

This article was downloaded by: [University College Falmouth]

On: 05 August 2014, At: 02:01

Publisher: Routledge

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: Mortimer House, 37-41 Mortimer Street, London W1T 3JH, UK



Performance Research: A Journal of the Performing Arts

Publication details, including instructions for authors and subscription information:

<http://www.tandfonline.com/loi/rprs20>

Away From Home The curious domain of passage

Joanne bob Whalley & Lee Miller

Published online: 11 Mar 2010.

To cite this article: Joanne bob Whalley & Lee Miller (2007) Away From Home The curious domain of passage, Performance Research: A Journal of the Performing Arts, 12:2, 66-74, DOI: [10.1080/13528160701554709](https://doi.org/10.1080/13528160701554709)

To link to this article: <http://dx.doi.org/10.1080/13528160701554709>

PLEASE SCROLL DOWN FOR ARTICLE

Taylor & Francis makes every effort to ensure the accuracy of all the information (the "Content") contained in the publications on our platform. However, Taylor & Francis, our agents, and our licensors make no representations or warranties whatsoever as to the accuracy, completeness, or suitability for any purpose of the Content. Any opinions and views expressed in this publication are the opinions and views of the authors, and are not the views of or endorsed by Taylor & Francis. The accuracy of the Content should not be relied upon and should be independently verified with primary sources of information. Taylor and Francis shall not be liable for any losses, actions, claims, proceedings, demands, costs, expenses, damages, and other liabilities whatsoever or howsoever caused arising directly or indirectly in connection with, in relation to or arising out of the use of the Content.

This article may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. Terms & Conditions of access and use can be found at <http://www.tandfonline.com/page/terms-and-conditions>

perform being a 'world-class' academic there, & meet others' Key Performance Indicators here in Singapore... **Worth**

Away From Home The curious domain of passage

JOANNE 'BOB' WHALLEY AND LEE MILLER

We are writing from the assumption that you like where you live. Not necessarily that you like everything about it, but we assume there is something that fixes you to that place beyond mere convenience. Perhaps it is a shared understanding, grudging familiarity or the way the light comes in through the back window. If this assumption does not hold, if you are someone who can find no such affection for your home, you should probably move on. Keep turning the pages until you come to the next article. We promise not to be offended.

As we move away from our home, it is the meeting point between road and rubber, rather than the cartographical plotting of our current position, that interests us. It is not necessarily 'you are here' that matters, rather it is that 'you are no longer *there*'. Or perhaps it is in the recognition that even though our geography has shifted, so too have the coordinates of home. We understand home in relation to where we are, and so it remains fluid, not the originary referent we imagined as we set out. For us, engaging with a piece of site-specific performance requires the capitulation to some sort of journey, a surrender to displacement at the hands of the artist creating the work. Even those pieces that do not require a physical commitment to the journey require an engagement with the materiality of it, an acceptance of the journey as felt- and lived-experience (as opposed to itinerary), a practice that will always be informed by that other lived-experience - the relationship with the home.

This article will focus on four practitioners, each of whose work derives from actions performed in multiple locations. Inter-disciplinary performance maker Fiona Templeton's *YOU - The City* (1988), described on her web-site as a 'play attended by one person at a time', is the only piece discussed that required the audience to be co-present with the performers. However, having never, ourselves, experienced the work directly, our knowledge of it - and fascination with it - stems from an engagement with the subsequent layers of documentation and analysis generated by the piece.

Conversely, Bristol-based collaborative artists Alison Hanney's and Adam Dade's *Stacked Hotel Room* (1998-2002), like Graham Gussin's conjoined pieces *Remote Viewer* (2002) and *Doppelganger* (2003) and his conceptually related *Savannah* (1990), rely upon the artefact to call forth the site for the audience. Dade's and Hanney's sculptural interventions were executed in secret, behind the closed doors of various hotel rooms, and are thus quite different from Templeton's work. Instead of occupying the public space of Manhattan's streets, their work was deliberately private, available to the viewer only through the presentation of their photographic work within a gallery context.

London-based artist Gussin's work occupies a conceptual position somewhere between the work of Templeton and that of Dade and Hanney; although he makes available only the video and photographic document of his various incursions into space, or presents an entirely

¹ In her essay 'One Place After Another: Notes on Site-Specificity', Miwon Kwon usefully charts the development of an understanding of site-specificity as a shift from '[t]he art object or event . . . experienced in the here-and-now through the bodily presence of each viewing subject' to a model 'that implicitly challenged the "innocence" of space' with artists conceiving of the site 'as a *cultural* framework defined by the institutions of art' (2000: 38-40).

it? Yes, oddly enough **From:** Charlene Rajendran **Date:** Sometime in 2004 **Point of departure:** Batuan in Bali, Indonesia

Away From Home

constructed version of the 'real' he encountered on his journeys, these are documents of public actions, neither deliberately presented at the initial point of execution nor hidden from view. Although arguably relating to different 'definitions' of site-specificity,¹ in our view all these works operate by oscillating between the absent, static sense of home ('you are here') and its mobile, mutable corollary ('you are no longer there').

Although our encounters with the works of Dade and Hanney, Templeton and Gussin in no way reproduce the journeys taken in the making of the work, or even those of Templeton's original 1988 audience members, we maintain that the experience nevertheless takes the form of a journey. As we stand before the document, separated as we are from the initial event, our struggle backwards results in an imaginative journey of our own. In this separation between event and document, *here* becomes intimately connected to *there*; *away* constantly reminding us of, and calling into, presence, *home*.

In relation to the work of each practitioner, we are always at a remove; not the fictional 'we' of the imagined audience but the 'we' of Whalley and Miller. The initial sculptural interventions of *Stacked Hotel Room*, which saw Dade and Hanney reorganize the entire contents of hotel rooms they occupied into sculptural edifices, resist our physical presence, leaving us standing before the traces of left-behind hotel rooms relocated to the context of the gallery. Much of Gussin's output seems to be constructed out of absences: the absent artist (*Remote Viewer*), the absent traveller (*Doppelganger*), the absent block of flats (*Savannah*), the absent missing pieces of Kubrick's *2001: A Space Odyssey* (*Beyond the Infinite*) and the absent images from *Night of the Living Dead* (*Dark Light Piece*). In the work both of Gussin and of Dade and Hanney, the distance created by the deliberate gaps leaves us constantly moving towards the work, trying to find a means of coming together.

Ironically, the absence central to our understanding of *YOU - The City*, is our own

absence, that we did not follow the two-hour performance journey, traipsing the streets of midtown Manhattan, and as with the deliberate gaps of Gussin and of Dade and Hanney, our (lack of) experience finds us constantly moving towards the work. This sense of passage, which exists in all the works discussed, leaves us looking for a point of connection - a crossing, a suspension bridge or viaduct, anything to provide a link and make a connection between the artists and us, the absent audience.

Why concern ourselves with home in an issue entitled *On the Road*? Certainly, we do not seek to present a debate that reinforces the schism between home and away, where we underscore the binary nature of these positions. Rather, we intend to reflect upon the necessity of the concept of home in order that the site-specific art event can be understood. When writing of the structure in which most of us dwell, Gaston Bachelard observed that:

[w]here I asked to name the chief benefit of the house, I should say: the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace.

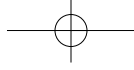
(1994: 6)

For Bachelard, the shelter and protection afforded by the house (and by implication the home) transforms the space from a static architectural object to one of potential and promise. Rather than home functioning as the antithesis to the constantly shifting road, both collude in an opening-up of each other.

As we travel, in the space between hand and luggage, the binary of here/there, home/away is unsettled. By carrying a bag, we resist the totality of the journey. At the security gate in airports, we peek over the shoulders of the screening staff to see our hand luggage (those things too precious to be packed in the hold) pass before us. As we place loose items in plastic trays and our bags travel along a conveyor belt and through the X-ray scanner, we watch the machine and its human counterpart. As they register the variance between our low-energy and high-energy possessions, it is in this



• Adam, Dade and Sonya Hanney, *Stacked Hotel Room No. 8*. Screen grabs room video shot by Dade and Hanney.



Destination: a temple in Bali Means of transport: Car Duration of journey: About two hours but it seemed much

² When discussing her piece *The Hotel*, Calle observed that it took her 'one year to find the hotel, . . . three months going through the text and writing it, . . . three months looking for the photos and . . . one day to decide it would be this size and be framed with such a frame . . . it's the last thought in the process' (in Searle 1993: 32). It seems that Calle is indicating that the gallery context, the showing of the work, is perhaps less significant than the construction. A similar observation could be made of the work of Dade and Hanney: it is in the execution that the 'art' happens, and what is left in the gallery is a trace.

organic and inorganic distinction that the connection with home while in transit comes into focus; we steal a snapshot of our domesticity in multi-coloured tones.

What Bachelard claimed of chests and caskets we find to be true of bags and cases: they are objects 'over which we have more complete mastery, . . . objects *that may be opened*' (Bachelard 1994: 85). Further to this:

from the moment the casket is opened, dialectics no longer exist. The outside is effaced in one stroke, an atmosphere of novelty and surprise reigns. The outside has no more meaning. And quite paradoxically, even cubic dimensions have no more meaning, for the reason that a new dimension - the dimension of intimacy - has just opened up.

(Bachelard 1994: 85)

For Bachelard, the opening of the casket removes exteriority; when we are on the road, the opening of the bag removes the journey. Home is restored in the return to interiority. Bachelard's 'atmosphere of novelty and surprise' comes from the invocation of the domestic interior far from the ordinary referent. We open the case, and light shines in through the back window.

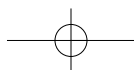
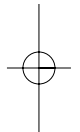
In the anonymous space of the hotel room, those moments of rest we occupy while on the road, the unpacking of luggage evokes an interior space quite apart from the (un)familiar site of the hotel. As we place our luggage on an unknown bed and open it up, the unpacking of our bags ensures that, even while in transit, home - or at least a 'dimension of intimacy' - becomes available to us again. For us, there is something of artist Sophie Calle's *The Hotel* (1983) invoked in this unpacking. The piece lays open the suitcases of strangers, twelve photographic works (one for each room that she cleaned in her role as chambermaid), accompanied by text, which points to their homes in their absence.

Like the work of Calle, the work of collaborators Dade and Hanney is located between site-specific performance and

photography.² During the four years that *Stacked Hotel Room* was constructed, Dade and Hanney undertook a series of ten sculptural interventions in ten hotel rooms around the world, exploring the comprehension, and complications, of an unknown and borrowed space. Interrogating the increasingly homogenized world of the hotel room, the couple would book into a room, silently rearrange the furniture and fittings (including the light bulbs) into a sculptural object in the centre of the room, and then photograph it. Although each sculpture was 'different', made up as they were of the material found in different hotel rooms around the globe, in each instance Dade and Hanney would work in silence, stacking the found objects into a cuboid structure in the centre of the room. After each intervention, they would then reassemble the room exactly, leaving no evidence of their presence. These transitory installations were photographed and videoed, and these artefacts remain as the only testament to the events having happened. The spectator encounters only a gallery exhibition, the documentation of an intimate process, but reduced to the two dimensions available to the photographer. The structure had disappeared long before the viewer engaged with its traces.

As we stood in the gallery space and engaged with an action long since executed, we began to wonder about the site(s) the work occupied. The impermanence of Dade's and Hanney's work is inevitable, the document pointing as it does towards an action, not only already completed but never intended to be 'seen'. Nevertheless, standing in front of the photograph and reflecting on the actions required to produce the sculptural objects caused us retrospectively to reframe those 'unseen' actions as performative.

In his discussion of site-specific art, critic and art historian James Meyer uses the term 'functional site' to articulate further the development away from previous notions of the site-specific, which he describes as 'literal site'. This concept of the 'functional site' can be



longer! Title of performance and name of company/artist: a *kecak* performing troupe Duration of performance: 1

applied to the work of Dade and Hanney, given that it 'refuses the intransigence of literal site-specificity' (2000: 25). He goes on:

[i]t is a temporary thing, a movement, a chain of meanings and imbricated histories: a place marked and swiftly abandoned. The mobile site thus courts its destruction; it is wilfully temporary; its nature is not to endure but to *come down*.

(2000: 25)

It is perhaps useful that Meyer provides his reader with the phrase 'wilfully temporary', as it allows a way to connect with material which resists direct or prolonged engagement. A performative intervention such as that provided by Dade and Hanney would need to 'come down' for pragmatic reasons, but this coming down also seems central to the 'function' of the work. To rearrange the room is the only item on their itinerary, and this private coalescing of the contents of the hotel environment to form an ordered and compact rectangular pillar, used the hotel room as a medium rather than as merely a place to stay.

The re-figuring of the space indicates the artists' resistance to the generic nature of the hotel room and, by implication, suggests a sense of settling or dwelling, at least for the duration of its construction. The construction of the 'stack' echoes the casket/suitcase of Bachelard, so that after the room is 'closed' through the construction of the stack, it can be 'opened' again, thus surrendering a new-found 'dimension of intimacy', one that was absent upon checking in. Just as the outside of Bachelard's casket is effaced upon opening, the anonymity of the hotel room and the traces of previous traveller-dwellers are effaced as the stack 'comes down'.

By resisting the homogenizing characteristics of the space, Dade and Hanney create work about transformation. Navigating their fascination with the interior of the hotel room, Dade and Hanney have developed a practice performed in secret. That they did not initially think of this practice as art is not surprising;

instead 'it was simply something they did' (Morrissey 2002: 4), an action to resist the pull of the space. Of course, this observation should in no way undermine the status of the practice; instead, the behaviour points to how embodied practices help to resist that which 'should' be done in unfamiliar environments. This resistance evokes a dwelling, a calling to home in the action of travel.

Standing in front of the photographic representation of an installation begun some four years before, we began to wonder about the place of place in the mutable landscape of this piece. In the bookshop after the exhibition, we bought the catalogue and took it home. One of us sat on the sofa, another on the chair, and we looked at the same images that we had looked at in the gallery. They were still photographs, still occupying two dimensions. We had the same access to the stack of the hotel room that we had in the gallery. This inability to see the 'whole' evoked a glancing relationship with the work. As we sat looking at the catalogue, a conceptual distance was afforded and the exhibition became part of the process, exploring the hidden relationship between artist and audience, where we became another satellite to the work. Rather than be dependant on our gaze for its completion, the gallery became a site among many, part of the shared territory of hotel, catalogue and our front room.

Performance interventions that depart from the codified boundaries of the theatre space implicitly engage with the issues and concepts of travel. In *YOU - The City*, Fiona Templeton literalized this concern by placing the audience member in a perpetual state of transit, a moving away from the familiar (in terms of both landscape and venue). A site-specific performance, *YOU - The City*, first produced in New York in 1988, was constructed for one audience member at a time (the *YOU* of the title), starting with their 'appointment' in an office space in Times Square. The 'client', as Templeton referred to them, was then manoeuvred around the streets of Midtown and

only saw the last half hour **Memorable experiences along the way?** We went from one cancelled performance venue to



• Fiona Templeton. *YOU – The City*. Image by Zoe Beloff.

the West side of Manhattan by a series of performers, on foot and in a car journey.

We have always been a long way from *YOU – The City*, and as a result, we have to move towards it, meet it half way. Templeton's piece is in another country and in another time. We have watched the video, read the first-person accounts and listened to Templeton speak about its making. In so doing we have become aware of where we are located, of our spatial and temporal relationship to something that has become part of the live-art canon. Our distance from *YOU – The City* continues to vex us, and we try to address this gap through the various descriptions of the piece, as if a tapestry of others' experiences allows greater access to it. This is not a concern that can easily be articulated, but a concern that remains. The 'being there' that we want is not served by a leap of our imaginations, since *YOU – The City* was a piece that engaged explicitly in a very particular urban landscape at a particular time; we cannot help but feel parochial in our engagement and

recognize that our home is a long way from New York.

Anthony Howell in *The Analysis of Performance Art* described a specific moment in *YOU – The City*, which played with the concepts of the on/off gaze of a mobile community, where the 'real' space of the city framed by performers gave way to an overtly performed space:

[t]wo thirds of the way through the performance, the audience member is led back to a site previously visited in the company of an earlier performer, and thus witnesses a scene very similar to that of their own interaction with that earlier performer a while before, at the same time as they realize their own interaction was also observed by a member of the audience and by another performer.

(1999: 66)

In Howell's articulation the audience member seems to be provided with a kind of photo opportunity, more familiar to the tourist, which lures the client into shifting interior and exterior perspectives, placing her first at the

another. In each of the four or five venues that the driver sped to, there were no specific notices to indicate

Away From Home

centre of the narrative and then exposing her to the action from the 'outside'. By experiencing the scene for a second time, the audience member recognizes herself in the later audience member, and must acknowledge that she was also watched. For us, this is the moment in which *YOU - The City* 'comes down' like the stack of Dade and Hanney.

Given the site-specific nature of the work, we imagine that the journey of the traveller/client is interrupted by the fiction of the piece, resulting in the viewer being both *here* and *there* in the same moment. Except, of course, we have never occupied this position. The piece has never 'come down' for us; even if we could gain access to the piece now, experienced in an appropriate urban context, we have already jumped in that river. The imaginative leap we have taken through reading the first-hand accounts, through talking to Templeton and through watching the video, leaves us like Heraclitus. We can never go back and experience it anyway because we have already taken that conceptual leap; we are always going to anticipate the moment of 'seeing' ourselves in the performance.

We might imagine that the traveller/client would carry this knowledge with her, like luggage, encumbered by its impression on the final third of the performance. This luggage of experience might hold the residue of the encounter, giving clarity and order in these 'two kinds of space, intimate space and exterior space, [which] keep encouraging each other, as it were, in their growth' (Bachelard 1994: 201). Except the tapestry of experiences we carry with us does not include this 'seeing' of ourselves, because there is nothing of us to see as we sit on the sofa and watch the performance re-staged for a camera that stood in for us almost twenty years ago.

Just as we move towards and away from the work of Templeton and Dade and Hanney, this fluctuation of 'coming and going' can be felt in the work of visual artist Graham Gussin. As we encountered the work in the gallery space, there was a palpable sense of distance, perhaps not



• Graham Gussin. *Remote Viewer*. Photographer Chris Webb.

the self-imposed distance of completion that we brought to the work of Dade and Hanney, or the distance afforded by time and a fundamental absence that lies at the centre of our experience of Templeton's work, but a distance that seems built in to the construction. Even as we followed the artist around the gallery, listening to him discuss the genesis of various works, it felt as if these pieces could only be 'completed' by an acknowledgment of what was missing from the space. Three pieces in particular foreground this distance, and the subsequent interrelation of travel and home; *Savannah* (1990), *Remote Viewer* (2002) and *Doppelganger* (2003) all require an engagement with *here* in order to respond to *there*.

Savannah was constructed from an exterior lighting unit and wooden wall-mounted sign on which the word 'Savannah' was painted in a gothic script. The promise of shelter in the soft light is immediately one of invitation and

this. Only the closed doors or empty sites. As the sun began to set and it became darker and darker, it seemed

warmth. Drawn from Gussin's daily walk past a small block of flats in London, the ground floor of which housed just such a combination of wooden sign and exterior light, *Savannah* relocates this encounter within the gallery space. Referencing as it did both the exterior, imagined space of the savannah and the relocated, 'real' space of the flat for which it initially served as an identifying marker, Gussin's *Savannah* invoked for us both here and there in the same moment.

Although the literal connection to the ordinary referent attached to the front of a small block of flats in London was not available in advance to the viewer and became available only through listening to the artist discuss his work, the aesthetic of the small wooden sign declaring the name of the property to which it is attached was immediately familiar to us. Moreover, the physical manifestation of the invitation to home opened up possibilities of an emotional response that the concept of dwelling preserves. Bachelard recognized the concept of home as characterized by the dialogue of geometry and emotion, in which the material structure is imbued with 'the warm substance of intimacy' (Bachelard 1994: 48). In the moment that we encountered the work, we gravitated towards the warmth of home, but despite its initial appeal as a gateway to intimacy, we ultimately felt rejected by a lack of familiar human co-ordinates, which led us nowhere but the cold geometrical whiteout of the gallery wall.

It appears that with this incursion into the gallery space Gussin was poking fun at his viewer - offering us the promise of something that led nowhere. We were then reminded that the savannah suggests a wide open expanse of land, with scattered trees and scrubby grasses, a place where the deer and the antelope play. In our imagining, the savannah exists as a transitional space, one between forests and grassland. The wooden sign became a small promise to a vast landscape that was deliberately in between the original flats, the

gallery space and a gaping terrain - neither home nor away.

Gussin described *Savannah* as an indication and evocation of space in an urban context, speaking of a landscape that does not exist within the walls of the flat to which the sign was originally attached. Additionally, although we were not aware of it at the time, the location in the gallery space of Gussin's *Savannah* pointed not only towards the imagined landscape, but served also as a signpost towards his later two separate, but interconnected, pieces *Remote Viewer* and *Doppelganger*.

As we navigated our way through the gallery, we rounded the corner and were presented with two screens, one showing a man in a bare room, writing at a table, the other showing the slow unfolding of a landscape in which we assumed the point of view of the traveller. The landscape in *Remote Viewer* was captured with a 16mm film camera, which Gussin used to document his travels to a remote hut in the barren landscape of Askja in central Iceland. At the same time, a 'remote viewer' was also filmed 'recording' Gussin's journey under controlled conditions. Remote viewers, experimented with during the Cold War,³ were individuals who claimed to possess the ability to 'see' places and situations beyond their immediate environment. Gussin's travels became a satellite of his home as each journey is intimately connected to London, where the remote viewer remained, navigating Gussin's journey at a remove, in real time. The resulting footage was constructed as two independent projections which, when presented in the gallery space, allowed the audience/spectator to bridge the gap generated in the creation of the piece. Positioned as they were on facing walls, although both screens (Gussin's and the remote viewer's) were not experienced simultaneously, they were at least in close physical and temporal proximity.

Doppelganger, performed exactly one year later, repeated and inverted the process, sending an anonymous individual, who served as an avatar, out into the world, recreating as exactly

³ Gussin became interested in the concept of the remote viewer after watching a television documentary (see interview *Graham Gussin*, the Eye series [video]).

such a telling tale about the effects of 'tourism terror' that had beset the island. By the time we got to the

Away From Home

as possible Gussin's trip to Iceland. Initially sourced through an advertisement, and with only a mobile phone number as a point of contact, the volunteer arranged tickets and itinerary for the same date, in the same hotel, and in the same room. We imagined Gussin sitting at home on his sofa, smiling at the knowledge that his time on the road was being re-experienced, and recreated, by a stranger. As with *Remote Viewer*, Gussin's *Doppelganger* projected images (this time still) of the landscape from which the viewer could reconstruct the reconstructed journey of the double.

Although Gussin broadly knew what would happen to the Gussin-ganger,⁴ and roughly what the journey would feel like, as he had previously experienced it himself,⁵ he had no access, of course, to the material experience of this particular expedition. Nor did he have access to the practices of travel particular to his anonymous avatar; the check-list of identification, travel documents, luggage, currency and insurance may have remained the same, but the experiences would always remain filtered through a different body. Gussin can know the itinerary, the map of the journey, and while he cannot know his double's physical experience of moving through space, he is able to 'ghost' or 'shadow' his double's physical experience with his own body memory.

This bilocal performance, like astral projection with two separate bodies, was located elsewhere in a transitional, exterior space. The gallery space held the remnants of these journeys in a series of projected images, which became an aide-mémoire to the visible/invisible bodies of Gussin and his double. Just as an understanding of the work was afforded by the gap between Gussin, the remote viewer and the Gussin-ganger, it was in the space between *Remote Viewer* and *Doppelganger* that home was evoked.

As with our experience of *Savannah*, it seemed as though Gussin was taunting us with lacunae, presenting us with a document

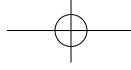
containing absences that could not initially be filled. When *Remote Viewer* and *Doppelganger* came together, they entered into a dialogue, which informed their reading. The two pieces did not complete one another, but bringing them together allowed us to recognise that Gussin was not taunting us with gaps. A totalizing grasp was simply unavailable; it was unavailable to Gussin and remained unavailable to the viewer in the gallery. Instead, we were left with a fractured itinerary, an admixture of multiple reported experiences, none of which could complete the expedition. Just as the journey in its entirety was unavailable to us, so too was a complete sense of home. In *Remote Viewer* and *Doppelganger*, the reference point of home remained unspoken and yet continued to be an important component, shadowing as it did the multiple *aways* presented by Gussin.

For us, the works of Templeton, Dade and Hanney and Gussin encourage a separation from the expedition, moving beyond the fulfilment of a traveller's basic needs of clean rooms and easy journeys, and towards the centripetal pull of the 'destination', in which the 'coming down', or the temporality of the journey, is fundamental. What further unites these pieces (beyond the site-specific nature of the work) is the complicated relationships to the concept of home and what Bachelard describes as its support of dreaming.

We live in an unremarkable town in the East Midlands; most industry has long since gone, the factories turned into flats unaffordable to those who worked in them. There is little unique about this town; indeed there are many like it across the UK. As with many of the people we work with, we came here because of a job. Our families live in other towns, other countries; nothing ties us to this particular location beyond necessity and circumstance. For us, home is temporary, something pick-up-able, transitory, fleeting. We have made a home in a town that offers us no particular shared narrative, a town that we know we will leave at some yet-to-be-determined point in the future.

⁴ The literal translation of Gussin's *Doppelganger* from the German is double-walker. In this context then for us the Gussin-ganger is literally the Gussin Walker, Gussin's deliberately constructed double, as opposed to the unexpected and unwelcome double of folklore.

⁵ Gussin has occupied the two-fold position of traveller and of artist.



final spot, the performers were well into their trance modes and furiously performing their fire-walking and fire-

Yet, we like this place, and it is still the place we call home.

REFERENCES

Bachelard, Gaston (1994 [1958]) *The Poetics of Space*, trans. Maria Jolas, Boston, Massachusetts: Beacon Press.

Gussin, Graham (2003) *Graham Gussin*, the Eye series (video), London: Illuminations.

Howell, Anthony (1999) *The Analysis of Performance Art: A Guide to Its Theory and Practice*, Amsterdam: Harwood Academic Publishers.

Kwon, Mikon (2000) 'One Place After Another: Notes on Site Specificity', in Erika Suderburg (ed.) *Space, Site, Intervention: Situating Installation Art*, Minneapolis: University of Minnesota Press, pp. 38-63.

• Fiona Templeton. *YOU - The City*. Image by Zoe Beloff.

Meyer, James (2000) 'The Functional Site, or The Transformation of Site Specificity' in Erika Suderburg (ed.) *Space, Site, Intervention: Situating*

Installation Art, Minneapolis: University of Minnesota Press, pp. 23-37.

Morrisey, Simon (2002) 'Adam Dade and Sonya Hanney: Questionable Activities', *Stacked Hotel Room*, London: PJ Print, pp. 4-9.

Searle, Adrian (ed.) (1993) *Talking Art 1*, London: Institute of Contemporary Art.

Templeton, Fiona (1990) *YOU - The City*, New York: Roof Books.

