Context Masters programme at the University of Arts (UdK). It was only then, ten and a half years after our departure from Ukraine, that I was granted European citizenship. This opened the possibility of leaving Germany – another restrictive space – while allowing me to shift my focus from practical constraints towards my art and research practice. Leaving Germany initiated another transition, the one I find myself in now. Another arrival in unfamiliar institutional territory, another new language to learn.

The invitation to be part of the Chicago Boys: While they were singing we were dreaming, a music band and informal study group initiated by Hiwa K., allowed me to visit the UK for several performances at various events and venues, including Occupy London, Nottingham Contemporary and the Serpentine Galleries. The

informal geometry of the Chicago Boys included several academics studying and/or teaching at Goldsmiths, where I embarked upon a practice-based Masters programme, Interactive Media: Critical Theory and Practice. At Goldsmiths I began to develop the two current projects at the core of this thesis. My Masters research focused on a critical and theoretical exploration of my own practice (already spreading at this time across public institutions such as galleries, schools and care homes) and extended my previous experience working with marginalised groups, delinquent youth, street children and refugees. My final dissertation, “How Do We Learn What We Know?”, formulated a set of questions addressing the diverse forms of knowledge and learning necessary for opening restricted institutional landscapes to informal practices.

In summary, in the fifteen years narrated above, my interest in academia shifted from being a potential source of legitimatisation and an instrument that enabled me to determine what to do and where to go, to a site for learning and reinforcing the practice necessary to do so – through art, research and pedagogy. In my personal experience, this exploration is rooted in everyday moments of social interaction, exploration of institutional restrictions and the spaces in which one finds oneself while confronting the difficulties of transition at a given moment. Developing my practice internationally within specific neighbourhoods and cultural and academic institutions led to the development of my practice as a way of bridging pragmatic questions of access and infrastructure with those of culture and knowledge production. Exploring this practice through the practice-based PhD has allowed me to articulate and develop its potential in relationship to everyday, collective practices, and to explore diverse institutional frameworks in order to overcome the restrictions that I and many others experience.

# 1. Introduction

The thesis explores useful practical and theoretical methods within cultural studies in order to advance a particular notion of what I name “artistic research as pedagogy”. The thesis is oriented through the use of artistic practice as a mode of enquiry while acknowledging art as a multi-scaled motor of the projects’ operation that is not confined by the milieu of art. This particular approach both allows me to address the social, political and cultural concerns of the people I have worked and imagined with, and, simultaneously, allows for an unfolding of the autobiographical context contained within the projects. It follows that such a mode of enquiry also opens into the reception and realisation of the projects’ outcomes. The research has been deliberately conducted in the domain of Cultural Studies to privilege the wider social, political, cultural and interpersonal conditions of the projects, rather than simply focus on the position of the projects within the field of contemporary art.

## 1.1 Primary Questions

How can listening and walking constitute useful, collaborative methods that respond to site-specific problems in the everyday? How can artistic research be carried out as a form of pedagogy?

This practice-based thesis draws from and foregrounds walking and listening as two exemplary methods of the everyday developed in response to particular site-specific processes and conditions. Each method is a point of departure for a practical project, with listening at the core of the Radio Sonar project and walking at the core of the *For a Walk With...* project (see Section 1.1, Definition of Works).

This thesis provides a general overview of the work accomplished in the last four years and complements it with a critical and theoretical analysis that traverses the range of scales upon which my practice operates. Accordingly, this text, rooted in my practical work, reflects upon, critiques and supports my practice while prioritising the latter as an original contribution to knowledge production prior to its textual outcome. Here it is worth mentioning that a fundamental condition of the practice is its resistance to representation – a result of the complexity of its working processes and the experiences it occasions. In this respect, my written contribution offers a pragmatic cut in the analysis of work that is still ongoing. Accordingly, although the thesis contains a series of conclusions to each chapter, as well as a general conclusion, these combine a critical reflection on the methods

employed and claims to knowledge made throughout the thesis with more future-oriented considerations: for instance, the potential development of the artistic practice in the context of new commissions, and more speculative questions that introduce further practical and theoretical considerations.

This thesis consists of three chapters. Section 1.1, Definition of Works introduces the outcomes of the two projects, which is extended later in Chapters II and III. Section 1.2, Definition of Terms addresses key terms implemented throughout the writing, while Sections 1.4 and 1.5 highlight the methodology through which I embrace both the practice and the writing. This foregrounds a set of questions at the core of my research. Answering the first research question, “How can listening and walking constitute useful, collaborative methods responding to site-specific problems in the everyday?”, is a means of addressing the second, “How can artistic research be carried out as a form of pedagogy?”

This thesis uses artistic practice as a mode of enquiry that allows me to respond to these questions. On the one hand, this thesis introduces and acknowledges relevant practical and theoretical coordinates, allowing me to locate my projects within a wider range of practices and to develop a specific field of work in which I see my projects situated. On the other hand, as a piece of research conducted in the context of Cultural Studies, rather than a Department of Art, this thesis clearly prioritises my own practice over an art-historical survey. Accordingly, while gradually changing as the works continue to unfold, this thesis is an attempt to grapple with the ambiguity of artistic practice. Here, rather than begin with art historical surveys or theory, I prioritise the intrapersonal spaces involved in each of the projects as legitimate sites of enquiry. Each project builds on the previous one and introduces a gradual evolution of the work, emphasising the complexity of interrelations between persons, sites and institutions.

In contrast to the detailed discussion of research outcomes provided in Chapters II and III, Chapter I: Artistic Research as Pedagogy directs attention to the overarching methodology of my practice. Rooted in practical examples, Chapter I draws on the fields of cultural studies, philosophy, geography, music, theatre, art and activist practices. This chapter describes my working methods in general terms as a flexible methodology of art, research and pedagogy. Highlighting the space of ambiguity that exists between supposedly distinct theoretical strands, it draws on the work of leading theorists of Artistic Research to claim that this ambiguity is useful for situating practical and informal work within formal and conceptual contexts. The understanding of pedagogy elaborated in this chapter is crucial, in that it shows how my practice has shaped my overarching methodological framework as well as expanding upon an existing field of artistic

research. In this respect, my practice can be seen as an original contribution to knowledge production.

Chapter II elaborates on and discusses the *Radio Sonar* project and, like Chapter III, points towards useful models and concepts practiced by different groups and individuals. Entitled “Concrete Listening: Radio Narrowcast and the Production of Space in the Everyday”, this chapter introduces the architectural theory of Marxist philosopher and sociologist Henri Lefebvre and synthesises it with a cross-section of cultural theory concerned with listening. Building on the work of Lefebvre and others, Chapter II develops the concept of “concrete listening”. Here, the notion of the concrete points to problems that are simultaneously practical and theoretical, empirical and conceptual. The method of listening and the practice of “radio narrowcasting” address these various problems and may thus be considered one of the key contributions of my work. Radio narrowcasting offers a particular understanding of radio concerned with the possibilities of the production of social space for practical and political action, situating radio practice in its literal and conceptual dimensions. Chapter II shows how my practice allows for both the development of a new, context-specific working method as well as a new reading of Lefebvre’s work, specifically those aspects concerned with architectural theory and the everyday.

Chapter III: *For a Walk With: Dementia in the City*, takes as its starting point the method of walking that is at the core of *For a Walk With...* – a project located in two residential care homes in West London that addresses issues surrounding dementia, care work and redevelopment. It draws on analyses of memory studies and architectural theory and synthesises the concept of remembrance proposed by anti-totalitarian political theorist and philosopher Hannah Arendt with the notion of “illness as metaphor” formulated by political activist, writer and filmmaker Susan Sonntag. Highlighting the project’s engagement with two different social spaces – the care home and the city – Chapter III grapples with an obsolete understanding of redevelopment as a form of urban amnesia. Instead, it proposes an affirmative and non-normative acknowledgement of dementia which, despite being less optimistic, is a more pragmatic method for reading redevelopment in the city. Here the contribution of my practice can be seen in how it allows for both a rethinking of walking practices in the context of residential care and the establishment of a new methodological reading of redevelopment through walking with respect to dementia.

Chapters II and III also interrogate my own in-between positionality with respect to disparate demands and frameworks of value, commissioning contexts, the timescales of academia, and informal and formal practices. Thinking in terms of

positionality allows me to provide a reflexive account of the dilemmas my practice presents, to stress its contradictions and to provide a critique of my work.

Finally, this thesis concludes with a summary of the work accomplished in the four years of my practice-based PhD research and points towards the current state of my practice and its future orientations.

## 1.2 Definition of works

This practice-based PhD derives from two projects that I initiated and continue to facilitate:

- *Radio Sonar*, which started as part of my contribution to the Edgware Road Project and the Centre for Possible Studies, Serpentine Galleries (London) in Winter 2012 and is still ongoing.

- *For a Walk With...*, my second contribution to the Edgware Road Project at the Centre for Possible Studies, which was initiated in Summer 2013 and is still ongoing. This thesis is rooted in practical work carried out between 2012 and 2016. Each project is addressed separately: *Radio Sonar* in Chapter II and *For a Walk With...* in Chapter III. The remaining part of this section introduces my work and its documentation (attached to this thesis on a USB drive). It is worth reminding the reader that this written text should not obscure the fact that it is my practice, including the works at the core of this thesis, that is being submitted here as an original contribution to knowledge. Accordingly, while embedded throughout the writing, the practice documentation is to be reviewed before the writing and prior to its conceptual evaluation.

### 1.2.1 Radio Sonar

In 2012, I was invited to contribute to the Edgware Road Project and the Centre for Possible Studies.<sup>1</sup> Commissioned by the Serpentine Galleries, I was asked to propose a project that worked with the students of local academies in the Edgware Road neighbourhood in Westminster, London. Initiated by artist, curator and activist Janna Graham, the Centre for Possible Studies brings together artists, residents, shop-owners and others to investigate, activate and imagine futures for the Edgware Road.<sup>2</sup> The range of people working with the artists reflects the

<sup>1</sup> Serpentine Galleries. Learn. Projects. [online]. Serpentine Galleries: London; 2016 [Accessed 24 October 2016]. Available from: <http://www.serpentinegalleries.org/learn/projects>

<sup>2</sup> Centre for Possible Studies. About. [online]. Centre for Possible Studies: London; 2016 [Accessed 24 October 2016]. Available from: <https://centreforpossiblestudies.wordpress.com/about/>





Figure 3. Radio Sonar Listening Space in the King Solomon Academy. 2013

In 2014, 2015 and 2016, a further iterations of the project was commissioned by Openvizor, a non-profit arts and cultural platform.<sup>3</sup> In 2014, I was invited to pursue the project as part of a 2.5-month long residency at Studio 174, a grassroots organisation and an art and education space in the downtown area of Kingston, Jamaica.<sup>4</sup> The methodologies of the project were elaborated with the residents and artists in that neighbourhood as well as with the journalism students of the Caribbean Institute of Media and Communication, and they became a starting point for the facilitation of an open summer programme in the downtown area of Kingston.



Figure 4. Radio Narrowcast in West Street, Downtown Kingston, Jamaica.

3 Openvizor. [online]. London; 2016 [Accessed 24 October 2016]. Available from: <http://www.openvizor.com/>

4 Studio 174. [online]. Kingston, Jamaica; 2016 [Accessed 24 October 2016]. Available from: <http://www.studio174jamaica.org/>



Figure 5. Andre Taylor facilitates a Radio Narrowcast in West Street, Downtown Kingston, Jamaica.

Building on the work that had been done in London, the project started with different listening exercises and focused on the everyday life of two streets in the downtown neighbourhoods of Fleet Street and Tower Street, and in the Coronation Market, the largest farmers' market in the Caribbean (see USB: /00 Radio Sonar/03 Studio 174/00 Summer 2014). The processes and outcomes of the project can be seen in the installation and exhibition *Sounds Space Downtown*, the film *Bloxburgh FM: Water. Road. Education., West Street Narrowcasts*, and in a mobile radio station, *Radio Sound System* (see USB: /00 Radio Sonar/02 Studio 174/03 Winter 2016/00 Radio Sound System Installation and Manual).<sup>5</sup> These works are at the core of Chapter II. Concrete Listening: Radio Narrowcast and the Production of Space in the Everyday, where they are addressed in detail.

### 1.2.2 For a Walk With...

*For a Walk With...* is my second contribution to the Edgware Road Project and the Centre for Possible Studies. The project is situated in two residential care homes in Westminster, London: Carlton Dene and Westmead Elderly Resource Centres. It continues the work of the Centre for Possible Studies outlined in detail in Chapter III (Section 4.2.3), following the Skills Exchange projects and the Modalities of Exchange report deriving from it. Developed between 2007 and 2012, the Skills Exchange projects were jointly initiated by the Centre for Possible Studies, Serpentine Galleries and the Centre for Urban and Community Research at Goldsmiths. The projects invited elderly people, artists and care workers to generate works of art, to create new dynamics of social exchange and to challenge stereotypes and social norms through creative processes.<sup>6</sup>

5 See also radio narrowcasts at the Serpentine Galleries, Tate Britain, Alternativa Arts Festival in Gdansk and Sonic Acts Academy in Amsterdam (USB: /00 Radio Sonar/03 Gallery and Museum).

6 Khalaf A. The Edgware Road Project. [online]. Serpentine Galleries: London; 2015 [Accessed 2 October 2015]. Available from: <http://www.serpentinegalleries.org/learn/projects>



Figure 6. A Postcard developed from a walk, by Eugenio Botana-Mira a resident of the Carltone Dene Elderly Centre.

I supported one of the Skills Exchange artists in the Carlton Dene Resource Centre before the beginning the project in 2013, and one of my first observations was the existence of a gap between the care workers, care managers and residents of the care home. While the care workers were always walking quickly, going about their usual tasks, the residents were mostly seated in chairs, watching television or listening to the radio. Starting from this observation, my initial proposal for the project was to go for a walk with the residents and care workers and to explore how walking, in the context of the everyday life of the resource centre, could be taken as a point of departure for collaborative work on issues of housing, dementia and redevelopment.

Addressing these issues brings me to the contextual point of departure for the project: the 2012 decision of Westminster Council to privatise both care homes (USB: /03 Appendix/01 Appendix For a Walk With.../03 Westminster Council Strategy). According to the draft of “The Older People Housing Strategy”, the vision of Westminster City Council is to build combined residential and nursing homes, where diverse types of care will be provided under one roof. In this process, as the Council states, some people may need to move to a new care home and some may remain in their existing home. Both of the care homes in question will be demolished and redeveloped.<sup>7</sup> For responses to this situation, see the publication *For a Walk With: Dementia in the City*; the films *For a Walk With* and *For a Walk With Carlton Dene*, and *Walking Maps*; project research and presentations in the care home and in the neighbourhood, and *Postcards*; and documentation of the *Corridor Residency, Redevelopment Quiz*

<sup>7</sup> Westminster Council. Promoting independence: Commissioning strategy for older person's housing in Westminster. Consultation Draft. Edition 1.9. Westminster Council: London; 2012. p. 1-30

and *Walking Lines* (all in USB: /01 For a Walk With...). These works are also at the core of Chapter III, where they are addressed in detail.

### 1.2.3 Work and Research Ethics

Ethics has become a covenant synonym for institutional liability.<sup>8</sup> Yet all collaboration by definition raise questions of ethics, from conducting an activity, carrying out a project to making visible the principles that influence all different aspects contained in a project. The initiator of a project, here the artist, navigates this ethical terrain primarily through professional risk in order to illuminate contradictions in the motivations for producing, commissioning and participating in the artistic work. Art in this context is used to figure and foreground the evolving ethics within an evolving project. Further problematics arise when working with people experiencing mental health conditions, such as in the *For a Walking With...* project, which includes elderly people with illnesses such as dementia. Ethics within the field of Artistic Research as Pedagogy then becomes a negotiated currency creating useful checks and balances, charting each project's trajectory in various domains. This particular recourse to conditions around ethics can be made visible in different contexts while remaining invisible in others. Accordingly, the contradictions stated in this thesis are not what is spread by word of mouth and what is suggested through the ambiguity of art may well not be said directly to an art institution. Hence, incapable of resolving this shifting notion of ethics, each of the projects instead contests it in the specificity of the sites, the frameworks and the field of Artistic Research as Pedagogy in which they are developed.

The interventions and considerations of the artist introduced in this thesis explore and problematise dementia, memory and redevelopment. The projects' processes and outcomes neither assert expert knowledge of the subject by the artist, nor claim how exactly it is to work with people with dementia. Instead, this thesis opens up conversations and figures a different notion of ethics deriving from artistic interventions, moving between the artist, institutions and participants. (Sections 4.2.3, 4.3.3)

The participants of both the *For a Walk With...* and *Radio Sonar* projects were recruited via direct contact. Participants were informed that both the documentation of the processes and the final work produced would be accessible in the public domain and that participation was entirely voluntary.

<sup>8</sup> See the question of ethics addressed by the institutions in USB: /03 Appendix /02 Project Participants. Letters from Partner Organisations

Communications about the project were clearly administered by myself and partner organisations. No participants were paid to take part in the project. Participants were fully informed about the nature of the project and invited to reflect on site-specific processes and conditions while developing an understanding of their own positionality and potential within these. The participants were not required to submit any personal information. Any personal information that they did voluntarily submit was treated confidentially. Working with the students of King Solomon and Westminster Business Academies in London, photographic and video consent was provided by the educational institutions while the project was monitored by the schoolteachers. No sensitive or personal data was put in the public domain without the consent of project collaborators. The methodology of each project evolved through participants' reflection and feedback. The letters of collaboration and ethical standards are provided by organisations and can be found in the appendix. (USB: /03 Appendix /02 Project Participants. Letters from Partner Organisations).

In the context of *Radio Sonar* project in Jamaica, the development of bottom-up networks was carried out under the curation of Rosemarie Chung, founder and director of the Studio 174. The ethical considerations regarding the practical work are summarised by Chung in her contribution to the publication *Sound Space Downtown: Workbook and User Manual* (USB: /00 Radio Sonar/02 Studio 174/00 Summer 2014/00 Publication Sound Space Downtown), where Chung outlines the priorities of Studio 174 in regard to the *Radio Sonar* project.

The *For a Walk With...* project was monitored by the activity manager at the Elderly Resource Centres. Since photographic and video consent was not provided by the institution or the families, the names of the residents and care workers were changed and no faces were filmed, photographed and made public. Participants were integrated throughout the various stages of both projects' development and planning.

### **1.3 Definition of terms**

In what follows I provide some brief definitions of important terms used in this thesis, all of which derive from my practice. I introduce both the way I use a particular term in relation to my practice and its extended implementation and use through diverse sets of theory and practice. First, I differentiate between methods and concepts contained in the practices of listening and walking that are specific to the *Radio Sonar* and *For a Walk With...* projects. In many instances I point towards broader notions such as “in-betweenness” and “the everyday” which

form the conceptual backdrop of my practice, encompassing both the project work and writing. In doing so I want to make clear that while the listening and walking methods emerged in response to specific states and processes and could be replaced with other methods, the notions of in-betweenness and the everyday denote key underlying conditions for my practice.

### 1.3.1 Listening

Listening is the core method of the *Radio Sonar* project. It involves a reflexive attentiveness in which one is ready to receive and reflect on the momentary environment before forming a judgement. As a point of departure for developing useful, collaborative work, the act of listening indicates a specific response to current processes and conditions. Moreover, it emphasises a particular approach towards the organisation of space.



Figure 7. Listening space and an open radio studio on West Street, Downtown Kingston, Jamaica.

With respect to the *Radio Sonar* project, listening constructs space as a network of transmissions and receptions. Here, listening is understood to be an expanded notion of radio as a social interaction, that transmits and amplifies the power of people constituting it. This notion of listening is expanded with reference to the writings of German philosopher and sociologist Theodor Adorno, that allow for a theorisation of listening as a tool capable of countering and even contributing towards preventing extreme states of oppression, such as fascism. It is further expanded with reference to the notion of “radio narrowcasting” as this has been conceptualised by R. Murray Schafer, an environmentalist, composer and music educator. Schafer used this idea to explore the spatial interdependence between audience and broadcaster, proposing that the roles between listeners and producers are interchangeable and situations and interactions can be

presented as they occurred, without technical manipulation, cutting or editing. Finally, listening is addressed as an operational and ethical mode of receptivity to changing conditions and hence as a mode of responsiveness and “response ability” towards as-yet unknown and unforeseen possibilities that derives from acting together.

### 1.3.2 Walking

Walking is the core method of the *For a Walk With...* project. It is the experience of an attentive transition between point A and B. Being neither at A nor at B and instead moving from place to place, walking implicitly evokes the state of movement and in-betweenness mentioned above. Walking also serves to spark a set of questions and a proposition to act. As with listening, walking is taken as a starting point for responding to site-specific processes and conditions – especially those involving dementia, redevelopment and a politics of care – based on the development of collaborative work with residents and care workers in institutions of residential care. Walking together is emphasised as a proposition to act in order to counter the collapse of networking in the care home and in the neighbourhood. This particular understanding of walking is explored in Section 2.2.2, Methodological Overview: Walking, which takes up the link that philosopher Michel de Certeau makes between walking, the notion of the everyday, and tactics as an operational mode of the underprivileged. Moreover, this definition of walking stresses a correlation between memory and space that has been established in architectural theory, as well as in the writings of political theorist and philosopher Hannah Arendt and activist, writer and filmmaker Susan Sontag, who describe walking as a means to read and counter exclusion and marginalisation.



Figure 8. For a Walk With.... A postcard of a person walking in the care home by resident Itaf Dajanai.

### 1.3.3 In-Betweenness

The notion of in-betweenness is used throughout to point towards the potentiality contained in an ambiguous “neither/nor” relationship. Escaping clear definition, in-betweenness simultaneously embraces what are often contradictory notions of space and process, ways of thinking, modes of operation and states of mind. In the framework of both projects, it manifests in the interplay of formal and informal institutional structures, in relation to funding, as well as in the transitions addressed by both projects regarding redevelopment and poverty. Especially in the *For a Walk With...* project, in-betweenness underlines the precarious conditions of care work and the transition between life and death intensified through the close-to-death experience of the care home residents. As a term, “in-betweenness” also emphasises significant intersections and overlaps within the field of Artistic Research as Pedagogy (Chapter I, Section 2.2) and highlights the positionality of my practice in relation to the institutional framework that has both supported and circumscribed the projects and the writing of this thesis.

The notion of in-betweenness is sharpened with reference to the writings of Michel de Certeau, Henri Lefebvre and literary theorist Hans Ulrich Gumbrecht. Drawing on their work, the notion of in-betweenness is elaborated in greater detail as an interplay between the concrete and abstract dimensions of practice (Section 3.2, Radio Narrowcast); in relation to the temporality of tactics (Section 2.1.2, Methodological Overview: Walking) and modes of scepticism (Section 2.2, Pedagogy of the Momentary); and as an impression of presence in the everyday (Section 2.2, Ambiguity of Artistic Research).

### 1.3.4 The Everyday

The term “everyday” is here understood as a non-exceptional frame of reference in which routines and the repetition of mundane practices occur. The everyday is understood in at least two different ways. Firstly, it is described as a context in which a transformative practice capable of tracing and countering extreme forms of oppression can be developed and learned together. This is addressed in more detail as the main aim of education, as formulated by Theodor Adorno in relation to the everyday processes of standardisation and bureaucratisation (Section 2.1.1, Methodological Overview: Listening). Secondly, the notion of the everyday is amplified with reference to the concept of radical pedagogy, as outlined by theorist of critical pedagogy Henry A. Giroux and educator and philosopher Paulo Freire.

Thirdly, the everyday references practices of liberation and freedom addressed by Michael Foucault (Section 2.3.2, *Pedagogy of the Momentary, the Everyday and In-Betweenness*). In this context, the space of the everyday can be seen as a point of departure for engaging in collective and learning processes.

### **1.4 Methodology and Research Strategy: Between Practice and Writing**

The overall argument of this thesis is based on my practical work, as well as on documentation and collected data, oral histories, work in progress and project outcomes, which help to elucidate and conceptualise the methods that arise from my practice. Ultimately, the aim of the thesis is to propose a methodology that may be taken up and carried out in other contexts, beyond the specificity of the two projects described here. Contextualised in more detail within a transdisciplinary framework of the field *Artistic Research as Pedagogy* (Section 2.4), the hybrid rationale of the field translates into the documentation presented in this thesis in form of images, publications and as films on the accompanying USB stick. This allows the documents to be considered as both research data and outcomes of artistic research processes, revealing the voices and creativity of others through collaborative processes.

Here it is worth repeating that, despite the impossibility of fully representing the practice due to the complexity of its working processes and experiences, it is still possible to develop a theoretical analysis. This latter offers a textual perspective on practice, opening a space where various elements can be considered in greater detail.

The practice-based PhD is yet another site where interstitial experience and the continuous negotiation between the practice of the project and its theorisation have come into play. The split between the two modes positions me in an intensified space where both full-time activities – the PhD research and the development of my practice – must be negotiated continuously. Accordingly, I am inclined to use the first-person pronoun “I” in writing about both. This functions as a reminder to the reader about the in-between space from which this work emerges, the inability to fully represent it, and the imperfections and difficulties of the transition by which my practice is translated into theory and vice versa. Explicitly situating myself within this space serves to remind the reader of the often opposed agencies and processes amidst which I pursue my practice and reflect upon it through writing.

The overall research strategy derives from the gradual development of the projects after both were initially commissioned by the Serpentine Gallery's Edgware Road Project and developed over three years, either remaining site-specific (*For a Walk With...*) or subsequently facilitated internationally (*Radio Sonar*). This has allowed for an opening up and adjustment of the methodologies of the project in relation to particular places, participants and processes of the work. The status of the project outcomes is addressed in the Work and Research Ethics Section (Section 1.1.3) and, unless stated otherwise, is accessible in the public domain and belongs to the project participants under creative commons regulations.<sup>9</sup> The interviews presented in the publication *Sound Space Downtown: Workbook and User Manual* are a part of the individual contributions by the participants of *Radio Sonar*. Conducted during the project residency, the interviews are the outcome of the workshop activities described in the thesis (Section 3.3.2). The publication constitutes only one of the project outcomes, in this case, a free educational resource and a contribution to the Studio 174 learning program in Downtown Kingston, Jamaica. All participants and contributors are credited in the publication and in the documentation of this thesis. (USB: /03 Appendix /02 Project Participants. Project Participants.docx). The interviews conducted in the framework of the *For a Walk With...* project constitute the publication *For a Walk With: Dementia in the City* that, together with the film *For a Walk With...*, documents and represents a series of final outcomes of the three-year project in the framework of the Serpentine Gallery. The observations of participants and dialogic conversations introduced in the publications are used to enhance this thesis, as they allow for addressing site-specific, personal and collective issues that arise during the projects and a further articulation of the latter through academic analysis. The thesis is structured chronologically in relation to the gradual development of the projects.

The overall methodology strongly derives from participant observations and dialogic conversations. Accordingly, the Radio Sonar project departs from and responds to the observations of the academy students in West London. Claiming that their voices are not heard and lamenting the lack of places to play led to the development of a series of radio interventions in public space. A concern with the question of how young people can be heard led to the development of listening spaces and directed the research trajectory towards radio as a tool of art practice, research and learning. This allowed for an exploration of the potential of radio as an ephemeral space of listening and an intervention in public space, and eventually became an overarching conceptual frame for the work. (Section 2.3.1)

<sup>9</sup> Edgware Road Project and the edgwareorad.org in which the publications are produced are licensed under a Creative Commons Attribution, Non-Commercial-Sharealike 3.0 Unported License. This means that this material can be reused freely with due credit given for non-commercial uses.

Building on the outcomes of the project in London, its iteration in Jamaica began with listening exercises and sound investigations in the Downtown Kingston, leading to a further series of interventions in public spaces. Here, the strong emphasis on listening, sound and radio allowed the project research to focus on issues of institutional power and poverty. This shifted the practice of the project towards the pragmatic and concrete contributions of the project. Deriving from diverse listening exercises and interventions in the neighbourhood, these concrete contributions materialised in the form of a workspace accessible in Downtown Kingston, a workbook, a mobile radio sound system and a documentary film, all of which entail the concrete dimension of listening at the core of the work (Section 3.3.2).

As with the *Radio Sonar* project, *For a Walk With...* also builds upon the context in which the project is situated and the trajectory of the work was developed in practical and theoretical terms. Here, the first observations in the care homes led to the decision to depart from walking as a core activity of the project. This entailed the literal and conceptual exploration of the institutions of residential care, raised the questions of ethics and autonomy, and provoked further research around the issues of memory, redevelopment and dementia. Paying attention to these outcomes led to a further development of the collaborative dimension of work and allowed for a consideration of a diversity of interventions in the care home, including the corridor residency and the film *For a Walk With...* (Section 4.4.2). This allowed me to conduct further research concerned with architecture, emancipation, creativity and institutional critique, all of which has materialised in the publication *For a Walk With: Dementia in the City*.

Both *Radio Sonar* and *For a Walk With...* constitute experiments employing walking and listening as tools of research, art practice and learning. Taking these activities as starting points for the works allows for a consideration of listening and walking as complex trans-disciplinary methods that can be evidenced through the project outcomes (introduced in this thesis through the documentation of events, audio and video residues and publications) and articulated through the academic research through the gradual development of the projects (Sections 3.3, 4.3 and 4.4)

Having briefly defined my work, the key terms employed in this thesis, its primary questions and my writing methodology, the following chapter will contextualise the two core methods of my work within a wider theoretical field. As mentioned in the Introduction, Chapter I delves into the inner workings of the walking and listening methods, situating them within a wider theoretical framework that allows me to further conceptualise my work in relation to a wider field of practice I refer to as Artistic Research as Pedagogy.

## **2. Chapter I.**

### **Artistic Research as Pedagogy**

#### **2.1 Introduction to Chapter I**

This chapter explores walking and listening within the field of Artistic Research as Pedagogy. It provides a methodological overview of walking and listening, framing each within a flow that spans the methods of art, research and pedagogical practice. In what follows, I provide a brief outline of the wider field of Artistic Research as Pedagogy. Emphasising the methodology that emerges through the projects, this chapter draws on theoretical strands and practice-driven examples that display an intersection between these disciplines.

One can differentiate between inward- and outward-oriented perspectives with regard to the two methods at the centre of this thesis. This chapter outlines the methodologies and the context of the practical work, allowing me to prioritise an inward-oriented perspective that focuses on the methods' inner workings while also locating my practice within a field of Artistic Research as Pedagogy. The brief outline of the methodology and research field provided here encourages an understanding of my practice in historical and conceptual terms and simultaneously points towards the wide-reaching processes and conditions within which it is situated. In contrast to this chapter's emphasis on the methodology that emerges through the projects, Chapters II and III adopt an outward-oriented perspective. They provide a detailed introduction to and an analysis of each of the practical projects, as well as pointing towards further theoretical concerns and considerations deriving from walking and listening.

Section 2.1, Artistic Research as Pedagogy: Relevant Models and Practices will offer a survey of notable examples within the research field of Artistic Research as Pedagogy. These examples are instructive both in their treatment of – and oftentimes reinvention of – learning, education and pedagogy, and in terms of their negotiations with institutions as they allow me to highlight my work within institutional failures and relate my artistic practice as a mode of navigating and exploring institutional frameworks.

Section 2.2, Methodological Overview introduces listening and walking as two methods among many possible others that are developed collaboratively in response to particular site-specific issues. Prioritising the research outcomes that derive from the practical work and stressing its ability to respond to site-specific pressures allows me to weave these two seemingly distinct methods into the fabric

of one overarching practice that embraces the abstract and concrete dimensions of the work. This aspect of my research is summarised and brought into a dialogue with the wider theoretical field in the final section (Section 2.3), Artistic Research as Pedagogy.

This chapter begins to highlight the issues at stake by providing a methodological overview of the listening and walking methods at the core of the *Radio Sonar* and *For a Walk With...* projects. It prioritizes the specificity of the projects and their methods, rather than discussing listening and walking practices more generally.

Section 2.2.1, Listening, reviews the listening method in relation to studies of radio, music and activism. Grounded in samples of work carried out in London, UK and during the *Radio Sonar* residency in Jamaica, this section draws on Theodor Adorno's critique of the processes of standardisation through broadcast technology as they apply to listening individuals. It introduces the concept of "narrowcast", developing an understanding of radio as a conduit of social power as opposed to an isolated or specific technological type. Here Adorno's understanding of education is instrumental in that it approaches listening within pedagogical practices as a tool of critical self-reflection, developed in response to forms of fascism that have become embedded in the everyday. This review of the listening method prioritises the practice of art and activist collective Ultra-red and considers practices of improvisation in music in order to highlight listening as a moment-based practice and a tool for research and art. Claiming it can be useful to study site-specific cultural, social and political contexts, the review also emphasises the role that listening can play in an initial study of place resting on geographical facts and sound objects. These negotiations foreground a particular understanding of listening, one premised on its utility as a pedagogical process and as a tool for research and art practice. Ultimately, the chapter points towards a material dimension of listening as it appears in the everyday context of site-specific collaborative work.

Section 2.2.2, Walking, reviews the method of walking. As with listening, walking is emphasised as a multi-disciplinary method alternating between the fields of art practice, research and pedagogy. The discussion takes as its starting point the specific context of the *For a Walk With...* project – the Carlton Dene and Westmead Elderly Resource Centres in London. Engaging with the notion of dementia, residential housing, processes of redevelopment and care work, this section introduces walking as a means of responding to the collapse of the brain's neurological networks (dementia) through the cultivation of social networks in the care home and in the neighbourhood. This section also untangles the juxtaposition of walking as a chosen leisure activity with walking as necessary

exercise of autonomy and mobility. Drawing on the fields of cultural theory, art practice and theatre, Section 2.2.2 describes walking as a mundane, everyday practice in the care home. The practices of everyday life elaborated by Michel de Certeau are central here, as is his distinction between strategies (the tools of enterprises and institutions) and tactics (the tools of the underprivileged) – the latter serving to scramble power relationships in favour of the marginalised and weak. Walking is further analysed from a geographical perspective as a performative engagement with the city and a distinct means of reading and knowing urban space. As with listening, walking is considered a tool of enquiry, which allows me to develop a critique of participatory art practices. This critique is strengthened by a reading of the work of social historian and anarchist Colin Ward, which helps to situate walking as an innovative approach to knowledge production rooted in artistic research mechanisms and anarchist pedagogies.

The flexibility displayed by both methods within the disciplines of art, research, and pedagogy is the subject of the next section (Section 2.3), Artistic Research as Pedagogy, which delves into the wider field of practice that I call “Artistic Research as Pedagogy”. Posing the question of how artistic research can be carried out as pedagogy, I confront the disadvantageous and economically driven processes whereby practices become standardised, while suggesting that the ambiguity inherent in these processes nevertheless carries enormous potential to embrace a diversity of forces that are capable of counterbalancing this dynamic from the bottom up. This section questions the diversity of approaches to art practice, research and learning while prioritising the concrete and issue-based dimensions of practice as a starting point for the production of knowledge and culture. In particular, section 2.3 engages with work produced by notable theorists of “artistic research” (Tere Vadén, Mika Hannula, Julian Klein), bringing it into dialogue with the notion of pedagogy developed by educator and philosopher Paulo Freire and theorist of critical pedagogy Henry A. Giroux, who describes pedagogy as a radical practice and a means of achieving liberation from the uniform conditions engendered by mechanical and bureaucratic actions. The work of these theorists helps to stress how pedagogy can be a way of creating conditions that overcome material, ideological and psychological forms of oppression. Section 2.3 closes by juxtaposing Freire’s and Giroux’s outlines of educational institutions and pedagogical practice with the idea of subjective self-formation advanced by Michel Foucault.

Still keeping within the fields of artistic research and pedagogy, the conclusion to Chapter I (Section 2.4) locates the contribution of these two methods (walking and listening) in their ability to respond to often contradictory elements of a practice.

## 2.2 Artistic Research as Pedagogy: Relevant Models and Practices

Before proceeding further into this chapter, in order to encircle the field of Artistic Research as Pedagogy it is crucial to articulate a range of examples with regards to alternative artistic and learning practices. While the projects that I will introduce in this section differ from my practice in the specificity of its sites, contexts and methodologies, they remain useful for understanding how the nascent field I define through my practice operates and is progressed through my work. Hence, developed in the framework of this thesis, the field of Artistic Research as Pedagogy is not concerned with committing to a particular form of artistic, research or teaching practice. Instead it allows one to reinvent the fields in relation to each other, and in relation to the institutional context in which these emerge. In order to facilitate the rethinking and synthesising of this novel field, this section introduces several models focused on leaving restrictive boundaries of established terms and practices while implementing a wide range of art, research and learning methods.

Such examples can be found in *The Momentary Academy* and *Playshop*, realised at the Yerba Buena Centre for the Arts, which allows for an understanding of art practice as an open-access laboratory seeking alternative ways in which art production and learning can create vital public spaces and an environment of exchange. *Playshop* houses workshops and projects that question or challenge the role of technology and propose alternatives to the cultural, social and economic systems we live in.<sup>10</sup> Both projects can be seen as spaces of research, proposing alternatives to the prevailing cultural, social and economic systems by the means of creative workshops and projects initiated by artists.<sup>11</sup>

In his book, *What We Want is Free: Generosity and Exchange in Recent Art*, Ted Purves, American artist, educator and initiator of the Momentary Academy, points towards artistic practice as a practice of initiation and offering that can be of use for others. This form of art practice emerges from a public urgency and individual experiences provoking processes of exchange, in which artists are inseparable from the audience within temporal experiences shared by the social and communal body. Conceived as art and crafted by artists, these generous acts of sharing might not look like art, yet they constitute art-alike moments in which everyone involved has something to contribute and gain while learning

10 Playshop at Futurefarmers project Site [online]. [Accessed 14 November 2017]. Available from: <http://www.futurefarmers.com/survey/playshop.php>

11 Whitney Artport. The Whitney Museum Portal to Net Art [online]. [Accessed 14 November 2017]. <http://artport.whitney.org/gatepages/marcho4.shtml>

to be critical and respectful of the knowledge of others, and ensuring that this knowledge will not be exploited, co-opted or devalued once it is offered.<sup>12</sup>

Further instances of practices that can be ascribed to the field of Artistic Research as Pedagogy can be seen in the School of Panamerican Unrest and the Paraeducation Department. The School of Panamerican Unrest consisted of a traveling schoolhouse that examined the relationship between different regions of the Americas.<sup>13</sup> Interested in art as a socially engaged practice and a learning process, Pablo Helguera, artist, performer, author and initiator of the school, developed a Materials and Techniques Handbook, a milestone in the field socially engaged art.<sup>14</sup> While provisionally defining the latter located in between disciplines and focused on the process and site-specificity of work, socially engaged art resonates strongly with the field of Artistic Research as Pedagogy, as it understands the role of the artist as an connected individual, and is uncomfortable with the prevailing connotations of the term “art” and works with society in a professional capacity.<sup>15</sup> Here, referring to Paulo Freire’s *Pedagogy of Hope*, Helguera emphasises the porosity of the discipline, its contradictions and antagonisms, as well as the notion of “Transpedagogy”, which refers to projects and artists blending educational processes with art-making clearly different from conventional art academies and formal art education.<sup>16</sup> This difference is useful as it allows one to differentiate between the increasingly more formalised field of socially engaged art practice and the nascent field of Artistic Research as Pedagogy. While both certainly have a lot in common, the field of Artistic Research as Pedagogy in its current state is a much more porous blend of learning and art-making, generally uncomfortable with existing terms. Deriving from the specificity of my art practice through the projects introduced in this thesis, Artistic Research as Pedagogy avoids a clear prescription of a particular form of practice; rather, it favours ambiguous, open-ended and unexpected outcomes emerging through the artistic work.

Nevertheless, the notion of Paraeducation is useful in this context, as it resonates with related projects such as Copenhagen Free University, as well as the art and learning practices developed in the context of the biennial of contemporary Art Manifesta 6 (2006) and the quinquennial exhibition of contemporary art documenta 12 (2007). Similar to Manifesta 6 and documenta 12, the Paraeducation

12 Purves T. *What We Want Is Free: Generosity And Exchange*. In *Recent Art*. State University of New York Press, Albany. 2005. p.4 – 8.

13 Pablo Helguera Homepage [online]. [Accessed 14 November 2017]. <http://pablohelguera.net/2006/06/the-school-of-panamerican-unrest/>

14 Helguera P. *Education for Socially Engaged Art*. Jorge Pinto Books New York. 2011.

15 *Ibid.*, p. 3.

16 *Ibid.*, p.47-77.

Department, commissioned in collaboration between art institutions TENT and Witte de With in the Netherlands, aims to use the institution as a platform for developing individual and collective practices, while simultaneously resisting institutional pull to participate in the exhibitions aesthetically in the rather predetermined roles of artists and curators. Instead, the initiators Sarah Pierce and Annie Fletcher were interested in an open-ended experiment that would incorporate the interests of artists in the learning models.<sup>17</sup> “Notes for an Art School”, released by Manifesta 6 and conceived by curators Mai Abu ElDahab, Anton Vidokle and Florian Waldvogel, similarly challenges the conventional format of a large-scale art exhibition. The Manifesta 6 School wanted to reach beyond individual art practices while challenging the methods of the institutionalised art world by focusing on site-specificity as an exercise and a strategy involving in-depth analysis confronting institutional paradigms limited in their hierarchies of knowledge.<sup>18</sup> Focused primarily on gallery education, Carmen Mörsch, one of the co-developers of the mediation concept at documenta 12, points out that critical engagement with art and its institutions relies on artistic strategies and methods that critically foster institutional change.<sup>19</sup> Here, while the works introduced in this thesis are closer to a life-long individual-learning project, this thesis is also located purposefully outside the art department. As part of Cultural Studies, it also practically challenges the role and form of art, the artist and the institutionalised artistic and academic fields.

This further resonates with the aims and objectives of the Copenhagen Free University, an artist-run free university that fundamentally reconsiders relationships to the rather standardised art and academic institutions from the bottom up. While considering its own intentions as utopian, in the joint statement addressing the outlawing of the Copenhagen Free University (by the ministry of science, technology and innovation in December of 2010), the university stated the importance of reinvigorating the emancipatory aspects of research and learning.<sup>20</sup> This can be done through the very simple act of declaring, “this is a university”, a public institution dedicated to the production of knowledge and fluctuating desires.<sup>21</sup>

17 Pierce S. The Paraeducation Department. Interface school of art and design, University of Ulster, Belfast 2004. P. 3

18 El Dahab M.A., Vidokle A., Waldvogel F., Notes for an Art School. International Foundation Manifesta, 2006. p.1-5

19 Mörsch C. At Crossroads of Four Discourses. In Mörsch C, documenta 12 Education II: Between Critical Practice and Visitor Services. Results of a Research Project. Institute for Art Education, Zurich 2009. P.13 - 14

20 The Free U Resistance Committee of June 18 2011 [online]. [Accessed 14 November 2017]. <https://www.interflugs.de/2011/08/outlawing-of-the-copenhagen-free-university/>

21 Ibid.

Here the institutional critique developed by Manifesta 6, documenta 12, the Paraeducation Department and the Copenhagen Free University strongly resonates with the field of Artistic Research as Pedagogy, as it derives from an artistic experimentation and a desire to go beyond institutionally restricted fields and takes on a freedom to declare a new field of knowledge accessible to critique and reinvention by others.

There are certainly many more instances of emancipatory art, research and learning practices that can be woven together through mediation programmes of art and cultural institutions, such as “Academy. Teaching Art, Learning Art”,<sup>22</sup> initiated by the Institute for Distributed Creativity, unitednationsplaza<sup>23</sup> and night school at the New Museum in New York,<sup>24</sup> both initiated by Anton Vidokle, artist and founder of the e-flux artist and curatorial platform. Likewise with Open School East, originally founded in London in 2013 by artists, curators and academics Anna Colin, Laurence Taylor, Sarah McCrory, Sam Thorne and Stephanie McLaren-Necles, a free, experimental and collaborative organisation fostering social and cultural exchange between artists and the wider public.<sup>25</sup>

While the intention of this thesis is not to provide an art-historical survey of the artistic practices in the field of research and education, there are certainly many more instances of artists working methodologically and in relation to a specific site or research interest that can enrich this thesis. For example, Renzo Martins’ work *Enjoy Poverty* (2008) has been read by some as an emancipatory research tool investigating the power relationship between photographers and photographed subjects in Congo.<sup>26</sup> Some could interpret the making of this film in order not only to shed light on site-specific conditions but also to practically ameliorate current conditions. This can be compared with the film *Bloxburgh: Water Road Education*, which documents the establishment of an open radio studio in the Blue Mountains of Jamaica that aims to support local residents in their struggle (Section 3.3.3.). Another noticeable example of artistic research and learning practice can be found in the work of Angus Calyle, writer and artist, co-director of Creative Research into Sound Arts Practice Centre (CrisAP) and professor of Sound

22 Academy Teaching Art Learning Art. [online]. [Accessed 14 November 2017]. <https://kunstaspekte.art/event/academy-teaching-art-learning-art-2005-01>

23 Unitednationsplaza [online]. [Accessed 14 November 2017]. <http://www.unitednationsplaza.org/>

24 Night School at the New Museum [online]. [Accessed 14 November 2017]. <https://www.artandeducation.net/announcements/111402/night-school-at-the-new-museum>

25 Open School East [online]. [Accessed 14 November 2017]. <http://www.openschooleast.org/>

26 Tomme V. N., *Enjoy Poverty: Disclosing the Political Impasse of Contemporary Art*. Artpapers, September 2010 [online]. [Accessed 14 November 2017]. <http://www.renzomartens.com/articles>

and Landscape at London College of Communication. In his collaboration with Cathy Lane, composer, sound artist and academic, both have conceived the books *In the Field: The Art of Field Recording*<sup>27</sup> (2013) and *On Listening* (2013).<sup>28</sup>

The latter, in particular, can be seen as an example of listening as a methodology in forty short essays. Here, clearly referring to listening as trans-disciplinary, different modes of listening are challenged from the perspectives of anthropology, geography, literature, sociology, philosophy, art history, activism, conflict mediation and more. This approach to methodological research and art practice resonates well with both project publications featured in this thesis, *Sound Space Downtown: Workbook and User Manual* and *For a Walk With: Dementia in the City*.

While this list of related art, research and learning practices could be endless, a common element emerges: the practice-based and often utopian desire to break out of the limitations of existing fields of knowledge. This type of work introduces models, debates, methods and experiments that allow for a rethinking and reappropriation of current paradigms from the positionality of an individual artistic work. This is also a dynamic point of departure for this thesis.

## **2.3 Methodological Overview**

The following discussion takes as its starting points the *Radio Sonar* and *For a Walk With...* projects and points towards the contextual framework in which their core methods – walking and listening – are situated. Saving a more detailed discussion of the methodological outcomes and project residues for Chapters II and III, this overview briefly introduces the methods in light of a diversity of existing practices.

### **2.3.1 Listening**

Listening is the core method of the *Radio Sonar* project as well as its primary point of departure. As mentioned in the Definition of Works (Section 1.1), the experience of redevelopment relayed by the young students of King Solomon, their feelings of being excluded and not heard, became a catalyst for a range of listening exercises and sound investigations. The explorations allowed the group to use radio as a flexible conceptual framework for starting conversations with the public of the Church Street market in Westminster, London (see USB: /00 Radio Sonar/00 King Solomon Academy). This particular approach showed how radio narrowcasting

<sup>27</sup> Calyle A, Lane C, *In the Field: The Art of Field Recording*. Uniformbooks 2013

<sup>28</sup> Calyle A, Lane C, *On Listening*. Uniformbooks 2013

could take the form of social events and radio studios, interactions and investigations in the neighbourhood. Working with the students on the radio narrowcasts allowed me to analyse listening in relation to the wider field of radio studies.



Figure 9. Listening space and an improvised radio studio at the Church Street in Westminster London. 2013

The practice of radio narrowcasting is discussed by R. Murray Schafer in his 1987 essay “Radical Radio”.<sup>29</sup> Schafer explores listening as a method focused on the spatial interdependence between audiences and broadcasters, emphasizing the ability of radio producers and listeners to exchange roles, to create host-less radio shows where the announcer’s voice presents situations as they occur, without editorial manipulation and editing. Although the latter dimension of Schafer’s idea of radio strongly resonates with the practice of *Radio Sonar*, Schafer’s interest lies in the exploration of radio as an artistic form, while the listening method at the core of *Radio Sonar* derives from and prioritises the pragmatic concerns of a

<sup>29</sup> Schafer, RM. Radical radio. In: Lander D, Lexier M., editors. *Sound by Artists*. Toronto and Banff: Art Metropole and Walter Phillips Gallery; 1990. p. 207-216.

particular neighbourhood. *Radio Sonar* is an experimental attempt to make radio narrowcasting useful and practical for everyday interactions and collaborations. Moreover, the notion of the radio narrowcast will be explored and introduced as a means of unifying a diversity of listening interventions into a methodological whole. Here the radio narrowcasts will allow me to address a concrete dimension of listening in relation to site-specific social practices (see Section 3), and will be introduced as often ambiguous interventions in public space (see Section 3.3.1) and informal presentation and discussion formats (see Section 3.3.4) connecting galleries, museums and academic institutions. Here the notion of ambiguity is important as it makes space for a diverse set of reflections in which the same topic can be argued and thought of from different perspectives.

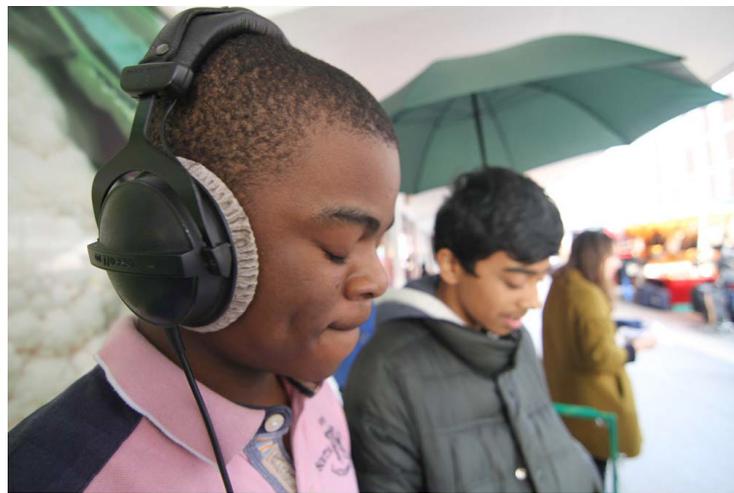


Figure 10. Gabriele listening to the sounds of Church Street during a Radio Narrowcast in Westminster. 2014



Figure 11. A conversation during the Radio Narrowcast at Church Street. 2014

At the heart of this project is an understanding of radio as not just a home entertainment system, but a framework of diverse listening techniques – a diffused system of social interaction linked to a broad range of cultural institutions and practices.<sup>30</sup>

The project's further development in Jamaica as part of a residency at Studio 174 involved revisiting its methods in light of the states of extreme violence and poverty experienced locally. This is reflected in the publication *Sound Space Downtown: Workbook and User Manual*, collaboratively produced after the first project residency in 2014 (USB: /00 Radio Sonar/02 Studio 174/00 Summer 2014/00 Publication Sound Space Downtown). Thinking about radio in reference to the work of the “Frankfurt School” of thought – and Theodor Adorno in particular – is fruitful in this regard. In *Current of Music*, a collection of essays written upon his arrival in the US (1938-1941), Adorno characterises radio as a tool of social and political critique as well as a practice capable of denouncing and countering extreme forms of discrimination and oppression, namely fascism.<sup>31</sup> While Adorno's understanding of fascism can be situated in relation to the events of World War II, it can also be situated in relation to some of the major themes of his sociological work. In *Education After Auschwitz* (1966), for instance, Adorno elaborates on the everyday dimension of fascism secreted in processes of standardisation and bureaucratisation, arguing that preventing the ascendance of the latter processes is the main aim of education.<sup>32</sup> This allows for the practice of radio narrowcasting at the core of the *Radio Sonar* project, and by extension its listening method, to be considered in respect to education. Adorno claims that “the only education that has any sense at all is an education towards critical self-reflection”.<sup>33</sup> Considering listening as a method of social and political critique permits addressing a wide range of issues pertaining to colonialism and exploitation, as shown in Chapter II in relation to Tate Modern (Section 3.2.4, Gallery and Museum), which discusses the project's development in Jamaica and within an international framework of cultural institutions.

The everyday pedagogical implementation of radio inherent in the practical work I am developing can be further expanded with reference to Adorno's observations on the standardisation and narrowing of the listening individual occasioned

30 Mowitt J. *Radio: Essays in bad reception*. Berkeley: University of California Press; 2011. p. 22-48

31 Adorno T. *Current of music*. Frankfurt am Main: Shurkamp; 2006. p. 296-378

32 Adorno T. *Education after Auschwitz*. Canadian International Youth Letter. [online]. 2010: 1-13 [Accessed 4 November 2015]. Available from: <http://paep.ca/doc/CIYL%20-%20Theodor%20Adorno%20-%20Education%20after%20Auschwitz.pdf>

33 *Ibid.*

by broadcast technology.<sup>34</sup> This resonates with the development of the radio narrowcasts in downtown Kingston (see USB: /00 Radio Sonar/02 Studio 174/00 Summer 2014/01 West Street Narrowcasts). In his essay, “The Radio Voice”, Adorno searches for ways to bridge the gap between the listener and the broadcaster and claims that radio is not an isolated or specific technological type, but a working social power, expressing social laws in relation to existing social and political conditions.<sup>35</sup> This understanding of radio is explored with reference to the many radio narrowcasts that form the core of Chapter II (Section 3.2, Radio Narrowcast).

Artist and activist practices are an important context for the site-specific and practical approach that I adopt in my work. The method of listening employed in my projects moves between a range of fields including art practice, activism, radio studies and pedagogy. Projects such as *Radio Sonar* allow sound objects audible in the streets to be investigated as products of an economy of survival; they also use listening to deconstruct relationships between the users and owners of a space, and to trace the outlines of various social, economic, political and ideological struggles. (These sound investigations combined with the interviews can be found on the USB: /00 Radio Sonar/01 Westminster Academy/00 WA Narrowcasts/03 Future Space Radio Play). The practice of Ultra-red, a collective comprised of artists, activists and academics, is a useful supplement to this discussion as it suggests that listening is a way of assigning musical meaning to social relations.<sup>36</sup> Moreover, paralleling the site-specific character of the *Radio Sonar* project, the Ultra-red group has described its approach to fieldwork as an overall strategy for identifying the rift between property, its use and its exchange value, opening up the possibility of investing it with new meanings.<sup>37</sup> Here, the method of listening can be seen as a means for learning and planning tactical actions together with diverse practitioners. This perspective allows me to locate listening within a wider field of pedagogical practice, outlined in more detail in the next section (Section 2.3), Artistic Research as Pedagogy.

34 Ibid.

35 Adorno T. *Current of music*. Frankfurt am Main: Shurkamp; 2006. p. 296-378.

36 Ultra-red. *Constitutive utopias: Sound, public space and urban ambience*. [online]. Ultra-red; 2014 [Accessed 4 November 2015]. Available from: <http://www.temporaryservices.org/ultratext.html>

37 Ultra Red. *Five Protocols for Organised Listening* [online] Ultra-red; 2012 [Accessed 4 November 2015]. Available from: [http://www.ultrared.org/uploads/2012-Five\\_Protocols.pdf](http://www.ultrared.org/uploads/2012-Five_Protocols.pdf)



Figure 12. Market Radio stall at Church Street.  
An improvised listening space during the presentation of the  
Listening Alphabet and the Future Space radio play. 2014

The *Radio Sonar* project navigates the formal spaces of galleries, museums, universities and cultural institutions, and the informal spaces of neighbourhoods and rural areas simultaneously. Its site-specific investigations, rooted in listening and learning together, support the development of collaborative and bottom-up approaches to art production. This can be found in the form of radio performances, radio plays, films and exhibitions. Keeping this collaborative element in mind, the method of listening can be further reviewed with reference to music and improvisation as an art practice. In his study of improvisation, neurologist and improvisation theorist Aaron Berkowitz characterises listening as a process of coming together in order to produce work. He further stresses that improvisation in music is an overall strategy allowing for the production of unexpected artistic outcomes, with important consequences for how we conceive critical engagement and political action.<sup>38</sup> Likewise, listening as a form of improvisation can encompass dynamic group situations and responses to failures in communication and the ambiguity of practice – it is equally possible to listen to something that is not being said. This idea of improvisation also highlights the moment-based aspect of the listening method, whose collaborative processes help to bring critical social and political questions to the surface.<sup>39</sup> As outlined in more detail in Chapter II with the example of the film *Bloxburgh FM: Water Road Education* (Section 3.2.3), the method of listening can be seen as an everyday practice capable of modeling broader strategies and achieving useful outcomes through art production.

<sup>38</sup> Berkowitz AL. *The Improvising mind: Cognition and creativity in the musical moment*. Oxford: Oxford University Press; 2010. p. 44-121

<sup>39</sup> Durant A. *Improvisation in the political economy of music*. In: Norris C, editor. *Music and the politics of culture*. London: Lawrence & Wishart; 1989. p. 252-283.

As Stephen Blum suggests, improvisation can be understood as a strategy for finding useful and appropriate responses to unforeseen challenges and opportunities.<sup>40</sup> In a similar vein, Derek Bailey describes improvisation as a practice of transformation exploring useful ways to escape formal restrictions coherent to academically rationalised, mature and consolidated spaces.<sup>41</sup> As a form of improvisation in its own right, listening can thus be seen as a practice hospitable to the abandonment of theoretical and practical commitments in favour of the development and transmission of artistic insight between individuals.<sup>42</sup>



Figure 13. A conversation at the Market Radio stall at Church Street. An improvised listening space during the presentation of the Listening Alphabet and the Future Space radio play. 2014



Figure 14. Aynoor introduces the Listening Alphabet at the improvised listening space during the presentation of the Future Space radio play. 2014

40 Blum S. Recognising improvisation. In: Bruno N, Russell M, editors. In the course of performance: Studies of the world of musical improvisation. Chicago: University of Chicago Press; 1999. p. 27-47.

41 Bailey D. Improvisation: Its nature and practice in music. Ashbourne: Moorand Publishing; 1992.

42 Smith C. A sense of possible: Miles Davis and the semiotics of improvised performance. In: Bruno N, Russell M. In the course of performance: studies of the world of musical improvisation. Chicago: University of Chicago Press; 1999. p. 261-291.

When coupled with the capabilities of radio, listening can be further understood as a research tool for investigating a diversity of spaces and processes – for instance, in schools, galleries, neighbourhoods or universities. As seen in the radio narrowcasts conducted in the King Solomon Academy (USB: /00 Radio Sonar/00 King Solomon Academy/02 KS Radio Narrowcasts) and Church Street Market (USB: /00 Radio Sonar/01 Westminster Academy/00 WA Narrowcasts), listening can be a key element in listening sessions and radio studios that explore the inside and outside of a gallery, a school or a particular street in the neighbourhood. The spatial dimension of listening activated by radio and elaborated in the field of radio studies is significant in this regard. The theory of experimental radio clearly points towards radio as a tool for the exploration of space, while avoiding the distinction between the inside or outside of the studio.<sup>43</sup> The act of rooting radio in the method of listening can be seen as a way of addressing the interdependence between artists, sound objects and listeners.<sup>44</sup>

Indeed, part what makes listening and radio useful research tools is their complex relationship to agency. According to professor of cultural studies Jonathan Sterne and musician, composer and educator Tara Rodgers, a radio transmission can be reduced to three basic questions: Who processes what for whom? What is the process? And to what end is it processed?<sup>45</sup>



Figure 15. Edon introduces the Listening Alphabet at the improvised listening space during the presentation of the Future Space radio play. 2014

43 Kahn D. Radio space. In: Augaitis D, Lander D, editors. Radio rethink: Art, sound and transmission. Banff: Banff Centre Press; 1994.

44 Gilfillan D. German experimental radio. Minneapolis: University of Minnesota Press; 2009.

45 Sterne J, Rodgers T. The poetics of signal processing. *AJOFCS* 2011; 22 (2/3) p. 31-53.

This overarching question of agency underscores an ambiguity specific to my work and to the field of Artistic Research as Pedagogy more broadly (see Section 2.3.1); it is part of what makes the method of listening a useful self-reflective research tool for studying cultural, social and political contexts. In addition, Sterne and Rodgers' emphasis on the topological dimension of signal processing (i.e. the transformation of electrical flows into sound) further allows me to advocate for a space- and place-based understanding of radio, where listening can play a major role in the initial study of geographical facts and sound objects. This understanding of listening is evident in the production process of the *Future Space* radio play, which was based on sound investigations, mapping and interviews at the Church Street Market (USB: /00 Radio Sonar/01 Westminster Academy/03 Future Space Radio Play).

This brief outline of the listening method with reference to studies of radio, music and activism has focused on listening as a pedagogical process and a tool for art and research. In what follows, I turn to the method of walking at the core of the *For a Walk With...* project in order to address it in its specificity.

### **2.3.2 Walking**

The initial proposal for the *For a Walk With...* project derives from finding myself in the gap between the motion of the care workers and the immobility of the residents. This section addresses the method of walking as it relates to the practices of art, research and pedagogy. The samples of work introduced here are examined in greater detail in Chapter III, *For a Walk With: Dementia in the City*. This section draws on the fields of cultural theory, art practice, anarchist pedagogies and theatre to situate walking as a method in relation to existing practices. It lays the ground for the discussion of Artistic Research as Pedagogy that is the subject of the section that follows.

As mentioned in Section 1.1, Definition of Works, Westminster Council's release of the *Older People Housing Strategy* in 2013 was an important contextual starting-point for the *For A Walk With...* project.<sup>46</sup> While the Council's political will to privatise and redevelop the Carlton Dene and Westmead Elderly Resource Centres is clearly articulated in this report, its exact implications on the labour conditions of care workers and the living conditions of the residents remain ambiguous.<sup>47</sup> Chapter III considers in detail how the four-year long process of privatisation

<sup>46</sup> Westminster Council. Housing plans for older people in Westminster. [online]. Westminster Council: London; 2012 [Accessed 4 November 2015]. Available from: <https://www.westminster.gov.uk/housing-plans-older-people-westminster>

<sup>47</sup> Ibid.

has led the care workers and the residents to experience a range of dementia-like symptoms.

Recent reviews of the subject, such as Joseph Amato's *On Foot: A History of Walking*, suggest that walking in Western society, and increasingly around the world, is a matter of choice – an expression of style rather than a pragmatic response to particular problems.<sup>48</sup> Yet in the context of residential care, where elderly residents experience diverse health conditions, isolation and solitude, walking can be better understood as an issue of mobility (support is often required to get from, say, the kitchen to bathroom) and as an activity to counter solitude and isolation in the enclosed environment of the care home.

Walking with care home residents and care workers inside and outside the care home became a useful method through which to address memory in relation to space. The project's socio-political context allows for a consideration of walking as an everyday activity in the care home, a way of experiencing a dynamically changing neighbourhood. This perspective is substantiated by the writing of Michel de Certeau. Addressing the practices of everyday life, de Certeau affirms that walking in the city is a determining practice that makes spatial appropriations possible and credible.<sup>49</sup> In particular, de Certeau's theorization of the everyday allows me to think of walking as a practice capable of countering processes of exclusion linked to redevelopment and the memory loss practically. It allows the core method of the *For a Walk With...* project and its political orientations to be interpreted from two different – indeed opposing – perspectives. On the one hand, the walking method can be seen as a bottom-up approach that fosters informal networks and relationships in the care home and in the neighbourhood. This can be seen in the development of walks with people daily occupying the care home as residents, care workers, care managers and cleaners. On the other hand, it can also be seen from a centralised, top-to-bottom perspective as being linked to the funding structures of the Serpentine Galleries and its role in the Westminster Council-driven redevelopment process. Here my practice can be considered as an effective means for interrogating the conditions for complex rights and desires that emerge through engagement with project collaborators, community access and the recognition of identities. These paradoxical relationships of each of the projects are outlined in detail in Chapters II (Sections 3.2.4) and III (Section 4.3).

48 Amato AJ. *On foot: A history of walking*. New York: New York University Press; 2004. p. 255-274.

49 De Certeau M. *The practice of everyday life*. Berkeley: University of California Press; 1984. p. 105.

Moreover, as is explored in more detail in Chapter II, the walking method devised at the Carlton Dene and Westmead Elderly Resource Centres can be seen as a small-scale model for reading the processes of redevelopment occurring at the larger scale of the city. De Certeau's distinction between two different modes of operation – the strategic and the tactical – highlights part of what is at stake in the *For a Walk With...* project. De Certeau describes “strategy” in terms of the ability to transform one’s own vision and uncertainty into a readable place.<sup>50</sup> He assigns such strategies to businesses, enterprises and institutions within a city. By contrast, he defines “tactics” as an “art of the weak” and a way of responding to the conditions of space imposed by powerful strategists. The strategic and externally imposed “power of knowing” causes the weak and not-knowing to manoeuvre and act from within the cracks and slippages of a given, established and gridded system.<sup>51</sup> This difference between strategic and tactical modes is important, also, to the degree that it allows me to link the working and living conditions in the care home to questions of memory and process of redevelopment in the city. (This relationship can be seen in detail in the works *Corridor Residency* and *Redevelopment Quiz*, in the publication *For a Walk With: Dementia in the City* and the film *For a Walk With...* USB: /01 For a Walk With.../01 Westmead Elderly Resource Centre). De Certeau was attentive to the disappearance of buildings in the city, claiming that the everyday act of walking activates memory by “the presences of the diverse absences”.<sup>52</sup> It is on this basis that walking can be considered as a research tool as well as a means for reading the city and relating memory to redevelopment.

Walking has also been considered as a collaborative research tool within the discipline of geography, where walking is addressed both as a topic of research and as a method of enquiry.<sup>53</sup> In her study of the “geographies of everyday pedestrian practices”, the human geography scholar Jennie Middleton, argues that the actual experience of walking tends to be overlooked in various academic and policy areas. This perspective is useful as it allows walking to be linked with the questions of mobility and agency that emerged in the course of the projects. Middleton claims that walking – namely, what happens between points A and B – directly addresses democratic possibilities of urban and public space. Just as importantly, Middleton stresses that walking is a performative engagement with the city and a means of reading and knowing urban space often aligned with the methods and concerns of art.<sup>54</sup> Hence walking can be seen as both a point of departure for explorations of the city and a carrying the potential to analyse the city through artistic practice and research.

50 De Certeau M. On the oppositional practices of everyday life. ST. 1980; 3 (autumn): 3-43.

51 Ibid.

52 Ibid.

53 Middleton J. Walking in the city: The geographies of everyday pedestrian practices. GC. 2011; 5 (2): 90-105.

54 Ibid. p. 90-91.

In her work, Middleton regards walking as a non-exceptional activity – a way of learning about the spaces one occupies daily, but also a regimented practice affected by the ordering and regulation the body's performance.<sup>55</sup> Thinking of walking as a non-exceptional social discipline helps to shed further light on this method's capacity to engage with a variety of issues, including those surrounding redevelopment and processes of social, economic or physical change.<sup>56</sup>

In this context, it is worth considering the institutional positioning of *For a Walk With...* – especially its emergence as a commission for the Serpentine Galleries and its acceptance by the two elderly resource centres – in light of a larger context of artistic production. Walking has been a point of departure for numerous artists whose work has been exhibited in major art galleries. Hamish Fulton, Joe Bateman, Richard Long, Janet Cardiff, Marina Abramovic and Bruce Nauman, to name but a few, have produced an expansive corpus of works with walking at their core.<sup>57</sup> Yet, instead of privileging the current paradigm surrounding walking as an art practice, it may be more productive to consider walking as a means of questioning the meaning of the art work and the role of the artist in its production. *For a Walk With...* was commissioned by an art gallery, which might suggest that art practice is the driving force behind the project. But working in the specific context of Carlton Dene and Westmead points towards other concerns as well – namely those surrounding the pragmatic issues of memory, redevelopment and care work. Phenomenological and spectacular approaches to walking have long served to critique the persona and the role of the artist in contemporary art discourse.<sup>58</sup> Going for a walk with the residents of the care home is a way of taking up this critique, refusing to assign the persona of the artist a central and significant role in the production of the work, and instead shifting the focus towards more pragmatic issues that come ahead of art production.<sup>59</sup>

This gradual shifting of the artist's persona away from the centre of production process may be best elaborated in relation to collaborative modes of research and art production. In her study of participatory art, art historian and critic Claire Bishop considers the challenges these practices pose to authorship and

55 Ibid. p. 94.

56 Edensor T. *Geographies of rhythm: Nature, place, mobilities and bodies*. Manchester: Manchester Metropolitan University; 2010. p. 100.

57 Robinson A. On walking. In: Collier M, Morrison-Bell C, editors. *Walk on: From Richard Long to Janet Cardiff – 40 years of art walking*. Plymouth: Plymouth College of Art; 2013. p. 16.

58 Collier M. On ways of walking and making art: A personal reflection. In: Collier M, Morrison-Bell C, editors. *Walk on: From Richard Long to Janet Cardiff – 40 years of art walking*. Plymouth: Plymouth College of Art; 2013. p. 1-16.

59 Fulton H. *Walking through*. Kent: Stour Valley Art Projects; 1999.

the concerns of the communities in which they take place.<sup>60</sup> Echoing the method of walking as a pragmatic tool to establish networks in the care home and in the neighbourhood, Bishop places an important emphasis on the diversity of participatory art practices. She stresses the importance of restoring social bonds (what I refer to as networks) through the shared elaboration of meaning without dividing audiences into active and passive, capable and incapable. She also insists on participants' use and appropriation of the work in unexpected ways.<sup>61</sup> Such parallels notwithstanding, the central distinction between participatory art and the projects at the core of this thesis lies in their point of departure. While Bishop's vision of participatory art prioritises the appropriation of social forms as a way to bring art closer to everyday life, the *For a Walk With...* project (like *Radio Sonar*) is rooted in the pragmatic problems and issues of the everyday.<sup>62</sup> Rather than seeking to establish an art practice as an overreaching form of agency, this project is motivated by the desire to look for practical ways to address and respond to issues surrounding dementia care work in the context of redevelopment. Although *For a Walk With...* resonates with participatory art practices, it is not concerned with developing an art practice a priori, or bringing art closer to everyday life. Rather, it emerges from walking together with the residents and involves a diversity of artistic forms and methods while trying to make them useful and practical in the everyday and in the wider context of walking as a tool of research and pedagogy.

At this point it is helpful to turn to another key point of reference for thinking about the method at the core of the *For a Walk With...* project – namely, the conceptualisation of walking as a pedagogical activity within anarchist studies and its ramifications into the areas concerned with formal learning, film and theatre practice. This outline of walking provides a necessary angle, for it shows how *For a Walk With...* addresses the power relationships at play out inside and outside formalised institutions of care during the redevelopment process. Works such as *Streetwork: the Exploding School*, by British anarchist and writer Colin Ward,<sup>63</sup> or films by artists and filmmakers Jean-Marie Straub and Danièle Huillet (directors of *En Rachâchant*, 1982) encourage one to exit or bypass institutionally formalised spaces altogether in order to learn outside. Likewise, certain theatre practices point towards the potential of critically deconstructing processes related to adult education and collective action. Works by theatre educators such as Shauna Butterwick and Jan Semlan's *Embodied Knowledge and Decolonisation: Walking with Theater's Powerful and Risky Pedagogy* (2012) and Meyers's *Walking Again Lively: Towards an Ambulant and Conversive Methodology of Performance*,

60 Bishop C. Introduction. In: Bishop C, editor. *Participation*. London: Whitechapel; 2006. p. 1-16.

61 Ibid.

62 Ibid.

63 Ward C, Fyson A. *Streetwork: The exploding school*. London: Routledge & Kegan Paul; 1973.

as well as the methodologies and games developed by the theatre director and politician Augusto Boal (author of *Theatre of the Oppressed*) resonate with those principals of anarchist pedagogy that encourage self-reflexivity and attentiveness in working together towards social change.<sup>64</sup> As theatre and performance scholar Misha Meyers suggests, walking can be seen as an innovative approach to knowledge production rooted in artistic research mechanisms.<sup>65</sup> If this is so, then anarchist pedagogies and theatre and film practices have much to contribute by helping to orient the methods of collaborative work carried out in the complex context of the care home, dementia and redevelopment.

This brief survey of the walking method aided by the perspectives of cultural studies, geography, art practices, anarchist studies and activism has stressed a particular understanding of walking as a research tool, an art practice and a pedagogical process. It has also considered this method in its specific context, bearing in mind its distinctive relation to the processes of dementia, care work and redevelopment in the Carlton Dene and Westmead Elderly Resource Centres.

### **2.3.3 Methodological Overview: Summary**

This methodological overview emphasises listening and walking as tools of research, art and pedagogy. As the preceding discussion of walking and listening demonstrates, neither of the methods can be said to belong in a particular discipline. Crossing the boundaries between art, research and pedagogical practices, the methods point towards a wider field, which invests the gap between pragmatic, site specific issues and problems surrounding the production of new knowledge, art and culture with productive ambiguities. This multidisciplinary practice is complimentary to and useful in the everyday. It connects and informs us about methodological potentials within the fields of art, research and pedagogy. Moreover, both methods introduced here emphasise the intersections and overlaps of these fields, and in doing so delineate a field that I call “Artistic Research as Pedagogy”, which is concerned with the practical question of how artistic research can be done as a form of pedagogy.

64 Butterwick S, Selman J. Embodied knowledge and decolonisation: Walking with theater's powerful and risky pedagogy. BOK. 2013; 134 (summer): 61-69.  
Meyers M. Walking again lively: Towards an ambulant and conversive methodology of performance and research. M. 2011; 6 (2): 183-201. Boal A. The theatre of the oppressed. London: Pluto Press; 2000.

65 Ibid. p. 184-185.

## 2.4 Artistic Research as Pedagogy

This section provides an overview of the existing field of artistic research and suggests an extended understanding of it as pedagogical practice.

Recent descriptions of artistic research have underlined the emergence of a paradigm in which methods used by the artist and the role of an artwork in art practice are synthesised with research methods germane to the humanities and sciences. According to contemporary theorists of artistic research such as Corina Caduff, Fiona Siegenhalter and Tan Wälchli, Henk Slager, Mika Hannula, Juha Suoranta and Tere Vadén, artistic research cannot be reduced to a singular method, but is rather shaped by a flexible set of methods.<sup>66</sup>

Understanding artistic research as pedagogy offers a wide range of possibilities, where the complexity of interactions between human beings is considered to be the primary task of research.<sup>67</sup> Artistic research provides an important methodological frame that helps to highlight this complexity as a solvable problem, all the while emphasising the principles of enquiry and learning. Artistic research as a form of pedagogy can, moreover, involve hybrid forms of scientific and art-based methods, including qualitative and/or quantitative research, in order to apply and make them useful.<sup>68</sup> The ambiguity that runs through this broad theoretical outline is purposeful – it is precisely this ambiguity that provides the necessary space for manoeuvring and adjusting the methodology within the field, making it useful and specific in practice. Keeping this in mind, the pages that follow open a new conversation concerning the aesthetic dimension of artistic research as pedagogy in reference to the practical work. The section ends with the provision of some summary conclusions.

Despite casting a broad methodological net and placing a strong emphasis on a practice-driven disciplines, much of the recent literature on the subject still tends to describe artistic research as an activity conducted within a university curriculum.<sup>69</sup> This theoretical paradigm points towards a particular intersection

<sup>66</sup> Hannula M, Suoranta J, Vaden T. *Artistic research: Theories, methods and practices*. Helsinki : Academy of Fine Arts; Gothenburg, Sweden: University of Gothenburg/Art Monitor; 2005. Schwarz H. *Art and artistic research*. ZYOTA. 2010; 6: 24 -29

Balkema A, Slager H. *Artistic research*. SPOAAAT 2004; 18: 9-10

<sup>67</sup> Siegesmund R, Cahmann-Taylor M. *The tensions of arts-based research in education reconsidered: the promise for practice*. In: Siegesmund R, Cahmann-Taylor M, editors. *Arts-based research in education: Foundation for practice*. New York: Routledge; 2008. p. 231 - 240

<sup>68</sup> *Ibid.* p. 231.

<sup>69</sup> Varto J. *Basics of artistic research: Ontological, epistemological and historical justifications*. Helsinki: University of Art and Design; 2009. p. 141-148.

between practice and theory, where the artist does not concentrate on their art practice as a mode of production. Indeed, as it is currently conceived, artistic research tends to take place within the university or a broader educational context, often taking the form of academic research projects such as the MPhil and PhD. In this scenario, art practice tends to escape quantifiable evaluation, while the term “research” serves to indicate a standardisation process – a way for art departments to share the same criteria as other universities, faculties and programmes in order to receive government funding.<sup>70</sup> This slightly paradoxical relationship visible in the attempt to standardise theory and practice can be also seen in relationship to my practice. On the one hand, both of the practical projects introduced here are analysed and evaluated within the university curriculum. Both are firmly embedded within a PhD programme that is itself embedded within the broader institutional framework of the university. On the other hand, the particularity of my practice points towards a space outside of the university context – a space where the informality of my practice seems to thwart formalised evaluations and theoretical representations of the work. The field of Artistic Research as Pedagogy can be useful in this context, as it allows me to connect formal and informal methodologies and explore these together with diverse practitioners outside the university. Here again I find myself in an in-between space, at the intersection of formal and informal practices. While the practice of the project is subject to a standardised evaluation within a doctoral research programme, neither the collaborators nor the processes and outcomes of the project expect curricular evaluation, assessment or legitimatisation, despite having initially been part of an extracurricular activity. In this respect, Artistic Research as Pedagogy allows for the elaboration of a particular understanding of practice as being driven and formed by the project collaborators, irrespective of the regulations of a formalised institution of education.

The current debate around artistic research in academia is instructive, also, in its conception of art’s flexible methodologies as a driving force of research. Henk Slager emphasises that art practice is a dynamic point of reference for theory-driven experimentation in general.<sup>71</sup> Accordingly, artistic research should not be characterised by a rigid methodology, but embrace a firm and rational belief in methodological results whose existence and legitimacy cannot be established a priori. Deciding between what is useful and less useful, artistic research is committed to an open-ended, undetermined and procedural trajectory, one that

70 Burgin V, Van Gelder H. Art and politics: A reappraisal. *A prior magazine* [online]. 2010; 20: [Accessed 6 November 2016]. Available from: <http://www.eurozine.com/articles/2010-07-30-burgin-en.html>

71 Ibid. p. 12-24.

is particular, context-driven and self-reflective.<sup>72</sup> In what follows, I address the notion of in-betweenness evident in the interplay of formal and informal practices to provide a clear account of the ambiguity inherent to artistic research. Particular attention is paid to three ways in which the relation between art practice and research can be expressed in a project:

1. Research as a tool to approach art practice.
2. Art practice as a way to approach research.
3. The project as neither the practice of art nor research.<sup>73</sup>

### **2.4.1 The Ambiguity of Artistic Research**

Doctoral research programmes were introduced into European art departments in the course of the Bologna Process (initiated in 1999), which promoted the comparability of degrees, the establishment of a credit system, quality assurance and mobility within signatory countries.<sup>74</sup> In this context, artists seeking a doctoral degree adopt the role of researchers and present their research results for institutional validation in the form of art works.<sup>75</sup> This validation of art practice as a form of academic research in turn emphasises investigation and experimentation within art practice, effectively turning it into an activity of enquiry. For universities, the Bologna Process has resulted in increased responsibility to comply with the aforementioned credit system and degree comparability, and to ensure artists' employability after they have completed their studies. At the same time, the research as a tool for art – and artistic research as a discipline – are often only ambiguously summarised as a “need to know more”.<sup>76</sup> While the “need to know more” can be seen as the aim of any discipline, this particular understanding of artistic research also implies a constant negotiation and re-definition of the discipline without any particular underlying features that firmly distinguish it from other disciplines. Meanwhile, the emergent criteria of comparability and validation in academia are actively defining how information is gathered as well as providing a basis for decisions that affect how students, faculty and administrators perform and act. The validation of research as a tool for art can thus be seen as an attempt to relate artistic practice to processes of

72 Freeman J. Creative angels and exegetical demons: artistic research, creative production and thesis. *HER* 2011; 44 (1): 58-60.

73 Malterud N. Can you make art without research? In: Caduff C, Siegenthaler F, Wälchli T, editors. *Art and artistic research = Kunst und künstlerische Forschung*. Zürich: Hochschule der Künste; 2010. p. 24-29.

74 European Ministers of Education. The Bologna Declaration. [online]. Bologna; 1999 [Accessed 2 October 2015]. Available from: [http://www.ond.vlaanderen.be/hogeronderwijs/bologna/documents/MDC/BOLOGNA\\_DECLARATION1.pdf](http://www.ond.vlaanderen.be/hogeronderwijs/bologna/documents/MDC/BOLOGNA_DECLARATION1.pdf)

75 Caduff C, Wälchli T, Introduction in “Art and Artistic Research”. *ZYOTA*. 2010; 6: 24 - 29

76 Freeman J. Creative angels and exegetical demons: artistic research, creative production and thesis. *HER* 2011; 44 (1): 64.

production and consumption in the labour market, with economic motivation for these processes being represented in the exchange between students, supervisors, examiners and the academic institution more broadly. Here the notion of ambiguity inherent to the field can be understood as a question of agency, rendered visible in attempts to manage and streamline academic research.

On the one hand, this tendency towards the standardisation and economisation of practice can be seen as disadvantageous. As theorist and curator Irit Rogoff points out, this process has brought about slippages between currently existing modes of knowledge production, research, arts education and self-organised pedagogies, in a way that has turned the latter into a recognisable style and debased its value.<sup>77</sup> On the other hand, the context of my work in relation to my own biography suggests an alternative understanding of these slippages, one based on the collision of formal and informal practices. The standardisation and economisation of knowledge, and the ambiguities that spring from it, also carry enormous potential to embrace a diversity of counterbalancing agencies in formal and informal contexts. Art as research still requires a common ground for formal and informal evaluation, which does not imply strict rules, but basic guidelines for a continuously shifting methodology.<sup>78</sup> The slippage produced through the absence of common ground within an institutional system can nonetheless be beneficial for opening up standardised formats to the advantages of informal methods and practices. While *For a Walk With...* and *Radio Sonar* were developed in the context of a PhD programme, their complexity of informal, interpersonal relationships have passed under the radar of academic legitimisation. Accordingly, the absence of standardised evaluation criteria in this regard has created a space for my practice to develop without losing sight of its informal origin. Deciding to develop this thesis within the Centre for Cultural Studies, as opposed to the Fine Art Department, has also allowed me to break from a formal understanding of art practice in which the artist holds a central position.

Although the primacy accorded to art or research is different in the field of Artistic Research as Pedagogy, it can be seen as being similarly ambiguous. In the ontology of qualitative research, which clearly outlines the standards of scientific research, art practice as a point of departure for research is seen in its relative function.<sup>79</sup> This perspective is focused on the subject matter, challenging us to

77 Rogoff I. Turning. EF [online]. 2008; 11 [Accessed 4 November 2015]. Available from: <http://www.e-flux.com/journal/turning/>

78 Hannula M. River low, mountain high: Contextualising artistic research. AR. 2004; 18: 70-75

79 Denzin NK, Lincoln YS. The discipline and practice of qualitative research. In: Collecting and interpreting qualitative materials. London: Sage Publications; 2008. p. 22-37.

examine and uncover what has yet to be said. Practically speaking, using art as a tool for research means being engaged in work-in-progress – exploring dialogues and topics and aspects of art practice, expression and aesthetics that are always shifting and changing, and which emerge as a shared discourse concerned with the realisation of meaning.<sup>80</sup> Defining art practice as a tool for research points towards a broad field of contemporary culture, in which it is summarised as an organised practice with an aim to expand concepts, understanding and the ability to critique.<sup>81</sup> This definition also seems ambiguous. It points towards work-in-progress which either provides the researcher with intellectual challenges and learning experiences, contributes to the development of his/her own theoretical basis or disadvantages the research through the absence of clear directions and definitions. These approaches are discussed in more detail in Chapter II (Section 3.3.3) in relation to the film *Bloxburgh FM: Water. Road. Education* and Chapter III (Section 4.3) in relation to the *For a Walk With...* film developed with the residents and care workers in Westmead Elderly Resource Centre.

Yet, despite this omnipresent ambiguity of the field, leading theorists of artistic research have outlined several clear arguments about the capacity of art work to transmit and generate meaning, while remaining a focal element of research. Resonating with Adorno's notion of education, Mikka Hannula, Juha Suoranta and Tere Vadén insist that artistic research must be self-reflective, self-critical and communicate outwardly.<sup>82</sup> It has to be continuously considered in relation to its own actions and goals and be further located in the more focused context of the field of practice. It has to employ a diversity of research and presentation methods, communication tools and demonstrate commitment to the demands of each particular case. It has to emphasise the importance of the dynamic research-group situation replicated in both formal and informal learning contexts which can be a protective buffer for experimentation and foster the sharing of thoughts and emotions. Moreover, it has to encourage the study of methodological principles and the interpretative quality of research.<sup>83</sup> This again can be useful for the formal evaluation of the case studies deriving from the *Radio Sonar* and *For a Walk With...* projects, as it suggests a particular approach to practice developed in a less formal environment.

80 Ibid. p. 38-43.

81 Gray C, Pirie I. *Artistic research procedure: Research at the edge of chaos*. Aberdeen: Robert Gordon University; 1995.

82 Hannula M, Suoranta J, Vaden T. *Artistic research: Theories, methods and practices*. Gothenburg: University of Gothenburg; 2005. p. 9-19.

83 Ibid.

While artistic research can be seen as privileging either art or research in the development of a practice, artistic and scientific methods can also be seen as being in a neither-nor relationship to each other. This aspect of arts-based enquiry is usefully addressed by Susan Finley. Discussing standards of qualitative research, Finley points out that the emergence of research-based practice in the arts poses a basic question: what is research?<sup>84</sup> Finley focuses on the continuously interchanging roles among researchers, participants and audience, and claims that research-based practice in the arts troubles the meaning of both “research” and “art”. Both serve as a basis for something else, which is neither research nor art. This intertextual reading connects art practice and research in the construction of a physical dimension for making something and coming together in order to understand.

If this definition again appears ambiguous, it is in large part due to its formulation in a written text; its practical implementation is anything but ambiguous. Here, escaping the process of theoretical standardisation also seems to benefit the practical work by avoiding restrictions and minimising expectations of what the project should be, and opening up a space for what the project can become. In this respect, the ambiguity of the field expressed here in theory provides a firm background for the practical work, rooting it in its site-specific context and ethos of collaboration.

Contrasting practical work to theoretical negotiation, Finley further suggests that knowledge constructed in a social environment can be seen as an act of emancipation from restrictive and formal evaluation. Such knowledge, she observes, is achieved through a diversity of voices brought together in the act of doing research and representing it together.<sup>85</sup> Accordingly, Finley claims that art and research can be seen as common acts and political statements within processes where people move towards action, and which result in a radical, ethical and revolutionary form of enquiry.<sup>86</sup>

The limits placed by a practice on its representation are part of this dynamic. The inability to formally represent a practice can be addressed in the context of the everyday. Comparative literature scholar Hans Ulrich Gumbrecht stresses that the notion of the everyday remains focused on objects offering specific degrees of intensity under their own cultural conditions.<sup>87</sup> Accordingly, as the result of acts

84 Finley S, *Critical arts-based inquiry: The pedagogy and performance of a radical ethical aesthetic*. In: Denzin NK, Lincoln YS, editors. *Collecting and interpreting qualitative materials*. London: Sage Publications; 2008. p. 99-100.

85 *Ibid.* p. 100-104.

86 *Ibid.*

87 Gumbrecht HU. *Production of presence: What meaning cannot*

of world interpretation, a site-specific cultural and geographic context can be true – a judgement evoked by moments of intensity embedded in the situational framework of the everyday where they typically occur. Here, the ambiguity of the field of artistic research and its practical implementation can be formally summarised as being concerned with the phenomena – the impressions of presence – that populate the everyday, and these can only be experienced and not represented.<sup>88</sup>

The section that follows extends the discussion of the artistic research field with reference to the notion of pedagogy, as it can be understood through my practice.

### **2.4.2 Pedagogy of the Momentary, the Everyday and In-Betweenness**

The following discussion of pedagogical contexts and practices outlines a field in which artistic research can be considered in relation to pedagogy. This allows for a description of pedagogical practice as a momentary experience and a practice of the everyday providing a pedagogical context and space for artistic research.

As has been outlined above, the field of artistic research offers an ambiguous – and for that reason, useful – context for practice that pushes at the intersection between art and research and extends across formal and informal practices. The processes of standardisation and economisation sketched above with reference to the Bologna Process can also be traced in debates surrounding pedagogy. Pedagogical practices strongly resonate with the field of artistic research in that they must continuously negotiate between informal and institutional contexts. While current understandings of pedagogy seem to be inseparable from formal, institutionalised education, it is important to remember that the meaning and function of institutionalised education have been determined by their economic context.<sup>89</sup> Since the neoliberal reforms of the 1970s and 80s, such economic policies have framed education as a potentially competitive, profitable (or not profitable) industry, while gauging its social worth through unified performance management, performance monitoring and “value for money” evaluations. As theorist, educator and linguist Jane Mulderrig argues in her analysis of the education policies of Margaret Thatcher in the UK, this process of standardisation required a paradoxical effort: to quantify the abstract and multiple meanings of knowledge and “ability” bound up in social relations. Moreover, Mulderrig emphasises that strategies that achieve economic competitiveness in formal and informal learning depend on an ever-widening range of extra-economic

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convey. Stanford: Stanford University Press; 2003. p. 57-105.

<sup>88</sup> Ibid.

<sup>89</sup> Darts D. Commentary: Art and pedagogy in the age of neo-liberal globalization. CRIAE. 2008; 26: 80-84.

factors, which in turn means that hard economic calculation increasingly rests on the mobilisation of social resources, themselves irreducible to economic factors and resistant to calculation.<sup>90</sup>

This paradox is inseparable from my practice, as both of the projects are partly situated within the educational programme of the Serpentine Galleries and approved by Westminster Council, as outlined in more detail in Sections 3.2.4 and 4.3. Moreover, both projects straddle non-governmental art and education spaces, informal neighbourhoods and rural areas, and the university (Goldsmiths, University of London). Although the projects were commissioned by the Serpentine Galleries, the funding partly derives from the Westminster Council, making the projects both a critique and simultaneously an extension of the processes of redevelopment and privatisation affecting the care homes in Westminster. Here, the notion of pedagogy can also be seen as a strategy for finding ways of reaching a critical understanding, while also fuelling a transformative practice aimed at acting upon and changing the processes at stake.<sup>91</sup> Considering the broader and more informal aspects of my practice opens up a perspective that escapes the restrictions of a classroom or a gallery space, demonstrating that pedagogy is an essential part of the production of everyday life.<sup>92</sup>

A large body of work concerned with the notion of the everyday, by theorists and educators Henry A. Giroux and Paulo Freire, emphasises pedagogy as a radical practice.<sup>93</sup> The radical understanding of pedagogy is well formulated by Paulo Freire as a form of liberation from oppression.<sup>94</sup> While the world “oppression” might at first appear overloaded with meaning and abstract, Freire’s practice – his insistence on deconstructing the power relationship between the educator and the educated in the context of the Brazilian colonization – provides a firm background to address it practically. For Freire, the aim of radical pedagogy is to engage in processes of transformation and shared learning, while enhancing critical abilities and diluting the boundary between the one who educates and the one who is educated.<sup>95</sup>

90 Mulderrig J. *The language of education policy: From Thatcher to Blair*. Saarbruecken: VDM Verlag; 2010. p. 39-40.

91 Gardy M. *Art and consciousness: The pedagogy of art and transformation*. VAR 2008; 1 (62): 83-90.

92 Dobson S. *The urban pedagogy of Walter Benjamin: Lessons for the 21st century*. PhD, Goldsmiths College, University of London; 2002. p. 5-23.

93 Freire P. *Pedagogy of the oppressed*. New York: Continuum; 2005. p. 43-71.  
Freire P. *The politics of education: Culture, power and liberation*. Westport: Bergin & Garvey Publishers; 1985. Giroux HA. *Schooling and the struggle for public life: Critical pedagogy in the modern age*. Minneapolis: University of Minnesota Press; 1988. p. 147-173. Giroux HA. *The university in chains: Confronting the military-industrial-academic complex*. Boulder: Paradigm Publishers; 2007. p. 200-212. Giroux HA., *On critical pedagogy*. Minneapolis: Continuum; 2011. p. 131-152.

94 Freire P. *The politics of education: Culture, power, and liberation*. Westport: Bergin & Garvey Publishers; 1985. p. 111-121.

95 *Ibid.* 151-164.

The notion of oppression in Giroux's and Freire's work is based on Theodor Adorno's characterisation of fascism as an extreme form of oppression, to which they oppose pedagogy as a liberating force.<sup>96</sup> Revisiting the works of Freire, Giroux describes oppression as being contained in neoliberal agencies, which, as I have already noted, are a driving force behind the transformation of educational institutions and government policies, and hence remain omnipresent in the everyday context.<sup>97</sup>

Meanwhile, while Giroux and Freire seem to oppose the institutional restrictions and formal roles of the educator as an expert in power, both firmly embed and envision pedagogy in the context of existing educational institutions, where performance is evaluated according to standardised criteria.<sup>98</sup> Moreover, Freire claims that pedagogical practice is impossible beyond institutional boundaries and within the context of the everyday, while portraying the everyday as a spontaneous way of moving through the world, conditioned by mechanical and bureaucratic actions.<sup>99</sup> This outline of pedagogy seems to raise yet another paradox, as it conceives the everyday as being in opposition to institutional contexts while being simultaneously produced by it. This strongly resonates with in-betweenness of artistic research, its existence bridging formal, institutional practices and informal ones. Accordingly, both Giroux and Freire suggest that pedagogy can overcome the restrictions of educational institutions and governmental agencies, while consigning pedagogy to the institutional space governed by mechanical and bureaucratic actions. This apparent paradox can be explained by the determination of both authors to expand the democratic institutions to which pedagogy remains tethered, and their belief that learning can be a means to create conditions that overcome material, ideological and psychological forms of oppression.<sup>100</sup>

Giroux's and Freire's understanding of the pedagogy of the everyday as a mechanical and bureaucratic action can also be complicated by the work of Michael Foucault, who claims pedagogy to be a practice of liberation and freedom deriving from the everyday practices of the subject's self-formation.<sup>101</sup>

96 Adorno T. Education after Auschwitz. Canadian International Youth Letter. [online]. 2010: 1-13 [Accessed 4 November 2015]. Available from: <http://paep.ca/doc/CIYL%20-%20Theodor%20Adorno%20-%20Education%20after%20Auschwitz.pdf>

97 Giroux HA. What might education mean after Abu Ghraib: Revisiting Adorno's politics of education. CSOSAAATME. 2004; 24 (1): 5-24.

98 Giroux HA. Education and the crisis of public values: Challenging the assault on teachers, students, and public education. New York: Peter Lang; 2012. p. 1-13.

99 Freire P. The politics of education: Culture, power, and liberation. Westport: Bergin & Garvey Publishers; 1985. p. 157.

100 Giroux HA. Radical pedagogy and prophetic thought: Remembering Paulo Freire. RM. 1997/98; 9 (4): 76-87.

101 Foucault M. The ethics of the concern of the self as a practice of freedom. In: Foucault, M, Rabinow P. Ethics: Subjectivity and Truth. New York: New Press; 1984.

Foucault, in line with Giroux and Freire, characterises pedagogy as a practice that aims to avoid domination, excessive authority and the abuse of power in pedagogical institutions or collective practices. However, while Giroux and Freire emphasise learning as a shared activity, Foucault claims that pedagogy as an everyday practice cannot be rooted in collectives or addressed collaboratively; it remains an ascetic form of liberation.<sup>102</sup> This understanding of pedagogy as a simultaneously collective and ascetic, political practice points towards a paradoxical and unresolved field of practice that is creatively explored in the *Radio Sonar* and *For a Walk With...* projects, where it is precisely this ambiguity that allows the concreteness of work to emerge.

Giroux maintains that pedagogy is usually approached in two different ways, which I claim can be embraced by one overarching practice outlined in this chapter. On the one hand, pedagogy may be defined as a method in virtue of its functionality and usefulness in relation to particular forms of knowledge and as a process of ideological deconstruction of political interests.<sup>103</sup> On the other hand, it can be approached as question of theory and practice – a critical pedagogical form affirming a notion of everyday life where knowledge is produced through social interaction and defined by the quality of relations that obtain in these moments.

Situating my practice in the in-between space outlined here, and acting from within this space, carries the potential to bridge the perceived gap dividing the formal and informal, the theoretical and practical, the concrete and conceptual dimensions of practice. Accordingly, the methods of listening and walking briefly introduced here in response to site-specific problems allow theoretical constraints to be overcome and help extend the field of artistic research through pedagogical practices. Pointing towards an overarching practice, this chapter has traced the outlines of the ambiguous theoretical field of Artistic Research as Pedagogy and described its ability to respond to the questions and paradoxes of theory and practice contained in the methodological work.

p. 282.

<sup>102</sup> Ibid. p. 298-299.

<sup>103</sup> Ibid. p. 180.

## 2.5 Conclusion to Chapter I

This chapter has explored walking and listening within the field of Artistic Research as Pedagogy. It began with a methodological overview of walking and listening and stressed the relationships that both maintain with the flexible methodologies of art, research and pedagogy. It addressed the concerns and difficulties of conducting informal and site-specific work within formal institutions of education and culture, with particular attention to the latter's gaps and slippages, which served to complicate the work's location within a wider institutional landscape. This lays the ground for questions of access and infrastructure raised in the next two chapters. As these chapters suggest, the self-reflection, dissemination and confrontation of informal knowledge with different formal registers allow for the development of a resilient practice, increasing its potential to be sustained in a variety of contexts. The dangers implicit in the work's formalisation notwithstanding, this potential can also be seen in the deconstruction of institutional privilege and power in favour of marginal cultural practices as these are outlined in more detail in Chapters II and III.

This chapter emphasised a practice-based understanding of my methodology, accounting for the impossibility to fully represent practical work involving years of social interactions, collaborative relationships and events. At the same time, this chapter pointed towards a wide range of practical and theoretical concerns deriving from practical work. It outlined the field of Artistic Research as Pedagogy, a synthesis of the fields of artistic research and pedagogy. Stressing the notion of ambiguity the utility of the new field of Artistic Research as Pedagogy was described in terms of its capacity to provoke speculations that situate practical and informal work within a formal context and between the concrete and conceptual dimensions of practice. In doing so, this chapter highlighted several paradoxes inherent to both artistic research and pedagogy, while also addressing the question of how artistic research can be done as a form of pedagogy. Without arriving at a simple, straightforward answer, Chapter I looked towards the open-ended and collaborative working processes at the core of the *Radio Sonar* and *For a Walk With...* projects for guidance.

Questioning diverse approaches to art practice, research and learning, Chapter I prioritised the concrete and issue-based dimension of practice over abstract modes of culture and knowledge production. This was articulated with reference to a paradigm shift in which the role of the artist in the production process has gradually lost its central significance. As noted in the preface to this thesis, my enthusiasm about this paradigm shift is partly rooted in my own biography, which

has been shaped by the impossibility of long term planning and a necessity to collaborate in challenging situations. Both of the projects discussed in the next two chapters reflect upon how my practice naturally prioritises the dimension of the everyday and focuses on present moments while trying to gradually enhance the value of life on both material and immaterial levels. While culture and knowledge remain essential, I am also aware of the difficulty of imagining and conceiving them without continuous access to the means of living and working. I have thus drawn on and prioritised practical examples, and only then pointed towards a set of theory embracing the fields of cultural studies, philosophy, geography, music, theatre, anarchist studies, art and activist practices. Moving in the opposite direction, I also questioned how art practice, knowledge and cultural production can contribute to making a space where alternative ways of living and working together can be imagined and materialised. This dimension concerning the work's usefulness equally embraced practical and theoretical concerns. This allows for a consideration of both the field of Artistic Research as Pedagogy and the methods of walking and listening, not as separate elements of my work, but as one overarching practice responding to site-specific issues and problems. The collaborative dimension of this practice remains an essential element in achieving the sustainable processes and outcomes demonstrated in the case studies of the following chapter, which focuses on a series of radio narrowcasts.

### 3. Chapter II. Concrete Listening: Radio Narrowcast and the Production of Space in the Everyday

#### 3.1 Preface: Radio. In-Betweenness. Everyday.

The preface to this chapter situates my practice with radio in relationship to my personal background. This elaboration derives from two samples of my work produced between 2011 and 2012, *Radio Delo* and *Butter*, which portray a particular, practice-based understanding of radio based on the notions of in-betweenness and the everyday.



Figure 16. My grandfather listening to the radios.  
Film Still. *Radio Delo*. 2012

The notion of in-betweenness as I understand it can be addressed through the film *Radio Delo*, which I made with my grandfather in Ukraine between 2011 and 2012 (USB: /00 Radio Sonar/04 Context/00 Radio Delo).<sup>104</sup> My history with radio begins with my grandfather. Growing up as a teenager in Ukraine in the 1940s, my grandfather falsified his age in order to enlist in the army, after which he was promptly sent to the front to fight fascism. Being still too young and too small for fighting yet small and agile enough to potentially remain unseen by the enemy, my grandfather was armed with a mobile radio station rather than a rifle, eventually becoming a radio operator in the force during the Second World War. My grandfather's experience of World War II became a significant part of my upbringing. His stories of war, told from the perspective of a radio operator, always emphasised his experience of being between friendly and enemy lines,

<sup>104</sup> Kats A. Selected Projects. *Radio Delo*. [online]. Kats A: London; 2016 [Accessed 12 May 2016]. Available from: <http://www.antonkats.net/selected-projects/radio-delo/>

facing the danger of being shot at from both sides. Yet my grandfather's operation of a mobile radio station to fight fascism was not just an extreme experience of in-betweenness; it was also an everyday discipline in which radio was used for strategic reasons and to plan actions (for instance, as a form of reconnaissance). While his success at dealing with in-betweenness and the everyday by the means of operating his radio station can be examined more critically, the mere fact that he was able to survive the war and meet my grandmother points towards a sound outcome, embodied in my movements now as I type this thesis.



Figure 17. Humanitarian aid donated by the people of the U.S.A. *Butter*. 1992–2010

War and fascism were the immediate context of my grandfather's upbringing; my own experience of growing up in Ukraine, on the other hand, only took place in their vicinity. This was mostly influenced by the events of the 1990s, including the collapse of the Soviet Union, the introduction of a free market in post-Soviet Ukraine, and the first waves of privatisation and violence surrounding this process. This period of time is addressed in the work *Butter* (2010), in which my experience of receiving humanitarian aid (packages of salted butter) from the USA at school as a teenager serves to point towards a violent and systematic strategy of colonisation through food programmes, the export of cultural goods, privatisation and institutional agencies (USB: /00 Radio Sonar/04 Context/01 Butter).<sup>105</sup>

105 Kats A. Selected Projects. *Butter*. [online]. Kats A: London; 2016 [Accessed 12 May 2016]. Available from: <http://www.antonkats.net/selected-projects/butter/>



Figure 18. My grandfather listening to two radios.  
Film Still. *Radio Delo*. 2012

I grew up surrounded by many of my grandfather's still-functioning radios. These also inevitably connected me to war, as I listened to the news of military conflicts unfolding in post-Soviet countries. These included the war in Abkhazia (1991–93), Transnistria (1992), Tadjikistan (1992–97), Georgia (1991–93), the First Chechen War (1994–96), Dagestan (1999) and the Second Chechen War (starting in August 1999).

As mentioned in the preface to the thesis, as I was reaching conscription age in 2000 and facing the prospect of being sent to the Second Chechen War, my family and I decided to leave the country. This experience of 1990s Ukraine in its transitional state – between planned economy and the free market economy, between public institutions and privatised institutions and between different regional wars – was significant. Becoming a refugee and a stateless citizen in Germany as a result of the conflicts also located me in a place between two countries, with each trying to dispose of me either by not granting me asylum (Germany) or by sending me to war in Chechnya (Ukraine). My practice can be interpreted in this context with reference to the everyday pragmatics of my self-legalisation in Europe over a ten-year period, which included entering formal institutions of education. Twelve years later, when I was invited to develop a site-specific project in the context of redevelopment in Westminster, London, the experiences outlined above became my motivation to explore and develop a particular form of radio, based on its utility as a strategic tool for dealing with extreme experiences of in-betweenness and everyday practice.

### 3.2 Introduction to Chapter II

Chapter II takes my practice as its starting point and draws on a set of theory whose models and concepts can be used by different groups and individuals. It addresses the concept and practice of radio narrowcasting through the study of theory concerned with radio practices. It focuses on radio narrowcasting as one of the key elements of the *Radio Sonar* project. The focus on radio narrowcasting highlights the potential of collaborative and site-specific understandings of radio and helps to develop the concept of “concrete listening”, to which this chapter is dedicated. The concept of concrete listening synthesises the architectural and urban theory of Henri Lefebvre with a cross-section of radio and cultural theory concerned with listening. It is described here with the help of samples and documentation of my site-specific work. This chapter does not provide an in-depth, ontological analysis of Lefebvre’s work, but it does aim to propose a reading of a number of concepts developed by Lefebvre. In this way Lefebvre’s work on the organisation of space and the everyday is functionalised in relation to the listening method and the field of radio studies. The concept of concrete listening is meant to complement the existing knowledge generated in practice, while remaining as close to the practice as possible.

My use of radio narrowcasting can be traced back to my experience with the students of King Solomon Academy in Westminster – who, it bears emphasising, have not been heard or included in the decision-making process during the neighbourhood’s redevelopment (see USB: /oo Radio Sonar/oo King Solomon Academy/oo KS Future Sonar).



Figure 19. Radio Narrowcast with the students of Westminster Business Academy at Church Street Market, London. 2013

Throughout the course of this chapter I introduce four key radio narrowcasting studies developed between 2012 and 2016: in London, UK; downtown Kingston (2014–2015) and Bloxburgh, Jamaica (2015); and in various cultural institutions in the United Kingdom, Netherlands and Poland. The decision to focus the chapter on radio narrowcasting is motivated in part by the project's iterations in different contexts. While the project might appear different at times, the practice of radio narrowcasting remains a binding element that points to the action's origin. Thus, attention can be focused on the method of listening at the core of the project. As the project undergoes continuous changes, prioritising radio narrowcasts also allows for the development of an expanded understanding of radio and of the listening method's capacity to be a collaborative and site-specific practice concerned with the production of social space for practical and political action. This chapter considers listening as a method for the production of space and addresses a variety of listening spaces organised in the course of my practice.

The practice-based studies invoked in this chapter work with practical findings, oral histories and practice-based anecdotes. They are supplemented by a theoretical framework focused on the practice of radio resulting from the method of listening at the core of the *Radio Sonar* project. These theoretical negotiations point towards an extended understanding of radio as a spatial discipline and site-specific social practice while emphasising its potential in the context of survival strategies (both urban and rural) and institutions of art and culture. Ultimately, the aim is to bridge questions of access, infrastructure and the deconstruction of privilege with those of culture and knowledge production.

It is worth reminding the reader that addressing the set of concepts and theories introduced in this chapter should not obscure the fact that this text, although not less important, remains secondary to the practical methods developed in the *Radio Sonar* and *For a Walk With...* projects. Pointing towards the synthesis and novelty of concepts in this particular chapter and in the thesis as a whole suggests that practice, and not theory per se, is to be seen as the original contribution to knowledge – in concert with, yet prior to its theoretical and textual elaboration. Conceptualising concrete listening through Lefebvre's theory helps to highlight the notion of in-betweenness inherent to my work, especially as it addresses the straddling of spaces of certitude and incertitude.<sup>106</sup> This seemingly ambiguous perspective resonates with the intersections and overlaps of the field of Artistic Research as Pedagogy. Lefebvre stresses that the main aim of practice is to focus on *concrete* problems that are simultaneously practical and theoretical, empirical and conceptual.

<sup>106</sup> Middleton S. Henri Lefebvre and education: Space, history, theory. London: Routledge; 2014. p. 123.

This chapter develops the relation between Lefebvre’s work and radio narrowcasting, addressing radio as a tool for constructing spaces within overarching cultural and social frameworks.<sup>107</sup> Drawing on my practice, this chapter is concerned with the power of creative work to reveal and rearrange the meaning of these frameworks through the appropriation and habitation of the spaces in which they are inscribed.<sup>108</sup> This perspective weaves together oral histories, a diversity of practical outcomes, and theories surrounding listening practices.

The potential of radio to be a strategic tool for action is usefully addressed by the militant philosopher and psychotherapist Félix Guattari. In the essay “Popular Free Radio” (1978), Guattari engages a debate opposing centralised radio systems developed for the sake of normative political control, on the one hand, and miniaturised radio systems on the other.<sup>109</sup> Miniaturised radio systems – such as the one utilised in the *Radio Sonar* project – make a collective appropriation of space possible by means of radio, referred to here in its narrowcasting capacity.



Figure 20. Mobile Radio Sound System in Downtown Kingston, Jamaica. Public space radio station and a sound system. 2016

This can exemplified through the series of radio narrowcasting events at the Church Street Market (Figure 5. page 65) in which the school students, market vendors and passers by have created the space to discuss the impact of redevelopment on the local area. According to Guattari, miniaturised radio systems provide a means of communication for minorities, marginalised people

107 Stanek L. Henry Lefebvre on space: Architecture, urban research, and the production of theory. Minneapolis: University of Minnesota Press; 2011. p. 89.

108 Ibid.

109 Guattari F. Popular rree radio. In: Lotringer S, editor. Soft subversions. New York: Semiotexte; 1996. p. 73-74.

and deviant groups of all kinds.<sup>110</sup> Here, the power of radio can be seen in the improvisational development of political and micro-political choices through direct intervention.<sup>111</sup>



Figure 21. Mobile Radio Sound System in Downtown Kingston, Jamaica. Public space radio station and a sound system. 2016

This perspective supports a particular understanding of my practice as an everyday activity. The notion of concrete listening that I am setting forth draws significantly from Lefebvre’s emphasis on the practice of everyday life, but also builds on the idea of pedagogy as a useful strategic and political tool. Lefebvre conceived of pedagogy as a form of enquiry and an ethical practice facilitating human becoming.<sup>112</sup> This “pedagogy of appropriation”, as he referred to it, envisions a multidisciplinary practice of political strategies that expand the possibility and flourishing of human becoming.<sup>113</sup> This perspective highlights the collaborative nature of my practice in relation to diverse practitioners and contexts.

### **3.2.1 The notion of the dialogical**

As mentioned above (Section 2.2.1) this chapter will elaborate upon the notion of radio narrowcasts, a hybrid practice pointing towards a concrete dimension of listening I am developing in the context of an extended understanding of radio. While introducing a gradual build-up of the projects in relation to different interventions, sites and institutions, this thesis can be enhanced by

<sup>110</sup> Ibid.

<sup>111</sup> Ibid.

<sup>112</sup> Middleton S. Henri Lefebvre and education: Space, history, theory. London: Routledge; 2014. p. 1-2.

<sup>113</sup> Ibid. 8-27.

acknowledging the notion of “dialogical art”, which began to emerge throughout the 1980s. This has been analysed by one of the pioneers of dialogical art, Grant Kester, in his book *In Conversation Pieces: Community and Communication in Modern Art* (2004).<sup>114</sup> According to Kester, dialogical art allows one to frame and comprehend a creative dimension of a communal and collective process and conceive of an emancipatory model rooted in dialogue and interaction.<sup>115</sup> Based on durational relationships, conversation and processes that go beyond one-off artistic interventions, the dialogical process can enhance solidarity among individuals who share a set of material and cultural circumstances; it can also allow them to challenge dominant representations of a particular group of people, creating a more complex understanding of, and empathy for, that group among a wider public.<sup>116</sup> Accordingly, the notion of dialogue in public has been introduced by author and American arts promoter Tom Finkelpearl, who shifts the emphasis in public art from “art” towards public context and considers the city as a site of art practice.<sup>117</sup> This perspective can be especially useful in relation to the public space radio interventions in London and Kingston, Jamaica (Sections 3.3.1 and 3.3.2), and further enhanced through the notion of “conversational art” developed by Homi K. Bhabha, American literature scholar.<sup>118</sup> Bhabha emphasises ongoing dialogues in a process of social interaction as having the potential to create a site of “unplanned direction” and “multilayered interpretations” committed to exploring contextual contingency that embodies an experience beyond “appropriate” modes of representation.<sup>119</sup> At the same time as paying attention to many dialogues and conversations represented in publications and documented through audio, video and photographic evidence, this thesis prioritises listening, which Kester defines as a prejudgemental act grounded in the capacity to identify with other people.<sup>120</sup> This focus on listening and its crucial role in my projects is also addressed by Kester, who emphasises listening not only as active, productive and complex as speaking, but also as a central element that allows for a production of knowledge capable of redefining existing processes and conditions.<sup>121</sup> Here, listening allows one to pay granular attention to the subject, giving the speaker space to think and to act. Accordingly, developing the notion of the radio narrowcasts in the following sections will be of great support, as these create literal and conceptual spaces that allow me to explore the project in regard to listening and thus refine it into a methodological whole.

114 Kestner G, *Conversation Pieces: Community and Communication in Modern Art*. University of California. 2004

115 Ibid. p. 89.

116 Ibid. p. 115.

117 Finkelpearl T. *Dialogues in Public Art*. MIT Press. 2000. p. 5 - 14

118 Bhabha K.H. In Jacob M. J, Brenson M, *Conversations at the Castle: Changing Audiences and Contemporary Art*. MIT Press. 1998. p. 40.

119 Ibid.

120 Ibid. p. 114.

121 Ibid.

### 3.3 Radio Narrowcast

As outlined in Section 2.1.1, Listening, the discussion of narrowcasting draws on a concept introduced by R. Murray Schafer in his 1990 essay “Radical Radio”.<sup>122</sup> It is worth recalling that Schafer also explores listening as a method capable of addressing the spatial interdependence between audiences and broadcasters – a capacity he sought to materialise through the use of radio in the streets. Yet, Schafer’s understanding of narrowcasting could be developed even further, given its limited focus on the development and presentation of radio-specific content: radio shows, radio plays, sound art and the like. Part of the contribution of my work rests in its utilisation of radio and radio narrowcasting in practical site-specific work that addresses local social and political contexts while fostering positive change through collaborative work.



Figure 22. Radio Narrowcast in collaboration between downtown and uptown residents at West Street in Downtown Kinston, Jamaica. 2015

In order to avoid any confusion, it is worth underlining that while the notion of radio narrowcasting outlined here is similar to Schafer’s concept, from which it draws, the genesis of this notion is owed more to the method of listening and the practical work at the core of the *Radio Sonar* project than to Schafer’s theoretical work. As I argue in this section, radio narrowcasting can be seen as a useful aid in the collaborative organisation of listening spaces.

<sup>122</sup> Schafer RM. Radical Radio. In: Lander D, Lexier M, editors. Sound by artists. Toronto and Banff: Art Metropole and Walter Phillips Gallery; 1990. p. 207-2016.

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An afternoon of, films,  
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memories, refreshments  
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people's ideas about the  
culture of Church Street.

Greenside  
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2-4:30 PM  
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Figure 25. Possibility Forum Flyer announcing presentation by King Solomon Academy students at the neighbourhood forum in Westminster London. 2013

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The Possibility Forum is produced by the Penfold Community Hub and the Serpentine Gallery's Edgware Road Project with support from the Baring Foundation and Westminster City Council.

Figure 26. Possibility Forum Flyer announcing presentation by King Solomon Academy students at the neighbourhood forum in Westminster London. 2013



Figure 27. King Solomon Academy students presenting the Radio Sonar project at the neighbourhood forum in Westminster London. 2013



Figure 28. Listening space. A Radio Sonar presentation platform at the King Solomon Academy, Westminster London.

### 3.3.1 Westminster, London: Radio as a Spatial Discipline and a Site-Specific Social Practice

The *Radio Sonar* project began in 2012 as a collaboration with the Centre for Possible Studies, the Serpentine Galleries' Edgware Road Project and the students of the King Solomon and Westminster Academies in London. Its contextual point of departure was the exclusion experienced by young people in the Westminster neighbourhood as it underwent a continuous process of redevelopment. Going for a walk in the neighbourhood and developing questions that addressed these changes, the thirteen-year-old students of the King Solomon Academy came up with proposals that reflected their perspectives as young people living in the area (see USB: /00 Radio Sonar/00 King Solomon Academy/00 KS Future Sonar).

Zino and Ahmed,<sup>123</sup> for instance, highlight the absence of playing spaces for young people and restrictions on playing football in the spaces that do exist, which they consider “not fair” and “nonsense” in this particular neighbourhood (USB: /00 Radio Sonar/01King Solomon Academy/03 Future Sonar/01 KS Future Sonar, time code 5:29).<sup>124</sup> Another issue addressed by the students was the absence of a close-by youth club, which they hope would give young people “more freedom” to play, as Fahad points out (USB: /00 Radio Sonar/01King Solomon Academy/03 Future Sonar/01 KS Future Sonar, time code 3:50). Responding to the students' experience of not being heard and marginalised in the neighbourhood, the project began to trace the social and political origins of the sounds heard on the street; meanwhile, listening became a point of departure for working in the neighbourhood's open spaces – from which demands and proposals concerning these social and political processes were articulated. Here, Manal – making sounds with the boxes left behind at the farmers' market and responding to questions from her classmate – performs and articulates her demands for change. She emphasises the pollution of the market, demanding that it be kept clean and empty boxes not be left behind.

Urged by the shared consideration of key places in the neighbourhood, the first *Radio Sonar* group started to make spaces in the area where people could listen to one another and articulate their ideas, demands and proposal in a creative way. These listening spaces took the form of on-street interventions, collecting and producing sounds and sound compositions. Developed over time, these

<sup>123</sup> I use the first names of the project collaborators in the same way as they are used during the informal development of the project. If not stated or credited otherwise, the use of the first names reflects the informal origin of the project as well as ethical considerations regarding anonymity.

<sup>124</sup> Kats A. Selected Projects. *Radio Sonar King Solomon Academy*. [online]. Kats A: London; 2016 [Accessed 12 May 2016]. Available from: <http://www.antonkats.net/selected-projects/radio-sonar-king-solomon-academy>. Time code: 5:29.

spaces were indicated on our maps with an antenna; spaces of listening similar to a radio transmission (USB: /00 Radio Sonar/01King Solomon Academy/01 KS Maps). The group also produced a music composition using the sounds of the neighbourhood (USB: /00 Radio Sonar/01King Solomon Academy/04 Laurie Grove). The group eventually developed this material into a rap song and made a video; particular locations in the neighbourhood were also mapped and introduced at the Neighbourhood Forum as part of a music performance (USB: /00 Radio Sonar/01King Solomon Academy/02 Radio Narrowcasts/06, 07, 08).



Figure 23. Places of transmissions being drawn on the map.

*Radio Sonar*. Film Still. 2012

Departing from these interventions and investigations of sounds in the area fostered a shared perception and navigation of political processes, with attention to the present moment and expectations of the future. This issue-based navigation of sound and the range of the demands that arose from it became the basis of *Radio Sonar*, with “sonar” standing for its original acronym: Sound Navigation and Ranging. This practice of radio became, simultaneously, a form of action in the neighbourhood and a tool of enquiry that served to question the potential of radio as a form of social interaction.



Figure 24. Manal making sound with boxes on Church Street Market.  
Film Still. *Radio Sonar*. 2012

The agency of the *Radio Sonar* project is evident at different scales – from its usefulness in developing a culture of local support networks composed of friends and neighbours, to its role in the transmission of practical skills and the development of autonomous practices to project practitioners. Having fun and learning from each other while working together are also important outcomes of the project, and further evidence of its usefulness. At the Church Street Market, with the students of Westminster Business Academy, these working processes led to a series of radio narrowcasts that involved passersby and market vendors in the making of interviews, articulating questions and problems and suggesting solutions (see /00 WA Narrowcasts, /01 WA Narrowcast Maps, /02 WA Selected Sound Investigations and Interviews and /05 Sound Alphabet, all in USB: /00 Radio Sonar/01 Westminster Academy).

The radio narrowcasts were used to present our work to date, opening it up to the local context and adding another layer of narrative which can be useful for the work in the future. The students presented an “ABC of Listening” during one of the Market Radio events on Church Street. This was a set of terms and issues, each represented by a letter, that had been identified by the students in the course of their investigations of the market. The radio narrowcast was a veritable public event, allowing to people who live, work and shop in the area to explore the processes of change affecting their everyday.



Figure 29. ABC of Listening. Definition of terms collected at the Church Street Market and interview cards. *Radio Sonar*. 2014



Figure 30. Market Radio. *Radio Sonar* Narrowcast at the Church Street Market. Presentation of the *ABC of Listening* and *Future Space* radio play. 2014



Figure 31. Market Radio. *Radio Sonar* Narrowcast at the Church Street Market. Presentation of the *ABC of Listening* and *Future Space*. Radio play. 2014



Figure 32. Market Radio. *Radio Sonar* Narrowcast at the Church Street Market. Presentation of the *ABC of Listening* and *Future Space*. Radio play. 2014



Figure 33 *ABC of Listening*. Letter C. *Radio Sonar*. 2014

The usefulness and practicality of the event can be explored in reference to many of the issues outlined in the *ABC of Listening* publication. Operating on this seemingly small yet still important scale allowed us to observe, for instance, that the lack of communication (see Figure 12) was one of the issues that came up repeatedly during the project. In this regard, the radio narrowcasting can be seen as a practical contribution to the development of local, site-specific dialogues and interactions that included a diversity of people in the neighbourhood.

At the same time, the possibility of making spaces of listening remains an important precondition of the project's usefulness. Only then – by starting from a local context and developing work from it (as opposed to about it) – can the framework of the project truly foster different social experiences, collaborations, interactions and learning processes while making them useful in the everyday.

Referring to Lefebvre's work, it can be said that the appropriation of a pre-existing space involves a social activity that assigns that space a function.<sup>125</sup> Drawing on a ten-year study of the French city of Mourenx, Lefebvre critiques the functionality of the city as a closed system in which diverse elements are designed in relation to one another, rather than in relation to the changing demands of the everyday life of its inhabitants. Here, Lefebvre differentiates between perceived, conceived and lived spaces, emphasising that the production of space can be seen in line with the production of knowledge and meaning.<sup>126</sup> In this light, the shared development of radio narrowcasts highlights radio as a spatial discipline and a site-specific social practice – a practice, moreover, that depends on listening to produce and organise useful and functional spaces in the everyday life of the neighbourhood.

The creation of site-specific listening spaces highlights the need to be attentive to specific historical and localised social practices. Here, while stressing the importance of the theoretical analysis of the processes at stake, in *The Production of Space*, Lefebvre emphasises the necessity of working with existing social practices, adding that these practices stand to lose their force if they are treated as abstract models.<sup>127</sup>

Lefebvre's theorisation of the everyday is useful for yet another reason, which concerns the work's embeddedness in the field of Artistic Research as Pedagogy. In his survey of the diverse possibilities for locating everyday life within cultural theory, cultural studies scholar Ben Highmore pins Lefebvre's contribution on his having addressed creative practices in the everyday as a counterforce to centralised forms of organisation.<sup>128</sup> The latter are reflected in the dystopian radio play, *Future Space*, based on a series of radio narrowcasts, listening exercises and sound investigations conducted on Church Street in the Westminster neighbourhood of London (listen at USB: /00 Radio Sonar/01 Westminster Academy/03 Future Space Radio Play). Making music and soundscapes, and developing scripts and future scenarios based on the investigations in the market highlights a continuity in the

125 Stanek L. Henri Lefebvre on space: Architecture, urban research, and the production of theory. Minneapolis: University of Minnesota Press; 2011. p. 103.

126 Ibid. p.128.

127 Ibid. p.132.

128 Highmore B. Everyday life and cultural theory: An introduction. London: Routledge; 2002 p. 119.

everyday relationships that make up the area, which have emerged throughout the project between 2012 and 2014. Lefebvre maintains that everyday life consists of recurrences – gestures of labour and leisure, for instance – mechanical human movements repeating in the span of hours, days, weeks, months, years, linear and cyclical repetitions, natural and rational time.<sup>129</sup> Moreover, Lefebvre emphasises the potential of the everyday to amount to more than simply “lived experience” shaped by bureaucratic and commodified culture.<sup>130</sup>

Radio narrowcasts can be appreciated in this light as a form of action and a response to centralised forms of organisation that impact experience during the redevelopment process. For Lefebvre, the fleeting moment of action is a moment of intense experience in the everyday, which extends the promise and the possibility of a “different life” while punctuating the continuum of present.<sup>131</sup>

In radio narrowcasts, this glimmer of difference appears to be activated through the production of listening spaces in which alternatives are discussed and imagined in creative and collaborative explorations of the present. This again highlights the notion of in-betweenness explored throughout this thesis as a “neither/nor” relationship (Section 1.3.3). Being neither fully a state nor a process, neither past nor future, the exploration of such moments proves useful for the overall practical and theoretical work, strengthening the relationship between site-specific practice and the theoretical framework introduced in this chapter. In *Spatial Politics, Everyday Life and the Right to the City*, Lefebvre highlights the limitations of both theory and practice.<sup>132</sup> The concept of concrete listening is deeply rooted in this consideration. Lefebvre claims that the limitations of theory are evident in the detachment of its meaningfulness from the actuality of practice, while the limitations of the practice of the everyday life remain actual experiences but are deprived of the meaning elaborated through theory. Situated between the two, the concept of concrete listening allows the experience of practice and responses to particular issues and problems to be bridged with their theorisation, making both meaningful and useful in the everyday.

While Lefebvre does not provide a systematic methodology, which would allow a full and comprehensive analysis of the everyday in the totality of its frameworks, he nevertheless points towards a set of concerns and modes of operation that allow for a critical assessment of the everyday. More specifically, Lefebvre suggests that a simple, site-specific individual or collective action can manifest as a complex social event that

129 Ibid. p. 128.

130 Ibid. p.113-15.

131 Ibid. p. 115.

132 Ibid p. 116.

is much “richer” than the many “essences” it contains within itself.<sup>133</sup> In that sense the elaboration of my practice in reference to the work of Henri Lefebvre helps to draw out its everyday dimension as being not just an object of analysis or even a place, but a totality of relationships escaping textual representation.<sup>134</sup>

Further theoretical elaboration of the practice of radio narrowcasting within the theory of the everyday helps to highlight the potential of radio to become a means of action, practical in the development of strategies of survival in contexts of violence and poverty.

### **3.3.2 Downtown Kingston: Radio Within An Economy of Survival**

After developing collaborative work in the Westminster neighbourhood for two years, I was invited in 2014 to become an artist in residence at Studio 174, a grassroots organisation and art and education space in downtown Kingston, Jamaica (for the definition of grassroots see figure 13).<sup>135</sup> Funded by Studio 174 and Openvisor, a non-profit arts and cultural platform, I was invited to continue developing methodologies deriving from the *Radio Sonar* project in London and to facilitate an iteration of the project in the downtown neighbourhood of Jamaica’s capital. My collaboration with Studio 174 and Openvisor is ongoing, as I continue to take part in a series of short- and long-term residencies in and around Kingston (2014–2016).

The first phase of the project was developed during three-month stay in Kingston in the summer of 2014. Radio narrowcasts conducted in Downtown eventually merged into an exhibition and the launch of an open workspace and sound archive at Studio 174, *Sound Space Downtown* (USB: /00 Radio Sonar/02 Studio 174/00 Summer 2014/00 Publication Sound Space Downtown). Providing access to equipment and working infrastructure for local residents, the workspace was complemented by the launch of a methodology book, *Sound Space Downtown: a Workbook and User Manual*, stemming from the work developed and accomplished during the first residency (Figure 69. *Sound Space Downtown* publication. 2015).<sup>136</sup> This section engages with the concerns of this book, which outlines a diversity of project methodologies, listening spaces and sound walks organised in the neighbourhood.

133 Ibid p. 143-144.

134 Ibid.

135 Studio 174. [online]. Kingston, Jamaica; 2016 [Accessed 11 May 2016]. Available from: <http://www.studio174jamaica.org/>

136 A copy of the book is attached in Appendix.

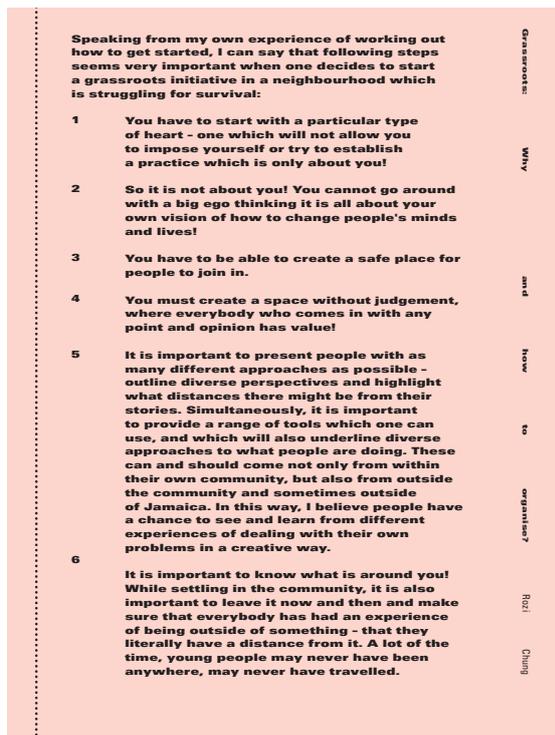


Figure 34. “Grassroots: Why and how to organise”.  
Rosemarie Chung’s Manual Contribution. *Sound Space Downtown:  
Workbook and User Manual*. Studio 174. 2015

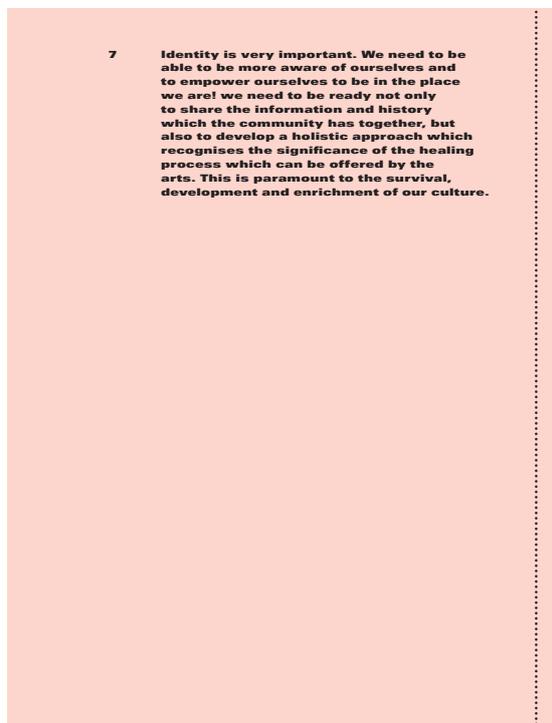


Figure 35. “Grassroots: Why and how to organise”.  
Rosemarie Chung’s Manual Contribution. *Sound Space Downtown:  
Workbook and User Manual*. Studio 174. 2015

*Sound Space Downtown: Workbook and User Manual* contains a diversity of oral histories, work manuals concerned with sound walks and sound investigations, reflections and proposals for social interaction, a listening alphabet, interviews and variety of formal and informal contributions by people involved in the project.<sup>137</sup> The book also serves as an interactive map of the project investigations that were conducted in the West Street, Fleet Street and Coronation Market areas. Mirroring the processes of the project, it can be opened from any side – with each side representing the flow of the street entering the market in the middle of it. The contributions gathered in this publication – from street vendors, neighbours, passersby, local and international artists, as well as local organisations and the directors and funders of Studio 174 – work to expose the methodologies and framework of the project to further reflection and development.

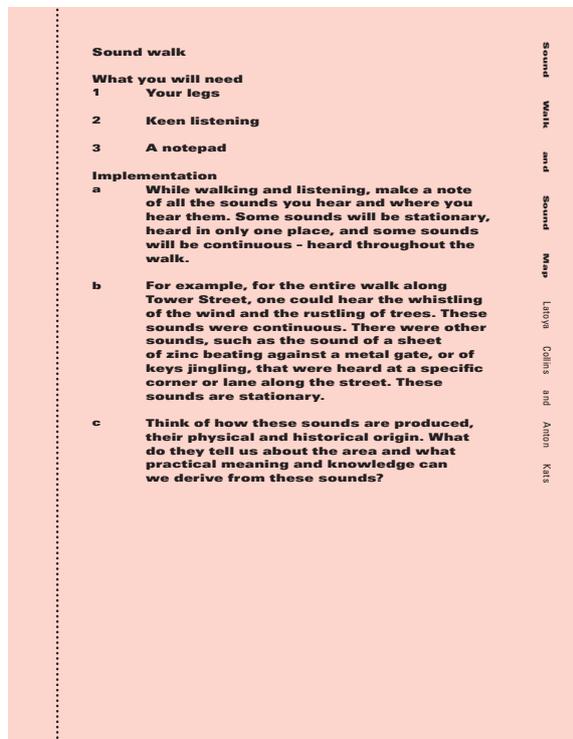


Figure 36. “Sound Walk and Sound Map”. Manual.  
Latoya Collins and Anton Kats. Manual Contribution. *Sound Space Downtown: Workbook and User Manual*. Studio 174. 2015

<sup>137</sup> For the full list of contributors see the credits of the *Sound Space Downtown: Workbook and User Manual* publication attached to this thesis, and in USB: /00 Radio Sonar/02 Studio 174/00 Summer 2014/00 Publication Sound Space Downtown.

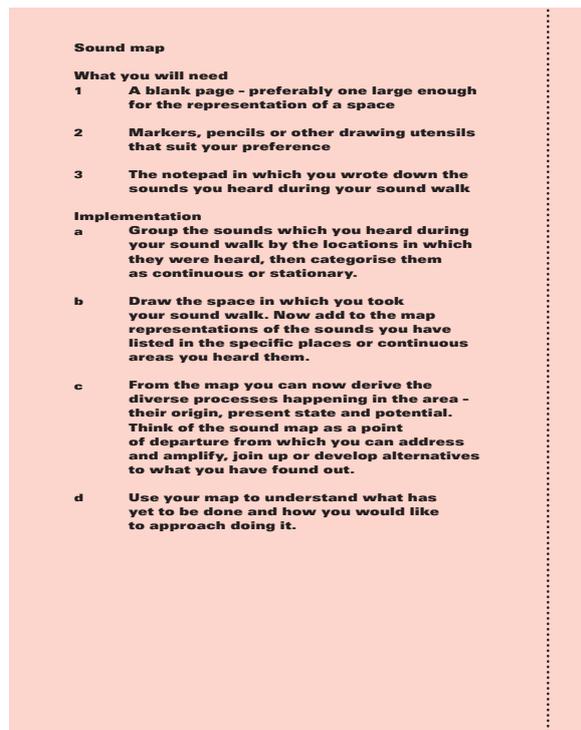


Figure 37. “Sound Walk and Sound Map”. Manual.  
Latoya Collins and Anton Kats. Manual Contribution. *Sound Space Downtown: Workbook and User Manual*. Studio 174. 2015

Before continuing I would like to stress that while the *Radio Sonar* project originated in London, the aim of this section is not to compare the neighbourhood of Westminster to Downtown Kingston in Jamaica. Instead, this section aims to highlight the practical potential of listening when it is taken as a point of departure for a radio practice based on the organisation of listening spaces and radio narrowcasts in a diversity of contexts. At the same time, it is worth mentioning that the radio narrowcasts in London were mostly addressing states of precarity and exclusion experienced in Westminster, insecurity with respect to the future and work, and a process of displacement towards the city margins (USB: /00 Radio Sonar/01 Westminster Business Academy).<sup>138</sup> The living and working conditions experienced in Downtown Kingston, however, go far beyond the relatively secure and wealthy European conditions.

138 Kats A. Selected Projects. Radio Sonar Westminster Academy. [online]. Kats A: London; 2016 [Accessed 12 May 2016]. Available from: <http://www.antonkats.net/selected-projects/radio-sonar-westminster-business-academy/>

As Sandra, one of the Downtown residents, points out: “The violence this nah go weh fi now, yuh mad, it only ease and start and its getting worse each day, a lot of poverty is here”.<sup>139</sup> Stories of poverty, violence and survival can be heard daily on the streets of Downtown, and these regularly address the loss of friends and family members and the inability to make a subsistence living. Philip, one of the street market vendors, mentions: “I lost my mother in 2007 died in a house by gun shot. From mi mother dead mi stress out, mi mother less and fathers less. My father is alive but I don’t know weh him deh. I have four sisters and one brother dem help mi now and then with food fi eat”.<sup>140</sup>

Many of the residents focus on the stigmatisation of the Downtown neighbourhood, describing it as an area of no interest for the rest of the island and considering it the worst area in the county because of its extreme violence, extreme poverty and gangs (Figure 16.).<sup>141</sup> During the sound walks gunshots are often referred to as the signposts for particular streets and have also interrupted radio narrowcasts several times.

Developing my work in this context again raises the question of the agency and intentionality behind listening and radio as a social and site-specific practice. I am concerned with the following questions: How can the organisation of listening spaces and radio narrowcasts in Downtown Kingston contribute to the situation at stake from the ground up? How can this bottom-up approach to collaboration with local residents, which derives from listening, direct speech and contributions of the residents, reinforce this process?

139 Kats A. *Sound Space Downtown: A Workbook and a User Manual*. Kingston: Studio 174; 2015 p. 7

Throughout the composition of the book it was a conscious and collaborative decision not to rewrite or translate contributions from Patois into English. Jamaican Patois is a rich creole language, which although does have a strong English influence has its own rules and tradition. Patois a not a written language, it is direct speech. The excerpts from the interviews presented here were transcribed by Sheldon Blake, poet and resident of Downtown with the intention of keeping them as close to the original as possible and neither to deprive people of the way they speak, nor to make it too comfortable for any other English speaker.

140 Ibid p.102

141 Ibid. p. 163

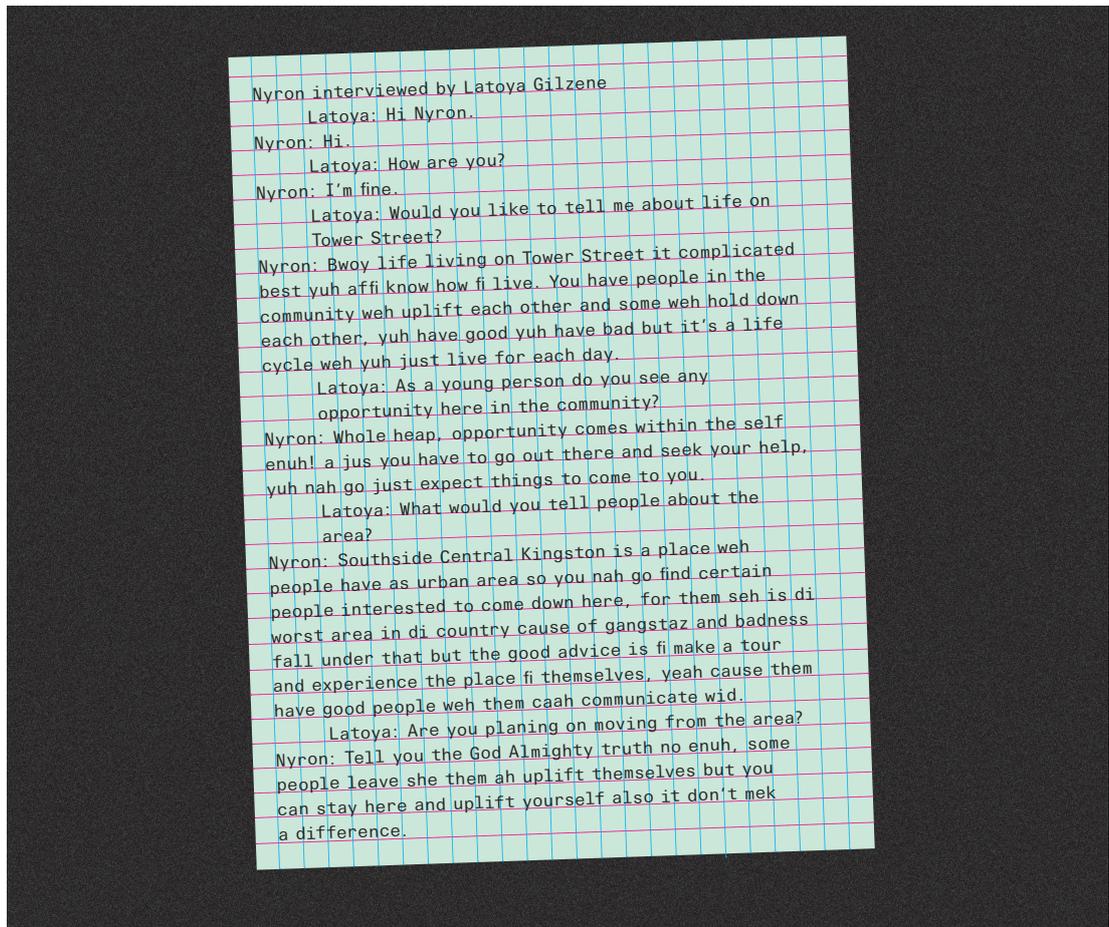


Figure 38. Nyron, interview with Latoya Collins on Tower Street.

*Sound Space Downtown: Workbook and User Manual.*

Studio 174. 2015

These questions bring to light the resonance between my practice and the agency of Studio 174. Having developed bottom-up initiatives in Downtown for over ten years, Rozi Chung, director and founder of the Studio 174, emphasises the importance of grassroots organising, which seeks forms of collaboration that provide the tools and techniques needed to sustain culture, while maintaining ownership of it.<sup>142</sup> Moreover, Chung claims that bottom-up initiatives may also need to consider developing ways of protecting people from displacement from the Downtown area as soon as it becomes more developed. This can be achieved by providing a space that can be built and changed together with the local residents. This carries the potential to involve everyone in thinking about how it could be developed, while highlighting the enormous positive futures within derelict and abandoned neighbourhoods, closing down businesses sustained by many politically motivated wars and fights in the community<sup>143</sup>

142 Kats A. *Sound Space Downtown: A Workbook and a User Manual.*

Kingston: Studio 174; 2015 p.46

143 Ibid. 39 - 66



Figure 45. *Sound Space Downtown: Workbook and User Manual* publication. 2014

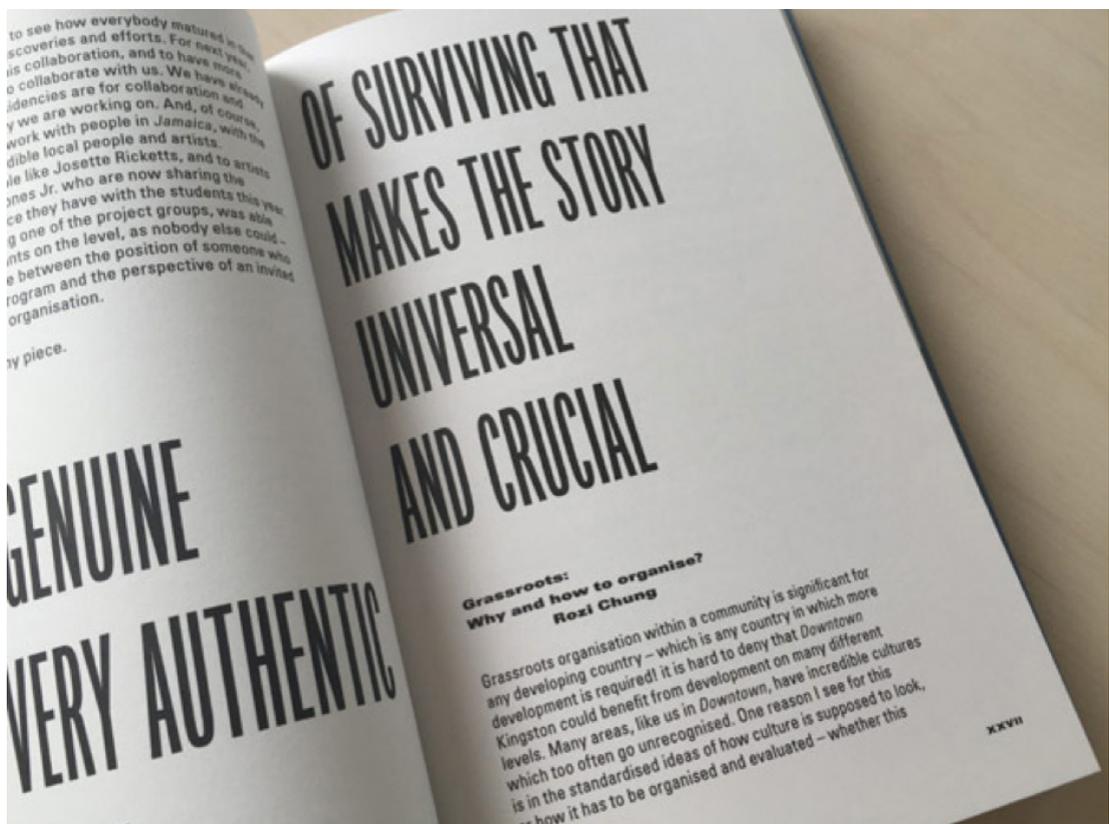


Figure 46. Rozemarie Chung's contribution addressing the notion of surviving in *Sound Space Downtown: Workbook and User Manual* publication. 2014



Figure 39. Tree House. Derelict and squatted wood workshop in Downtown Kingston, opposite Studio 174. 2016

Reflecting on the project residency in her contribution to the publication, Chung points out that the collaborative work started with listening exercises, group discussions and negotiations from which many different sound investigations then developed. These investigations traced the origins of sounds on the streets and combined recordings of them with interviews of local residents. Both are introduced and considered in *Sound Space Downtown: Workbook and User Manual* and introduced in the *Sound Alphabet* mural that were part of the *Sound Space Downtown* exhibition.



Figure 40. Rozemarie Chung launching the *Sound Space Downtown* exhibition at the Studio 174. 2015



Figure 41. Jamaican Poet and educator Mutabaruka launching the *Sound Space Downtown* exhibition at Studio 174. 2015



Figure 42. Launch of *Sound Space Downtown: Workbook and User Manual* during the exhibition at Studio 174. 2015

The listening method and the approaches for addressing sound and place were developed in groups, and most of the project's processes and outcomes were also collaborative, with listening and sound as a central element.<sup>144</sup> In her discussion of the project, Chung further stresses that the workspace in Studio 174, the listening spaces and radio narrowcasts in the neighbourhood, and the publication *Sound Space Downtown: Workbook and User Manual* can in themselves be seen as methods of work and a practice of space elaborated in the context of poverty, extreme violence, urban decay and survival.<sup>145</sup>

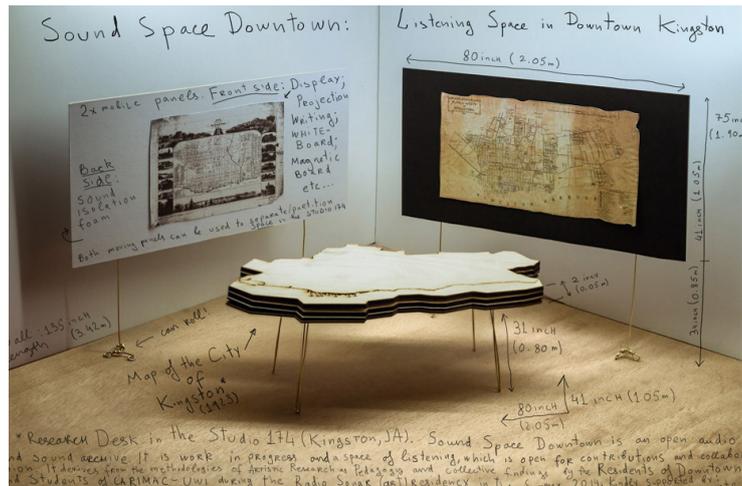


Figure 43. A draft and contextual outline for the Installation *Sound Space Downtown*. Workspace and Publication at Studio 174. 2015



Figure 44. Installation *Sound Space Downtown*. Workspace and Publication at Studio 174. 2015

144 Kats A. *Sound Space Downtown: A Workbook and a User Manual*. Kingston: Studio 174; 2015 p. 49

145 *Ibid.* p 50

The work of sociologist and urban theorist AbdouMaliq Simone, which focuses on the collaborative networks that emerge in extremely poor and ruined cityscapes, helps to shed further light on my project's iteration in downtown Kingston.<sup>146</sup> Building on Lefebvre's concept of social space, Simone's analysis of Johannesburg's inner city addresses the complex processes of decay from which spring a diversity of affiliations that support collaborative work and coherent platforms for social exchange. According to Simone, social space in this context can be seen as a practice capable of generating diverse social compositions. Such a practice escapes formal and official rules and relies significantly on the capacity and need to improvise, while deriving maximal outcomes from a minimal set of elements. This improvisation-based practice of social space, in which one is capable of making much out of almost nothing, is the basis of what Simone calls "people as infrastructure".<sup>147</sup> As Simone explains, living with limited resources can emphasise an experience of solidarity among residents, which is developed through collaborative work on "makeshift" and ephemeral ways of being social. At the same time, these social formations amplify the complexity of local space and its social relationships by engaging the dynamics of a larger world with a coherent, even if temporary, sense of place.<sup>148</sup> In his study of the inner-city context of decay, violence and survival in Johannesburg, Simone claims that mediating structures offer little chance of "redeeming" these extreme living conditions.<sup>149</sup>

Simone's work provides a useful perspective from which to reflect on the processes of the *Radio Sonar* project in the context of Downtown Kingston as outlined above. As Chung points out, the stories of Downtown can have a positive impact all over the world, as they are the stories of people who have been marginalised and are striving for survival.<sup>150</sup> Here, the act of making of radio narrowcasts from the bottom-up, in the context of grassroots organising, can be seen as a practice of the everyday, which creates access to a variety of tools and infrastructure. Despite the potentially frictionous notion of collaborative work (see Figure 19.), access to tools and infrastructure has the potential to practically and significantly improve individual living conditions in the everyday. This is the idea behind the free space, Sound Space Downtown, where people can develop their own creative work in a context of collaboration, while also having access to training and paid work opportunities through the development of further projects in and around Kingston and the elaboration of support structures with and for local residents. The next section describes one of these projects, Bloxburgh FM.

146 Simone A. People as infrastructure: Interesting fragments in Johannesburg. PC; 2008 16 (3): 407.

147 Ibid. p. 407-411.

148 Ibid. p. 426.

149 Ibid. p. 428.

150 Kats A. *Sound Space Downtown: A Workbook and a User Manual*. Kingston: Studio 174; 2015 p.66

Considering radio narrowcasts alongside Lefebvre's notion of the everyday emphasises the complexity of relations between interacting groups.<sup>151</sup> For Lefebvre, the complexity of collaborative attempts is a precious contribution that opens up the possibility of realising the genuine and positive value of life.<sup>152</sup>

**How to work in a challenging group**  
**Shanice Watson**

*Studio 174* has taught me a lot. The technical lessons have been very useful, but it's the people skills I've developed that have come in handy every day of my life.

When I first arrived, I noticed that of the three groups, the Fleet Street group was experiencing the most challenges and had the fewest members. At first I tried to stay away from the group, hoping I wouldn't get assigned to it, but then I was asked to join it. So I had learned my first lesson – you don't always get to choose who you will be working with.

**xxxv**

Figure 47. “How to work in a challenging group”. Shanice Watson. Reflections and introduction to manual. *Sound Space Downtown: Work Book and User Manual*. Studio 174. 2015

The listening method can be further examined as a point of departure for developing collaborative sound investigations, sound walks and sound maps, for facilitating interviews and for approaching the mediums of photography and film through radio.<sup>153</sup> At this point, it may be useful to draw on the concept of “soundscape” introduced by R. Murray Schafer – an acoustic field of study, which can take form of a musical composition or a radio programme.<sup>154</sup> In *Sonic Experience: A Guide to Everyday Sounds*, urban planner and musicologist Jean-Francois Augoyard and urban planner and sociologist Henri Torgue draw on Pierre Schaeffer's concept of the “sound object” as well as R. Murray Schafer's concept of the “soundscape”.<sup>155</sup> They emphasise the limitations of these concepts when it comes to working comfortably at the scale of the everyday in architectural and urban spaces. Here, a sound object can be understood as a single entity in the overall composition of the soundscape. The operational problem seems to lie

151 Lefebvre H. Critique of everyday life. Vol. 1. New York: Verso; 2008. p. 245.

152 Ibid.

153 Kats A. *Sound Space Downtown: A Workbook and a User Manual*. Kingston: Studio 174; 2015 p. 160-167

154 Schafer RM. The soundscape: Our sonic environment and the tuning of the world. Rochester: Destiny Books; 1994. p. 7.

155 Augoyard J, Torgue H. *Sonic experience: A guide to everyday sounds*. Montreal and Kingston: McGill-Queen's University Press; 2006. p. 7.

in a missing link between the two concepts. The soundscape corresponds to the whole structure of sound, while the sound object refers only to a single entity of it, leaving the two disconnected. Pointing to this disconnect, Augoyard and Torgue argue that the notions of soundscape and sound object fall short as descriptive tools, and instead turn to listening as an educational tool and point towards listening pedagogy, which treats primary sonic experience as a complex everyday perception.<sup>156</sup> The collaborative potential of radio narrowcasts can thus be seen not only as an investigative process but as a learning tool that can be put to use in everyday contexts of survival.



Figure 48. Listening Alphabet in Studio 174 deriving from sound investigations and addressing local interests in Downtown Kingston, Jamaica. 2014

Considering the recurrent confrontations with violence and crime in Downtown Kingston mentioned by the residents allows for a further analysis of radio. The work of grassroots organisations such as Studio 174 helps to draw out radio's potential as a counterbalancing practice in struggles for better living conditions. Emphasising the power of radio to function as a “real instrument of struggle”, Guattari stresses the potential of radio to be organised from the bottom up.<sup>157</sup> According to Guattari, direct speech by social groups of all kinds expressed by the means of radio escapes and endangers traditional systems of social representation; anyone, even those with the weakest voices, can suddenly have the chance to express themselves whenever they want. This potential is also reflected in the Sound Space Downtown workspace, which offers access to equipment and knowhow to local residents allowing for the production of radios shows, films and work with sound. Guattari bases the oppositional potential of radio on the

<sup>156</sup> Ibid. p. 12-13.

<sup>157</sup> Guattari F. Popular free radio. In: Lotringer S, editor. *Soft subversions*. New York: Semiotexte; 1996 p. 78.

claim that direct speech, full of confidence and hesitation, contradiction and even absurdity is charged with desire, which counters the official, policed language of spokesmen and commentators trying to filter it. Despite only addressing the conditions of the poor and marginalised in Europe, Guattari's analysis of radio remains useful for thinking about the practice's relation to both the processes of marginalisation in London and the context of poverty and violence in Jamaica. Though tremendously different, both sites can be related to the practice of radio as a form of bottom-up direct action. The practice of radio narrowcasting can be seen here as a response to a fundamental split between saying and doing, according to which only those who are masters of licit speech have the right to act. As Guattari points out, the language of desire, hesitation and contradiction that is mediated by popular free radio is capable of inventing new means and has an unmistakable tendency to lead straight to action.<sup>158</sup> This form of action can be seen in Downtown Kingston, where the residents predominantly speak a non-standardised language, patois, that is regarded as being unsuitable for conventional radio broadcasts, television and news.

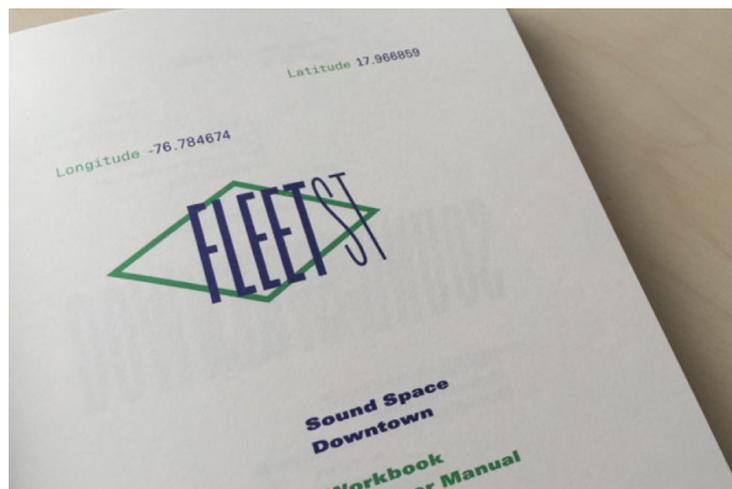


Figure 49. *Sound Space Downtown: Workbook and User Manual* publication. A section deriving from fieldwork and sound investigation in Fleet Street in Downtown Kingston, Jamaica. 2014

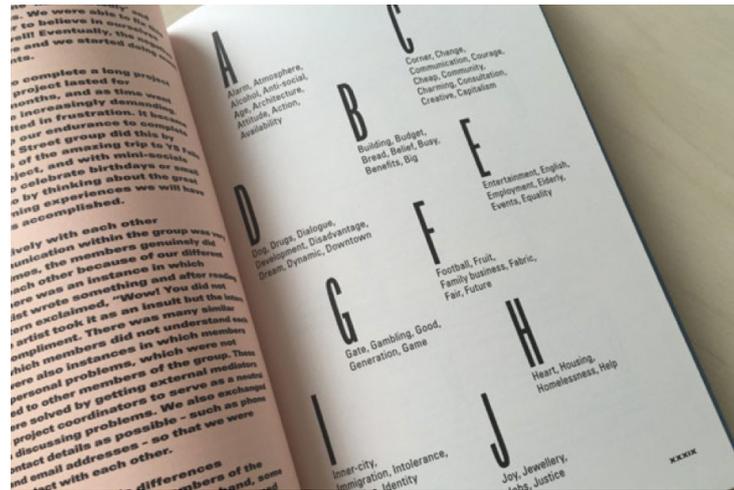


Figure 50. *Listening Alphabet* in Studio 174, deriving from sound investigations and addressing local interests in Downtown Kingston, Jamaica. 2014

This form of action leading to the practical improvement of individual living and working conditions that developed throughout the project is found in the reflections of Billy, a young Downtown resident who has collaborated with the *Radio Sonar* project from its first days. Billy's remarks highlight the experience of being heard, which allows for the materialisation and improvement of everyday relationships in the local context. Working on a video piece during the first residency of the project, Billy said this about his prior experience as a gang member downtown:

“For me, being able to hear and document the stories of my community has given me more of a connection to the people, based on their issues and on what is important to them. So overall many things in my life changed in a very positive way. My relationships with people. I never knew that the people would be so nice!”<sup>159</sup>

Working with Billy and other practitioners over the last three years, offering them training and infrastructure, has enabled the development of several new projects that have created sustainable income opportunities for the project collaborators. The radio narrowcasts we conducted in Downtown Kingston, for instance, led to the development of a literacy programme for young people in Majesty Gardens and a further iteration of the *Radio Sonar* project in Tivoli Gardens (both in Kingston) in the summer of 2016. For both of these projects, Studio 174 was able to acquire

159 Kats A. *Sound Space Downtown: A Workbook and a User Manual*. Kingston: Studio 174; 2015 p. 80-81

funds for training and employing Billy on a regular basis. Moreover, while my own presence has helped to reinforce diverse processes of collaboration, the project also provides training and knowhow in the use of radio, sound, film and photo equipment. In conjunction with the infrastructure and equipment provided by Studio 174, this particular approach decentres the privileged position of the artist, whose role is to provide access to skills and methods that foster the project's continued operation, appropriation and reinvention by collaborators after my departure.

### **3.3.3 Bloxburgh FM: Radio in Urban and Rural Contexts**

Another iteration of the project that led to work opportunities for the project collaborators happened in the summer of 2015 in Bloxburgh, a small coffee farming community in the Blue Mountains of Jamaica.<sup>160</sup> Bloxburgh FM is another phase of the *Radio Sonar* project. It was developed in collaboration with the residents of Bloxburgh and Studio 174. Studio 174, which is well known in Kingston due to its mural works in the city, was approached by the Bloxburgh Community Association, a self-organised governing body in Bloxburgh, with the request to propose a project that would assist and benefit the farmers. I had the privilege of staying in Bloxburgh during the whole month of June in 2015, where I produced a series of radio narrowcasts together with the artists from Studio 174 and Bloxburgh residents. With approximately 200 residents, Bloxburgh is a small rural

<sup>160</sup> The notion of community is important to clarify at the outset of this discussion. On the one hand, the word community will remain unchanged throughout this chapter in keeping with the self-identification and statements made by diverse project collaborators. The same applies to the sets of theory used here in relation to practice. On the other hand, the use of the word community overlaps with the collaborative and site-specific nature of the project. It also resonates with the field of Artistic Research as Pedagogy as it highlights the notion of ambiguity inherent in collective work which often has to navigate and embrace opposing agencies. This understanding of community as a question of agency is useful here and can be productively defined with reference to the works of Benedict Anderson and Theodor Adorno. Both conceive of community as a mutual support network through which one learns how to oppose extreme forms of oppression, inequality and exploitation. In the discussion of radio narrowcasts in Downtown Kingston (Section 3.3.2) and Bloxburgh (Section 3.3.3) especially, such mutual support networks are outlined in reference to the context of violence and poverty. Anderson's elaboration of community is useful for practical work as it leaves a space open up for imagination and creativity. Anderson claims that all communities larger than villages (characterised by the predominance of face-to-face contact) cannot be distinguished as false or genuine, but only by the style in which they are imagined. Adorno, on the other hand, though he does not directly elaborate on the notion of community, emphasises the demand of bringing different people together in order to achieve the single goal of learning together to prevent the ultimate forms of oppression and violence. These reflections allow for a conception of radio narrowcasting as a collaborative practice that doubles as a practice of creativity, imagination and learning, in which local residents and passersby imagine and materialise alternative forms of living and working together.

area 14 kilometres away from Kingston; according to Bloxburgh residents, the town cannot be found on the map, is never heard or seen outside, has no voice with which to make political or social demands and little say in their own living and working conditions (see USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 21:28).<sup>161</sup> Indeed, Bloxburgh can be found on neither the local maps nor on Google maps. In what follows I will provide a brief sketch of some of the complex issues omnipresent in Bloxburgh. This will allow for the juxtaposition of urban and rural contexts as the chapter develops, emphasising the functionality of radio narrowcasts in relation to listening in the struggle for everyday survival.

After spending the first week in Bloxburgh, which is approximately 3 kilometres above sea level, and getting to know the place and the people, I was informally introduced to the project brief, which was to address and respond to the problems encountered by the farmers. The most pressing issues concerning Bloxburgh residents that I was able to identify in the course of the first week (introduced here in chronological order) were the absence of water, roads and education. At this point it is worth mentioning that neither this section nor the complete PhD thesis provide the space that would be needed to fully address the vortex of problems, or the complexity and the fragility of the situation at stake in Bloxburgh. However, before turning to the potential of radio narrowcasting in this context, I would like to at least briefly outline three of the main issues identified with the coffee farmers and artists of the Studio 174 and address these in order of their priority. For more insight into the processes at stake, I encourage the reader to watch *Bloxburgh FM: Water Road Education*, a film developed with the Bloxburgh residents (see USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education). Directed by the residents, and filmed and edited together over a period of three weeks, this film is shaped by unexpected and improvised moments, spontaneous performances and general assemblies exploring both the potential to develop collaborative forms of action that might be useful in the everyday and radio as an existing social power. The film was made in response to demands by the residents of Bloxburgh who wished to highlight issues that were important to them through the development of a self-directed and useful form of representation, but in this thesis I refer it as a body of accumulated documentation, and will continue to do so throughout this section.

<sup>161</sup> Studio 174. Bloxburgh FM: Water Road Education. [online]. Studio 174: Kingston, Jamaica; 2015 [Accessed 4 November 2015]. Available from: <https://vimeo.com/144026350>.

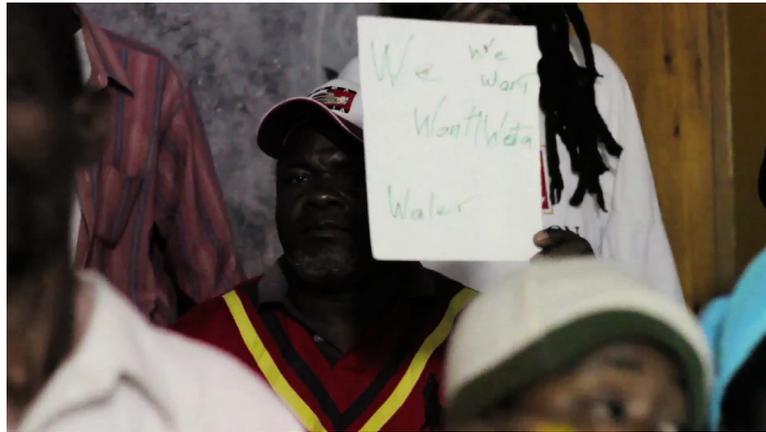


Figure 51. Sunny holding a “We want Water” sign during a radio narrowcast in Bloxburgh. Film still.

*Bloxburgh FM: Water Road Education. 2015*

Bloxburgh has no access to running water and remains cut off from water supplies due the lack of governmental support (in both providing and maintaining infrastructure like pipes and pumps). For more than a decade, the residents of Bloxburgh have mostly depended on rainfall, which fills up elaborate self-made water tanks and fuels a few mountain springs in the outskirts of the area. As a result of climate change, in the past ten years Bloxburgh has also experienced increasingly prolonged draughts, the drying out of mountain springs, strong bushfires, delayed and very dry rainy seasons – all of which has led to a severe decrease in harvests of Blue Mountain coffee, a popular and expensive brand of coffee exported from Jamaica and a main source of income in Bloxburgh. While decreased harvests go hand in hand with the loss of wages, both the loss of property and harvests to bushfires and the absence of a steady water supply and rain pose an existential threat to Bloxburgh (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 10:41). While being a well organised and self-sustaining community, largely free from governmental support, the current and continuously worsening situation became a point of departure for the residents “to cry out” to the rest of the world in order to articulate these problems, and to emphasise the positive potential of Bloxburgh as a recognised partner in the world trade of coffee (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 00:00–00:50). Mr. Bartley<sup>162</sup>, an elected representative of the Bloxburgh Community Association, stresses that Bloxburgh is a “highlight by itself”. He maintains that the situation in Bloxburgh remains physically and emotionally challenging and outlines the necessity to focus on

<sup>162</sup> In this instance I am using the real name and simultaneously the way the residents are referring to Lavern Bartley as Mr. Bartley. (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 10:15–10:20).

the existing positive potential of the place and its people. He also states that the development of positive attitudes and action are among the top priorities on Bloxburgh's agenda (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 00:00–00:50).



Figure 52. Bushfire. Film still.

*Bloxburgh FM: Water Road Education. 2015*

While the issues identified in Downtown Kingston through the radio narrowcasts are concerned with the city's long history of violence and extreme poverty, the residents of Bloxburgh refer to it as a peaceful and beautiful place akin to heaven, with cool breezes and without police and criminals; a place where no one is afraid and everyone leaves their door open (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 21:00). At the same time, the absence of water causes structural and cultural problems that lead to poverty, displacement and the decomposition of Bloxburgh. Located high in the mountains, Bloxburgh is connected to the city only through one derelict, often very narrow, and increasingly un-passable serpentine road. Frequent bushfires burn out the tree roots that hold the mountain soil beneath the road in place; with rain comes the risk of landslides, which damage the road and the water pipes running uphill. Without water, the residents cannot bring the fire under control, and with the roads damaged the fire brigade cannot access Bloxburgh to prevent it from burning (see USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 21:00). Moreover, while the residents have to frequently maintain the road themselves and preventively back-burn the fields, the condition of the road still often completely cuts Bloxburgh off from the city causing shortages of food, drinking water and medicine, and preventing farmers from selling their goods at the farmers' market.



Figure 53. List of Farmers regularly volunteering to work on the road. Film still.  
*Bloxburgh FM: Water Road Education. 2015*



Figure 54. Stuffing up the holes in the road. Film still.  
*Bloxburgh FM: Water Road Education. 2015*



Figure 55. Group Portrait during the road works. Film still.  
*Bloxburgh FM: Water Road Education. 2015*

Then there is the primary school – the only state-run institution in Bloxburgh according to residents, and the last thing making Bloxburgh worthy of the government’s support – which had to close. The poor condition of the roads made it impossible to regularly (and safely) transport the students from the neighbouring villages uphill, where it was possible to study in a calm atmosphere. This has intensified Bloxburgh’s isolation and provoked yet another significant change in the life of the residents, forcing many of the parents to move closer to the city, stretching their lives between farming uphill and providing education for their children downhill. As Kerce Millwood claims, this has stifled the last possibilities of new life in Bloxburgh and there are no more babies being born in Bloxburgh (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 24:17). When a woman gets pregnant she has no other choice apart from moving towards the city. This may mean ending her living-, working- and/or partner-relationships in Bloxburgh and suddenly facing even more precarious conditions in the city as an unemployed (potentially single) mother in need of access to medicine, hospitals and food.



Figure 56. Abandoned school in Bloxburgh. Film still.  
*Bloxburgh FM: Water Road Education. 2015*

Visitors to Bloxburgh realize soon enough, if they learn this history, that they have been welcomed and received by the remaining Bloxburgh residents, those who are not willing to leave the place under any circumstances (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 28:05). This hard core of the community consists of strong, positive and motivated farmers, working hard everyday and interested in addressing and potentially reversing the current situation, while – as Mr. Bartley often puts it – “crying with one eye and laughing with another”.

Henri Lefebvre's work is again beneficial here, in the context of the possibilities for bottom-up social change through everyday practices in the city and in the countryside.<sup>163</sup> Distinguishing between and underlining the processes of decay and progress in rural and urban contexts, Lefebvre describes the city as a display of the history of power. In the city, he observes, human possibilities are taken over and controlled through processes of individualisation and automisation that lead to the community's decomposition. In rural areas, by contrast, there is an inversion of this dynamic. Poor technical progress leads to a decline in the way of life and is counterbalanced by processes and structures of mutual support and community organising.<sup>164</sup> In his critique of everyday life, Lefebvre emphasises this juxtaposition between urban and rural in order to re-establish solidarity and effective alliances between groups and individuals.

Lefebvre's reflections raise the question of how solidarity can be expressed and transmitted in concrete terms. The radio narrowcasts conducted in Bloxburgh resonate with this question. These narrowcasts were developed with Bloxburgh residents in the rooms of the abandoned school and capped every week with a social event and a celebration. Like the Market Radio in Westminster, each of these events was used to review and reflect on our work (investigations, interviews, rushes and edits), to discuss further directions for the work, and to celebrate. The group even staged a theatre-like radio performance, which added another layer of reflection, directions and narrative to our work for the week ahead (see USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 3:57). These radio narrowcasts were very well attended and quickly became a highlight in Bloxburgh – a welcome opportunity to come together in the re-invented space of the otherwise closed school; to plan, organise, discuss and reflect on the possibilities of change and how it can be brought about collectively.

Lefebvre's work is useful for addressing the question of change in this context. It can be said that any meaningful change requires the production of appropriated space – a space permeated with and supported by social relations; producing and being produced by them.<sup>165</sup> For Lefebvre, space is social and has its own reality in the current mode of production of society at large, while playing an equal role in the global circulation of commodities, money and capital.<sup>166</sup> Lefebvre seeks to avoid the abstraction of space produced by the functioning of capitalism and points towards the production of space as approached in full consciousness of

163 Lefebvre H. Critique of everyday life. Vol. 1. New York: Verso; 2008. p. 229-234.

164 Ibid.

165 Lefebvre H. Space: Social product and use value. In: Lefebvre H, Brenner N, Elden S. State, space, world: Selected essays Minneapolis: University of Minnesota press; 2009. p. 186.

166 Ibid p. 187.

its concepts and potential problems.<sup>167</sup> This can be achieved through collective management by permanent intervention of diverse practitioners (“interested parties”) with multiple and sometimes contradictory interests.<sup>168</sup> In this context, a practice-based approach to the organisation of listening spaces in Bloxburgh highlights the social production and management of space. As the Bloxburgh radio narrowcasts show, this space can be seen as a space of creativity and of socially elaborated needs, which are often neglected by city planners.<sup>169</sup>



Figure 57. Sunny performs a calling in to complain about the water condition during the Radio Narrowcast. Film still.

*Bloxburgh FM: Water Road Education. 2015*



Figure 58. Empty water tank in Bloxburgh. Film still.

*Bloxburgh FM: Water Road Education. 2015*

Considering my position as an outsider and a foreigner in these locations, it is equally important to further interrogate my own role and positionality during the project. What processes were enabled and potentially blocked from happening by

<sup>167</sup> Ibid p. 191-195.

<sup>168</sup> Ibid p. 191 - 195

<sup>169</sup> Lefebvre H. The right to the city. In: Lefebvre H, Brenner N, Elden S/ State, space, world: Selected essays. Minneapolis: University of Minnesota press; 2009. p. 147-149.

my presence? A situation that occurred in the second week of the project can be taken as an example of the project's improvisation-based pedagogical approach. Presenting the project outcomes at the end of the first week, Claudette suggested that I come with her the following week to film the water spring, which she uses to "catch some water" early in the morning (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 03:40). Expecting a rather ordinary walk with Claudette and her donkey Ginger to the water spring, we were suddenly joined by at least twenty other coffee farmers who had seen us passing by their houses. At some point our walk became a small march ending at the water source and transforming the place into a space of general assembly, during which the farmers, instead of verbally explaining situations occurring in this context, improvised and staged scenes of struggle, fights and falls, sung and prayed for water and discussed and planned possible political actions and a potential demonstration in the city. In one of the key scenes of the film, Jermain points out that making political demands always takes time, as nothing can be certain with politicians (USB: /00 Radio Sonar/02 Studio 174/02 Summer 2015/02 Bloxburgh FM/00 Bloxburgh FM: Water Road Education, time code 08:50). "The only thing certain with politicians are promises", states Jermain, while addressing the actual momentum of the assembly as the most important moments of togetherness. Emphasising the phrase "do not talk as individual, talk as a community", Jermain addresses the necessity of this moment as a form of "proper representation"; thinking and long-term planning (i.e. for generations ahead) is something that the community had been missing in order to help and "push ourselves" to document and articulate the issues at stake. Pointing towards the very space Jermain is standing on, he claims, "We need all the community saying the one thing. We need this. We going to have this." Winning everyone's attention – everyone listening in the space that was created at the water spring – this scene became a point of departure for further dialogues and discussions during the radio narrowcasts. In this sense it can be said that my presence in this environment and the processes of the *Radio Sonar* project have triggered a particular momentum, where the tasks and processes of self-organisation are activated from within of the community. At the same time (as I discuss further in Section 3.2.4b Tate Britain) this presence and my own privilege also highlight a potential that remains inaccessible for any of the people in Bloxburgh at this point.



Figure 59. Listening Space. Artists of Studio 174 interviewing Mr. Bartley.  
Film still. *Bloxburgh FM: Water Road Education*. 2015

Nevertheless, as is evident and often-expressed in the film by the residents, the listening spaces created throughout the *Radio Sonar* residency strengthened the sort of collaborative planning that leads to action in a way that has been beneficial for the everyday life of the residents. These benefits and improvements can be seen on social and structural levels. On a structural level, spontaneous assemblies, discussions and meetings deriving from the radio narrowcasts and the project residency as a whole sparked further planning and community meetings. These drew on the conversations and presentation of research outcomes made by the project practitioners. In the case of Bloxburgh and strategies for its future development, these have resulted in the articulation of further demands and proposals, leading to communication with the Jamaica Water Commission and a fundraising campaign based on the film directed by the residents. On a social level, the weekly radio narrowcasts, social events and performances have temporarily transformed the abandoned school into a social hub. Popularised in the wider area of Bloxburgh through the live broadcasting (on 93.7 FM) and development of the film, these events became a welcome meeting point for the residents of Bloxburgh and neighbouring communities. While the film produced with the residents stresses the desperate situation in Bloxburgh, the overall collaborative work and positive self-representation of the place and the people created a further positive effect, leading to the project's self-sustainability. Following several training sessions by the artists of Studio 174 and myself, it was also possible to secure funds for an audio recorder, video camera and a projector that the residents could use to document meetings with government representatives and to document events in Bloxburgh. The school has continued to be used for the screenings of the material, films, planning and socialising. Expressing the will to continue working with radio, further funding applications for the development of this self-directed project in Bloxburgh are being made by Studio 174 in order to be able to transmit again.

The next section offers another insight into the possibilities to develop radio as a spatial discipline and a useful site-specific practice. So far, radio narrowcasts have been described as an informal and collaborative form of action in contexts of redevelopment, poverty, grassroots organising and social change. The spaces of art and cultural institutions provide a necessary formal contrast to the processes at stake in the context of wealth and privilege.

### **3.3.4 Gallery and Museum: The Deconstruction of Privilege and Listening as a Tool of Struggle**

As has been mentioned throughout this thesis (Preface; Sections 1.2.3, 2.2 and 2.3) and in the introduction to this chapter, the notion of in-betweenness embraces the controversial and often opposed states and processes in which I am finding myself operating. In what follows, I interrogate my own in-between positionality in regard to different demands and frameworks of value, the timescales of academia, art commissioning and practice in order to provide a reflexive account of the dilemmas this presents. To emphasise this, it is worth recalling that the *Radio Sonar* project was initially commissioned as a part of the Edgware Road Project at the Serpentine Galleries, which derives up to 17 percent of its funds from the government.<sup>170</sup> Projects concerned with education and off-site work (“outreach”) are mostly supported locally, in my case, through partial funding from the Westminster City Council, which is responsible for the Westminster area of London, where the gallery is situated. In this respect it can be said that the project contradicts itself. It addresses and criticises the processes of redevelopment, while simultaneously being exposed and embedded within the institutional agencies – most notably the Westminster City Council – that are committed to privatising and redeveloping the area.<sup>171</sup> I am in-between in various ways. On the one hand, the gallery, and by extension the Council, commission me to develop bottom-up, site-specific work outside the gallery’s walls. This positions me, as a commissioned artist, between the inside and the outside of the gallery, as well as between the processes driving and opposing redevelopment throughout the project. On the other hand, a similar situation can be traced back to the processes of writing of this thesis. I find myself between a range of informal interactions with young people in London, residents in Bloxburgh and downtown Kingston, and at Goldsmiths, University of London. Here, the informality of my practice morphs into standardised research procedures and formal assessments and justifications

<sup>170</sup> Serpentine Galleries. About. [online]. Serpentine Galleries: London; 2016 [Accessed 12 May 2016]. Available from: <http://www.serpentinegalleries.org/about>

<sup>171</sup> Westminster Council. Futures Plan. Westminster Council: London; 2016 [Accessed 12 May 2016]. Available from: <https://www.westminster.gov.uk/futures-plan-for-housing>

of the quality and originality of work. Moreover, while I have been working full-time in developing my practice, I have also been writing the thesis – another full-time activity – which has resulted in opposing time-schedules, forcing me to choose whether I make my living or finance and work on finishing my studies.



Figure 60. A contextual address of my practice during an artist talk in form of a Radio Narrowcast at the Serpentine Galleries. 2016



Figure 61. A contextual address of my practice during an artist talk in form of a Radio Narrowcast at the Serpentine Galleries. 2016

The following provides four brief examples of the radio narrowcasts that emphasise the process through which I navigate this in-betweenness. I conclude the section with an outline of critical questions and dilemmas deriving from my work in this context. The theory of Henri Lefebvre supports the argument in which the potential of making listening spaces and radio narrowcasts is analysed in both its concrete and abstract dimensions.

### a) The Serpentine Galleries

Both projects introduced in this thesis were initiated in collaboration with the Serpentine Galleries. After working together with the organisation for four years, I was invited to give an artist talk at the Serpentine Galleries to introduce my practice.<sup>172</sup> Here, instead of taking a distanced approach to my work and talking about it, the artist talk took the form of a live radio performance while the space of the gallery was transformed into an open radio studio.



Figure 62. Radio Narrowcast.  
Serpentine Galleries. 2016

This perspective has allowed me to reduce the distance to my practice, while speaking from within the project as opposed to about it. Talking through my practice in this way highlighted its performative dimension: I was making a live radio play, with live music, live radio transmission and a live audience. In addressing a diversity of strategies dealing with the notion of in-betweenness, the everyday and the momentary, my “talk” drew on the examples from *Radio Sonar* and *For a Walk With...* and highlighted the potential of learning how to develop useful art and research projects. Outlining underlining themes of my practice,

<sup>172</sup> Serpentine Galleries. Artist Talk: Anton Kats. [online]. Serpentine Galleries: London; 2016 [Accessed 12 May 2016]. Available from: <http://www.serpentinegalleries.org/exhibitions-events/artist-talk-anton-kats>

I addressed the processes and outcomes of my work, focusing on the issues of redevelopment, exclusion and marginalisation, and drawing connections to my growing up in Ukraine as well as previous and current work.



Figure 63 Radio Narrowcast.  
Serpentine Galleries. 2016

It is worth noting that the radio narrowcast within the gallery space not only addressed but also derived from the site-specific problems associated with the *Radio Sonar* project, while provided a strong contrast to the usual processes of the project. The radio narrowcasts developed outside of the gallery have a collaborative character in which the issues are identified and approached together over a prolonged period of time. The radio narrowcast in the context of the artist talk, by contrast, figures as a small radio intervention distant from its original context. Although I address a range of issues, including fascism and war (see [USB: /00 Radio Sonar/04 Context/00 Radio Delo/00 Radio Delo](#)), poverty, violence and redevelopment in post soviet Ukraine, London and Jamaica, the context of the gallery does not lend a collaborative dimension to the presentation. Nor does it actively include the audience in the framework of an open studio, as the audience seems to come to watch and listen to an artist talking, rather than to develop work together and actively address site-specific struggles. The questions of inclusion, access and infrastructure raised by my practice in different places and neighbourhoods points towards another paradox in the context of art institutions. This paradox lays in the strong contrast between the abstract and representational space of a gallery and museum and concrete non-representational work outside of this space and its ethics (Sections 1.2.3., Section 3.3.4, Section 4.2.1., Section 4.3.2.) This paradox is well addressed by curator, academic and activist Janna Graham, who invited me to develop projects at the Edgware Road in London and curated both *Radio Sonar* projects in Westminster (Sections 3.3.1). The *Skills Exchange* projects (Section 4.2.4), located in the education department of the Serpentine Galleries, were also curated by Graham and led to the *For a Wak With...* project

that I initiated and facilitated at the Carlton Dene and Westmead Elderly Resource Centres (Sections 4.3 and 4.4). *For a Wak With...* was curated by Graham and Amal Khalaf while both were working together at the Serpentine Galleries in London.

In her essay, “Gallery Museum Education as an ‘AND’”, Graham points towards a contradiction in the ways culture is produced, and its entanglement with hierarchies of taste-making, colonial state projects of pacification and neoliberal managerial logics<sup>173</sup> This paradox can be experienced in all aspects of cultural organisation, from the public to artists, cleaners to curators, educators to accountants, and has allowed for an exploration of the tensions that have emerged in the first five years of the Centre for Possible Studies, an offsite educational and curatorial program of the Serpentine Galleries which helped with both of the projects introduced in this thesis.<sup>174</sup> While exploring social inequality in this context, Graham emphasises that the paradoxical role of the Centre for Possible Studies projects, as with Radio Sonar, lies in a dualistic archaeology of past collective struggles for social justice and contemporary modes of hegemonic appropriation and privatisation<sup>175</sup> Here the methodological approach of listening within my practice, partially curated by Graham, seems to be incapable of escaping these conditions and can be seen as a practice that involves both representational and non-representational methods, which Graham describes as a process that seeks to name and act upon contradictory conditions.<sup>176</sup> At the same time, Graham’s analysis provides a sense of hope, as she claims that situating oneself and acting upon conflicting agendas allows one to reflect upon contradictory terms and reveal a complex shape of the institutions while creating minor yet pertinent impacts that resonate with the overall aims and objectives of the project. This paradox is problematised in more detail in the section that follows.

## **b) Tate Britain**

As was mentioned in the introduction to this chapter (Section 3.1), the *Radio Sonar* project was commissioned in 2014 by Studio 174 and Openvizor. In October 2015, Rosemarie Chung, the founder of Studio 174, and I were invited to take part in the Urban Encounters Conference at Tate Britain.<sup>177</sup> Also supported by Openvizor,

173 Graham J, Gallery Museum Education as an ‘AND’. In Mörsch C, Sachs A, Sieber T, Contemporary Curating and Museum Education. Transcript Verlag. 2016. p. 187

174 Ibid. p.189

175 Ibid. 194

176 Ibid. p. 195

177 Tate. (Re:)Thinking the Street: Urban Encounters Conference 2015. Seminar 3. [online]. Tate: London; 2016 [Accessed 12 May 2016]. Available from: <http://www.e.tate.org.uk/whats-on/tate-britain/conference/rethinking-street-and-seminar-3>

along with the Centre for Urban and Community Research, Goldsmiths, Kingston University and Photofusion, the focus of the conference was to explore critical ideas addressing how “the street” might be experienced, imagined, represented, performed and archived.<sup>178</sup> In conversation with Rosemarie Chung and Openvizer, my contribution to the seminar was to implement the methods developed in the framework of the *Radio Sonar* project in London and specifically in Kingston and Bloxburgh. Here, like in my presentation at the Serpentine Galleries, talking through the work as opposed to about it was one of the priorities of my contribution. Visitors to the conference were invited to be part of a radio narrowcast, which was itself part of a seminar chaired by Paul Halliday, a photographer, filmmaker and sociologist based in the Department of Sociology at Goldsmiths. Tate’s Clore Auditorium was transformed into an open radio studio and listening space in order to collaboratively introduce and develop diverse methodologies of art practice, research and pedagogy.



Figure 64. Radio Narrowcast Tate Britain with Paul Halliday and Rosemarie Chung. 2015

Participants were encouraged to take part in the radio narrowcast and also to bring radio receivers, which were used together with the radio transmitter to transmit the seminar beyond the walls of Tate Britain and to amplify the microphones and music instruments inside the Clore Auditorium.

<sup>178</sup> Tate. (Re:)Thinking the Street: Urban Encounters Conference 2015. [online]. Tate: London; 2016 [Accessed 12 May 2016]. Available from: <http://www.e.tate.org.uk/whats-on/tate-britain/eventseries/rethinking-street>



Figure 65. Sunny's phone call to the Parliament Representative during the Tate Britain Radio Narrowcast. European premier of *Bloxburgh FM: Water Road Education*. 2015

While the radio narrowcast at the Serpentine Galleries was primarily focused on and derived from my personal experiences and work, the radio narrowcast at Tate Britain briefly introduced the series of radio shows developed in downtown Kingston and in Bloxburgh. These were followed by a brief conversation between Chung, Halliday and myself, followed by the European premier of the *Bloxburgh FM: Water Road Education* film made in the summer of 2015.

The questions of inclusion and exclusion briefly mentioned in the previous section become even more apparent at Tate Britain, especially during the screening of the film produced in Bloxburgh, during which both the audience of the live radio performance and the (absent) project collaborators in Jamaica were excluded from

the presentation. Here the issues surrounding the absence of water, roads and education emerge in sharp contrast with the wealth, infrastructure and privilege of the Tate, its audience and the presenters, including myself.

The question of the usefulness of my practice can also be analysed in this context. Without having any formal or informal mandate from the Bloxburgh Community Association or Bloxburgh residents to represent Bloxburgh anywhere in the world, the question of representation (also raised in the beginning of the film by Mr. Bartley) can nevertheless be seen as part of the demands of the residents “to let the world know”. On the other hand, the presentation of this film at Tate Britain can be seen as controversial and raises question concerning the potential exploitation and objectification of the project contributors for the sake of the artist’s individual benefit and that of the institutions supporting him. This critical perspective, arising from the radio narrowcasts performed in art and cultural institutions, challenges the processes and the context of the project and raises the following questions: How can the collaborators of my work (the residents of Bloxburgh and Kingston, young people in London, elderly people experiencing dementia in the care homes) be included, have access to and practically benefit from my presentations without being objectified and potentially misrepresented? How can my work be useful in this context? For whom might it be useful, and with regard to what agencies?

Here, the contradictions of my practice – its location in the in-between space of wealth and poverty, collaborative and concrete work and the individual and rather abstract expression of it – once again becomes visible. Navigating my practice through this contradictory space naturally raises a further set of question: How can art practice, research and pedagogy bridge this gap between everyday issues of redevelopment, exclusion, poverty, and infrastructural decay, on the one hand, and issues pertaining to culture and knowledge production within frameworks of wealth and privilege on the other? How can positioning oneself between these structures serve as a useful tool for providing access and infrastructure, for deconstructing power relationships and privilege on individual and collective levels? One of the strategic considerations was to use part of proceeds from the sale of each ticket (£30) to the well-attended Tate Britain conference. Despite the slightly utopian aspirations of this idea, those proceeds could be used to rectify at least one of the problems in Bloxburgh by buying a water pump or investing in the pipes that channel the water from the mountain springs.



Figure 66. Mr. Bartley's speech to the world during the Tate Britain Radio Narrowcast. European premier of *Bloxburgh FM: Water Road Education*. 2015

Nevertheless, while the questions of colonisation and misrepresentation arising from the practical work remain incredibly importance, the possibility of presenting Bloxburgh FM at a museum of this magnitude also points towards a paradigm shift in the function of contemporary art institutions. Art educator Carmen Mörsch, art historian and curator Angeli Sachs and art educator Thomas Sieber address this gradual shift in the museums and art galleries in the relationship between curation and education.<sup>179</sup> Here the increasing relevance of education gradually diversifies the predominantly object-oriented focus and conceptual restrictions of institutions towards proactive sites of knowledge exchange, in which cultural educational work, artistic performance process and at times also activism find their place.<sup>180</sup> Emphasising these changes as an “educational turn in curating”, Mörsch, Sachs and Sieber's point of view brings some hope to this situation as they address the intersection of curation, education and community exchange as a form of praxis and transformation, helping to decolonise the traditionally Eurocentric gallery and museum context.<sup>181</sup>

While this aimed appropriation of the event in order to buy a water pump has not yet been possible, one of the useful aspects of the Tate Britain conference came from a conversation with Openvizor, in which the idea of funding and organising an exchange programme between Kingston, Bloxburgh and London was proposed. Here the thought of structurally supporting young artists in Kingston by personally introducing their work at Tate Britain, and of bringing the campaigns of Bloxburgh's residents into a wider context carries enormous potential.

Non-collaborative, abstract and individual radio narrowcasts in this institutional

<sup>179</sup> . Mörsch C, Sachs A, Sieber T, *Contemporary Curating and Museum Education*. Transcript Verlag. 2016. P. 9

<sup>180</sup> Ibid. P. 10

<sup>181</sup> Ibid.

context still carry a particular usefulness for the overall practice. It is true that the invitations from the Serpentine Galleries and Tate Britain were made by the same organisations that commissioned the projects and can be seen as part of their institutional agency to represent and disseminate commissioned work. At the same time, however, the dissemination of this work, and the individual support it involves, also carries the potential to use the institutional infrastructures and their privilege to continue developing the methodologies of this work in different contexts. In that sense, receiving further invitations – from the Alternativa Art Festival in Gdansk, Poland or from Sonic Acts in Amsterdam, for instance – can again be useful for sourcing further commissions of work, and thus continuing this concrete, collaborative work outside of the institution.

### **c) Alternativa and Sonic Acts**

Two more iterations of the radio narrowcasts were presented at the Alternativa Contemporary Art festival in Gdansk, Poland (August 2015) and as a contribution to the Sonic Acts Academy in Amsterdam (February 2016).<sup>182</sup> Both took the form of a live radio show during which the audience was able to listen to the performance on radios that they had brought along. Both radio shows in Gdansk and in Amsterdam focused on the themes of my research surrounding the field of Artistic Research as Pedagogy and its potential to deal with site-specific problems in the everyday through collaboration. Alternativa, organised by Wyspa Institute of Art in collaboration with the City of Gdansk, is located in the legendary Gdansk Shipyard, where the workers' strikes of 1980 began the movement of Solidarnosc (Unionisation) that led to the disintegration of the communist bloc in Poland.<sup>183</sup>

182 Instytut Sztuki Wyspa. Anton Kats: Live Radio Show (Alternativa 2015). [online]. Instytut Sztuki Wyspa: Gdansk; 2015 [Accessed 12 May 2016]. Available from: <http://goo.gl/LEUZPd>. Sonic Acts. Anton Kats: Radio Sound System. [online]. Sonic Acts: Amsterdam [Accessed 12 May 2016]. Available from: <http://sonicacts.com/2016/artists/anton-kats-radio-sound-system>

183 e-flux. Alternativa 2011-2012. [online]. e-flux: New York; 2011 [Accessed 12 May 2016]. Available from: <http://www.e-flux.com/announcements/alternativa-2011-2012/>



Figure 67. Radio narrowcast. Contribution to Alternativa 2015, International Art Festival in Gdansk, Poland



Figure 68. Radio narrowcast. Contribution to Alternativa 2015, International Art Festival in Gdansk, Poland.

The festival, which focuses on the atmospheres of political momentum and its possibilities, strongly resonates with my practice. In the case of the invitation to the Sonic Acts Academy, I was confronted with a new platform that aims to grow, expand, sustain, disseminate and stimulate discourse about artistic research.<sup>184</sup> Presenting work in these contexts provides another positive and useful dimension to my practice. While the inclusion of the audience and their collaboration in the making of radio narrowcasts is again reduced to a

184 Sonic Acts. Sonic Acts Academy. [online]. Sonic Acts: Amsterdam [Accessed 12 May 2016]. Available from: <http://sonicacts.com/portal/sonic-acts-academy>

minimum, their presence during the radio narrowcast and participation (or non-participation) in the Q&A can be seen as crucial. The questions from the audience have the potential to support a critical examination of the practice. Especially in the case of the audience's non-participation in the Q&A (general scarcity of questions or public's disinterest), these presentations also have the power to highlight a reversed process. Here the vocabulary and methods of my site-specific and issue-based practice prompt a critical re-examination of the kind of artistic discourse and knowledge production that is encouraged in European cultural institutions. Prioritising a simple and descriptive language (the same language used to bridge the concrete and abstract dimensions of this thesis) and speaking from my experience of site-specific problems and interactions has the potential to counterbalance the often highly abstract and academic discourse that is predominant in galleries and institutions of culture, making my practice more concrete and accessible in the everyday.



Figure 69. Radio Narrowcast. Contribution to the first edition of the Sonic Acts Academy, Amsterdam. 2016



Figure 70. Radio Narrowcast. Contribution to the first edition of the Sonic Acts Academy, Amsterdam. 2016

This tension between the privileged and abstract spaces of galleries and museums, on the one hand, and the under-privileged yet concrete spaces that the residents of marginalised neighbourhoods or forgotten villages live in, on the other, can also be traced in the work of Henri Lefebvre. Here the presentations of work in an art gallery are juxtaposed with the work that is developed elsewhere. Lefebvre points out that the abstraction of images, which can be found at the level of speech (or the presentation of work) does not play an important role in the lived and occupied spaces of the street or neighbourhood, which are a direct “on the ground” expression of the relationships upon which social organisation is founded.<sup>185</sup> Lefebvre claims that abstraction relates to war and violence and constitutes the political and formal space of institutions, which reduces the concrete and “real” to an abstract plan, ensuring that anything that occupies this space only creates an illusion. This illusion, according to Lefebvre, serves the agency of institutions and of political actors seeking to establish and expand their institutional power.<sup>186</sup>



Figure 71. Radio Narrowcast. Contribution to Alternativa 2015, International Art Festival in Gdansk, Poland.

185 Lefebvre H. *The production of space*. Oxford: Blackwell; 1991. p. 229.

186 *Ibid.* p. 285-287.

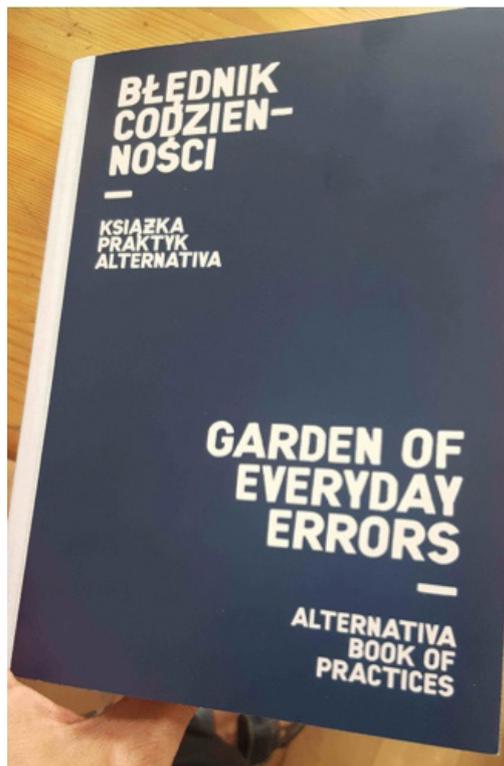


Figure 72. *Alternativa Book of Practices*. Alternativa 2015, International Art Festival in Gdansk, Poland



Figure 73. *Alternativa Book of Practices*. Alternativa 2015, International Art Festival in Gdansk, Poland

Lefebvre's consideration of formalised and institutional practices and their relation to war and violence requires closer attention, especially in regard to the potentials of radio practice in conflict-ridden urban spaces. My grandfather's historical experience of war and violence and my own upbringing remain key in this context. The work of urbanist and cultural theorist Paul Virillio can be a useful complement to Lefebvre's as it addresses war at the intersection of theory, culture and society in relation to what he calls the "war model".<sup>187</sup> Virillio highlights radio as an instrument of war used to develop total control over a population, an entire region or a continent. In his conflict-based model, Virilio links the concept of "total war" not only to the military realm but also in the realm of the social and cultural through the process of colonisation, visible in exploitation of labour, natural resources and consumerism. This perspective is appropriate for reviewing the work's entanglement with cultural organisations steeped in power and privilege such as Tate Britain (originally Tate Gallery) which was founded with funds from what became Tate & Lyle Plc, a corporation rooted in the colonial history of the sugar trade with Jamaica.<sup>188</sup> Virilio stresses that colonisation is a process of total war fuelled by colonial empires as well as by societies and cultures shaped by ideological totalitarianism. Echoing Guattari's understanding of broadcast radio as a tool of domination, Virilio claims that there is no need for armed forces to attack civilians as long as the latter are properly trained to turn on their radios.<sup>189</sup> Radio contributes to totalitarian rule by standardising culture and embedding listeners in its ideological processes. For Virilio, this also explains the ongoing confrontation between local radio stations and the circuits of control and diffusion of information that they emerge in, revealing the true physical body of a totalitarian state.<sup>190</sup> In this context, the listening method has the capacity to reverse the centralisation and institutional formalisation of radio through projects like *Radio Sonar*, which foster the production of countervailing social spaces. From this perspective, the practice of radio narrowcasting has the potential to address and counter the colonial and totalitarian tendencies that are all too present in towns and neighbourhoods hobbled by poverty and decay.

187 Virilio P, Featherstone M. *Virilio live: Selected interviews*. London: Sage Publications; 2001. p. 37.

188 The corporate sponsorship of cultural institutions such as Tate also widely relates to the processes of climate change. This can be seen in Mel Evans's book *Artwash* (University of Chicago Press, 2015) which discusses the sponsorship of Tate by British Petroleum.

189 Virilio P. *Popular defence and ecological struggles*. New York: Semiotexte; 1990. p. 71.

190 *Ibid* p. 71-92.

This perspective highlights the act of listening – invoked here not as an ear-specific physiological act, but as a way of engaging with the world on a wider scale – in its relation to the processes of informal and institutionalised art production.<sup>191</sup> In her analysis of the role of listening in art practice, writer, artist and sound arts scholar Salomé Voegelin proposes that listening is a sensorial mode of engagement, that it constitutes the world and oneself within it. Voegelin points towards a material dimension of listening in which listening not only discovers, but also generates the heard. She claims that this material dimension of listening is rooted in the now. As a generative act, listening conveys the intentions (agency) of the listener; it is a practice that exceeds mere descriptions of what is being heard.<sup>192</sup> As such, this form of listening can be seen as straddling conceptual institutionalised models and concrete, issue-based, on-the-ground experiences. The afterword to this chapter extends this material dimension of listening and points towards the concept of concrete listening as it appears through the *Radio Sonar* project.

<sup>191</sup> Voegelin S. *Listening to noise and silence: Towards a philosophy of sound art*. London: Continuum; 2010. p. 3.

<sup>192</sup> *Ibid.* p. 3-4.

### 3.4 Conclusion to Chapter II: Towards a Concrete Dimension of Listening

As outlined in the introduction, radio narrowcasts stem from the method of listening that is at the core of *Radio Sonar* and can be seen as fostering the development of the of concrete listening. This chapter probes the in-betweenness of the idea of the radio narrowcast, a practice that derives from the listening method but also points to an extended understanding of radio. Understanding radio narrowcasting in this way helps to highlight the potential of radio to function as a spatial discipline and a site-specific practice. It also helps to highlight the potential of radio to function as a tool in struggles for survival in rural and urban contexts as well as an instrument of critical analysis capable of deconstructing the privilege of formalized institutional frameworks. Just as importantly, radio narrowcasts also highlight the material dimension of the listening method, most notably through the organisation of social and collaborative spaces in a diversity of contexts. Here, listening can be seen as a catalyst for processes of solidarity, rendering these in concrete terms through planning, organising, discussion and reflection on the possibilities of collective change in a particular place and a particular social and political situation.

Here again Lefebvre's theory is instructive, helping to link the listening method and the site-specific practice of radio narrowcasting with the abstract dimensions of my practice, whose theoretical variants are introduced in this chapter. As Ben Highmore points out, Lefebvre's notion of everyday life can be seen as an attempt to provoke radical change through philosophy by laying hold of actuality.<sup>193</sup> Utilising Lefebvre's work to understand my work highlights how a philosophical dimension can derive from the specificity of a practice. In my case, the practice is concerned with practical human experience, which encompasses love, political action and knowledge, and its motivation of a set of reflections and concepts.<sup>194</sup>

The creative practice and knowledge contained in the radio narrowcasts may thus be seen as capable of constructing and proposing models for thought, which can in turn be used in the everyday. When appropriated by social classes and class factions, creative practice and knowledge have the potential to find solutions to urban problems.<sup>195</sup> If my site-specific art practice and knowledge production point towards a demand, it is the demand to recognise that people have the right to conceive and constitute urban life through their everyday practices. This

193 Highmore B. On the run. *Radical Philosophy*. 2003; 119 (May/June): 44 - 46

194 Ibid.

195 Lefebvre H. The right to the city. In: Lefebvre H, Brenner N, Elden S, editors. *State, space, world: Selected essays*. Minneapolis: University of Minnesota Press; 2009. p. 154.

includes youth, students, intellectuals, workers, people in rural areas and those living under (semi-)colonisation looking to break free from living and working conditions that have been planned elsewhere and imposed upon them.<sup>196</sup>

A large part of the potential of listening in the context of everyday struggles tied to living and working derives from its concreteness. The production of listening spaces reinforces this quality by strengthening structures of mutual support and grassroots organising. Listening, in its concrete dimension, can lead to increased solidarity, action and support for practical and collaborative work, producing spaces in which positive change can be collectively imagined and actualised in a site-specific context. The concept of concrete listening can further serve to address, deconstruct and counterbalance oppressive and exploitative processes by encouraging site-specific emancipatory practices to emerge from the bottom up.

In its formal and informal orientations, the radio narrowcasts conducted in Bloxburgh, Jamaica can be seen as a conjunction of the concerns and problems at the core of my work. These narrowcasts have the ability to provoke hope and frustration alike. Hope in light of the presence of a self-organised and to a large extent self-sufficient entity – a “community” – that is dealing pro-actively with an extremely difficult situation.<sup>197</sup> This, despite grassroots self-organising being regarded as a nostalgic and utopian dream from a relatively wealthy European perspective. And frustration because it juxtaposes the potential of this group with the impossibilities it encounters, as well as contrasting the privilege in which my work is situated with elementary problems (e.g. a threatened water supply) that rattle the core of the human existence.

In what follows I interrogate my own in-between positionality and highlight the advantages and disadvantages that accompany working within the institutional frameworks of art and culture. Continuing to develop and disseminate my practice in formal and informal contexts has increased my own privilege. Here I am concerned with how deconstructing the latter in proportion to its growth can provide much more immediate solutions for existing problems like those I have outlined above.

Encountering these problematics and embracing hope and frustration alike, my contribution (and my current ability to respond) as an artist is concerned with the production of spaces in which others can rethink, imagine and actualise alternative solutions to existing problems. This dimension is equally important

<sup>196</sup> Ibid p.154-159.

<sup>197</sup> For the notion of community please see: 3.3.3 Bloxburgh FM: Radio in Urban and Rural Contexts

as it enables the conception of alternative forms of cultural and knowledge production – forms which complement and resonate with the everyday issues of living and working together. The challenge lies in developing an aesthetic and philosophical dimension of the work that can be used and appropriated from the bottom up.

The concrete dimension of listening – as it is derived from my practice and amplified with reference to Henri Lefebvre’s work – has helped to highlight overarching issues and concerns contained in my work. Lefebvre’s question of how solidarity is expressed and how it translates in concrete terms can also be applied to the next chapter, in which the method of walking is utilised to establish everyday networks in context of residential care, dementia and redevelopment.

## **4. Chapter III.**

### **For a Walk With: Dementia in the City**

#### **4.1 Preface: What Time is it?**

My grandmother once asked me what time it was. “It is 4”, I replied. “Is 4 before or after 5?” she asked. I felt my whole body tighten. After briefly considering this, I had no better answer than to admit – honestly – that 4 was before as well as after 5!

I had to learn quickly how to support my beloved grandmother, especially during the early stages of her dementia – to seek out the potential, the positive outline, of this transition towards an increasingly alternative understanding of time, space and identity.

This learning experience with my grandmother informs many aspects of my current practice, which is concerned with the potential of developing collaborative and useful methods for dealing with the difficulties of transitional states, the notion of in-betweenness and the everyday.

About eight years after this exchange with my grandmother, the Serpentine Galleries commissioned me to initiate a project in two residential care homes in London in the context of redevelopment. An extension of my own practice within the field of Artistic Research as Pedagogy, the project was to be developed together with elderly people experiencing dementia.

As I write this, both care homes are still undergoing a privatisation process, which includes plans to relocate the residents, and demolish and redevelop the buildings.

One of my first observations when I arrived in the care homes was the gap between the care workers and the residents that is made visible through the way each group moves. The care workers walk very quickly, sometimes almost run to complete their daily tasks, while the residents mostly sit in chairs, often motionless, watching television or listening to the radio. Finding myself in this gap between the mobility of the care workers and the immobility of the residents was an important point of departure for the project *For a Walk With...*

The agency of this project is based on the fostering of networks that bridge this gap between the two groups through the act of taking walks together inside and outside the care home. Walking with people with dementia means being engaged with memory loss and how it can be represented. As this project developed

walking became a tool of enquiry from within the care home that facilitated discussions on a range of issues associated with dementia, housing, the politics of care and redevelopment.

## **4.2 Introduction to Chapter III**

### **4.2.1 For a Walk With... Project and Research Ethics**

Considering the severe consequences that dementia has on individuals and their families, which I have also experienced and built upon over the three years of facilitating the *For a Walk With...* project at the Elderly Resource Centres in London, ethical considerations are incredibly important in the research process. As mentioned in Section 1.2.3., the project processes and outcomes described in what follows will neither assert an expert knowledge of the subject by the artist nor claim how exactly the artist is to work with people with dementia. Situated in enclosed residential homes, the project operates and develops on more than only personal, juridical or bureaucratic levels and includes complex and often contradictory forms of cooperation between vulnerable people, artist and curators, care workers and cleaners, families, cultural organisations, private and state funders, and institutions of care.

Accordingly, the questions of ethics and its paradoxes (addressed here and in Sections 1.2.3., 3.3.4, and 4.3.2) are revealed through the gradual development of the project, drawing on its site-specificity and exploration of methodological, ethical and personal dimensions. In this chapter the ethical questions raised at the beginning (Section 1.1.3) and contradictory concerns and paradoxes of framing my work (Section 3.3.4) in regards to the institutional framework of galleries, museums and the offsite collaboration will sound even louder again. In resonance with the intricacy of the project's framework and its institutional subordination to the Serpentine Galleries, the work and research ethics are voiced and challenged by the artist in the practice of collective accountability in the aesthetic process.<sup>198</sup>

Here, while the question of ethics were only partially addressed by the gallery in the copyright reference and collaboration letter, the latter states that the participants of the work were fully informed in writing or verbally via the care home and their legal guardians about the project contributions deriving from our collaboration. (USB: /03 Appendix /02 Project Participants. Letters from Partner Organisations).

198 Serpentine Gallery Learning Projects. [online]. [Accessed 14 November 2017]. <http://www.serpentinegalleries.org/learn/projects>

As is the case throughout this thesis, my practice also functions here as an open-ended enquiry (as described with regard to the methods, strategies and ethics in Sections 2. and 2.2). Deriving from my artistic explorations, this chapter utilises the outcomes of the work in order to address dementia both literally and metaphorically, relating the collapse of brain memory to the collapse of collective memory in the city. This connection, addressed through a series of practical experiments in the Care Homes, will certainly raise more ethical questions than this chapter can possibly address or answer. Accordingly, the project favours a problematisation of ethical issues while the chapter takes the reader on a walk through considerations that have opened up in the framework of the *For a Walk With...* project, which is concerned with questions of aging and memory in a modern city such as London. While the relationships between two different forms of memory addressed here could constitute an additional doctoral research project in its own right, this chapter is devised as substantially shorter and provides a further example of my artistic work, which problematises the ethical and political considerations that emerge through the situatedness of my work (Sections 4.3. and 4.4.).

Here, the ambiguity of ethics already pointed out in Section 1.2.3 becomes even more apparent. In respect to care work and art practice, ethics are well addressed by sociologist Yasmin Gunaratnam, who points towards ethical incoherences that appear through collaborative arts-based research processes.<sup>199</sup> Here the risks and processes of Artistic Research (Section 1.2.3 and 2.4.1 ) also point towards a paradigm shift in the relationship between the artist (as central to the production of knowledge) and individual, institutional, collaborative frameworks in which the notion of ethics goes beyond what can be clearly regulated.<sup>200</sup>

This structural impasse in regulating ethics strongly resonates with the processes and outcomes of the *For a Walk With...* project introduced in this chapter. Here the notion of arts-based research can be explained as a process that is deeply embedded in lived human experience that is not contained within and can only operate alongside theory.<sup>201</sup> Accordingly, these ethical considerations, the chronological introduction of the project and theoretical strands along which the following chapter unfolds are situated within the strategies of arts-based research and can thus be seen as an active intervention for often silent voices to be heard, validated and transported into public discourse while challenging the cultural status quo.

199 Gunaratnam Y. Where is the love? Art, aesthetics and research. *Journal of Social Work Practice*, 21 (3). p.271 - 287

200 Ibid.

201 McGuinness, S *Lived Lives in Fefferies*, J. Conroy, DW, Flark CH, eds *The Handbook of Textile Culture*. Bloomsbury Academic; 2016. P.158

The interest in the correlation between art practice, research and ethics comes not only from artists and researchers, but also increasingly from dementia-related institutional frameworks and structures. Considering this growing impact of dementia on individuals and their families over the last few decades, the United Kingdom is experiencing a gradual and positive shift in the growth of dementia-related support structures and initiatives.<sup>202</sup> These can be seen, for example, in the *Dementia Engagement and Empowerment Project* (DEEP), which critically addresses and works on improving services and policies surrounding dementia in the United Kingdom, and actively includes people experiencing dementia. Another notable project is *Dementia Friendly Communities*, which works on increasing awareness of dementia by acknowledging the potential of people experiencing the condition and improving the quality of life and well being through artistic and research methods, online resources and networking.<sup>203</sup> Such networks, concerned with the quality of life in residential care, often directly implement the potential of art practice and are supported through National Care Forum, which connects non-profit care providers, and the *National Association for Providers of Activities for older People*.<sup>204</sup>

Here the instability of ethics can be further addressed through the notion of art practice as performative engagement with the space of a care home. Drawing on Lefebvre's concept of socially produced space, researcher and theatre practitioner Nicola Hatton addresses the enclosure and repetitions of a care home as a performative and artistic process.<sup>205</sup> Hatton points out that performativity is brought into being through routine acts of care-giving and care-taking.<sup>206</sup> Distinguishing between performance (presumption of a subject) and performativity (contestation of the subject), the care home constitutes a performed space that is complex and unstable.<sup>207</sup> Accordingly, care homes and the notion of ethics can be seen as produced through a constant negotiation of external relationships of power and knowledge, involving institutional policies and agencies, personal identities and social relationships of individuals, groups and communities.<sup>208</sup> Strongly resonating with the focus of this chapter,

202 Dementia Voices [online] [www.dementiavoices.org.uk](http://www.dementiavoices.org.uk) [Accessed 7 January 2018]

203 Dementia and Imagination [online] <http://dementiaandimagination.org.uk/communities/dementia-friendly-communities> [Accessed 7 January 2018]

204 Baring Foundation [online] <http://baringfoundation.org.uk/publication/creative-homes-how-the-arts-can-contribute-to-quality-of-life-in-residential-care/> [Accessed 7 January 2018]

205 Hatton, N. *Re-imagining the care home: a spatially responsive approach to arts practice with older people in residential care*. Royal Holloway University of London. p4 - 17 [online] [https://pure.royalholloway.ac.uk/portal/files/23106184/hatton\\_n\\_re\\_imagining\\_the\\_care\\_home.pdf](https://pure.royalholloway.ac.uk/portal/files/23106184/hatton_n_re_imagining_the_care_home.pdf) [Accessed 7 January 2018]

206 Ibid.

207 Wiles, J. *Performative Production of Homes as Places of Care: Narrative Experience of People Caring Informally for Seniors in Kingston*, Ontario, Canada. PhD Thesis Queens University, Kingston Ontario; 2001. p46 - 55.

208 Ibid. p332

this allows one to re-think, re-imagine and re-negotiate the organisation of the care home from within as a space in which spatial barriers can be challenged through creativity.

At the same time and in order to critically reflect upon the ambiguity of my working processes, it is worth mentioning that the incoherency and impossibility of regulating a continuously shifting notion of art and research ethics is addressed with the increasing demand to structure and account for methodological procedures of work and engagement.<sup>209</sup> On the one hand, this adds to the ethical risks taken by the artist, as it limits the potential of artistic experiments and open-ended creative through regulations, risk assessments and institutional anxiety in regards to ethics, especially in the context of academia.<sup>210</sup> On the other, it is certainly important to acknowledge that the ethical risks taken in the collaboration process are shared. This also puts people participating in artistic and research processes at risk through potential involvement in disadvantaging and even harmful experiences and activities.<sup>211</sup> Thus the artist has to dedicate the time and effort required to carefully consider and act upon ethical procedures in order to effectively negotiate and enact the practice (Section 1.2.3, Section 2.4, Section 3.3.4, Section 4.3.3).<sup>212</sup> Yet, the attempt to rigidly regulate open-ended and experience-based processes implies that there is something inherently more worrying about artistic research, collaboration and ethical approvals: the need to develop more diverse approaches to the conduct and evaluation of arts-based research practice.<sup>213</sup>

The juxtaposing agencies and incoherence of ethical procedures is a problem that will become apparent in the following chapter. This issue is constructively addressed by Mick Wilson, researcher at the University of Gothenburg and co-editor of *The Handbook for Artistic Research Education*. Wilson points towards research ethics as an obsolete model and an exercise in form-filling, box-ticking and “arse-covering,” suggesting the notion of “research ethos” would be more pragmatic and useful.<sup>214</sup> Here the ethical relationships, especially within the artistic research and educational contexts, can be understood as a self-critical and broadly familiar with the contested field, including specific and individual

209 Back, L. and Puwar, N. *Live Methods*. Willey-Blackwell. Oxford, 2013; p.15

210 Ibid

211 Goodyear-Smith et al. *Co-design and implementation research: challenges and solutions for ethics committees* <https://bmcomedethics.biomedcentral.com/articles/10.1186/s12910-015-0072-2> [Accessed 7 January 2018]

212 Eaves, S. *From Art for Arts Sake to Art as Means of Knowing: A Rationale for Advancing Arts-Based Methods in Research, Practice and Pedagogy*. The Electronic Journal of Business Research Methods Volume 12 Issue 2 2014 p. 147 – 158 [online] [www.ejbrm.com](http://www.ejbrm.com) [Accessed 7 January 2018]

213 Ibid. Goodyear-Smith et al, 2015

214 P214.

negotiations and complex strategies, artistic and research procedures.<sup>215</sup> This point of view is especially encouraging in the context of residential care, as it allows one to remain cognisant of contradictions and challenges arising during the working process while constantly reflecting and improving arts-based research methods.<sup>216</sup>

With this in mind, the reader is invited to take a walk through the gradual development of the *For a Walk With...* project, the possibilities and the impasses of collaborating and imagining in the context of residential care. As already mentioned in Section 1.2.3., in what follows, my personal experiences of and sensibility towards dementia in my own family reside at the core of my motivation for the overall project and so should not be taken as an assertion to the reader of how exactly one should work with people with dementia. While the following chapter could clearly constitute a doctoral research project on its own right, its aim is to provide an additional literal and contextual dimension to the primary questions of this thesis (see Section 1.1.), opening up conversations and exploring different research processes deriving from interventions between the artist, institutions and participants.

#### **4.2.2 Definition of Terms: Dementia and Redevelopment**

Dementia can be broadly defined as an irreversible brain disorder that affects different parts of the brain and impacts a range of functions.<sup>217</sup> The symptoms of dementia often overlap with the symptoms of confusional states and depression; these include lack of motivation, excessive sadness, not sleeping well at night, lack of appetite, memory problems, difficulty concentrating, fluctuating consciousness, language disturbance, disorientation and seeing things differently.<sup>218</sup> In 2013, the *Journal for Dementia and Geriatric Cognitive Disorders* estimated that 35 million people live with dementia worldwide.<sup>219</sup> Further estimation reveals that between 30 and 50 percent of people experiencing dementia also experience delusions and hallucinations or a psychotic syndrome, which is the combination of two.<sup>220</sup>

215 Ibid. p217

216 Eaves S. The Electronic Journal of Business Research Methods Volume 12 Issue 2 2014 P 156

217 Bartle C. Knowledge set dementia. Oxford: Harcourt Education Limited; 2007. p. 80-85.

218 Ibid.

219 Creese B, Ballard C, Jones E. Cognitive impairment in studies of 5HTTLPR and psychosis in Alzheimer's disease: A systematic review. DAGCD. 2013; 3 (3-4): 155.

220 Ibid.

The approximate number of people experiencing dementia is estimated to reach 135 million worldwide by 2050 and to rise from 500,000 to more than a million in the UK in ten years.<sup>221</sup>

The current state of dementia research suggests that we neither fully nor to any degree of detail understand how memory functions or what causes dementia.<sup>222</sup> The absence of networks (outlined in detail in Section 2.2.2 Walking) – by which I mean labile connections and ongoing relationships – between care home residents and care workers can be interpreted as an expression of particular socio-political processes and conditions; from a medical perspective, dementia clearly signals diminished neural networking capability as a primary cause of dementia.<sup>223</sup> In order to perform memory and language tasks, brain cells create local neural networks – synaptic connections – whose structure and efficiency changes in response to experience. The body's inability to maintain these neural networks causes memory problems and reduces the capacity of the brain to respond to experience. How information is processed and rearranged directly depends on the long-term changes occurring in the local neurological circuit architecture, the strengthening of which is the aim of dementia treatment interventions.<sup>224</sup> My argument stresses a reading of the redevelopment process as a form of dementia which highlights limited understandings of the socio-political processes linking memory and redevelopment in the city.

Interest in the correlation between memory and place in the context of social and demographic change grew significantly in the 1970s. During this time, the demolition of post-industrial buildings and the displacement of individuals came to be understood increasingly as a form of urban amnesia.<sup>225</sup> Issues of housing and memory encompass an intricate weave of rights and desires, needs and aspirations full of injustices and inefficiencies.<sup>226</sup>

221 Cooper C. Alzheimer's breakthrough: Scientists may have found potential cause of the disease in the behaviour of immune cells / giving new hope to millions. [online]. Independent: London; 2015 [Accessed 4 November 2015]. Available from: <http://www.independent.co.uk/life-style/health-and-families/health-news/alzheimers-breakthrough-scientists-may-have-found-potential-cause-of-the-disease-in-the-behaviour-of-immune-cells--giving-new-hope-to-millions-10176652.html>

222 Ibid.

223 Whalley LJ, Breitner J. Fast facts: Dementia. Oxford: Health Press Limited; 2009. p. 12-17.

224 Ibid.

225 Don A. Urban amnesia: The fate of habitat '76. PC. 2012; 51 (4): 13-15.

226 Ibid.

My motivation for rethinking certain processes of redevelopment stems from key differences between amnesia and dementia. Memory loss is part of both amnesia and dementia, but amnesia is a curable, stable and potentially temporary condition, while dementia is a continuously worsening process with amnesia being only one of many symptoms. Thinking of redevelopment as amnesia suggests that it is a temporary state and a curable condition, whereas a reading through the lens of dementia addresses the continuous spread of redevelopment events begun in the 1970s as an epidemic and currently incurable process of memory loss.

#### **4.2.3 General Chapter Overview**

As mentioned above, the project *For a Walk With...* takes the method of walking as its starting point to address issues of care, dementia and redevelopment. In what follows I address the practice and theory deriving from the project.

Confronted with the task of encapsulating a dynamic three-year-long and ongoing project in the limited space of a PhD thesis, this chapter will focus on the publication *For A Walk With: Dementia in the City*, published by the Serpentine Galleries as part of the Edgware Road Project. Launched in May 2016 with the residents and care workers at the Church Street Library and in the Carlton Dene and Westmead Elderly Resource Centres (where the project is situated), this publication is decidedly intertwined with my thesis, sharing both my academic research as well as reflections on the project from many collaborators. It consists of interviews, conversations and dialogues developed over three years. The dialogues are especially important to this chapter, as they are both residues of the practice and sites where the many issues, states, processes and conditions informing the project converge.

The names of the residents and care workers in the publication have been changed in deference to the complexity of legal permission frameworks, the lack of autonomy experienced by people living with dementia in residential care, and the precarious notion of care work. With the exception of Phyllis – activity manager in Carlton Dene and Westmead and one of the main protagonists of this chapter – the conversations between the care workers and the residents introduced in the publication under a particular name can be seen as a cumulative documentation of the project. These are based on a range of interviews, conversations and films made over three years as part of the project (see attached publication *For a Walk With: Dementia in the City*, and/or USB: /01 For a Walk With.../01 Westmead Elderly Resource Centre/00 Publication). As an ensemble, the dialogues gathered in the publication highlight a particular agency and motivation that resonates strongly

with the main objectives of the project – namely to bridge the gap between the residents and the care workers, and to address the correlation between care, dementia and redevelopment from the bottom up. The method of walking is understood in this chapter as an overarching practice that I utilise in order to bridge pragmatic questions of access and infrastructure with those of cultural and knowledge production.

In what follows I introduce a contextual point of departure for the overall project in the Carlton Dene and Westmead Elderly Resource Centres. I begin with a brief outline of the report *Modalities of Exchange and The Politics of Care*.<sup>227</sup> I pay close attention to the inadequate working conditions within the care homes, against the backdrop of a redevelopment process that threatens them with demolition. Situating my practice in this framework highlights its concrete dimension and inevitably poses the question of the role of art practices in the redevelopment processes. In their article “Radical Art and the Regenerate City”, cultural theorists Josephine Berry Slater and Anthony Iles point towards deceptive and exclusive tendencies in art’s current engagement with issues of regeneration.<sup>228</sup> Artists’ simultaneous function as aids and critics of regeneration has made it increasingly difficult for them to know how to act within the processes of late capitalism. Working in the turmoil of regeneration, either critically or not, becomes a question of social war and struggle.<sup>229</sup> The inability to know the positionality of my practice is elaborated in the next section in relation to dementia, the politics of care and the redevelopment process. Preferring the term “redevelopment” to “gentrification” or “regeneration” (which Slater and Anthony highlight as an ideological mannerism of the state’s effort to collaborate with private capital), this chapter draws on specific examples from my project to highlight the interplay of the agency of the Westminster Council, private care providers, and development companies wishing to redevelop the care homes where the project is situated. “Redevelopment” can be seen as a strategic negation of the existing development of a particular place or organisation (like the care home), while “re-developing” often means destroying what is there already and developing an alternative problematic in its planning, execution and aftermath.

The two phases of the project, in Carlton Dene in 2013 (Section 4.3) and Westmead in 2014 and ongoing (Section 4.4), show how the notions of redevelopment and care work are affected by the transition from state to private ownership. This is

227 Rooke A. *Modalities of exchange: A summary report*. [online]. Goldsmiths Research Online: London; 2013 [Accessed 4 November 2015]. Available from: <http://research.gold.ac.uk/9157/>

228 Slater JB, Iles A. *Radical art and the regenerate city*. [online]. Mute; 2011 [Accessed 9 August 2016]. Available from: <http://www.metamute.org/editorial/articles/no-room-to-move-radical-art-and-regenerate-city>

229 Ibid.

distinctively visible in the cost minimisation, the rationalisation of care work, the centralisation of governing structures and the marginalisation of the residents and care workers in Carlton Dene and Westmead. Accordingly, I outline the overlaps between literal and metaphorical implications of the redevelopment process, pointing towards the different scales on which the project operates. The research outcomes of the walking activity allow me to address the care home as a place of new beginnings, highlighting the non-deficient potential of dementia to become a method for reading redevelopment in the city. This point of view is complemented with reference to the concept of “remembrance” developed by political theorist and philosopher Hannah Arendt, as well as to activist, writer and filmmaker Susan Sontag’s notion of “illness as metaphor”.

This chapter begins with an outline of the first part of the *For a Walk With...* project at the Carlton Dene Elderly Resource Centre. Concerned with the concrete issues encountered from the first days of the project, I prioritise rethinking the relationship between dementia and redevelopment over theorisation and representation of the fleeting experience of walking. Avoiding direct attempts to represent walking through word or image, the research outcomes of this project point towards walking as a rich and practical methodology. This is outlined in reference to a selection of manuals and activities developed throughout the project.

*For a Walk With...* at Carlton Dene highlights the state of unknowing and absence of meaning experienced in the care home in relation to the redevelopment process. The first series of walks with the residents is a point of departure for the first explorations of the care home and the neighbourhood. This state of unknowing, which is introduced through documentary residues from the pilot phase of the project, highlights a wider theoretical context that is relevant to the further practical development of my work.

Section 4.3 introduces the relationship between memory and architecture, with particular attention to experiences of limitation in space, inaccessibility and exclusion in Carlton Dene. It argues that linking marginalisation to memory helps to uncover important questions about the ability to communicate, remember, imagine and construct the future. Emphasising the relationship between the collapse of neurological networks in the development of dementia with the collapse of social networks, I highlight how walking can help to create missing networks as well as binding memory, architecture and self-determination. Section 4.3.1 in particular addresses how the architecture of the care home provides a clear and discouraging response to issues pertaining to autonomy and freedom of movement. As it proceeds, this chapter positions autonomy as an ethical approach in regard to memory and distinguishes between literal and metaphorical

disorientation in the care home (Section 4.3.2, Navigation). Providing examples of how the literal and metaphorical overlap in practice, this chapter points towards a shared desire among the residents and care workers in finding a way out of existing working and living conditions.

Section 4.3.3 turns to the slippage between walking and architecture and considers the capacity to remember in relation to the autonomy of a person with dementia. This is exemplified through a challenging paradox, in which a person with dementia may be granted autonomy and independence, while the symptoms of their condition – memory and identity loss especially – are understood as obstacles to developing autonomy. Evidence of this negative perception of the symptoms of dementia is found in the care workers' mandatory training programme, medical understandings and advocacy around dementia treatment, as well as in anthropological approaches to the failure of the politics of care.

Taking the residues of the project as its starting point, Section 4.3 introduces the care home as a small-scale model which allows me to relate the process of redevelopment in the care home to what is happening in the city and on a wider scale. From here the chapter addresses the process of networking in the care home and in the neighbourhood, and highlights several attempts to respond to the conditions identified during the first walks at Carlton Dene.

The experience of limited opportunities in Carlton Dene leads me to explore the possibility of networking practically; it also leads me to contrast the short life expectancy of its elderly residents and the idea of the care home as a final destination with walking as a practical tool for developing constructive approaches to dementia. Hannah Arendt's concept of remembrance is introduced at this point to address the prospect of being-with-others and to probe how remembrance can enhance the ability to act together and secure conditions of freedom.

The first section also addresses the phenomenon of “in- and out-migration” of workers and its relation to redevelopment, concluding with a particular outline of the production of memory in which the acts of remembering and forgetting coexist and constitute the rewriting of public space.

Section 4.4, *For a Walk With...: Westmead Elderly Resource Centre* is rooted in the second part of the project, which stretches from 2014 to 2016. Here I highlight changes proposed by the *Older People Housing Strategy* introduced by Westminster Council in order to address redevelopment, demolition and the

relocation of the residents in Carlton Dene and Westmead. I stress how the lack of access to plans and information has intensified the experience of insecurity and unknowing expressed by the residents and care workers. In addition, Section 4.4 also highlights the process of forgetting as a systematic strategy adopted by both state and private sectors that collapses bottom-up approaches to networking. This collapse is reflected literally in the falling of the elderly residents in Westmead.

Sections 4.4 and 4.4.1 address and critique contemporary memory studies of the city as being obsolete and propose more useful models and insights for engaging with the city and its transformation. These sections build on memory's relation to the architecture of the care home outlined earlier, addressing studies of memory in relation to redevelopment on a wider scale. Hannah Arendt's concept of remembrance is reprised and extended here, as it emphasises memory as a starting point of imagination necessary to imagine and manifest the future.

Section 4.4.2, *For a Walk With the Residents and Care Workers* emphasises the overarching systematic strategy visible in the interplay between state-run and private ownership. Here I introduce a series of activities developed during the walks as a form of response to the issues raised in this chapter. These activities include the *Corridor Residency*, *Redevelopment Quiz*, the making of the *For a Walk With: Dementia and the City* publication and the making of the film *For a Walk With...* together with the residents and care workers. These results, alongside the ability to continue the project over the period of over three years, are highlighted as signposts of how the project made the creation of networks possible. Moreover, the section highlights a range of interventions that opened up informal yet striking dialogues and processes with residents, care workers and neighbours, many of which are introduced in this thesis and in the publication.

Section 4.4.3 points towards dementia as an appropriate method for reconsidering the redevelopment process. While there is certainly a methodological need for medical and clinical trials in the context of a literal reading of dementia, this chapter instead treats dementia metaphorically. It returns to the concept of remembrance introduced by Arendt, drawing from it a rethinking of the care home as a place of new beginnings. Susan Sontag's notion of illness as metaphor complements this analysis, showing how dementia can serve as a practical method for responding to redevelopment. Dementia as a method requires a bottom-up approach to networking and collaboration and highlights processes of inclusion and increased autonomy. It also embraces memory as a form of action and a practice of emancipation and freedom. Finally, the chapter returns to the walking activity to emphasise remembering not as a turn back towards the past, but as a form of political action in the face of an unknown and unpredictable future.

I begin by introducing the *Modalities of Exchange* report as an important contextual point of departure for the project.

#### 4.2.4 Modalities of Exchange and the Politics of Care

*For a Walk With...* was initiated after the *Radio Sonar* project (Chapter II) and constitutes my second contribution to the Centre for Possible Studies, part of the Serpentine Galleries' Edgware Road project, which brings together artists and local residents in Westminster (London). *For a Walk With...* can be seen in the context of the Skills Exchange: Urban Transformation and the Politics of Care, a collaborative art and social research project in Carlton Dene and Westmead Elderly Resource Centres, where *For a Walk With...* is situated. Skills Exchange took place between 2007 and 2012; I initiated *For a Walk With...* in 2013. As the lead researcher at the Skills Exchange project, Alison Rooke, defined it: "Through five embedded multi-year residencies, the Skills Exchange project tested the idea, that isolation and discrimination are best addressed, if artists, older people, care workers and others exchange their skills on equal ground, altering roles, representations and well-rehearsed relations through process of creative exchange".<sup>230</sup>

The outcomes of the Skills Exchange project, summarised in the *Modalities of Exchange* report published by Goldsmiths' Centre for Urban and Community Research and the Serpentine Galleries in 2012, highlight the context of my project and provide a useful background for addressing its aims and motivations. The report evaluates five years of work and points towards an understanding of caring as paid and not paid, work and not work, which is done for love and/or money and can be understood as a form of emotional labour.<sup>231</sup> Carried out by 85–95 percent female care workers, who are paid just above the minimal wage, care work is highlighted in the report as an unfavourable and unattractive employment sector with poor working conditions, including shift work and a lack of career opportunities. The report points out that by 2031, one quarter of the UK's population will be over 65 years old. Currently 10 percent of older people live in care homes and supported housing, and many of them encounter problems such as being confined to one room, being isolated, excluded and having no access to the city. After the completion of the Skills Exchange projects, the Centre for Possible Studies has remained concerned with questions of social and political marginalisation in the context of care in the city. The Skills Exchange Projects

<sup>230</sup> Rooke A. *Modalities of exchange: A summary report*. [online]. Goldsmiths Research Online: London; 2013 [Accessed 4 November 2016]. Available from: <http://research.gold.ac.uk/9157/>

<sup>231</sup> Further references of "emotion work" can be found in Hochschild AR. *The managed heart: Commercialization of human feeling*. Berkeley: University of California Press; 2012.

brought together artists, architects, designers and researchers in order to argue that art practice should not be seen as a service for the care sector, but rather as a mode of exchange challenging the marginal status assigned to older people.<sup>232</sup>

My contribution can also be seen in the context of the draft by Westminster Council titled *Older People Housing Strategy*, which addressed both care homes, which each house up to 42 residents. The vision of Westminster City Council is to build combined residential and nursing homes and to provide different types of care under one roof. In this process, as the Council states, some people may need to move to a new care home and some may remain in their existing home. Both of the care homes in question will be demolished and redeveloped.<sup>233</sup>

The report also points towards a particular understanding of artistic practice influenced by the Artist Placement Group and Participatory Action Research – both of which are relevant for considering my own practice.<sup>234</sup> The methodologies of the Artist Placement Group suggest inserting an artist into an organisation (in this case a care home) with a status in line with other professionals, while remaining independent from instructions by the organisation and cross-referencing between different departments or actors with long-term objectives for the whole of society.<sup>235</sup> The methodologies of Participatory Action Research, on the other hand, can be seen as a way of questioning and addressing the social and political marginalisation of care, allowing artistic and social practices in the city to be shaped by care home residents and care workers, as those two groups are at the basis of the study. Oriented towards a realisation of social justice and achieving social change, the aims of skills exchange projects such as the one initiated by the Centre for Possible Studies is to improve integrational relationships, reduce discrimination against aging people, reduce isolation and increase participation so as to improve awareness in national and local government.

When they commissioned my project, the Serpentine Galleries invited me to develop a body of work whose outcomes would be similar to those of the Skills Exchange, especially its challenge to the processes of marginalisation outlined above. My primary interest lies in how an everyday activity such as walking can become a binding element, bridging together two differently moving groups of people such as residents and care workers. Walking together with people who are

<sup>232</sup> Serpentine Galleries. Skills Exchange. [online]. London; 2013 [Accessed 4 November 2016]. Available from: <http://www.serpentinegalleries.org/learn/projects>

<sup>233</sup> Westminster Council. Promoting independence: Commissioning strategy for older person's housing in Westminster. Consultation Draft. Edition 1.9. Westminster Council: London; 2012. p. 1-30.

<sup>234</sup> Scott G. Art in practice: Arts administration as art practice. Artist Placement Group Manifesto. [online]. Art in Practice: Toronto; 2011 [Accessed 4 November 2015]. Available from: <http://practiceart.blogspot.com/2011/01/artist-placement-group-manifesto.html>

<sup>235</sup> Ibid.

experiencing dementia means being not only engaged with memory loss but also with a loss of concrete coordinates and the possibility of representing these. It also means situating the body in the space in-between A and B, but never in either A or B in particular. Ultimately, the ambiguity of losing one's coordinates and the impossibility of representing the very activity from which the project originates are two key themes in this chapter that help me to provide a clear account of the project's processes and outcomes.

### **4.3 For a Walk With...: Carlton Dene Elderly Resource Centre**

In what follows I describe the *For a Walk With...* project chronologically. This chronological outline highlights the process in which the method of walking is developed and explored in the specific context of dementia and redevelopment. The *For a Walk With...* project took place between 2013 and 2016 at the Carlton Dene and Westmead Elderly Resource Centres in Westminster, London. The work and planning of the project still continues. It is worth mentioning that neither the text nor the images in this PhD thesis are capable of fully representing the situation and conditions experienced in both care homes. Nevertheless, operating through the complex ethical relationships outlined in Section 1.2.3 and in the introduction to this chapter, this thesis not only voices the problematics of the overall project but also points towards the creativity of others who are close to the actual lived experience. These are formally introduced through the collaborative project's outcomes. In resonance with the ethos of a life-long research project at the core of the field artistic research as pedagogy (Section 2.2.) and an overall research ethos that escapes representation through the actual lived experience (Section 4.2.1), I prioritise rethinking the relationship between dementia and redevelopment over the theorisation and representation of walking as a fleeting experience. This allows for a revision and expansion of existing theoretical frameworks regarding memory and the city on a wider scale.

The first phase of *For a Walk With...* began with a ten-day pilot project conducted in June 2013; I worked every day for two weeks, excluding weekends, in the Carlton Dene Elderly Resource Centre. My initial proposal to go for a walk with the residents and the care workers as a point of departure for conversations and artistic process was welcomed by the project's curators, friends and allies Janna Graham and Amal Khalaf. Phyllis Etukudo, activity manager of the Carlton Dene and Westmead Elderly Resource Centres, also welcomed the idea as a point of departure to address the situation surrounding privatisation of both care homes together with the residents.

Here our interests overlap. On the one hand, the curators of the project are interested in rethinking the role of artists or people who do art projects, their ability to enter spaces (such as care homes) and how people experiencing dementia in residential care can be a part of and at the core of the conversations.<sup>236</sup> On the other hand, Phyllis Etukudo, who has worked in residential care for more than 30 years, is interested in the political dimension of such practices which can address the privatisation of care work, the continuous scarcity of staff and training, and the increase in paperwork. Not only that, Phyllis also highlights a state of unknowing concerning exactly what is happening or will happen in the future. This state of not being able to know, followed by the absence of meaning regarding one's current situation and the future, is shared by staff and residents alike (see the introduction to the publication *For a Walk With: Dementia in the City*). Referring to the five-year long and still ongoing privatisation journey of both care homes, Phyllis emphasises how everyone has been affected by precarious working conditions and austerity. In this context, Phyllis supports the objective of my project to question what living in the care home and experiencing dementia and redevelopment actually mean now and in the future.<sup>237</sup>

Here, as I am untrained in care work, and had difficulties figuring out the often unknown legal issues and institutional frameworks of the care home, the overall project would literally not have been possible without Phyllis's presence, voice, support and care. This care also navigates different institutional and individual agendas and extends from the care for the residence of the care home to the care for the artist initiating the project. As neither a family member nor a colleague in the care home, I am certainly neither allowed to enter the premises without a reason nor to take residents for a walk whether it is inside or outside. Here Phyllis's response to the suggestion of the project to bridge the gap I address in the relationship between the care workers and the residents and to explore complex frameworks inside and outside of the care home through walking was answered with a "Yes".<sup>238</sup> Moreover, Phyllis pointed towards her own motivation to support the project, arguing for the political and direct relationship between care work, dementia and redevelopment. She stated:

"After 30 years in residential care, I was talking about how working and living conditions have changed, what it means for the residents, and for the care workers. Nursing homes and residential homes are closing down. The council run homes are getting sold off and the day centres are closed. Also, there is a lack of staff and training, and even more paperwork...this is the kind of discussion we were having. And whether one agrees or disagrees, there seems no way around this conversation. We have to think about what living in the care home and experiencing dementia and redevelopment actually mean now and also what they will mean in the future."<sup>239</sup>

<sup>236</sup> Kats A. *For a Walk With: Dementia in the City*. London: Serpentine Galleries;

2016 p. 3

<sup>237</sup> Ibid.

<sup>238</sup> Ibid.

<sup>239</sup> Ibid. 3 - 7

I spent a lot of time in the care home, getting to know both the residents and the care workers, and asking different residents if they would like to go for a walk, show me around the home and introduce me to it. Introducing a small video camera with a built-in projector to the residents, I proposed to use it during the walks in order to play around with filming, projection and also to document our walks and conversations. The projection was also used to watch our walks afterwards while drinking tea and discussing the situation in the care home.

Gerald,<sup>240</sup> who summarised his experience of interacting with the care home in a very precise manner, addressed one of the first limitations and potentials experienced during the walks:

“This place is not very big. Just a little place. What that can give us we will take it” (see USB: /01 For a Walk With.../00 Carlton Dene Elderly Resource Centre/00 CD Film).

During these first walks it became obvious that while some residents were particularly responsive to walking, those living with dementia experienced an alternative understanding of identity, time and space while walking. During one of our walks, Valerie, an elderly resident of Carlton Dene, mentioned:

“I walk quite a lot. I just go walking and walk and walk. I like to walk around all Westminster. I want to walk more outside. But I better go home now and see my mum and dad”.<sup>241</sup>

Walking together with the care home residents inside the care home was the starting point for an investigation into the relationship between memory and architecture, while discovering its limitations and potential from the perspective of the care home practically.

#### **4.3.1 Memory and Architecture**

Within architectural theory, the memory of place is referred to as the experience of exchange with it, which constitutes the most significant externalisation of human memory.<sup>242</sup> This perspective allows us to analyse buildings as forms of storage for memory and time. One building can be compared with a cell on a

<sup>240</sup> The names of the residents and care workers have been changed in deference to the complexity of legal permission frameworks, the lack of autonomy experienced by people living with dementia in residential care and the precarious notion of care work.

<sup>241</sup> Kats A. *For a Walk With: Dementia in the City*. London: Serpentine Galleries; 2016 p. 9

<sup>242</sup> Pallasmaa J. Space, place, memory, and imagination: The temporal dimension of existential space. In: Treib M., editor. *Spatial recall*. New York: Routledge; 2009 p. 17-27.

micro level, while whole neighbourhoods and cities can be viewed as complex assemblages of cells, in complex relationships with each other. Here the limitations of space can be viewed from the perspective of experiences of access and exclusion. On a smaller scale, the residents are not allowed to leave the care home on their own, and many move and live inside involuntarily. Addressing the potential traumatisation of the residents through the loss of control over their living conditions and a sudden change of the environment, Maria, one of the care workers mentions: “Well. I would say 90 percent of residents miss home, in one or way or another. They’re sometimes just told that they are going on holidays and that this place is a hotel”.<sup>243</sup> The promise of rest and holidays and a better life offered to the residents is also experienced and can be mapped onto the larger scale of the city. Here, the populations of a city are increasingly excluded from decision-making processes in the context of redevelopment, leading to further marginalisation and resettlement. Both processes relate to memory, as it can be said that the process of redevelopment directly influences the ability of people to communicate, remember, imagine and construct their future, which is impacted by the next demolished or redeveloped building.<sup>244</sup>

The loss of memory through the loss of neurological networks that characterises dementia is also mirrored in the loss of social networks, isolation and the need to be taken care of in the care home. Memory is more than the sum of the electrochemical processes of the brain; it includes all our senses and organs, which think, remember, experience and exchange with space and vice versa.<sup>245</sup> In this context, going for a walk with residents can be seen as a starting point for re-establishing networks and building collaborative relationships in the care home and in the neighbourhood. On a smaller scale, these can be seen in the initial proposal of the project to bridge the gap between the residents and the care workers, a gap that is evident in the different ways both groups move. On a larger scale, these relationships can be also seen as opening up the living and working processes in the care home and establishing partnerships on the ground in order to address the effects of redevelopment. Yet in order to develop a practice capable of countering the limitations introduced here and moving between the different scales with greater autonomy it is necessary to consider a particularly common mode of navigation among residents experiencing dementia.

<sup>243</sup> Kats A. *For a Walk With: Dementia in the City*. London: Serpentine Galleries; 2016 p. 23

<sup>244</sup> *Ibid.* p. 23

<sup>245</sup> *Ibid.*

### 4.3.2 Navigation

Going for a walk with the residents of Carlton Dene has highlighted another significant condition in relation to the care home – the problem of navigating. Here the condition of not knowing about one’s current position in relation to the present moment and the future, mentioned above by Phyllis, seems to concern both the residents and care workers alike. In developing further discussion deriving from the walking at the core of the project it may be important to differentiate between literal and metaphorical disorientation. Yet experiencing the space and addressing the architecture of the care home from within the project, the notions of metaphorical and literal seem to overlap, especially in practice’s relation to memory loss and redevelopment.

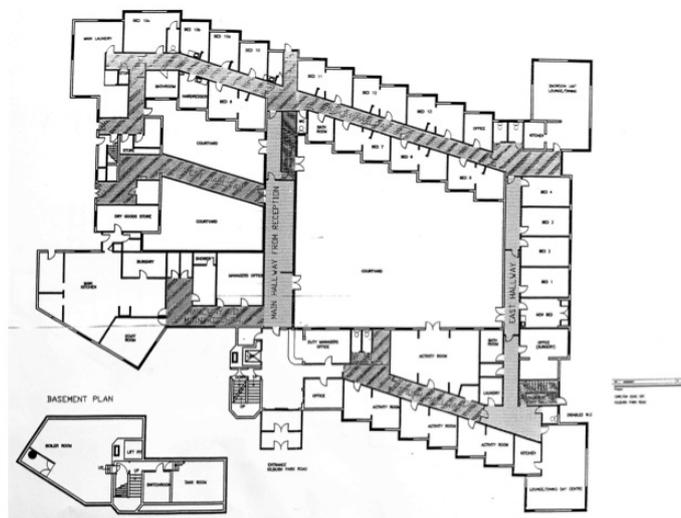


Figure 72. Carlton Dene Elderly Resource Centre.  
Ground Level Loop. Floor Plan. *For a Walk With...* 2013

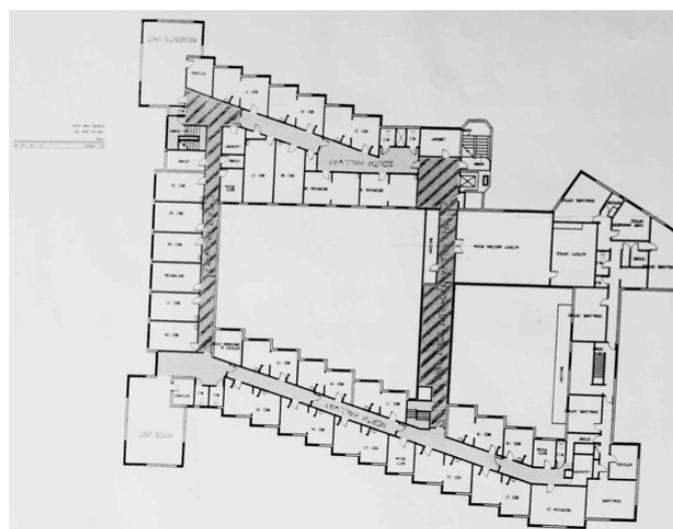


Figure 73. Carlton Dene Elderly Resource Centre.  
First Floor. Floor Plan. *For a Walk With...* 2013

Going for a walk with Itaf, one of the residents, both of us found it very difficult to navigate the space of the care home. Itaf found it challenging to articulate a clear destination and to recognise her room among others or to remember where it was exactly (USB: /01 For a Walk With.../00 Carlton Dene Elderly Resource Centre/00 CD Film, time code 00:18). Both of us were also caught in the architectural structure of the care home, which is constructed in a form of a loop and so allows residents to keep walking in the same direction again and again on each of the floors (USB: /02 Appendi/01 Appendix For A Walk With.../07 Carlton Dene Floor Plan). (While Carlton Dene has a loop corridor on each floor, Westmead loops both floors together.) All corridors and doors to the rooms of the residents look the same, and during the walk residents and I often spend a lot of time searching for a particular room and require a lot of assistance. While many residents still have a lot of memories, the space of the care home is largely impersonal and does not bear any memories or traces of former events. The inner architecture of the care home seems to reflect the memory loss of dementia while ignoring personalised signposts or traces based on the resident's memories. This particular way of organising the space may have to do with the short life expectancy of the residents and the understanding of the care home as a final destination, which is outlined in more detail in Section 4.3.4, Networks in the Care Home and in the Neighbourhood.

Asking Maria, one of the care workers, about the practical function of the looped architecture, she stresses that some of the residents take a long time to settle in:

“You think they're settled but sometimes people just start walking and want to go home. Even if we are able to settle them for a day it might repeat again the next day”.<sup>246</sup>

This inability to settle in is also evident in the desire to break out of the restrictive space of the care home, where many people find themselves involuntarily. Here, walking can be seen as navigating the in-between space that divides the literal and the imagined. As Maria says, some people who experience dementia sometimes stand up and need to walk somewhere. Most of the staff are too busy to walk with someone outside, and even though you cannot leave the house, you can walk yourself out until you are tired and then rest.<sup>247</sup> Expressed in architecture this way, walking in a loop in the care home emphasises a continuous process of never arriving. Here, walking in and navigating the care home with dementia indicates a practice of escape, which is countered with restrictions and limitations of space.

<sup>246</sup> Ibid.

<sup>247</sup> Ibid. p. 23-24

The relationship between memory, architecture and disorientation outlined above highlights further limitations in the framework of the *For a Walk With...* project. These limitations have to do with autonomy and the ability to develop useful networks in the care home and in the neighbourhood. Translated into the architecture of the care home, walking brings the capacity to remember together with the autonomy of a person with dementia.<sup>248</sup> Establishing (social) networks within the care home and in the neighbourhood becomes more and more demanding as dementia progresses; the accompanying collapse of neurological and social networks inherently positions autonomy as an ethical approach to memory.<sup>249</sup>

### 4.3.3 Autonomy and the Failure of the Politics of Care

Getting lost, coming up against the limitations of the enclosed space of the care home and the desire to leave it all suggest a reciprocal relationship between dementia, memory, architecture and autonomy (or the lack of it). Common approaches to the development of networks and interaction inside and outside of the care home seem to be hamstrung by a paradox: medical understanding and the treatment of persons experiencing dementia embraces two juxtaposed notions. On the one hand, and despite a current development towards the patient's autonomy as opposed to the protection of patients' wellbeing, autonomy is defined as the patient's right to agree or disagree with their treatment.<sup>250</sup> On the other hand, while being granted autonomy, the patient's self-determination in the overall process of treatment denies many possibilities of mobility and free movement and separates the patient from taking an active part in social and material relations.<sup>251</sup> This paradox emphasises a reciprocal and mutually exclusive relationship in which the recipients of the care work are granted autonomy and independence, while the symptoms of dementia, memory and identity loss are understood as obstacles to the development of autonomy as such.<sup>252</sup>

The question of how to successfully engage and include the residents in decisions about their own living conditions became apparent in the first series of walks. The limitations to leave the space of the care home without an escort can be understood in the framework of the Mental Capacity Act.<sup>253</sup> The latter, as it is interpreted by the NHS, is "designed to protect and empower individuals who

248 Walaszek A. Ethical issues in the care of individuals with dementia. *D.* 2011; 1: 123-130.

249 *Ibid.*

250 Stollmeyer A. The politics of care: Dementia and accounting versus caring for mortification. *JCE.* 2005; 16 (2): 118-123.

251 *Ibid.*

252 *Ibid.*

253 Mental Capacity Act 2005. [online]. The National Archives: London; 2005 [Accessed 24 October 2016]. Available from: <http://www.legislation.gov.uk/ukpga/2005/9/contents>

may lack the mental capacity to make their own decisions”.<sup>254</sup> Of course, leaving the care home without a family member or specially trained care worker may endanger the physical and mental well-being of the resident. However, this also points towards the large-scale marginalisation of the elderly and people diagnosed with dementia, which is apparent in the architecture and planning of cities. Navigating the latter at an older age highlights how walking is not only about leisure or a mode of going from A to B, but also involves questions of mobility. Equipped with a different perception of time, space and identity, and without sharing a common approach to moving and navigating the city, a person experiencing dementia can easily get lost, be hit by a car or fall. This exclusive approach to dementia, evident not only in the organisation of the care home, but also in the organisation of the city, can be traced to governmental and private agencies that shape care work and redevelopment. Nevertheless, although challenging and paradoxical, demanding that more attention be paid to the inclusion of the residents in research and decision-making processes is useful. Here care worker Martha comments: “Sometimes you ask residents ten times the same thing and the opinion changes each time. I think it is very challenging to engage the residents into decision taking process and I wonder how?” (USB: /01 For a Walk With.../01 Westmead Elderly Resource Centre/01 Corridor Residency/2014-12-19 15.04.32).

This challenge also lies in a change of perspectives – what would it take for the political processes in the city to be analysed from the perspective of the care home resident who is at the core of research and action?

Attempts to communicate with the residents are often impeded by the symptoms of dementia, which may also include forgetting a second or third language, a prevailing state of depression, passivity and disorientation, and a general disinterest in interaction. Maria, who has been working in care for 15 years, claims that “some of the residents can’t construct a sentence or select the words so you have to know their body language as well. To know the difference between whether the person feels sad and lonely or just wants to go to the toilet for instance”.<sup>255</sup>

254 National Health Service (NHS). What is the mental capacity act? [online]. NHS Choices: London; 2015 [Accessed 24 October 2016]. Available from: <http://www.nhs.uk/conditions/social-care-and-support-guide/pages/mental-capacity.aspx>

255 Kats A. *For a Walk With: Dementia in the City*. London: Serpentine Galleries; 2016 p. 25

When I began wondering whether this knowledge is mediated in training and could be beneficial for the development of autonomy, I was given a list of mandatory and traditional training programmes for care workers. Including walking in these training programmes seems utopian at this stage of my project's development; still, the list shown to me provides a clear overview of the training required in residential care (USB: /01 For a Walk With.../02 Westmead 2014 - 2015/02 Care Home Forms and Maps).

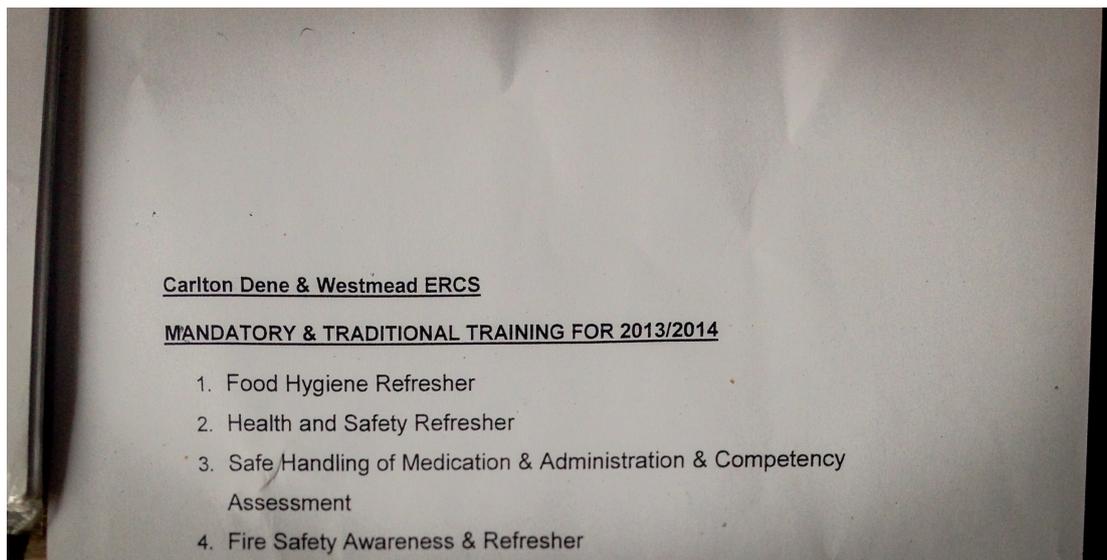


Figure 74. Mandatory and traditional training for 2013/2014.  
Excerpt. *For a Walk With...* 2014

The hierarchy of the list highlights the relationship between the care home residents and the care workers as the basis of the daily care home routine. The training form puts sanitary health and safety issues on the same page as conflict management, while the first aid refresher can be found before the dignity, respect and compassion training. Likewise, record-keeping and documentation come before communication, which finds its place at the end of the list.

The already limited autonomy of the care workers is increasingly under threat as the redevelopment process continues. Care workers are now being asked to complete the mandatory training online. This change in the training programme of the care workers has coincided with the privatisation of both Carlton Dene and Westmead Elderly Resource Centres, a process discussed in more detail in Section 4.4, *For a Walk With...: Westmead*.

According to Maria, there are further challenges in relation to training:

“It’s all changing now. Instead of learning together with the managers and residents you just click your answers at home. You can also come back to each question until you have 100 percent. In that it is both impossible to fail and at the same time, it is impossible to learn anything about care. Plus we have to do it after work and it’s unpaid. After 15 years working in care I wonder how someone new would learn to even push a wheelchair properly. I am not even talking about how to support and communicate with residents throughout their time living in here. You can’t learn any of this online”.<sup>256</sup>

This tendency increases the distance between the care workers and the residents as it allows pretty much anybody without a criminal record to become a care worker, without acquiring the practical skills and knowledge necessary to do the everyday work. This increased workload and the exchangeability of the care workers further exclude the care workers and residents from taking a pro-active role in their living and working situation. Indeed, a study of participation in care homes in the UK indicates that care homes remain an isolated community of care, where older people are not only excluded from taking part in the research of their own living conditions and end of life care, but are also increasingly dependent on the proxy accounts and views of others or an after-death-analysis based on notes and medical records.<sup>257</sup> Although the engagement of older people experiencing dementia in participation and research remains difficult due to restrictions in funding, recent studies show that people with dementia can express opinions and preferences about living in care homes.<sup>258</sup> Researchers and care home staff also need time to negotiate the multiple layers of permissions and explanations required (from care home owner organisations, care home managers, staff, relatives and friends) when seeking access to care homes and their residents experiencing dementia.

At the same time, although the working and living conditions in residential care are worsening continuously, the exclusion of people experiencing dementia is being increasingly problematized. Discussing the failure of the politics of care, anthropologist Lawrence Cohen stresses that the statements and demands of diagnosed patients circulate through clinical, biosocial and public domains in which patients with dementia are suspended, despite their alternative reference to time, space and persons needing to be recognised.<sup>259</sup> This alternative reference

<sup>256</sup> Ibid.

<sup>257</sup> Goodmann C, Baron NL, Machen I, Stevenson E, Evans C, Davies SL, Iliffe S. Culture, consent, costs and care homes: Enabling older people with dementia to participate in research. *AMH*. 2011; 15 (4): 475-481.

<sup>258</sup> Ibid.

<sup>259</sup> Cohen L. Politics of care: Commentary on Janelle S. Taylor, “On Recognition, Caring, and Dementia”. *MAQ*. 2008; 22 (4): 337-338.

is at the core of the *For a Walk With...* project, which approaches dementia as a non-deficient ability that can be seen as a point of departure to critically examine processes such as redevelopment and care work.

This positive development towards a greater autonomy of a person experiencing dementia deserves a closer consideration. For instance, it is possible to point to demands to include and prioritise the opinions of people experiencing dementia, and to address the issues of exclusion and marginalisation from within the growing population living with dementia. The *Journal of Alzheimer's & Dementia* characterises dementia as a disease, an epidemic and a tragedy equal to cancer and AIDS. Publishing studies from the fields of behaviour, neuropsychology, political science and public policy, the journal strongly advocates for a medical and “potentially risky” solution involving drug treatment and drug-related research. However, even as it advocates drugs as the most cost-effective solution in respect to the “aging baby boom generation”, The Alzheimer's Association laments the lack of rhetorical urgency and of a national strategic plan, which can only come from the Alzheimer's community itself.<sup>260</sup> These signals from within a medical discourse of dementia may be seen as crucial, but they also clearly prioritise the private interest of pharmaceutical agencies that produce and market drugs for dementia, despite the potential risks of the treatment. The anthropological perspective, by contrast, allows us to question and deconstruct the power relationships between medical diagnosis, the treatment of dementia and the politics of care on a wider scale.

The particular understanding of dementia as a disease determines one of the distinctive approaches towards the residents of a care home experiencing dementia. The Mental Capacity Act, to which each new care home is subordinated, suggests, that the medical treatment of the care home residents derives from an assumption about their competence or incompetence, which in turn determines the autonomy of the resident.<sup>261</sup> Medical discourse can either involve the patient in making a decision or ignore the patient's wishes and preferences. The latter approach means that the patient cannot decide where and when to move, or even make decisions about their own life and death, as can be found in cases where a diminishing need for food in the late stages of dementia have led either to forced (tube) feeding or the patient's death.<sup>262</sup> According to Maria, this situation could change and improve if additional staff were employed. Commenting on the aim of my project to

260 Comer M. Be heard here first: A strategic voice for Alzheimer's advocacy. *AD*. 2007; 3 (1): 58-61.

261 Stollmeyer A. The politics of care: Dementia and accounting versus caring for mortification. *TJOCE*. 2005; 16 (2): 118-123.

262 *Ibid*.

introduce walking in the care home and to bridge the gap between the residents and the care workers, Maria mentions:

“And when you talk about walking together Anton. Obviously we need more time. With more time we could run less and residents would sit less. They could walk more, like we are doing now, whether it’s inside the care home or outside in the neighbourhood. There should be a way to meet in the middle. At the moment we only have two people on the unit, so if we wanted to go out with a resident, even for a cup of coffee, it would only leave one member of staff on the unit. But yes, I think to get more staff, we would really need a strong case”.<sup>263</sup>

Asking Maria what she thinks would be a strong case, we could not find a good and simple answer. As outlined in greater detail in Section 4.4, producing the publication *For a Walk With: Dementia in the City* can be seen as an attempt at summarising a strong case based in the findings of the project.

Deriving from the walking activity at Carlton Dene, the issues concerned with memory and space, navigation, autonomy and care work can be analysed on two different scales. The walking activity addresses dementia in the context of the care home, but it can also be extended to address the relation between dementia and the process of redevelopment in the city on a wider scale. In what follows I provide further insight into the practice of walking during the first ten days of the project at Carlton Dene and highlight several attempts to respond to the conditions and processes outlined above.

#### **4.3.4 Networks in the Care Home and in the Neighbourhood**

Being introduced to the care home and to the vortex of issues outlined here sparked one of the first attempts to respond. The limitations of space, the inability to easily leave the care home and the precarious working conditions stood out especially. One of the viable proposals that emerged during the first ten days of walks and conversations with the staff of the care home involved creating a series of postcards which could reach far outside the care home and articulate a diversity of desires expressed by the residents and care workers (USB: /01 For a Walk With.../01 Carlton Dene 2014/04 Postcards). The idea was to write and send them together with the care workers and the families of the residents to the Westminster Council and to the relatives of the residents living far away or not visiting the residents for one or another reason.

<sup>263</sup> Kats A. *For a Walk With: Dementia in the City*. London: Serpentine Galleries; 2016 p. 26

In the following I provide a brief manual, which has developed in the flow of walks during the first phase of the project. This sheds more light on the practice and the methodology of the project.

As was mentioned above, the use of the video camera and projection during the walks in the first two weeks became a playful tool for documenting the project. Working with projection to review and discuss the walk afterwards became a point of departure to make the posters and postcards mentioned here. Here, the mixed methodology of the project in its approach to documentation (Section 1.4.) translates into the hybridity of the images and videos produced during the walks. On the one hand, they can be seen as documents for experiments undertaken; on the other hand, they reveal creativity and voices of others involved into the project.

A manual for making a poster and a postcard deriving from the walk reads as follows:

1) Go for a walk with someone.

Use the camera to play around and document it.



Figure 75. David filming during the walk in the Carlton Dene Elderly Resource Centre. Film still. *For a Walk With...* 2013

2) Walk around the space and film what is of interest.



Figure 76. David introducing the garden he takes care of at the care home.

*For a Walk With...* Film still. 2013

3) After the walk is finished use the projection to watch and discuss your walk and the spaces you have been walking in. Use a piece of paper on the wall to make a picture, poster or map from the projection and the selection of stills.



Figure 77. David working on the garden map based on the video documentation. *For a Walk With...* Film still. 2013

4) When finished you can use the poster to personalise your space or photograph the image and print it in the size of a postcard including excerpts of your conversations or demands.



Figure 78a. David's garden map and film poster as a postcard.

Front Side. *For a Walk With...* 2013

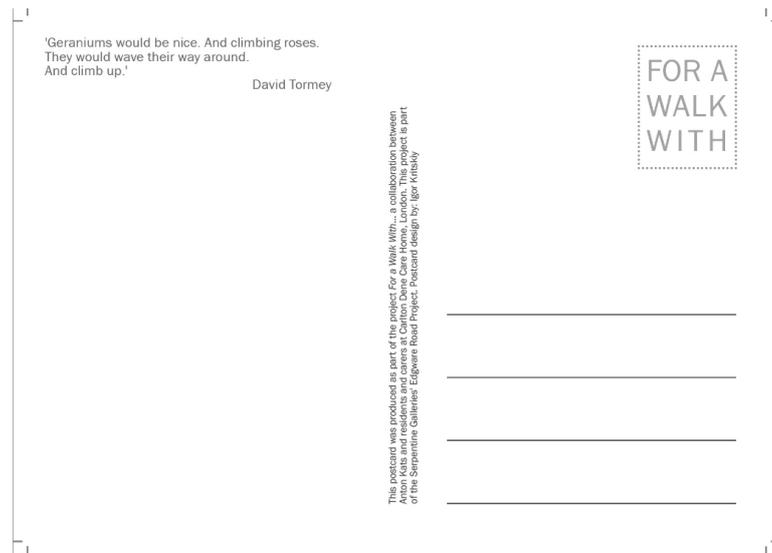


Figure 78b. David's garden map and film poster as a postcard.

Back Side. *For a Walk With...* 2013

5) The poster can find its place on the corridors of a home you are living in, while the postcard can be written together with the families of the residents or care workers and sent off.

Despite the inhibitive working and living conditions in the care home, the practical attempt to develop a firm and consistent network through walking together with the residents and the care workers can be considered one of the ways to bridge the gap between the two groups. Although it was barely possible for the care workers to allocate time for walking together with the residents, the possibility of bridging this gap was further explored through the organisation of two events. First, a screening and a presentation of a short film based on the video clips from the walks, and secondly the launch of the postcards and film posters (USB: /01 For a Walk With.../01 Carlton Dene Elderly Resource Centre/03 CD Presentation).



Figure 79. Final event after the first two weeks of the project. Screening of the film and presentation of the posters. *For a Walk With...* 2013

These events were also conceived as a chance to address current processes, problems and potentialities in the context of dementia, care and redevelopment as they are outlined in the framework of the project. Families and care workers were invited to both events to discuss the issues that emerged during the walks. Sadly, despite several conversations with the care workers and significant scheduling efforts, no families were able to come during the day, and none of the care workers could obtain time off work duties.

This again highlights a particular tendency in relation to living and working in the care home. Acknowledging the complexity caused by the lack of staff – and consequently, the lack of time – care worker Maria claims that it makes people feel neglected and that, although taking care of the bedrooms and laundry and other things remains important, it has to take second place to what people who live here want.<sup>264</sup> Acknowledging this, Maria claims that residents must be the

most important in the care home. This incapability points towards an overarching agency in which the demands to maintain the body and hygiene collide with the tempo of emotional labour, social interactions, bonding and networks.

The other idea that emerged in Carlton Dene, to write and send postcards with the residents and the care workers to Westminster Council and family relatives, was sadly not possible due to the lack of time and funding shortfalls. Both the production of the postcards and framing of the film poster to personalise the corridors and the rooms of the residents took almost a year to make due to the lack of funding. The situation in the care home addressed in the *For a Walk With...* project points towards limited opportunities for the development of networks in existing living and working conditions. Another limitations seems to be rooted in the short life expectancy of the residents, which makes it difficult to develop networks within the care home or in the neighbourhood in the long term. In the time that it took to frame and prepare the posters and postcards, seven of the care home residents passed away, as can be seen below (Figure 45).

WESTMEAD ELDERLY RESOURCE CENTRE Week Ending Sunday 11 May 2014					WESTMEAD ELDERLY RESOURCE CENTRE Week Ending Sunday 22 Feb 2015					
Resident Coding For The Grid Standard	Resident Room No.	Name of Resident	Date of Birth	Date Admitted	Resident Coding For The Grid Standard	Resident Room No.	Name of Resident	Date of Birth	Date Admitted	Other Information
<b>SUN UP UNIT</b>					<b>SUN UP UNIT</b>					
A	21	Belle Gordon	1907/09/18	1997/02/02	A	21	Belle Gordon	1907/09/18	1997/02/02	
A	22	Marionna Vaid	1911/10/28	2004/05/07	A	22	Marionna Vaid	1911/10/28	2004/05/07	
A	23	Deborah May-Anne	1912/01/18	14/02/1988	A	23	Deborah May-Anne	1912/01/18	14/02/1988	
A	24	Doreen Moly	1912/01/18	20/12/2007	A	24	Doreen Moly	1912/01/18	20/12/2007	
A	25	John Joseph Green	1916/01/20	15/12/2008	A	25	John Joseph Green	1916/01/20	15/12/2008	
B	26	Mr Bernard Lyons	1922/12/27	16/05/2012	B	26	Mr Bernard Lyons	1922/12/27	16/05/2012	
B	27	Mr James	1929/01/24	27/02/2011	B	27	Mr James	1929/01/24	27/02/2011	admitted to residential care
B	28	John Scott	1929/01/24	19/02/2012	B	28	John Scott	1929/01/24	19/02/2012	
<b>EVERGREEN UNIT</b>					<b>EVERGREEN UNIT</b>					
B	29	Janet Paine	1929/12/22	12/02/2007	B	29	Janet Paine	1929/12/22	12/02/2007	
B	30	Steve Carlisle	1929/12/22	20/12/2008	B	30	Steve Carlisle	1929/12/22	20/12/2008	
A	31	Mary Fitzgerald	1930/01/23	19/04/2012	A	31	Mary Fitzgerald	1930/01/23	19/04/2012	
A	32	Mr Tom Chung	1930/01/23	20/02/2014	A	32	Mr Tom Chung	1930/01/23	20/02/2014	
A	33	Mr Tom Chung	1930/01/23	19/04/2012	A	33	Mr Tom Chung	1930/01/23	19/04/2012	
B	34	Robert Douglas	1932/12/27	19/02/2007	B	34	Robert Douglas	1932/12/27	19/02/2007	
B	35	Robert Douglas	1932/12/27	19/02/2007	B	35	Robert Douglas	1932/12/27	19/02/2007	
B	36	Robert Douglas	1932/12/27	19/02/2007	B	36	Robert Douglas	1932/12/27	19/02/2007	
B	37	Robert Douglas	1932/12/27	19/02/2007	B	37	Robert Douglas	1932/12/27	19/02/2007	
B	38	Robert Douglas	1932/12/27	19/02/2007	B	38	Robert Douglas	1932/12/27	19/02/2007	
B	39	Robert Douglas	1932/12/27	19/02/2007	B	39	Robert Douglas	1932/12/27	19/02/2007	
B	40	Robert Douglas	1932/12/27	19/02/2007	B	40	Robert Douglas	1932/12/27	19/02/2007	
A	41	Elizabeth Ellen Newman	1937/02/29	28/04/2011	A	41	Elizabeth Ellen Newman	1937/02/29	28/04/2011	
A	42	Mr Thomas O'Rourke	1937/02/29	12/02/2014	A	42	Mr Thomas O'Rourke	1937/02/29	12/02/2014	
<b>SUN DOWN UNIT</b>					<b>SUN DOWN UNIT</b>					
A	43	Mr John O'Rourke	1944/02/21	16/11/2012	A	43	Mr John O'Rourke	1944/02/21	16/11/2012	
A	44	John O'Rourke	1944/02/21	16/11/2012	A	44	John O'Rourke	1944/02/21	16/11/2012	
A	45	John O'Rourke	1944/02/21	16/11/2012	A	45	John O'Rourke	1944/02/21	16/11/2012	
A	46	John O'Rourke	1944/02/21	16/11/2012	A	46	John O'Rourke	1944/02/21	16/11/2012	
A	47	John O'Rourke	1944/02/21	16/11/2012	A	47	John O'Rourke	1944/02/21	16/11/2012	
A	48	John O'Rourke	1944/02/21	16/11/2012	A	48	John O'Rourke	1944/02/21	16/11/2012	
A	49	John O'Rourke	1944/02/21	16/11/2012	A	49	John O'Rourke	1944/02/21	16/11/2012	
A	50	John O'Rourke	1944/02/21	16/11/2012	A	50	John O'Rourke	1944/02/21	16/11/2012	
A	51	John O'Rourke	1944/02/21	16/11/2012	A	51	John O'Rourke	1944/02/21	16/11/2012	
A	52	John O'Rourke	1944/02/21	16/11/2012	A	52	John O'Rourke	1944/02/21	16/11/2012	
A	53	John O'Rourke	1944/02/21	16/11/2012	A	53	John O'Rourke	1944/02/21	16/11/2012	
A	54	John O'Rourke	1944/02/21	16/11/2012	A	54	John O'Rourke	1944/02/21	16/11/2012	
A	55	John O'Rourke	1944/02/21	16/11/2012	A	55	John O'Rourke	1944/02/21	16/11/2012	
A	56	John O'Rourke	1944/02/21	16/11/2012	A	56	John O'Rourke	1944/02/21	16/11/2012	
A	57	John O'Rourke	1944/02/21	16/11/2012	A	57	John O'Rourke	1944/02/21	16/11/2012	
A	58	John O'Rourke	1944/02/21	16/11/2012	A	58	John O'Rourke	1944/02/21	16/11/2012	
A	59	John O'Rourke	1944/02/21	16/11/2012	A	59	John O'Rourke	1944/02/21	16/11/2012	
A	60	John O'Rourke	1944/02/21	16/11/2012	A	60	John O'Rourke	1944/02/21	16/11/2012	
A	61	John O'Rourke	1944/02/21	16/11/2012	A	61	John O'Rourke	1944/02/21	16/11/2012	
A	62	John O'Rourke	1944/02/21	16/11/2012	A	62	John O'Rourke	1944/02/21	16/11/2012	
A	63	John O'Rourke	1944/02/21	16/11/2012	A	63	John O'Rourke	1944/02/21	16/11/2012	
A	64	John O'Rourke	1944/02/21	16/11/2012	A	64	John O'Rourke	1944/02/21	16/11/2012	
A	65	John O'Rourke	1944/02/21	16/11/2012	A	65	John O'Rourke	1944/02/21	16/11/2012	
A	66	John O'Rourke	1944/02/21	16/11/2012	A	66	John O'Rourke	1944/02/21	16/11/2012	
A	67	John O'Rourke	1944/02/21	16/11/2012	A	67	John O'Rourke	1944/02/21	16/11/2012	
A	68	John O'Rourke	1944/02/21	16/11/2012	A	68	John O'Rourke	1944/02/21	16/11/2012	
A	69	John O'Rourke	1944/02/21	16/11/2012	A	69	John O'Rourke	1944/02/21	16/11/2012	
A	70	John O'Rourke	1944/02/21	16/11/2012	A	70	John O'Rourke	1944/02/21	16/11/2012	
A	71	John O'Rourke	1944/02/21	16/11/2012	A	71	John O'Rourke	1944/02/21	16/11/2012	
A	72	John O'Rourke	1944/02/21	16/11/2012	A	72	John O'Rourke	1944/02/21	16/11/2012	
A	73	John O'Rourke	1944/02/21	16/11/2012	A	73	John O'Rourke	1944/02/21	16/11/2012	
A	74	John O'Rourke	1944/02/21	16/11/2012	A	74	John O'Rourke	1944/02/21	16/11/2012	
A	75	John O'Rourke	1944/02/21	16/11/2012	A	75	John O'Rourke	1944/02/21	16/11/2012	
A	76	John O'Rourke	1944/02/21	16/11/2012	A	76	John O'Rourke	1944/02/21	16/11/2012	
A	77	John O'Rourke	1944/02/21	16/11/2012	A	77	John O'Rourke	1944/02/21	16/11/2012	
A	78	John O'Rourke	1944/02/21	16/11/2012	A	78	John O'Rourke	1944/02/21	16/11/2012	
A	79	John O'Rourke	1944/02/21	16/11/2012	A	79	John O'Rourke	1944/02/21	16/11/2012	
A	80	John O'Rourke	1944/02/21	16/11/2012	A	80	John O'Rourke	1944/02/21	16/11/2012	
A	81	John O'Rourke	1944/02/21	16/11/2012	A	81	John O'Rourke	1944/02/21	16/11/2012	
A	82	John O'Rourke	1944/02/21	16/11/2012	A	82	John O'Rourke	1944/02/21	16/11/2012	
A	83	John O'Rourke	1944/02/21	16/11/2012	A	83	John O'Rourke	1944/02/21	16/11/2012	
A	84	John O'Rourke	1944/02/21	16/11/2012	A	84	John O'Rourke	1944/02/21	16/11/2012	
A	85	John O'Rourke	1944/02/21	16/11/2012	A	85	John O'Rourke	1944/02/21	16/11/2012	
A	86	John O'Rourke	1944/02/21	16/11/2012	A	86	John O'Rourke	1944/02/21	16/11/2012	
A	87	John O'Rourke	1944/02/21	16/11/2012	A	87	John O'Rourke	1944/02/21	16/11/2012	
A	88	John O'Rourke	1944/02/21	16/11/2012	A	88	John O'Rourke	1944/02/21	16/11/2012	
A	89	John O'Rourke	1944/02/21	16/11/2012	A	89	John O'Rourke	1944/02/21	16/11/2012	
A	90	John O'Rourke	1944/02/21	16/11/2012	A	90	John O'Rourke	1944/02/21	16/11/2012	
A	91	John O'Rourke	1944/02/21	16/11/2012	A	91	John O'Rourke	1944/02/21	16/11/2012	
A	92	John O'Rourke	1944/02/21	16/11/2012	A	92	John O'Rourke	1944/02/21	16/11/2012	
A	93	John O'Rourke	1944/02/21	16/11/2012	A	93	John O'Rourke	1944/02/21	16/11/2012	
A	94	John O'Rourke	1944/02/21	16/11/2012	A	94	John O'Rourke	1944/02/21	16/11/2012	
A	95	John O'Rourke	1944/02/21	16/11/2012	A	95	John O'Rourke	1944/02/21	16/11/2012	
A	96	John O'Rourke	1944/02/21	16/11/2012	A	96	John O'Rourke	1944/02/21	16/11/2012	
A	97	John O'Rourke	1944/02/21	16/11/2012	A	97	John O'Rourke	1944/02/21	16/11/2012	
A	98	John O'Rourke	1944/02/21	16/11/2012	A	98	John O'Rourke	1944/02/21	16/11/2012	
A	99	John O'Rourke	1944/02/21	16/11/2012	A	99	John O'Rourke	1944/02/21	16/11/2012	
A	100	John O'Rourke	1944/02/21	16/11/2012	A	100	John O'Rourke	1944/02/21	16/11/2012	

Figure 80. Westmead Lists of Residents with “Died” remarks. 11 May 2014 (left) and 22 February 2015 (right)

The fact that so many of the project collaborators passed away also highlights a tendency to avoid developing collaborative work in the care home and in the neighbourhood. Here, the life expectancy of the residents and the life expectancy of the project seem to be in a reciprocal relation, while going for a walk with the residents and establishing new networks allows one to think of the care home as something other than a final destination.



Figure 81. Activity Room. Carlton Dene. For a Walk With... 2013.



Figure 82. Film Posters in the Activity Room.  
Carlton Dene. *For a Walk With...* 2014.

Research shows that recent schemes to develop alternative networks within care homes – especially those focusing on collaborative work with art practitioners such as singing together,<sup>265</sup> art or dance therapy, poem workshops and cognitive therapy – have helped to improve living conditions. This understanding of collaborative work is thought to make existing living conditions more bearable while still accepting current tendencies in the management of care work and dementia treatment.<sup>266</sup> By contrast, the agency of the *For a Walk With...* project, mentioned in the introduction to the chapter, explores the possibility of changing living conditions. Here, the care home can be seen as a point of departure

<sup>265</sup> Wood S. Making the most of musicality. TJODC. 2008; 16 (5): 10-11.

<sup>266</sup> Recent descriptions can be found in Price L, Grout G. Environments that help, not hinder. TJODC. 2010; 18 (5): 21. Clark K. Poems for life. TJODC. 2010; 18 (5): 14-15. Newman-Bluestein D, Hill H. Movement as the medium for connection, empathy, playfulness. TJODC. 2010; 18 (5): 24-27.

for exploring the possibilities for networking and collaboration between the residents, care workers and the neighbourhood

Hannah Arendt's concept of remembrance is useful for engaging with the literal and metaphorical overlaps highlighted in this chapter, as it considers, from a theoretical standpoint, the potentiality of action as a driving force behind change and liberation. Addressing the prospects of being-with-others in the world, Arendt argues that without the capacity to remember we are not able to act together and secure the conditions of freedom in the presence of the others. These conditions require a place where people are able to come together.<sup>267</sup>

In what follows, the bottom-up approach to collaboration and networking in the *For a Walk With...* project is contrasted with the centralised, top-down approach to networking and collaboration in the city in the context of redevelopment. In this regard, the loss of autonomy in the care home is reflected in the failed attempts of many neighbourhoods to tackle issues such as crime, health and drug-related problems due to the absence of funding and an inability to manage the area's potential due to the opposition of a central government.<sup>268</sup>

Particularly in London, multi-levelled and multi-sectored governmental agencies, institutions, programmes and actors situate the responsibility for redevelopment within the structure of economic development, as opposed to a network-oriented system. This centralised approach suggests a strategic, integrated and transparent system based on networks and inclusion of the neighbourhood into the decisions surrounding the redevelopment process. However, this kind of centralised strategic vision assists a process of fragmentation that is oriented towards global competitive markets and excludes marginalised groups and neighbourhoods from the benefits of economic growth.<sup>269</sup> This orientation towards external competition underlines a dynamic that strongly resonates with the situation outlined in Section 4.3.3 in relation to the development of autonomy: economic motivation for development of a given area affects the lack of funding for unprofitable sectors such as housing and education. The lack of affordable housing and the poor quality of education in turn directly hinders the possibility of networking and development. Both result in the weakening of an alternative political culture in low-income areas experiencing "regeneration", effectively shifting responsibility and leadership to an economically-driven and externally-oriented centralised redevelopment strategy.<sup>270</sup>

267 Browne SH. Politics of remembrance. In: Phillips KR, editor. Framing public memory. Tuscaloosa: University of Alabama Press; 2004. p. 49-52.

268 Lever J. Urban regeneration partnerships: A figurational critique of governmentality theory. SAJOTBSA. 2011; 45 (1). p. 95-96.

269 Syrett S, Baldock R. Challenges for the new economic governance. In: Syrett S, Baldock R. Governing London: Competitiveness and regeneration for a global city. London: Middlesex University Press; 2001. p. 148-153.

270 Ibid.

In this regard, the concerns surrounding questions of the inclusion, autonomy and self-determination of a neighbourhood affected by redevelopment point to a process of increasing political centralisation, which is itself determined through the strategic erosion of local networking initiatives.<sup>271</sup> This apparent impossibility to build networks can be opposed to an evident culture of partnership and the implementation of partnerships. Building these partnerships offers greater potential for the growth of networking which can counter or tailor the redevelopment process to the concerns, initiatives and resources of a neighbourhood. Instead, local political life and favourable conditions for networking remain endangered by the counter-tendency of centralisation, which does not hold the development of local political cultures to be a precondition for neighbourhood development.<sup>272</sup> Exclusion and the collapse of local networks caused by redevelopment and high-level investments suggest a potential displacement of low-income households. Increased real-estate and rental prices that accompany the “revitalisation” of a decayed neighbourhood go hand in hand with the displacement of minorities and low-income households.<sup>273</sup>

The movement to and away from these neighbourhoods that are being redeveloped points to a particular form of the production of memory, which simultaneously manifests as an act of remembering and an act of forgetting. This interplay between remembering and forgetting constitutes the rewriting of a public space, through which individuals living in the same house or the same neighbourhood disconnect and become strangers in a strange land.<sup>274</sup> Networking that is based on not having memory and not having the ability to remember and navigate a space can be seen as a tool of self-determination and autonomy. Moreover, walking with the experience of dementia points towards a practice of autonomy that is at odds with architecture. This perspective allows memory and architecture to be addressed together, while the questions surrounding navigation relate autonomy in the care home with a wider processes of redevelopment in the city.

271 Davis SJ. The governance of urban regeneration. *PA*. 2002; 80 (2). p. 301-322.

272 Ibid.

273 McKinnish T, Walsh R, White K. Who gentrifies low-income neighbourhoods? Cambridge: National Bureau of Economic Research; 2008. p. 1-42.

274 Browne SH. On the borders of memory. In: Reyes GM, editor. *Public memory, race, and ethnicity*. Newcastle upon Tyne: Cambridge Scholars Publishing; 2010. p. 18-19.

## 4.4 For a Walk With...: Westmead Elderly Resource Centre

In what follows I provide insight into the second part of the *For a Walk With...* project, which spanned between 2014 and 2016. After the finalisation of the first ten days of work at Carlton Dene, the Serpentine Galleries was able to allocate additional funding and I was commissioned to continue the project in Westmead Elderly Resource Centre which, according to the Older People Housing Strategy, is slated to be privatised, demolished and redeveloped.<sup>275</sup> Similar to the first phase of the project in 2013, the second phase has faced several funding impasses. Nonetheless, the commission has resulted in around 20 days of paid work in each spring and autumn of 2014, 2015 and 2016. One of the significant differences between the first and the second phases of the project is that a larger amount of time was allocated to the second phase, which has allowed greater flexibility in organising the walks outside.

A year after *For a Walk With...* started at Carlton Dene, plans to privatise, to relocate residents and to potentially demolish the care homes did not become any clearer. The care home was taken over by a private provider, Sanctuary Care Ltd, in late 2015; neither the residents nor the care workers have a clear understanding about what exactly is going to happen, how and what future they should expect after the privatisation. Activity manager Phyllis describes the process:

“You get letters all the time, then a new company or redevelopers come and introduce themselves, maybe have one meeting and then by the next time they send people in, you are already with a different provider”.<sup>276</sup>

Before the privatisation, the Westminster Council had provided some information, even if ambiguous, about the strategic planning for the future of both care homes. Understanding the privatisation process of both care homes has been made increasingly difficult by a surfeit of official publications on the matter. But even this has changed. Between 2014 and 2016, the Older People Housing Strategy was gradually renamed, first as the Older People Housing Plans and then in 2016 as Housing Options for Older People.<sup>277</sup> Meanwhile, the flows of information about the privatisation of Carlton Dene and Westmead have dried up, consigning both sites to a kind of oblivion. Indeed, the care

<sup>275</sup> Westminster Council. Promoting independence: Commissioning strategy for older person's housing in Westminster. Consultation Draft. Edition 1.9. Westminster Council: London; 2012. p. 1-30

<sup>276</sup> Kats A. *For a Walk With: Dementia in the City*. London: Serpentine Galleries; 2016 p. 44-45

<sup>277</sup> City of Westminster. Housing options for older people. [online] City of Westminster: London; 2016 [Accessed 24 October 2016]. Available from: <https://www.westminster.gov.uk/housing-options-older-people>

homes seem to have fully disappeared from the map, leaving no trace in the data base memory of the Westminster Council online resource. The new provider, Sanctuary Care Ltd, has for its part provided even less information about the future or current condition of both care homes.<sup>278</sup>

In its promotional material, Sanctuary Care promises to offer the best standards of care, with “truly special” staff recruited and trained in the best way and dedicated to delivering care with kindness. It also claims that the residents spend their time as they choose and have a dedicated activity person (Phyllis) to support them in interesting activities.<sup>279</sup> However, this is strongly contradicted by the experience within the care home. Here, the actions of the private provider begin to echo with the memory loss of the Westminster Council concerning the potential demolition of the care homes. The interests of the old provider – now concerned with giving the public options – and the new provider – now concerned with giving them promises – seem to converge in their erosion of memory and their approach to the privatisation process. Ibrahim, one of the care home residents, articulates this convergence best, pointing towards what he calls a “cut and privatise” process. Calling on his experience of the politics of care from within the care home, Ibrahim addresses the wide scale and impact of the 2015 parliamentary elections, comparing its promises and disappointments with the process of privatisation of the care home on a smaller scale. Addressing governmental agencies in this context, Ibrahim claims:

“During the election though, when everybody is in a difficult time and politicians need support and they try to bribe people in different ways — transport, care, many different ways. Like for instance, I live here. I get all this mail saying things and promising a better life in the future and so on, but between the lines they just let me know what is about to happen, whether I want it or not. And imagine I say, I do not want to move. What do you think will happen? Like with the budget for care, they won’t cut this budget now, but when they come to power after the following budget they will say, we need money, we will cut. It always feels the same, if you like it or not, you are expected to accept it and if not, just to move to the other home” (USB: /01,For a Walk With.../01 Westmead Elderly Resource Centre/04 Film, time code 8:40).

278 Sanctuary Care. Westmead Residential Care Home. [online] Sanctuary Care Ltd: Worcester; 2016 [Accessed 24 October 2016]. Available from: <https://www.sanctuary-care.co.uk/care-homes-worcestershire/westmead-residential-care-home>  
279 Ibid.

Phyllis, who has working in the care sector for more than 30 years, thinks that the privatisation process has marginalised those working and living in the care home. She goes on to emphasise the condition of not knowing which has increased over time:

“The message one gets is usually very simple. What it means in terms of living and work is relatively a new thing though and I see it gradually developing over the last 30 years. To me this really is new, whether you work or live in a care home, what really counts equally for workers and residents is the unknowing, that you really cannot know about keeping the job or your accommodation”<sup>280</sup>

While the memory loss, the not knowing, the marginalisation and the insecurity have intensified during the privatisation process, the changes made by the new provider inside the care home have been mostly cosmetic. Noticing with Phyllis the changed telephone numbers, the new colour of the care home walls and the new uniforms, it seemed to me that the body of the care home had suddenly been exchanged for a new one, transformed from within. With so many things being replaced inside, and with introduction of several new care home managers from Sanctuary Care, it felt like the same building but with a different mind and a different identity. When I told her of my plan to propose another series of walks in the care home, Phyllis responded that she had also indirectly addressed walking and the experience of collapse. The collapse of memory and the collapse of social networks intensified in the switch from state to private providers to the point of gaining another physical dimension. Phyllis noticed that “strangely enough, as these changes were happening many residents started to fall repeatedly. It has ceased now but, for a while, this change was accompanied by the repeated falling of some residents”.<sup>281</sup>

Reading between the lines of the letters of redevelopers and physically collapsing on your legs blurs the line between the literal and the metaphorical in relation to dementia and redevelopment. The collapse of networks and the fall of residents experienced on the ground of the care home under the threat of demolition (of the homes) and resettlement (of their inhabitants) is reflected on a wider scale in the interplay of private and governmental agencies. It is worthwhile addressing this understanding of memory in relation to redevelopment in more detail. The *For a Walk With...* project allows a rethinking of redevelopment from within the care homes and holds enormous potential. The methods of *For a Walk With...* bring some of the limitations of contemporary memory studies of the city to the

<sup>280</sup> Kats A. *For a Walk With: Dementia in the City*. London: Serpentine Galleries; 2016 p. 45

<sup>281</sup> Ibid.

foreground as well as proposing models and knowledge that may be more useful for actively engaging with the city in the redevelopment process.

#### **4.4.1 Amnesia and Redevelopment**

The previous section considered the relationship between memory and architecture on the level of the care home. The aim of the present section is to extend this understanding through a survey of memory studies in relation to redevelopment on the wider scale of the city. Here, the processes of redevelopment and the corresponding collapse of networks, currently understood as a state of amnesia, is juxtaposed with an outline of the redevelopment process as a state of dementia.

Thinking about memory studies in relation to the city and forms of social organisation involves considering the political and technological apparatus of memory – that is, memory as it exists outside the brain.<sup>282</sup> Architectural theory clearly outlines the relationship between memory and place through the built structures within the city.<sup>283</sup> City buildings articulate spaces and can be seen as external memory devices necessary to grasp the continuum of culture and tradition. Buildings contain and project memories. Here Hannah Arendt's concept of remembrance suggests that buildings emphasise memory as a starting point for imagination; thus, the person who cannot remember cannot imagine the future.<sup>284</sup> This understanding of remembrance figures repeatedly in the statements of both the residents and the care workers.

This erosion of memory goes hand in hand with challenges arising from problems of housing and displacement caused primarily by a centralised approach that prioritises market exchange over networks of friends, family and neighbours. The loss of these networks happens over decades; in a neighbourhood, the process of redevelopment highlights decay and a gradual loss of memory and is often referred to as an agent of amnesia.<sup>285</sup>

A full 75 percent of the current population in the United Kingdom grew up in a suburban working-class neighbourhood, a place that is now increasingly

282 Olick KJ. Collective memory: The two cultures. In: Olick KJ, Vinitzky-Seroussi V, Levy D, editors. *The collective memory reader*. Oxford: Oxford University Press; 2011 p. 229-230.

283 Pallasmaa J. Space, place, memory, and imagination: The temporal dimension of existential space. In: Treib M, editor. *Spatial recall*. New York: Routledge; 2009. p. 17-27.

284 Ibid.

285 Saab JA. Historical amnesia: New urbanism and the city of tomorrow. *JOPH*. 2007; 6 (3): 208-210.

perceived as insignificant and void of historical meaning.<sup>286</sup> This process of exclusion connects the symptoms of forgetting and amnesia, and can be seen as a separating force in the redevelopment process, which divides the social and political life of a community and increasingly disconnects the world from its meaning.<sup>287</sup> This process of exclusion and its connection to forgetting was also made evident in the *For a Walk With...* project.

The project looks for ways to establish networks and to connect and include both residents and care workers in the decisions influencing the conditions in which they live or work. This process is countered by an external agency that fosters the exclusion and spatial relocation of individuals, and seeks technical restructuring and economic rationalisation (Westminster Council's Older People Housing Strategy is a good example here). This highlights a situation in which jobs become more mobile than people and underlines the problems that crop up when redevelopment becomes an increasingly industry-led process (preferred by the government to outdated social ownership).<sup>288</sup> This process is not limited to the two care homes examined here; it affects entire neighbourhoods, which are kept outside of the political decision-making process due to the distant, unresponsive and disinterested approach of local authorities and enterprises.<sup>289</sup>

Memory, from this perspective, is conceived as a cultural and political practice in which the built environment reflects and shapes the actions of those involved. This includes concepts of history and social support but also experiences of failure, marginalisation and exclusion.<sup>290</sup> The *For a Walk With...* project tries to draw out the material presence of events and persons in way that can be remembered in the public space. Such events are materialised by the walks, by the collaborative and site-specific research processes, and in the development of networks with neighbourhood organisations (outlined in more detail in the next section). This practice is in many ways a process of negotiating social power structures. As such it indicates which groups have succeeded in entrenching their individual conception of history as a valid and binding form of memory for a neighbourhood.<sup>291</sup> Walking, in the framework of the project, respectively indicates

286 Pajaczkowska C. Urban memory / suburban oblivion. In: Crinson M. Urban memory: History and amnesia in the modern city. New York: Routledge; 2005. p. 23-43.

287 Ibid.

288 Lewis N. Inner city regeneration: The demise of regional and local government. Buckingham: Open University Press; 1992. p. 3-5.

289 Ibid. p. 67.

290 Uhl H. Memory culture – politics of history. In: Wahnich S, Lasticova B, Findor A, editors. Politics of collective memory: Cultural patterns of commemorative practices in Post-War Europe. Wien: Lit Verlag; 2008. p. 60-63.

291 Ibid.

a shift of perspective, encouraging and supporting the autonomy of the residents at the core of the process.

The increasing memory loss and the forced displacement of individuals in the city – including low income families, immigrants, and the unemployed – corresponds with the industry-led efforts of politicians and city planners to revive dying economies, a process which is often referred to in terms of deindustrialisation and recovery.<sup>292</sup> The loss of historic buildings to a process of redevelopment that seeks to rebrand an area results in an experience of the loss of habitat. This experience has been described as one of an amnesiac present.<sup>293</sup> This reading of the process of redevelopment as an agent of amnesia can be reconsidered. As the medical literature on amnesia suggests, the main feature of amnesia is a loss of memory, usually of important and recent events. It most commonly affects young adults after accidents or traumatic events.<sup>294</sup> However, I argue in this section that the process of redevelopment cannot be seen as accidental as it is the expression of a systematic strategy of government and industry. The complexity of the cells of the city outlined in Section 4.3.1, Memory and Architecture supports a different understanding of redevelopment – one which suggests that our focus should not be on a single event of redevelopment and memory loss, but rather on the continuous spread of redevelopment events on a wider scale, which can be seen as a continuous and gradual decay of the memory cells of the city. In this regard dementia seems to be a far more extensive and appropriate concept for the redevelopment process, as it suggests something that develops continuously over a period of years.<sup>295</sup> This temporal perspective of redevelopment should also be considered in relation to ageing. While amnesia commonly affects young adults, the aging trends in the UK coincide with the growing history of redevelopment. The process of deindustrialisation at the source of current redevelopment efforts began in the 1970s – more than 45 years ago. This suggests that the process of redevelopment may be better reviewed through an outline of dementia affecting an increasingly elderly generation. While both dementia and redevelopment seem to be irreversible, a review of dementia in the context of the politics of care can provide a necessary bottom-up perspective for analysing the relationship between memory and city.

292 Cilano C. Globalising pittsburgh: Urban amnesia and the steel city. In: Gil IC, Trewinnard R, Pires LM, editors. Landscapes of memory. Lisbon: Universidade Catolica Portuguesa; 2004. p. 249-254.

293 Ibid.

294 World Health Organisation (WHO). The ICD-10. Classification of Mental and Behavioural Disorders. [online]. WHO International; 2010 [Accessed 4 November 2015]. p.122. Available from: <http://www.who.int/classifications/icd/en/bluebook.pdf>

295 Ibid. 47

Drawing on examples from the *For a Walk With...* project, the next section describes the method of walking as a useful tool for rethinking redevelopment, at the same time as fostering a non-deficient and positive understanding of dementia based on its alternative understandings of time, space and identity.

#### **4.4.2 For a Walk With the Residents and Care Workers**

The following section discusses another selection of processes and outcomes deriving from the walking method at the core of the *For a Walk With...* project. Most of the walks happened in 2014 and 2015, during the second phase of the project at the Westmead Elderly Resource Centre and before the privatisation of both care homes by Sanctuary Care Ltd in the winter of 2015. Yet while one can differentiate between private and governmental ownership of both care homes, the project residues, conversations and dialogues outlined in Section 4.3, *For a Walk With...: Carlton Dene Elderly Resource Centre* suggest focusing on the continuous flow of redevelopment instead. The gradual decay in living and working conditions that accompanied the shift from state to private can be seen as part of a systematic strategy as opposed to an unrelated chain of events.

Considering the short life span of care-related projects (see section 4.3.4), the steady flow of work over a three-year period can also be seen as a very rare and successful outcome of the practice and the project. The second phase of the project included an initial research phase during which the residents, Phyllis the activity manager, and I went for walks inside and outside of the care home in order to explore the neighbourhood and discuss the project (see USB: /01 For a Walk With.../02 Westmead 2014 - 2015/01 Walking Research).

One of the ideas deriving from the walks in 2014 was to create a publication (referenced throughout this chapter) which would combine the residues from the project processes and outcomes and address the situation in the care home from the bottom up. Thought to be useful for the individuals and organisations concerned with questions of dementia, residential care and redevelopment, the publication was to be distributed by the local libraries and among the residents, their families and the care workers (USB: /01 For a Walk With.../01 Westmead Elderly Resource Centre/00 Publication/01 Publication Launch). Moreover, the publication can be considered as another “strong case”, to use Maria’s words, to advocate for changes in the living and working conditions at the care home, as well as to introduce walking together, inside and outside, to the general training of the care workers. The usefulness of the publication, which responds to the issues from the perspective of the care home, is also evident in its making and distribution.

On the one hand, developing it by the means of walking suggests a practice of creating networks in the care home and in the neighbourhood on a small scale. On the other hand, distributing it through the gallery to local and international organisations of care and culture opens up the possibility of creating networks and dialogues capable of practically addressing the correlation between dementia, redevelopment and care work on a wider scale.

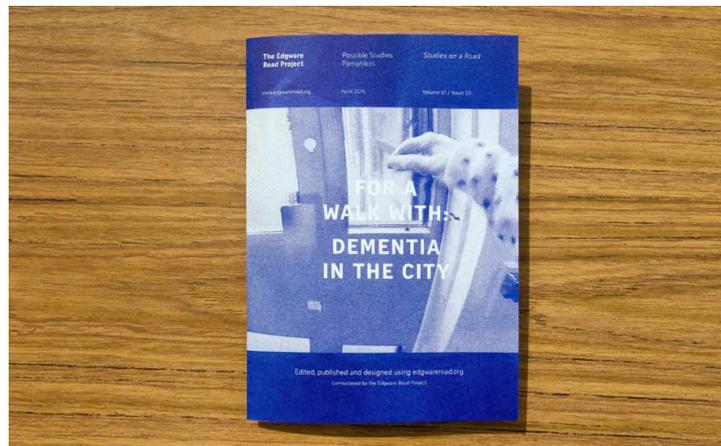


Figure 83. Publication For a Walk With: Dementia in the City. 2016

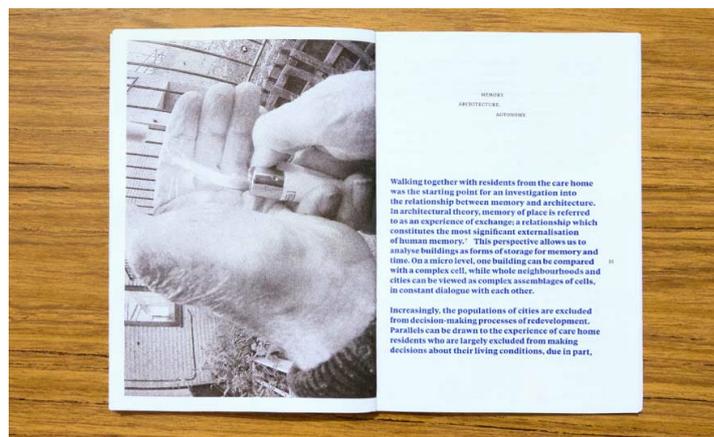


Figure 84. Memory, architecture and autonomy addressed in the publication For a Walk With: Dementia in the City. 2016

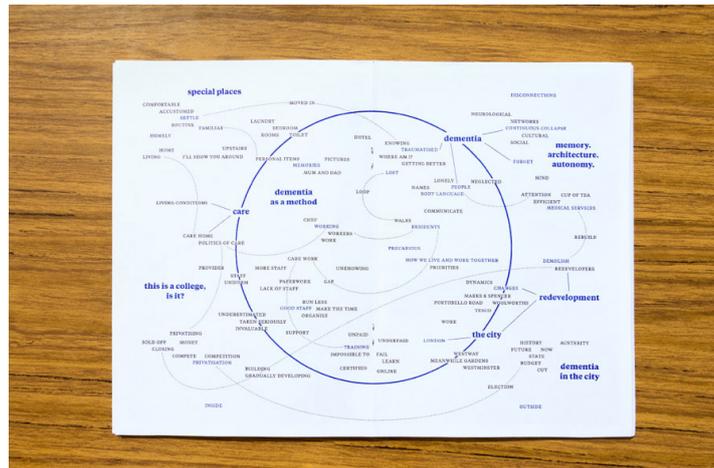


Figure 85. A map of themes and issues in the Publication For a Walk With: Dementia in the City. 2016



Figure 86. Publication launch at the Church Street library together with curator Janna Graham (left), Phyllis Etukudo (center) residents and workers of the Carlton Dene and Westmead Elderly Resource Centres. 2016



Figure 87. Publication reading at the Church Street library together with Janna Graham, Amal Khalaf, residents and workers of the Carlton Dene and Westmead Elderly Resource Centres. 2016

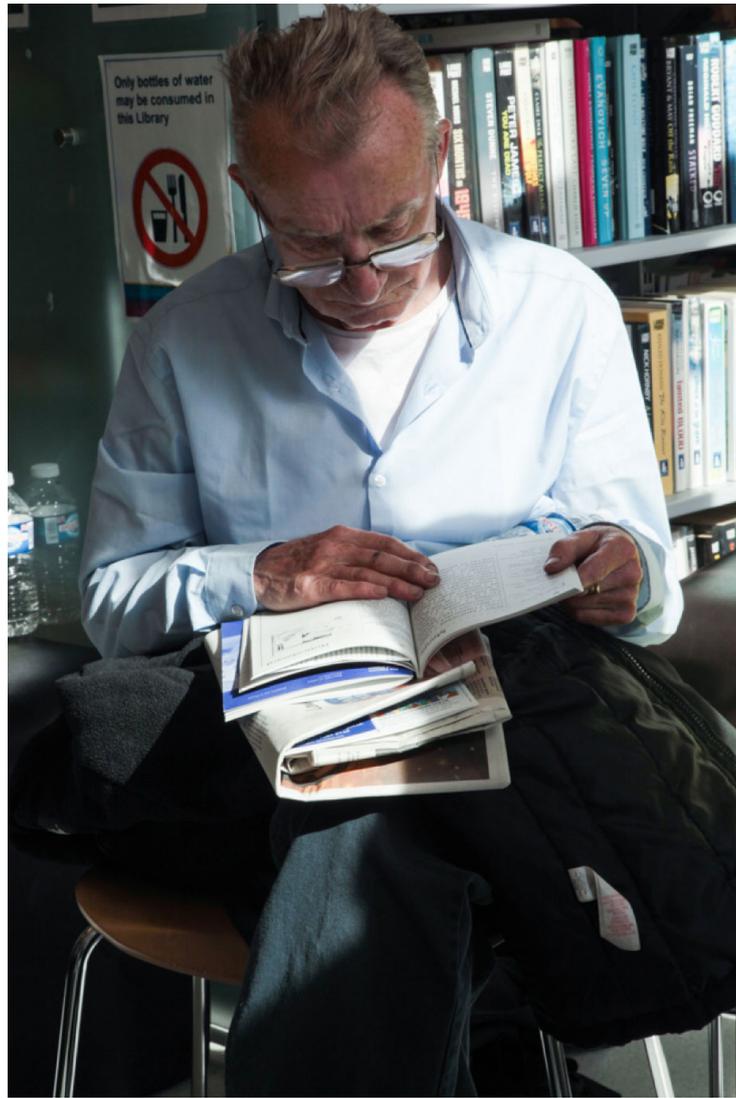


Figure 88. Publication reading at the Church Street library together with Janna Graham, Khalaf, residents and workers of the Carlton Dene and Westmead Elderly Resource Centres. 2016



Figure 89. Publication presentation at the Church Street library together with Janna Graham, Amal Khalaf residents and workers of the Carlton Dene and Westmead Elderly Resource Centres. 2016

These walks were conducted with Phyllis, the overworked yet enthusiastic activity manager often cited in this chapter. Though responsible for both of the care homes (approximately 80 residents in total), Phyllis was able to plan well in advance and organise leaving the care home with a group of a few residents. These walks were used to introduce a welcomed alternation to the care home routine, to explore the neighbourhood and to assess the current state of redevelopment visible in the renovation and demolishment of the buildings, the closure of old and the opening of new businesses.

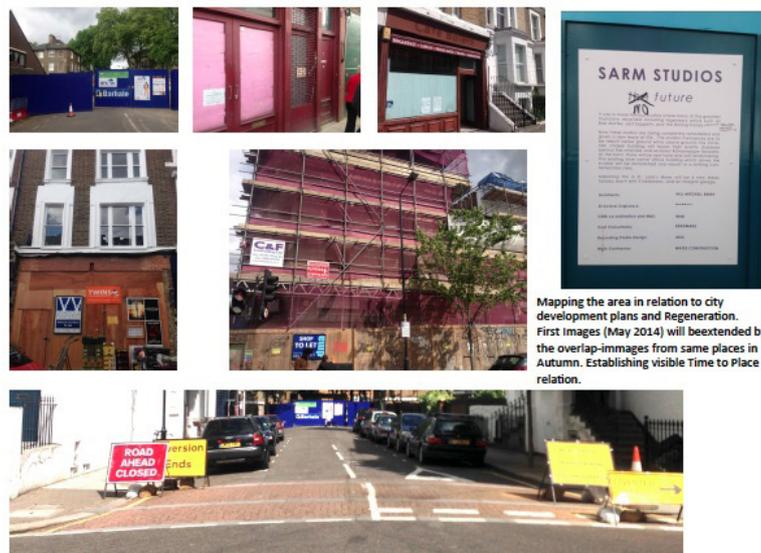


Figure 90. Research outcomes from the walk with Ted. *For a Walk With...* 2014

The walks also served to develop a network with Hardy House, a shelter-housing complex opposite the road from the Westmead care home. Hardy House offers daily activities such as exercise classes and quiz games and is often visited by the elderly neighbours who come here to socialise.

Considering contributing to the activities at Hardy House with the residents of Westmead, I proposed to work with photography in order to document the redevelopment process over time and have fun making images of ourselves. One activity idea that emerged during the walks was a redevelopment quiz, which the group has played at Hardy House as a welcomed change to their daily routine. Another activity was the production of a series of 180-degree images of us. Putting these images in a sequence on the wall, a person who is walking past triggers the motion of the sequence and creates the illusion of either walking with someone together or being followed by the eyes of the resident (USB: /01 For a Walk With.../02 Westmead Elderly Resource Centre/03 Walking Lines).

These images, which were complemented with statements from the residents, visitors of Hardy House and proposals collected during the walk, have decorated both Hardy House and the Westmead care home.

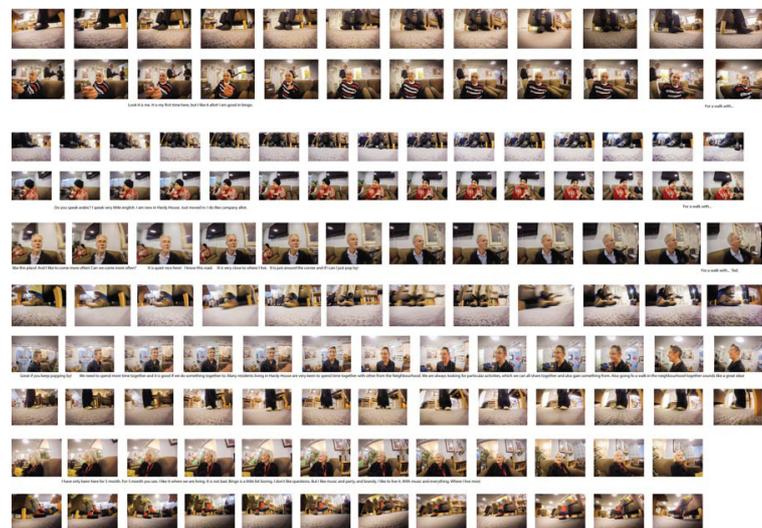


Figure 91. Walking Lines produced at Hardy House after playing a quiz. For a Walk With... 2014

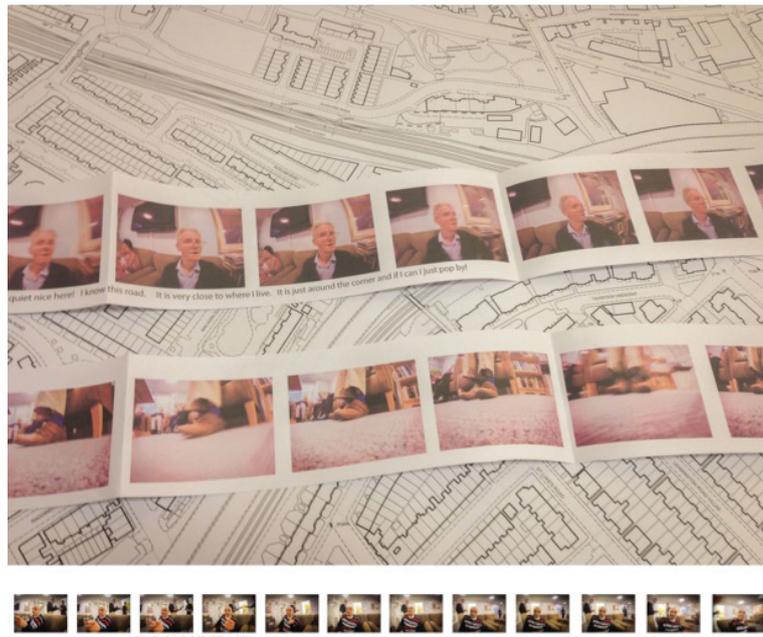


Figure 92. *Walking Lines* produced at Hardy House after playing a quiz. *For a Walk With...* 2014

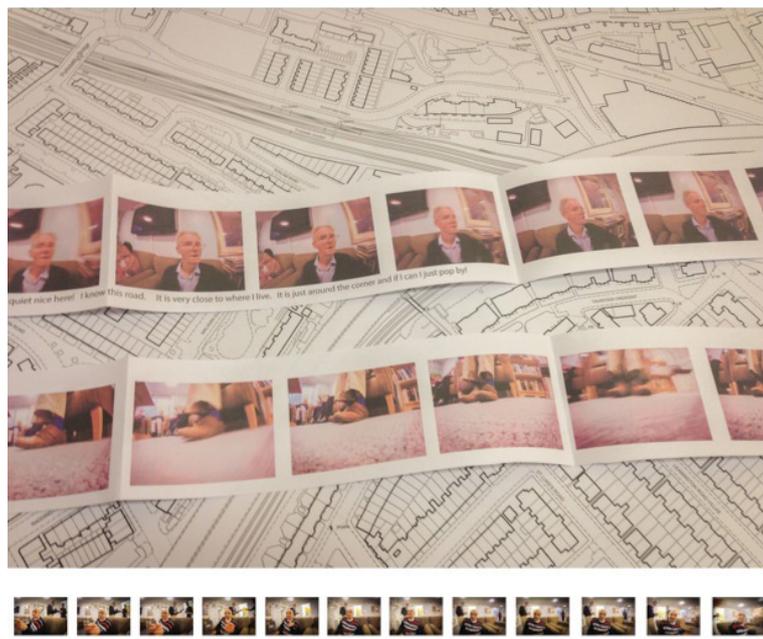


Figure 93. Corridor Residency. Questions, opinion and proposal map produced at Hardy House after playing a quiz and a care worker statement. *For a Walk With...* 2014

The quiz based on the images from the walks in 2014 and 2015 introduced questions that were derived from the walks in the area over the period of six months. These questions addressed the process of redevelopment from the perspective of the residents and have combined images taken by the residents with online images from different places. Titled the All Answers Correct quiz, this

activity did not demand a single correct answer as is common for the quiz games played at Hardy House and in Westmead. Instead, the quiz was conceived to provoke further discussions concerned with memory, the city and autonomy, and to suggest alternative proposals and understandings of the processes underway.

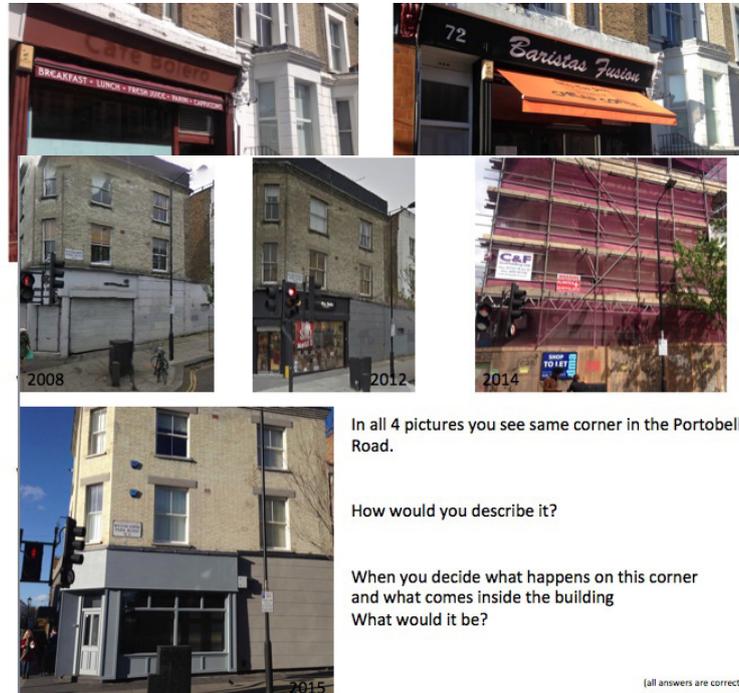


Figure 94. Redevelopment Quiz. *For a Walk With...* 2014



Figure 95. Redevelopment Quiz. *For a Walk With...* 2014



In the two pictures above:

What picture is the most recent and why?

What does this monuments stand for?

What monument would you build. Who or what would you dedicate it to?

Figure 96. Redevelopment Quiz. *For a Walk With...* 2014

Getting lost in the city together has highlighted many of the changes in the area, which in a short period of time have made many places unrecognisable.<sup>296</sup> This also strongly resonates with the experience of getting lost in the care home. Neither the residents nor Phyllis nor I were able to remember what the places used to look like, or whether these were the same places we were talking about.<sup>297</sup> Cases where one shop comes in place of another, or when some buildings disappear and new ones pop out of the ground, became an especially useful point of departure for a quiz and a walking exercise that solicited alternative proposals for the area from the perspective of the residents.

It was nearly possible during the first phase of the project in Carlton Dene it to go for a walk with the care workers (mostly due the lack of time and high workload), but I was able to improve this during the second phase. This time, instead of walking with the care workers, I have accomplished several day-long residencies in the corridor of the care home – one of the main walking routes of the care workers (USB: /01 For a Walk With.../02 Westmead Elderly Resource Centre/01 Corridor Residency).

One of the main ideas was to present the research in an environment where an enormous amount of walking is happening constantly. By putting our work in this transitional space, I was simultaneously presenting the outcomes of the walks with the residents, our walk-related activities in Hardy House and personalising the walls of the care home.

<sup>296</sup> Kats A. *For a Walk With: Dementia in the City*. London: Serpentine Galleries; 2016 p. 9-10

<sup>297</sup> *Ibid.* 9-11



Figure 98. Corridor Residency. Presentation of work in progress in the corridor of Westmead Elderly Resource Centre. *For a Walk With...* 2014

I also installed a large map of the neighbourhood in order to spatially situate the research outcomes and for the purpose of further research.



Figure 99. Corridor Residency. Questions, opinion and proposal map in the corridor of Westmead Elderly Resource Centre. *For a Walk With...* 2014

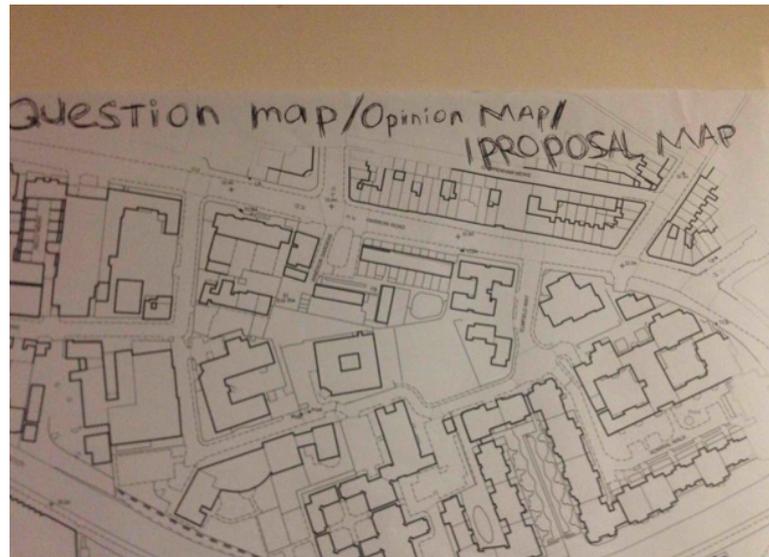


Figure 100. Corridor Residency. Questions, opinion and proposal map in the corridor of Westmead Elderly Resource Centre. *For a Walk With...* 2014



Figure 101. Corridor residency. From left to right: Donna, Care Worker and Phyllis, Activity Manager. *For a Walk With...* 2014



Figure 102. Corridor Residency. Agnes, care home resident.  
*For a Walk With...* 2014

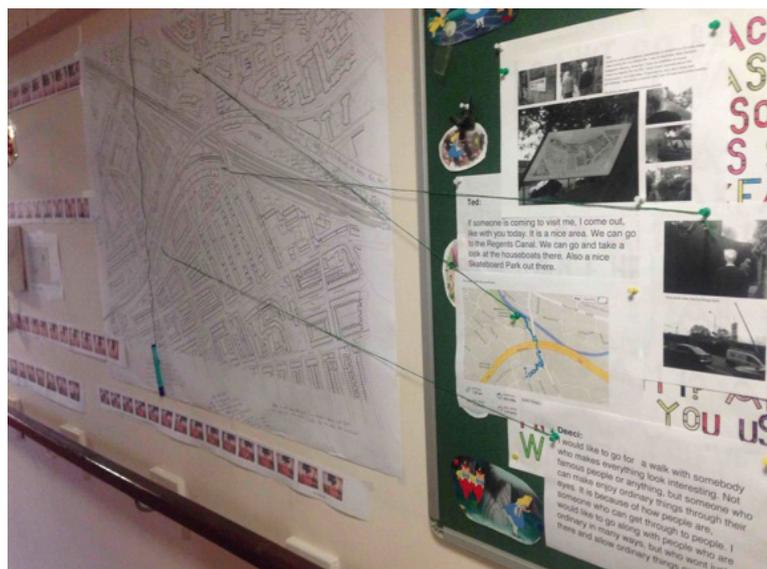


Figure 103. Corridor Residency. Research outcomes connected with the proposal map. *For a Walk With...* 2014

This intervention allowed me to strike up conversations with the care workers in an informal way during their everyday work. Building upon this relationship has brought out many of the dialogues and processes that are introduced in this thesis and in the publication.

While looking for ways to document our conversations and the situation in the care home, and confronted with the insecurity of the care workers to appear on camera, I suggested mounting a GoPro camera on their chest, which provided

a first-person perspective without seeing anyone's face. This is important as the direct agreements of the residents do not count as true consent due to their lack of autonomy (see section 4.3.3). Asking the care workers to carry the camera for several minutes during work, but also to play with it and then watch themselves at work added another dimension to the project. The residents, the care workers and I have subsequently developed a network that has allowed us to work together in the production of a film (see USB: /01 For a Walk With.../01 Westmead Elderly Resource Centre/04 For a Walk With. Film). Collaborative work on the film became the main focus of the project in 2015 and 2016. Filming and talking about it together, working on the editing proposals and showing the everyday life of the care home became one of the main activities of the project.

Making the film together from the first-person perspective of the residents and care workers has allowed us to address and reflect on many of the issues introduced in this chapter and in the publication. Both the film and the publication were launched in Spring 2016. As the most current outcome of the project, this film provides an insight into everyday life in the care home. The first-person point of view perspective shortens the distance to the residents and care workers by providing an illusion of walking in someone else's shoes and spending time in their home or workplace.



Figure 104. Care home resident Ted smoking a cigarette.  
Film still. *For a Walk With...* 2015



Figure 105. Pete, kitchen assistant, working in the kitchen.  
Film still. *For a Walk With...* 2015



Figure 106. Nana, cleaner, hovering the care home.  
Film still. *For a Walk With...* 2015



Figure 107. Frances, care home resident, driven in the wheelchair by Phyllis.  
Film still. *For a Walk With...* 2015



Figure 108. Rosa, agency worker, working in the laundry.  
Film still. *For a Walk With...* 2015



Figure 109. Ted, care home resident, shares his plans of escape.  
Film still. *For a Walk With...* 2015

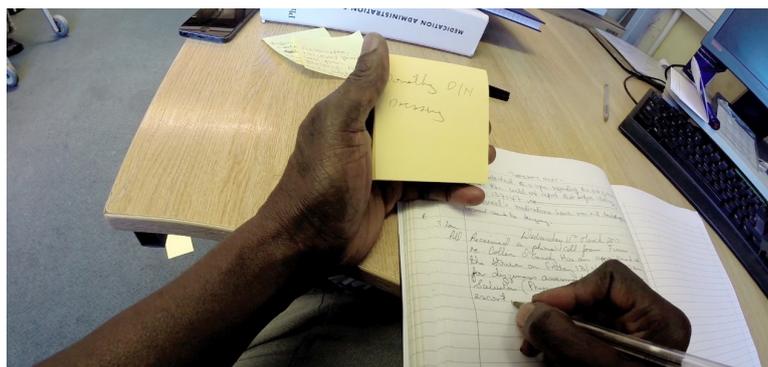


Figure 110. Antoinette, care manager, doing paperwork.  
Film still. *For a Walk With...* 2015



Figure 111. Phyllis, activity manager, making a cup of tea.  
Film still. *For a Walk With...* 2015

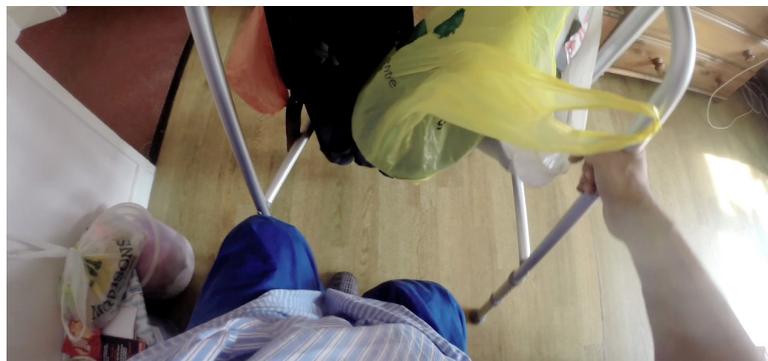


Figure 112. Mohammad, resident, on his way to have lunch.  
Film still. *For a Walk With...* 2015



Figure 113. Ted, resident, sitting at the table.  
Film still. *For a Walk With...* 2015

In the context of the film, going for a walk with the residents and (finally) with the care workers of the Westmead Elderly Resource Centre confronts the viewer with the experience of memory loss in a variety of ways. The film expresses the different paces and speeds of the two groups, yet also points towards a non-deficient acknowledgement of dementia and the potential to bridge this gap by the means of walking.

#### 4.5 Conclusion to Chapter III: Towards Dementia as a Method

This conclusion draws on the positive aspects of dementia and emphasises its potential to become a method for reading the city on a literal and metaphorical level. To do so it returns to Hannah Arendt's concept of remembrance elaborated in Sections 4.3.4, Networks in the Care Home and in the Neighbourhood, and 4.4.1, Amnesia and Redevelopment. Arendt's discussion of remembrance allows for a rethinking of the prevailing understanding of the care home as a final destination and points out useful ways of moving forward practically and theoretically in the future. In other words, it helps to reimagine the care home as a place for new beginnings.

Shifting towards this perspective while still addressing the processes of redevelopment and care work requires a method in which dementia plays a central role. Dementia here may be understood either literally or as a metaphor, but always positively, if it is to serve as a helpful way of addressing processes of exclusion and marginalisation.

The work of Susan Sontag is useful for unpacking the medical understanding of dementia as an illness. In her books *Illness as Metaphor* (1978) and *AIDS and Its Metaphors* (1989), Sontag investigates a particular understanding of illness, in which illness is used as a metaphor to incorporate the patient within authoritarian framework and its state-sponsored acts of repression and violence. Describing the stigmatisation of the ill in military understandings of illness and the military jargon of what she names "total war" (which can be understood as a systematic process of marginalisation, stigmatisation and oppression of the underprivileged), Sontag concludes: "We are not being invaded. The body is not a battlefield. The ill are neither unavoidable casualties nor the enemy." On the basis of this metaphorical understanding of illness, she declares: "Give it back to the war-makers."<sup>298</sup>

While Sontag does not write directly about dementia, the processes of exclusion experienced by cancer and AIDS patients can be read on a wider scale as the marginalisation of the underprivileged and the ill. In the particular case of my project, the casualties of this battle remain in custody inside the enclosure of the care home and the war-makers are visible in the collaboration between Westminster Council and Private Care Work providers. The process of exclusion outlined above in relation to dementia can be found in the context of the *For a Walk With...* project as well. Developing Sontag's proposal is a way of calling out

<sup>298</sup> Sontag S. *Illness as metaphor; and, AIDS and its metaphors*. New York: Doubleday; 1990. p. 181-183.

and countering the authoritarian violence and repression that affects care workers and residents with dementia. It is also the starting point for considering dementia as a method for reading the city and its redevelopment.

To “give it back” in the context of the *For a Walk With...* project can mean to address, analyse and respond to the processes of redevelopment practically, all the while paying attention to the bottom-up approach to collaboration and networking. At the same time, developing projects like this together can only be considered a small step – one response among many – towards achieving the greater inclusion and autonomy of marginalised and displaced populations in the city.

In the context of *For a Walk With...*, “giving it back” from the position of the underprivileged and marginalised directly implies acting together on the issues that were identified throughout the project. It also points towards the need to continue practice-based work from the point of view of dementia in order to achieve greater autonomy. This form of action can be further reviewed in relation to memory through the work of Arendt, which links action and memory to the practices of emancipation and freedom. Arendt characterises this form of action through five important features: unpredictability, boundlessness, irreversibility, irreducibility to law-like descriptions and the capacity to create “new beginnings”, which Arendt equates with human freedom.<sup>299</sup> Remembrance, according to Arendt, is one specific way in which political thinking functions as a bulwark against the tides of time, which might otherwise erode our sense of hope and purpose. Echoing the experience of unknowing and insecurity expressed by the residents and care workers, Arendt extols remembering not as a way of turn back towards the past, but rather as a form of action in the face of an unknown and unpredictable future.<sup>300</sup>

Something else that makes Arendt’s approach to political action relevant in the context of the *For a Walk With...* project is that it opens up a space for creativity, which she defines as a condition for the founding or constituting of a political world. The limits of creativity emphasise a tension between a political world, which is meant to be a space of free action but relies on acts of conformity, and the safeguarding of standards of rationality embodied in “common sense”.<sup>301</sup> This tension between free action and common sense resonates with the *For a Walk*

299 Walsh P. The human condition as social ontology: Hannah Arendt on society, action and knowledge. *HOTHS* 2011; 24 (2): 125.

300 Browne SH. Arendt, Eichmann, and the politics of remembrance. In: Kendall TP, editor. *Framing public memory*. Tuscaloosa: University of Alabama Press; 2004. p. 60.

301 Cascardi AJ. Communication and transformation: Aesthetics and politics in Kant and Arendt. In: Calhoun C, McGowan J, editors. *Hannah Arendt and the meaning of politics*. Minneapolis: University of Minnesota Press; 1997. p. 125.

*With...* project and the field of Artistic Research as Pedagogy and can be seen as a dynamic space between formal and informal methods of working together.

Confronted with the problems of navigation outlined in Section 4.3.2 Navigation, Sontag's and Arendt's perspectives offer a sense of orientation. They highlight dementia as method with the potential to reinforce emancipatory practices in the city in the context of isolated communities of care and in relation to redevelopment. Here it is worth considering again the potential of walking as a non-representational activity within a wider range of resistance practices. Such practices can be developed in the future by addressing at least two practical questions: How to avoid processes of institutional representation in favour of dynamic, ephemeral and informal practices? How to develop an alternative aesthetic dimension of work from the bottom up but in a way that can withstand processes of institutional standardisation?

Navigating this future-oriented space with Arendt and Sontag allows us to rethink the positionality of the residents and prevailing understandings of dementia. While this chapter, like the overall thesis, can be seen as being developed upon the power to embrace poetic gestures and concrete proposals alike, this perspective introduces walking and remembering as a form of political action in the face of an unknown and unpredictable future. Here, the *For a Walk With...* project allows for the development of a positive understanding of dementia. This positive and alternative understanding of time, space and identity has an enormous potential to address a diversity of states and processes, such as living and aging in a city, from which we might not be able to walk away easily.

## 5. Conclusion

This thesis has been rooted in the practice that I developed between 2012 and 2016. I continue developing my practical work and the methodology at the core of it. Accordingly, while the work is still in progress and to an extent inconclusive, this afterword functions to summarise my contribution to date and points towards the future of the work. This allows me to address unanswered and more speculative questions that introduce new practical and theoretical considerations.

Here it is worth reminding the reader that the fundamental condition of the practice is the impossibility to fully represent it. Hence the complexity of experiences, conditions, processes, dilemmas and speculations outlined in this thesis is addressed and worked on practically.

Interrogating my own in-between positionality throughout this writing, I provided a reflexive account of the problems and dilemmas my practice presents and stressed several contradictions woven throughout my work. Here I find myself caught in between a diversity of agencies within governmentally and privately funded institutions of art, culture and education, and the non-formal relationships in different neighbourhoods in England and Jamaica. This allowed me to address and to respond to the problems surrounding the industry of care and redevelopment, poverty and violence by the means of my practice. In summary, developing an analysis and critique of my work throughout this practice-based thesis has allowed me to highlight four original contributions:

- 1) A concrete and conceptual dimension of practice that embraces multiple registers of working processes and outcomes, the complexity of social interactions and engagement with people, and the totality of collaborative relationships and events.
- 2) An overarching methodological practice that leads to an expansion of the existing theoretical field of Artistic Research through the notion of Pedagogy. Artistic Research as Pedagogy encircles a nascent field of knowledge and allows one to produce critical questions and responses addressing issues of spatial belonging, redevelopment, formal and informal networks and community formation.
- 3) The development of radio narrowcasts as a methodological

whole that allows one to consider a new site-specific and practical understanding of radio practice gradually leading to the development of the concept of *Concrete Listening*.

4) The development of a walking practice in the context of residential care, redevelopment and dementia. This leads to a problematisation of the conditions of residential care, care work and dementia, allowing one to further critically address ethical and political issues surrounding redevelopment in the city, care work and dementia.

These four points are to be understood as significant as they emphasise an aesthetic dimension of practice that takes place beyond representation. Here the current state and the future of the on-going practice can be addressed in more detail.

In respect to the *Radio Sonar* project, the residency in Kingston, Jamaica continues. Developing methodological work at the Studio 174 in Downtown Kingston over the last four years became a point of departure for establishing a non-profit arts academy, the Kingston Arts Academy, on the basis of Studio 174. The curriculum of the academy is currently being developed in collaboration with the Centre for Urban and Community Research at Goldsmiths, University of London. A further iteration of the project in Bloxburgh is also in planning for the winter of 2017. This will allow me to further explore art, research and education practices in relation to different institutional agencies and in a wider context of grassroots organising and colonialism, beyond what has been addressed in this thesis, in relation to the institutions of art and culture. In Summer 2016, the project became a point of departure to launch a community-based radio station in another neighbourhood of Downtown Kingston, Tivoli Gardens. This was complemented by the development of a mobile radio station and installation, *Radio Sound System* (USB: /00 Radio Sonar/02 Studio 174/03 Winter 2016/00 Radio Sound System Installation and Manual). This neighbourhood of Kingston in particular carries a key significance as it has a long-lasting history of armed conflict, particularly through the military incursion in 2010 aimed at the extradition of major drug lord Christopher “Dudus” Coke. Here, the development of a quickly accessible and mobile radio platform allows for the future development of the work and further analysis of the bottom-up initiatives and the use of radio in relation to poverty and violence.

The launch of the *For a Walk With...* publication and the development of the *For a Walk With...* film became a point of departure for the planning of a Care Congress to be held in the Winter 2016. The congress is a collaboration with the Serpentine

Galleries, Age UK (the UK's largest charity working with older people) and a wide range of institutions of residential care in London. The congress aims to invite residents, care workers and care managers to address the issues of autonomy and collaboration in the care homes. This allows for a further joining of forces and for developing useful strategies in addressing current tendencies in relation to dementia, care work and redevelopment. Here, the methodology of the project will be carried out in the future and explored in a wider context of private and governmental care providers.

On-going work also comprises an overlap between the methodologies of the *Radio Sonar* and *For a Walk With...* projects, allowing for a further exploration of practice in different contexts in the future. For instance, combining the understanding of radio outlined here with issues of dementia, autonomy and the city, the project *Narrowcast Radio* looks for the potential to develop a self-directed mode of representation of the elderly at Tate Modern. Developing collaborative relationship between elderly residents visiting local day centres and Tate, the project currently focuses on the exploration of the frameworks provided by the institution. A public performance and installation planned for the 8 December 2016 in the rooms of Boiler House will invite to the first Radio Narrowcast at Tate Modern. This allows for a further consideration of institutional access and infrastructure in regard to the questions of formal institutional representation and non-representative aesthetical practice. Here, the methodologies of walking and listening introduced in the thesis overlap, allowing for an exploration of the practice in different contexts in the future.

The on-going project *Fourths Feathers TV*, developed in collaboration between the Showroom Gallery and the Fourths Feathers Youths and Community Centre in Westminster, can be seen as another iteration of the *Radio Sonar* and *For a Walk With...* projects. Initiated in 2014, it proposed an open, neighbourhood-based TV station inviting members and visitors of the community centre to join. Culminating in a public program and exhibition entitled *Take Over. Fourth Feathers TV: Gallery as a Neighbourhood Model* at the Showroom in Spring 2016, the project proposed to transform the space of the gallery into a site-specific, dynamic and interactive model practically addressing current questions of local access and housing.<sup>302</sup> This allows for a further consideration of my practice in relation to poetic gestures and concrete proposals alike. Here the notion of “take over” allows me to reconsider the functionality of the gallery space. Instead of placing artwork inside the space, the space itself becomes a work of different groups of people appropriating it for their needs, expressions and desires. Still on-going, the project

<sup>302</sup> The Showroom Gallery. [online]. London; 2016 [Accessed 4 November 2016]. <http://www.theshowroom.org/projects/anton-kats-fourth-feathers-tv>

allows for future methodological explorations concerned with the questions of access, infrastructure and production of space that can be appropriated by the project collaborators in context of art institutions.

Another trajectory for the practical exploration of the methodologies addressed in this thesis will happen in the context of Documenta 14 between October 2016 and October 2017. Being invited to move back to Germany in order to join the Education Team as an artist provokes another transition, allowing to address the overarching notions of my practice such as in-betweenness and the everyday in a different context. Entitled “Learning from Athens”, Documenta 14 will be situated in two locations and among other themes will address questions concerned with austerity, the current political and social climate in Europe, and, in particular, experiences of asylum. Working between Athens and Kassel, which I visited for my German course as a refugee, will allow me to continue to develop collaborative site-specific practices in both cities in a diversity of contexts while focusing on the initial moment of departure for my art practice in general. This will allow for a further interrogation of my own positionality in regard to the underlying notions of my work while paying attention to making my practice useful in both concrete and conceptual dimensions. Moreover, a formal full-time employment in the informal position of an artist within an institution of art and culture production (Museum Fridericianum in Kassel) provides a rich context for a further exploration of the project methodology in regard to the difficulties of navigating informal site-specific work in relation to formal institutions of culture. Here I hope to continue supporting the shift of the paradigm in which the artist is becoming a less central element for the production of knowledge and culture. The evidences of this statement are outlined through the complexity of the ethics in a process-oriented, collaborative and arts-based research environment. Considered in respect to the work ethics (Section 1.2.3., Section 4.2.1), the outcomes of these complex relationships developed through radio narrowcasts (Section 3.3) and walks (Sections 4.3) constitute the point of departure for the future work that is coupled with the reflection of the practical methodologies applied in this thesis (Section 2.2., Section 3.2, Section 4.1).

Accordingly, I continue carrying, developing and interrogating the methodology of my practice further through a diversity of different formal and informal contexts. Here, acting from the space in between carries the potential for a further development of an overarching practice that addresses the questions of access and infrastructure, knowledge and culture production and proves itself useful and beneficial in the everyday.

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# 7. Appendix. USB.

Files Directory:

## 03 APPENDIX

### 00 Appendix Radio Sonar

00 Westminster Council Futures Plan. Redevelopment Strategy



01 Contract Serpentine Galleries 2012

Serpentine Gallery

Artist: Kate

September 25, 2012

Step: Artist

#### Background and Context

Westminster Council has commissioned an installation for the Serpentine Gallery.

The artist will be responsible for the design and production of the artwork.

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02 Studio 174 Artists Neighbourhood Interviews



03 Studio 174 Artists Exhibition Sound Walks



### 01 Appendix For a Walk With

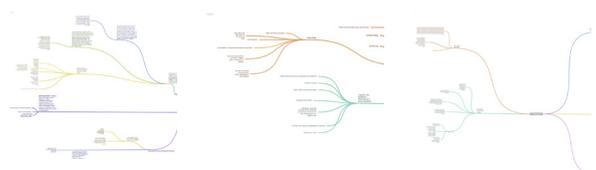
00 White Board Skills Exchange Evaluation Maps



01 Research Westmead Spring 2014



02 Meeting and Planning Maps



03 Westminster Council Strategy

Promoting independence  
Commissioning Strategy for  
Older Person's housing in  
Westminster

Consultation Draft - September 2012

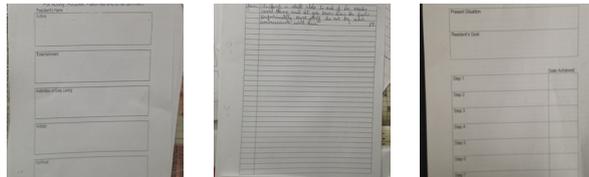
04 Redevelopment Quiz Images and Audio



05 Centre for Possible Studies Carlton Dene



06 Care Home Forms



07 Carlton Dene Floor Plan



02 Letters from Partner Organisations. Project Participants.

SERPENTINE  
SOCIETY

We are pleased to support the Carlton Dene project and are committed to the following values:

2021-2022 as part of the Carlton Dene project with the following objectives:

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2021-2022 as part of the Carlton Dene project with the following objectives:

17/10/21

17  
17/10/21

We are pleased to support the Carlton Dene project and are committed to the following values: