De-Placement: Constructing and Mapping Place in Collaboration with Artists
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        (images included in separate document)

Image 1, a canvas stretching larger than human size, it envelopes the viewer. Its surface – a layering of burnt cloth, which through interweaving patterns creates a shimmering effect that is echoed by the fragile piece of gold leaf, no bigger than a hand, that sways suspended on its surface. The work is entitled *Vivid Ruins,* created by the Iraqi artist from Baghdad, Hanaa Malallah, who uses her method of 'ruins technique' to evoke the experience of what may be termed de-placement. Her creation is a culmination of the 'efforts to give form not only to the damage suffered by the city in which she lived but also to the collateral disfigurement of its aesthetic tradition. Her works are themselves, in her words: 'ruins,' 'piles of forms'.'[1] *Vivid Ruins* creates an aesthetic beauty that clashes with the subject and method of its making - and it is within that disjuncture that lies the power of the work to reach into the past, both shared and personal, and look toward the future, shaping it in the process. It embodies de-placement - an idea that it is possible to be removed from place altogether or that place itself can be removed without physical relocation. This could be the result of a complete transformation of the physical site, causing a disjuncture between the memory-place and the material fabric that embodies that memory. It forces an over-writing of place, as in the recent situation in Baghdad the consequence of the Iraq War. Alternatively, de-placement could result from the transfer of people, as for example into the 'permanent' refugee camps in Palestine, which disallows place to exist through the suspension of a bond with place and the possibility of future memory in connection to it. This experience of de-placement can be vividly captured, conveyed, and projected beyond the moment, through an art work such as *Vivid Ruins*.

Through a joining together of history, theory and art practice the intention of the project *De-Placing Future Memory* was to make explicit the constructed nature of place and the mechanisms that create it, illuminating the situation in the past and also that which looks to the future. Drawing on the work and insight of such artists as Malallah this initiative was conducted through a number of exploratory approaches over a twelve month period in 2008-9, with 30 key participants from a variety of disciplinary backgrounds of whom 10 were art and music practitioners.[2] The opportunity was created by the launch of the *Beyond Text* scheme by the UK *Arts and Humanities Research Council,* which was the main funder of the project.[3] It allowed for an intersection of ideas about identity, presence, homeland and mobility which crucially depend on our understanding of the nature and quality of the bond between memory and place. While it was acknowledged that such issues are often at the root of investigations of contemporary migrations and politics, especially in conflict regions, it is rare that the role of the physical world is brought into consideration. The concept of de-placement is central to these concerns: within it is the recognition that there is an experience that is both different to, but also a part of, displacement. It is a comment on the nature of the site and the way in which its physical properties may be transformed and made meaningful. As such, there is an implication that the

physicality of a place is only one of its characteristics, and the strength of its role depends on the socio-cultural context in which it exists. In part this may be recognised in the forms of its representation and mapping, whether oral, textual, pictorial or enacted. A site's physicality needs to interact with its other qualities, the performative and relational, in order for it to be not just a location but a place. [4]

Whether the natural landscape or the material fabric of the man made environment, the physical world impacts on the permeability of the bond that connects memory and place with the potential to strengthen or weaken it. The future memory embodied in an object, monument or landscape, anticipates a specific audience or participant response, and gains power from that expectation. A simplified example of a war monument, familiar across a wide range of cultures, may serve as an illustration of this process. The strength of the experience which it can elicit is drawn from both, an anticipated shared understanding of memories of war from the past, and the sense that the monument will effect a similar reaction from later viewers, hence projecting memory into the future. The power of an art work is in part derived from the same expectation that allows its embodiment of the multi-sensory experience to shift our perception of that same world on which it draws for inspiration. The project provided the space to understand the mechanics of such a process by incorporating the research methods and knowledge of practicing artists, along with a theoretical base, that was explored through case studies from different historical periods and the contemporary situation in the Middle East. Such a collaboration was predicated on the assumption that debates within scholarly research and the practices of artists have much to contribute to and gain from an investigation of how place-specific belonging is generated in people's historic experience. Whereas the long term perspective on place and mobility locates that experience in a pre-nation state context where community membership and territory were not always linked. Both the exploration of these themes and the multifaceted method of carrying it out arise out of the growing concern with place and identity which has taken root in diverse fields of inquiry, including academia, policy, art and culture. Such momentum reflects the extent to which we use the discourse of place to position ourselves and make sense of the world, as well as our need to comprehend and manipulate the current condition, which has been referred to as time-space compression, or globalisation.

Current arguments within *migration theory,* especially among political scientists and sociologists, highlight transnationalism's growing impact on sovereignty and citizenship, forcing a recognition of post-nation-state alternatives. Despite scholars such as Favell, who argue that mobility is the norm in human history in contrast to the abnormal need for borders to prevent it,[5] our current condition has been singularly labelled *The Age of Migration,*[6] accompanied by an anxiety about the destabilising effect of high levels of mobility. With this background of constant mobility comes the fundamental realisation that place is a cultural construct. One of its most influential outcomes has been the *relational* approach, advocated by the geographer Doreen Massey.[7] It asserts that since boundaries are socially constructed, and place is internally multiple, it is best to think of it as a point of meeting, the location of intersections and interrelations of influences and movements. This provides a new means of understanding how individuals and communities through history use and relate to their real and imagined landscapes. It also highlights the primary role of trajectories or vectors in shaping the

nodes through which they flow. David Harvey, in his most recent work on cosmopolitanism and liberalism, articulates the danger of the exclusionary communitarian arguments that assume a geographical world divided into a mosaic of cultures or communities as closed territorial entities. Instead he has called for the construction of a new geography around relational principles of belonging.[8] Some of the ways that this is possible are embodied in the works of artists and also, historically, in the fluidity of the ancient discourse on boundaries, place and civic membership. These may be in part detected in the spatial representation practices prevalent in late Republican Italy, which will be considered below. The recognition of place as both a geographical location and an issue of culture, identity and belonging, challenges the permanence of any one model and encourages alternative imaginaries of how individuals and communities relate to place.

Mechanics of Collaboration

To get at these imaginaries the *De-Placing Future Memory* project developed the following questions and hypotheses. These were addressed in a series of workshops, music performances and an art exhibition, through a fusion of historians, archaeologists, geographers, curators, anthropologists, and scholars from politics, drama and film, as well as visual artists, composers and musicians:

What is the strength of the bond between memory & place?
_ Place does not exist without memory
_ We are affected unexpectedly by landscapes, monuments and objects

How can that bond be broken or weakened?
_ Stories cluster in places
_ Refugees are placeless with collective memory

What are the effects of such a break?
_ Overwriting through art, building and music
_ Traces cannot be erased, we carry them with us

When is it desirable?
_ Power is to control the memory of a place
_ To live in the completeness of the moment not its memory or ruins

Creating appropriate mechanics of collaboration to approach the theme of place and memory, was crucial for the project to proceed. It depended on a positive and dynamic environment that allowed participants to build on each others' research while creating opportunities for upstream influence in the formation of ideas, to ensure that we were not merely working in parallel to reach predetermined goals, but jointly shaping what those goals should be. This was generated through an exposition of individual research trajectories demonstrating how distinct methodologies functioned. Interestingly, the biggest challenge was not in

establishing a common language between the academics and the practitioners, but arose when trying to bridge the theoretical/abstract elements and those that were based in specific case studies and real-life scenarios. This was true within both the academic and the practice based contexts. The tensions that were initially caused by this disjuncture were eased as the discourse became more focused and there was an increasing level of comprehension between the members, in part enhanced through the joint activities and discussions that were stimulated by panel leaders. The workshops encouraged participants to reflect on the way in which the material/audio world impacts on memory, by using both the verbal/textual medium, and through the expression of that agency via journeys that included drawing and music making. In turn the musicians and artists strove to use their medium of choice to test the ways in which the bond between memory and place could be manipulated, resulting in art pieces that were created specifically for the final workshop. The key academic findings, artistic works, as well as music compositions were presented in a number of public events: collaborative symposia, an art exhibition, a music performance, student and school children workshops, at the Institute of Arabic and Islamic Studies, and a presentation at the *Phoenix Arts Centre* in Exeter. There were also follow on performances using some of the art pieces and music creations at the *Northcott Theatre,* in particular, Jonathan Lee's composition *Remember Me,* and the *Piano Project,* which was a collaboration between the Iraqi artist Rashad Salim and University of Exeter's music director Marion Wood.

It would be wrong to assume from these last elements that the art practitioners were engaged to provide a useful way of disseminating the information, or a colourful background to an academic debate, nor was the intention to have them and their work as the subject of investigations, although the artists' participation allowed for all these factors as well. Rather, the inclusion of artists was to allow the investigation to move beyond the kind of insight gained through historical and socio-political discourse alone by drawing on the distinctive research methods of their practice to explore the multivalent experiences of place and its formation. By challenging conventions artists both respond to their environment and influence how it is perceived. They provide the imaginative possibilities of the meaning of place. Their aim is to capture the experiential and material reality of the individual and community undergoing the impact of the historical circumstances in which they exist, through shaping living spaces and interacting with the natural and man-made environments. The artists encapsulate the process affecting the bond between place and identity through their work, and at the same time are also its agents, and hence influence the future direction of the relationship. As a result they are uniquely positioned to address the problematics of place through their explorations of the spatial, temporal and social. Each of the participants provided a unique building block that shaped and enhanced the discourse, but to try and tease out how an individual contribution led to a better understanding of a specific line of argument would be next to impossible. Therefore, below I provide a vignette, with reference to one particular strand of the discussion, the theme of mapping, which exemplifies the way that the different approaches coalesce in the formation of ideas.

Mapping and Counter Cartographies

The way in which place is perceived and constructed can affect policy making, relations between autonomous bodies, attitudes to human mobility, and how identities are defined. It also shapes our experience of being in the world which is articulated through the visual arts, architecture, literature and other cultural practices. The products of these processes in turn provide a body of evidence which allows us to trace transitions. One such product is the practice of mapping. The following section will sketch its varied forms and developments in ancient Italy, and then move to consider its use in the contemporary context of the Middle East, concluding with alternative approaches to mapping by artists who seem to share some characteristics of the ancient practice. The conception and representation of the physical and human landscape in the ancient world, which is the focus of my own research, provides an insight into the way that absolute and relational approaches to space may have been differently balanced, in distinct periods of history. In the Romano-Italian context of the last two centuries BC there seems to be a disinterest in conceptualising absolute space, and articulating units of enclosed territory within it, beyond the sphere of religion and private property. Studies of mapping practice suggest that the ancient mind was used to mapping places by the contents of their trajectories and intersections, and that it was more comfortable with thinking of space as relational rather than as Euclidian. Kai Brodersen has argued that even in the Roman Imperial period for those maps that we do have representing places (beyond individual buildings or neighbourhoods - of the kind that we see on the Severan Marble Plan), there does not seem to be an interest in the concept of scale.[9] Even Ptolemy's second century CE *Geographia*, which contained numerous coordinates that would have allowed the creation of a relatively accurate representation of larger territories in a two dimensional form, did not make much of an impact until the Renaissance, following its rediscovery in the 14th century.

It has taken time for scholars to resign themselves to the fact that we simply lack the evidence for 'map consciousness' in the ancient world.[10] From anthropology we know of alternative modes of space perception and there is substantial evidence for the 'linear' mode in the ancient tradition. This may be recognised in the *periplus* in which narrative is the link between places on the journey, and also the *itinerarium,* which provides a route diagram with places and distances between them, as in the fourth century CE so called Peutinger Map.[11] Caesar's description of Gaul, as if tracing an itinerary through the region, reduced it to a sequence of destinations and individual nations within it, as if 'beads on a string'.[12] It is true that we can detect a shift in the final decades of the first century BCE during the time of Augustus, in the way that space was perceived, ordered and recorded.[13] The proliferation of geographic and administrative undertakings, including increases in the number of censuses, publication of cadastral books, maps, and road itineraries, went in parallel with Rome's extension of Empire across the Mediterranean. One such undertaking was Augustus' administrative division of Italy into 14 regions.[14] Their purpose, however, is still not fully understood although Pliny found them a useful tool to organise his inventory of Italian peoples in Book 3 of his *Natural History*. But even in this systematic narrative it is difficult to fix any precise boundaries and territories.[15] Pliny too seems to have reduced the Italian peninsula to a *periplus*, and our nation-state

mindset becomes frustrated at the imprecision of the spatial layout presented in the narrative. The nature of mapping in the ancient world shows a resistance to clear boundaries and fixity. Instead it privileges the journeys and its experience, often with the story being more prominent than the physical environment that evokes it.

The 'oral map' of Rome which the ancient writer Varro narrates through his stories of rites and monuments, has exasperated scholars trying to plot the exact locations of sites on a conventional bird's-eye-view format of a satellite image.[16] As far as we know this textual map of the city had no parallel in cartographic form in the Republican period. Livy, drawing on the foundations of the work by Varro, uses Rome's landscape as a map through which to tell his story of the city, allowing monuments to evoke memory clusters and multiple associations for his readers.[17] The use of monuments as mnemonic devices and as repositories of communal memory was of particular interest to Varro who explored their spatial and cognitive aspects in his definition of *monumenta* - things that are written or produced for the sake of memory.[18] His stories of Rome that exploited this definition were instrumental in making the city and its sites *monumenta,* and in this way, as Cicero tells us, made Rome into a home: "'You are right, Varro', I replied. 'For in our own city we were like foreigners wandering and drifting but your books brought us home, so that we might recognize who and where we were…"[19] Within their writings these authors acknowledge and explore the power of the material world not simply to contain memory but to affect it, and in so doing construct place.[20] Their musings on the theme are one acknowledgement of Rowlands' observation that there is no place without memory.[21] I would add to this that there is also no place without the potential of future memory.[22] The ancient context presents a model of relational thinking that is sought after by cultural geographers such as Massey, and Harvey, as an alternative to seeing space as bounded and exclusionary.[23]

In our current world the idea of the fixed border and the floating, or offshore, border co-exist. They have fuelled numerous reflections on globalisation, the post-nation state, sovereignty, imperialism, biopolitics and security, all of which require new forms of mapping. Within such a context the physical border is only one form expressive of the contemporary experience of being a citizen or an outsider. These historical and theoretical approaches are keyed into 20th and 21st century mapping of the Middle East, which was vividly presented at the workshop. The drawing of the Green Line and other borders intended to separate the shifting territories of the Palestinians and Israelis, are only one expression of the phenomenon on the ground. Mick Dumper's work is largely based around the lived realities of borders, which appear as lines and coloured blocks on a two dimensional map. His research tries to reach beyond this overlay of absolute space into the multiple narratives beneath, by exposing the way that official negotiations privilege territorial compartmentalisation and monuments over the lived experience of the people who inhabit the sites. Dumper's work on Jerusalem within the *Conflict in Cities Project*,[24] considers the extent to which decision-making on policy is based around the emotive bond between memory and place. Within Jerusalem the situation is particularly acute as it houses some 500 sacred sites where memories compete for primacy of place. Hence the aim of the *Conflict in Cities Project* is not so much to identify ways in which conflict is

removed or resolved as to the way it is confronted and absorbed. We may wonder what the situation would be like if the only kind of map that was available was one that privileged relational place - of the kind described by Varro in his narrative - than one which tried to plot the sacred sites within the absolute space of a Euclidian plane.

Equally difficult is the question of how to articulate the unmapped space of a refugee camp, whose population looks to another previously mapped home that no longer exists. Alessandro Petti and Sandi Hillal's art work *The Book of Returns*,[25] incorporates maps that vividly expose these in-between spaces through colour and overlay. The space of the Refugee camp - the 'temporary' non-place - is clearly delineated on official maps and here in blocks of red, **Image 2**. While the previously inhabited Palestinian settlements - that were/are a place, are hard to find, their traces are buried among the Eucalyptus plantations, or beneath newly built communities. The Euclidian map overlays the relational one. Such a narrative visual tool exposes competing narratives but does not provide alternatives in itself. Petti and Hillal therefore turn to the language of architecture in their transformation of a site, through projects such as the *Phoenix*. A structure that is not part of a settlement but is a site of meeting and activities that encourages opportunities for intersections and coming together, allowing for a memory bond to form or re-form and in so doing create place through performance. Their work encapsulates De Certeau's idea that spatiality is articulated as a 'practiced place', where it is not defined in terms of geometry but in relation to the cultural and spatial practices that produce it.[26]

One of their model pieces deals with the retrieval of the bond between memory and place and the impact of the physical world on that process. It is precisely the balance between the preservation of monument and the everyday lived experience which they are concerned with in their project *Decolonizing Architecture,*[27] which was set up in partnership with Eyal Weizman, based in their studio in Bethlehem. Through multiple interventions they use architecture as a form of tactical involvement in a political discourse. Their intervention at Oush Grab in the Bethlehem region encapsulates the spatial dimension of the process of decolonization, which is also presented as a film work. The site of Oush Grab, which had served as a military outpost for the Israeli army and the fortress of earlier colonial regimes, was demilitarised in 2006 and returned to the civic community. The concrete bunker structures rapidly became a site of contesting graffiti between Palestinians, international activists and Israeli settlers. The question of what to do with the site became acute, its destruction would threaten to erase the memory of the occupation, while to leave it in the current state was to make no progress beyond the conflict. To create a different articulation of the bond between memory and place and allow for alternative future memories, there needed to be a shift in the relationship with the physical remains. The aim of the proposed *Decolonizing Architecture* intervention was to refocus attention on a different form of activity at the site that was inclusive. The base is also a point where twice a year thousands of migrating birds descend on the hill as a pause in their flight paths across the globe. To privilege this narrative Petti and Hillal created an architectural model in which there would be identical holes drilled through the concrete structures in symmetrical patterns that would change the aesthetics of the

site and provide spaces for the birds to nest, **Image 3**. The mapping practice involved in such a process encourages fluidity and the devaluation of territorial bordering through the flight patterns of the migrating birds. At the same time the flocks of birds embody both mobility and permanence in relation to place. Petti and Hillal, through their artistic and architectural practice from a studio base in Bethlehem, engage with the spatial realities of places in conflict in a propositional manner.

Employing the language of cartography, the artists Shauna McMullan and Catrin Webster also aim to create alternative mappings or counter-cartographies that disclose different forms of experience. Through their practice they explore the possibilities of drawing to translate social tensions into narratives that have the potential to affect the imaginary landscape of a place. In many ways it is as if their work tries to recapture the ancient *periplus* tradition. McMullan's intricate fragile pieces as well as her large sculptural creations are in themselves imaginary spaces to walk through and inhabit. Part of her research is concerned with those places that are fractured or contested, and how we individually, collectively and culturally, negotiate, define and mediate them. Central to her work is the relationship between cartography and fine art which is exemplified in the creation of *Via*.[28] This piece involved the artist departing from Glasgow Central in Scotland, with a fluorescent green painted wooden dot and travelling 6397 miles by train (and one boat), across Europe, Russia, China and Japan. As she travelled, the journey and movement of the green dot was recorded making a photo and video diary, which was exhibited in The Toyota Museum of Modern Art in Japan, **Image 4**. It embodies the relationality of place by exploring the idea of 'geography in real time' through the creation of maps not as static objects but as activities. As such it draws on Massey's ideas that if we understand space as the product of social relations and interrelations then it must be predicated upon the existence of plurality in which distinct trajectories coexist. Therefore, for McMullan any meaningful attempt to draw or define place necessitates bringing together multiple perspectives. Central to much of her work, including the ongoing project *Conversations on a Line – an Atlas,* and the commission for the Scottish Parliament *Travelling the Distance,* are collaborations with individuals from different backgrounds, geographies, cultures and generations. Both of these projects form collective narratives that present the importance of micro narratives that underlie them. Her aim is to disrupt the internal coherence that the 'classic' map lays claim to, by focusing on the significance of unofficial histories and oral traditions in defining and re-defining identity and place. Through her work she explores the possibilities of producing maps that communicate internal differentiation and a plurality of positions and the way that a map or drawing can communicate 'erasure of place' as well as its creation.

Catrin Webster's most recent investigations also use the journey as a starting point, building on explorations by artists such as Richard Long and Hamish Fulton, she is concerned with the way that time becomes an embodied memory in place. [29] Her vivid paintings and ephemeral drawings convey the essence and experience of landscape in a way that challenges both the tradition of landscape painting and the very nature of the way we experience landscape. The body of work, *A Drawing in Time,* created for *De-Placing Future Memory*, focused on the experience and the object of the postcard, **Image 5**. While the postcard image represents a

generic visual construct of a particular place, it becomes a unique document of personal experience animated by the sender. Through an engagement with used postcards, written and sent over the last century, and the landscapes they represent, Webster's drawings articulate the tension between the moment captured by a camera and the present moment. The latter is recorded via the progress of a pen, drawn across the surface of the photographic image, as it traces the journey of the gaze across the scene at the precise location represented in the photograph, over a specified time. As these studies were converted into paintings in the studio from memory, drawing, photograph and text, they became explorations of presence in a place. As such they were an experiment in relational spacetime, maps that followed distances over physical space and also between stories, as in the *periplus* tradition. Through her work, both visual and textual, Webster demonstrates the way in which reliance on imagery and especially film and photography as a means to 'capture', 'record', 'freeze' and communicate an embodied experience of place, is at odds with the very nature of that experience. The frame, whether implicit in the rectangle of a painting or that of a camera, imposes an element of architecture on any scene it is used to 'capture'. Her continuing project *Intimate Distance - a Painter in Contemporary Landscape,* challenges these image-making traditions since, as she states, we are not architecture, nor do we navigate the world via the blinkers of a window/frame, with one eye closed as passive observers.[30] We inhabit space as sensory time based beings, **Image 6**. Through the creation of a new abstract language to express landscape Webster's art aims to convey a situation/site/place as both a visual and a kinesthetic experience. By un-making pictorial conventions she points the lens back on the viewer's experience of the multi-sensory world around them.

Both McMullan and Webster through their abstract and conceptual works address the challenge of mapping the performed and *relational* nature of place. Within *De-Placing Future Memory,* they conveyed this through their presentations and in sharing their research tools by co-ordinating Artist Journeys for all the participants. In the first workshop these dealt more directly with the practice of mapping and the experience of landscape. They consisted of groups taking different routes through Exeter to arrive at the Double Locks on the Exeter Canal. The aim of this practical aspect of the workshop was to allow participants to explore time, space and place via a variety of processes and methods, which formed the basis of a visual dialogue centred on memory and experience. They included different routes and methods of transport: on foot, via taxi and canoe. Each journey also had a different method of engagement, through drawing, listening, writing, photography, video/sound recording, planting seeds, and finding the way to the destination through conversations with people met en route, who were asked to draw maps. The experience was then re-materialised through the practice of drawing and then summarised through a collaborative art work entitled *Deconstructing Cartographies*. It consists of a set of 16 postcards all displaying the same image that was taken en route, but each one is over-written with a distinct reflection of the journey, by the participants, which affects the nature of the image: 'We didn't travel as ricochet from bank to bank, and drift in long unravelled spirals' or 'I've looked everywhere for you but you've left' or '2hrs 15min-ish', **Image 7**. Each was a story, a memory, a snap shot of a different perception of the same place shaped by the impact of the physical and human landscape, and was guided by the method of movement, observation and interaction. These art journeys

made explicit the multi-sensory nature of such an experience, and the challenges of any one record or mapping device used to convey its multifaceted character and the memory of it. It was an exercise in constructing place through the application of the relational approach by re-learning mapping practices that pre-dated the contemporary representations of absolute space. In so doing it also shed light on spatial consciousness within historic contexts that needs to be taken into consideration within our explanatory frameworks for such phenomena as boundary making, immigration control, colonisation and conquest.

Inroads into Place

The above example on the theme of mapping represents just one strand of the discourse that took place during the project in relation to the main theme of the bond between memory, place and identity.[31] The ephemeral nature of that bond was already acknowledged by the participants and reflected on in their independent research, as was the agency of the audio/material world. Hence the aim was to explore and harness the meaning and impact of these realisations. The most crucial observation that had to be confronted by the community of the *De-Placing Future Memory* project, as expressed in John Wylie's concluding remarks was that, there is no true, authentic or essential relationship between people and place, body and soil. [32] Nevertheless, the Universal Declaration of Human Rights anticipates and protects the permanence of the bond between territorial place and belonging. [33] But what if we are to accept that such a bond is not a given? Its nature changes depending on its context in time and space. It is affected by the character of the political and socio-cultural environment which can emphasise or suppress it. So, in whose interest is it that there should be a bond between identity and land? What processes and agents cause it to strengthen or weaken? These vital questions are what the project began to consider through an investigation of the diverse changing experiences and constructions of place in the past, and the possibilities of alternative understandings of place in the future. De-placement was one exploratory mode that allowed us to highlight the agency of the material world including its many landscapes, in its physical, imagined and representational forms. By contextualising such observations within the long term perspective of history it allows for a recognition of a different imaginary of relating to, and creating, place that moves beyond the current bounded nation-state perspective, alternative forms of which are explored, captured and projected by artists through their practice.

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[1] Al-Bahloly S. (2009) 'Sophisticated Ways in the Destruction of an Ancient City: curatorial note', *Qui Parle,* 17.2: 103-4.
[2] This project would not have existed without the inspiration, encouragement and dedication of numerous individuals from very diverse backgrounds, not just within academia and the fine arts, but also from the wider community. It also could not have happened without the support from the *Beyond Text* scheme of the *Arts and Humanities Research Council,* and I thank them for being open to the ideas presented in my application, and the programme director Evelyn Welch and her team for their support throughout the duration of the project. The full report on *De-Placing Future Memory*, including a full list of participants, presentations and art works with images may be found on the project website: http://projects.beyondtext.ac.uk/deplacingfuturememory/   Here I list only the other main participants.
   Academic: Nadje Al-Ali (Anthropology/SOAS, London); Christine Allison (Kurdish Studies, Exeter); Kathleen Ash-Milby (curator, National Museum of the American Indian, Smithsonian, USA); Sean Carter (Geography, Exeter); Jerri Daboo (Drama, Exeter); JD Dewsbury (Geography, Bristol); Michael Dumper (Politics, Exeter); Chris Gosden (Archaeology, Oxford); Will Higbee (Film Studies, Exeter); Linda Hurcombe (Archaeology, Exeter); Adeline Johns-Putra (English, Exeter); Nick Kaye (Drama, Exeter); Anna Korula (librettist, Political science, Exeter); Ilan Pappe (History, Exeter); Mike Pearson (Drama, Aberystwyth); Gillian Ramsey (Classics, Exeter); Dan Rycroft (World Art Studies, UEA,

Norwich); Ruba Salih (Anthropology, Institute of Arabic and Islamic Studies, Exeter); Andrew Schaap (Political Science, Exeter); John Wylie (Geography, Exeter); Paul Young (English, Exeter).

Artists: Sandi Hillal (Sculpture, architecture, installation; Palestine, Italy: Stateless Nation 2009 Venice Biennale); Janet Forbes (Royal Conservatoire, The Hague, Specialism - Recorder); Jonathan Lee (Composer, Musician, University of Exeter); Hanaa Mal Allah (Painting, Installation, Iraq, London based); Shauna McMullan (Sculptor, lecturer, Glasgow School of Art); Alessandro Petti (Sculpture, architecture, installation; Palestine, Italy: Stateless Nation 2009 Venice Biennale); Rashad Salim (Painting, Installation, Iraq, London based); Maya Verlaak (Composer, Royal Conservatoire, The Hague); Catrin Webster (Painter, Aberystwyth, lecturer Fine Art, Swansea Metropolitan University); Marion Wood (Conductor Musician, Director of Music, University of Exeter).

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[3] Funding was also provided by the University of Exeter's *Migrations Research Network* for the Middle Eastern artists and the University's *Art and Culture Initiative* for the composition of the music, which was also supported in kind and conducted by the Music Director Marion Wood and the Music Scholars of the University of Exeter. We also received support from *Egenis* (the University's ESRC centre for Genomics Research) and *The Phoenix Art's Centre* in Exeter for presenting the project as part of the *Café Scientifique* series on the 5th of October 2009.

[4] These issues have been of particular concern in the works of Lefebvre H. ([1974] 1991) *The Production of Space,* Paris; De Certeau M. (1984) *The Practice of Everyday Life,* Berkeley; Foucault M. (1986) 'Heterotopias' *Diacritics*, 16.1: 22-28; Anderson B. (1991) *Imagined Communities: Reflections on the Origin and Spread of Nationalism,* London; Soja E. (1989) *Postmodern Geographies: the Reassertion of Space in Critical Social Theory,* London; Augé M. (1995) *Non-Places: Introduction to an Anthropology of Supermodernity,* London; Massey D. (2005) *For Space,* London; Harvey D. (2009) *Cosmopolitanism and the Geographies of Freedom,* Columbia.

[5] Favell A. (2001) *Philosophies of Integration*, London.

[6] Castles S. and Miller M.J. (2003) *The Age of Migration,* London.

[7] Massey D. and Jess P. (eds.) (1995) *A Place in the World? Places, Cultures and Globalization.* Oxford; Massey D. (2004) 'Geographies of Responsibility', *Geografiska Annaler,* Series B: Human Geography, 86.1, 5-18. More recent works that develop and apply these ideas: Massey D. (2005) *For Space,* London; (2007) *World City,* Polity Press.

[8] Harvey D. (2009) *Cosmopolitanism and the Geographies of Freedom*, New York, esp. 112.

[9] Brodersen K. (2001) 'The presentation of geographical knowledge for travel and transport in the Roman world: *itineraria non tantum adnotata sed etiam picta*', in C. Adams and R. Laurence (eds.) *Travel and Geography in the Roman Empire,* London-New York: 7-21. For an alternative perspective see the review of this work by Talbert J.A. (2002) in *American Journal of Philology* 123.3: 529-34.

[10] Rom J. (1992) *The Edges of the Earth in Ancient Thought: Geography, Exploration and Fiction,* Princeton; Brodersen K. (2004) 'Mapping (In) the Ancient World', Review article in *Journal of Roman Studies* 94: 183-90, 185.

[11] Of the *periplus* tradition see discussion in: Clarke K. (1999) *Between Geography and History: Hellenistic Constructions of the Roman World,* Oxford, 37-9, 197-202; Janni P. (1984) *La mappa e il periplo. Cartografia antica e spazio odologico,* Rome. For *itineraria* see the following entries collected in the volume by C. Adams and R. Laurence (eds.) (2001) *Travel and Geography in the Roman Empire,* London-New York: Salway B. (2001) 'Travel *itineraria* and *tabellaria*', 22-109; Laurence R. (2001) 'The creation of geography: an interpretation of Roman Britain', 67-95; Brodersen K. (2001) 'The presentation of geographical knowledge for travel and transport in the Roman world: *itineraria non tantum adnotata sed etiam picta*', 7-21. And Salway B. (2004) 'Sea and River Travel in the Roman Itinerary Literature', in R. Talbert and K. Brodersen (eds.) *Space in the Roman World. Its Perception and Presentation* (*Antike Kultur Geschichte* 5), Münster: 43-96. Also see summary and additional references in Brodersen K. (2004) 'Mapping (In) the Ancient World', Review article in *Journal of Roman Studies* 94: 183-90, 185. Jacob argues that in Ptolemy's *Geographia* it is the point and not the line which is the basic element: Jacob C. (1999) 'Mapping the Mind, the Earth from Ancient Alexandria', in D. Cosgrove (ed.) *Mappings,* Guildford: 24-49, esp. 40.

[12] Caesar *de Bello Gallico;* Feldherr A. (1999) 'Putting Dido on the Map: Genre and Geography in Vergil's Underworld', *Arethusa* 32: 85-122, esp. 91-92.

[13] Wallace-Hadrill A. (2008) *Rome's Cultural Revolution,* Cambridge, 264-65.

[14] Laffi U. (2007) 'L'organizzazione dell'Italia sotto Augusto e la creazione delle regiones', in U. Laffi (ed.) *Colonie e municipi nello stato romano,* Rome: 81-117; Nicolet C. (1991) *Space, Geography, and Politics in the Early Roman Empire,* Ann Arbor, 171-87.

[15] Nicolet C. (1991) *Space, Geography, and Politics in the Early Roman Empire*, Ann Arbor, 175.

[16] As Wallace Hadrill notes, "this scholar, who loved careful division and distinctions, and a philosophical rationality, finds the presentation of the city a challenge." Wallace-Hadrill A. (2008) *Rome's Cultural Revolution,* Cambridge, 261. There are a few examples of bird's eye views of cities already in the Late Republic that are know from coins of Eryx *RRC* 424 and Tusculum *RRC* 515.1. For later examples of bird's eye views also see: Brodersen K. (2004) 'Mapping (In) the Ancient World', Review article in *Journal of Roman Studies* 94: 183-90, 187.

[17] For the way in which place and space are linked by emplotment and narrative, and the way that place can form a pause in movement see Clarke's discussion in relation to Strabo and Polybius: Clarke K. (1999) *Between Geography and History: Hellenistic Constructions of the Roman World,* Oxford, esp. 36-40. Also see: Fowler R.L. (1991) 'Narrate and Describe: The Problem of Ekphrasis', *Journal of Roman Studies* 81: 25-35; Merrifield A. (1993) 'Place and Space: a Lefebvrian Reconciliation', *Transactions of the Institute of British Geographers* 18.4: 516-53.

[18] Varro *de Lingua Latina* 6.49. For a discussion of the idea of history as monument and the interrelationship between the works of Varro, Cicero and Livy see: Jaeger M. (1997) *Livy's Written Rome,* Ann Arbor, esp. chapter 1. For an image of how Varro innovatively mapped the city through his works - and the importance of knowledge to connect one to place: Wallace-Hadrill A. (2008) *Rome's Cultural Revolution,* Cambridge, chapter 6.

[19] Cicero *Academica Posteriora* 9 = Cardauns (1976) T1

[20] Vasaly in particular has shown this in her milestone work: Vasaly A. (1993) *Representations: Images of the World in Ciceronian Oratory,* Berkeley.

[21] This was how he summarised his findings in a comment after a workshop on Migration at University College London, February 2008. He articulates the way material culture, through asserting its own memory, links past, present and future: Rowlands M. (1993) 'The Role of Memory in the Transmission of Culture', in *Conceptions of Time and Ancient Society* (*World Archaeology* 25. 2): 141-151, esp. 144.

[22] On the historic relationship between space and time: Bettini M. (1991) *Anthropology and Roman culture* (tr. J. Van Sickle), Baltimore, esp. 113-93; Clarke K. (2008) *Making Time for the Past: Local History and the Polis,* Oxford; Le Poidevin R. (2007) *The Images of Time: an Essay on Temporal Representation,* Oxford; Carr D. (1986) *Time, Narrative and History,* Bloomington; Corfield P.J. (2007) *Time and the Shape of History,* New Haven - London; and the works collected in the volume by Miller T. (2008) *Given World and Time: Temporalities in Context,* Budapest-New York.

[23] Massey D. (2005) *For Space,* London. The discourse about relational perspectives was presented in the 2004 volume of *Geografiska Annaler,* Series B: Human Geography, 86.1. This included the main argument for a more relational mode of thinking by Massey D. (2004) 'Geographies of Responsibility', *Geografiska Annaler,* Series B: Human Geography, 86.1: 5-18; Amin articulated the way regions are made through spatiality of flow, with no automatic guarantee of territory, where spatial boundaries are no longer required: Amin A. (2004) 'Regions Unbound: Towards a New Politics of Place', *Geografiska Annaler,* Series B: Human Geography, 86B.1: 33-44. For alternative perspective that stress that mobility and fluidity need not stand in opposition to territories see: Jones M. and MacLeod G. (2004) 'Regional Spaces, Spaces of Regionalism: Territory, Insurgent Politics and the English Question', *Transaction of the Institute of British Geographers,* 29: 433-52.

[24] The *Conflict in Cities Project* : www.conflictincities.org is a five year ESRC collaborative initiative begun in 2008, based at the universities of Queen's Belfast, Cambridge and Exeter. It investigates the nature and dynamics of conflicts over state identity and territoriality insofar as they are manifested in divided cities, centered on Belfast and Jerusalem, but including other cities as well.

[25] *The Book of Returns*, was created by Alessandro Petti, Sandi Hillal and Eyal Weizman and the Stateless Nation studio in Bethlehem. There are two copies one in the Special Collections at the University of Exeter, the other was exhibited in the Istanbul Biennale 2009.

[26] De Certeau M. (1984) *The Practice of Everyday Life* (tr. Steven Rendall), Berkeley.

[27] www.decolonizing.ps

[28] *Via,* was commissioned by the Toyota Museum of Art, as part of Japan's 2005 Aichi World Expo.

[29] Her studies of movement through the landscape such as her *Walk Books,* (held in the National Library of Wales, Aberystwyth)*,* along with her large scale paintings which consolidate these experiences: *Level Playing Fields*, British Arts Council collection, Hayward Gallery, London. Her collaborative piece with geographer Peter Meriman, 'Travel Projects: landscape, art, movement', in *Cultural Geographies* 2009, reflects on the role of the extended journey in her projects such as *Mapping Wales* and *Transports: A Grand Tour of Italy and Greece*. Within them she aims to push the boundaries between drawing, performance and painting.

[30] Webster C. (2010) *Intimate Distance - a Painter in Contemporary Landscape,* PhD dissertation, University of Aberystwyth.

[31] Some of the other major strands were: Ruins Technique; Memory Containers; Time and Presence; Trace, Scar, and Materiality; Agency of People and Objects; Storytelling; Erasure and Over-Writing; Ephemerality; Contested Memory; Performed Site; Music

[32] Wylie, J. (2007) *Landscape,* London-New York.

[33] In particular *Universal Declaration of Human Rights,* Articles 9, 13, 15.