My arts-practice speaks to the day-to-day running of the lived body in a state of flux, defined and redefined by changing practices and discourses. The discourses with which I work implicate contemporary arts-practice in situated narratives than picture the ways I walk around in the world.

> The problematic of belonging that I propose thus foregrounds the body as a place of passage ... Images of past and present belongings, of necessity, pass through and on. But of course images of 'belonging' conjoin with images of leaving: points of departure. (Probyn, 1995, p.6)

I recently found myself living in Perth on the West Coast of Australia. This move was a direct result of the Global Financial Crisis of 2008. While the road-trip from one coast of Australia to the other did provide rich material for discourse, it was also focused on change and dislocation and gave me directional vertigo. Three bodies of work resulted from this dislocation:

Trinket: a 20 page artist's book (three pages are represented in Figures 1, 2 and 3). The artist's statement simply says: *I wanted to write you a letter ... I didn't know how … I sent you this trinket instead* and it speaks to my inability to articulate in words the changes occurring in my life.

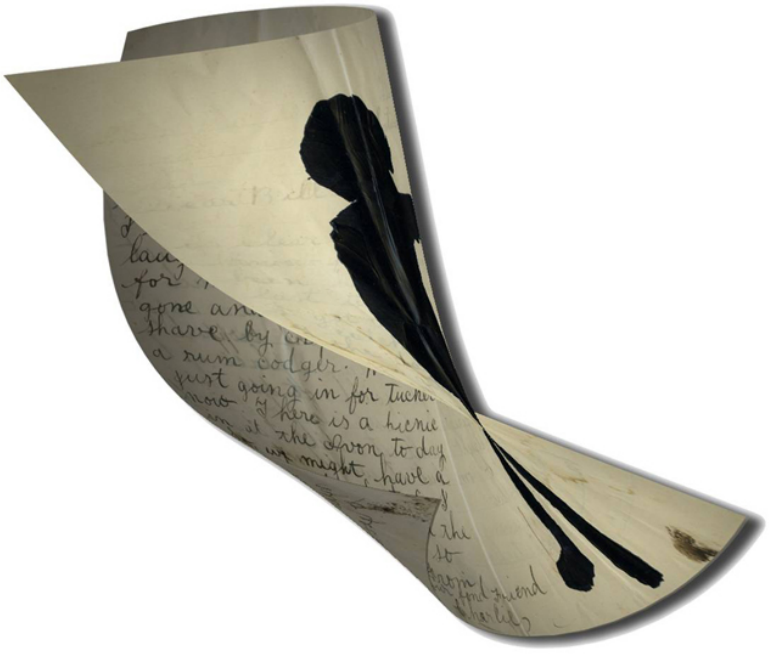

Figure 1: *Trinket: Page 7 (front)*, 6 ink digital print on arches aquarelle, 30 x 20 cm, 2011 (courtesy of the artists).

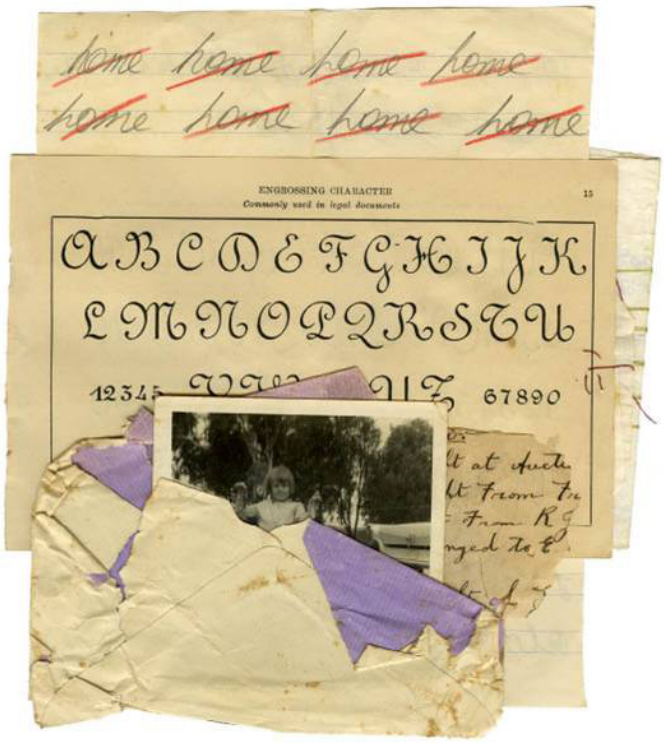

Figure 2: *Trinket: Page 10 (back)*, collage, 20 x 20 cm, 2011 (courtesy of the artists).

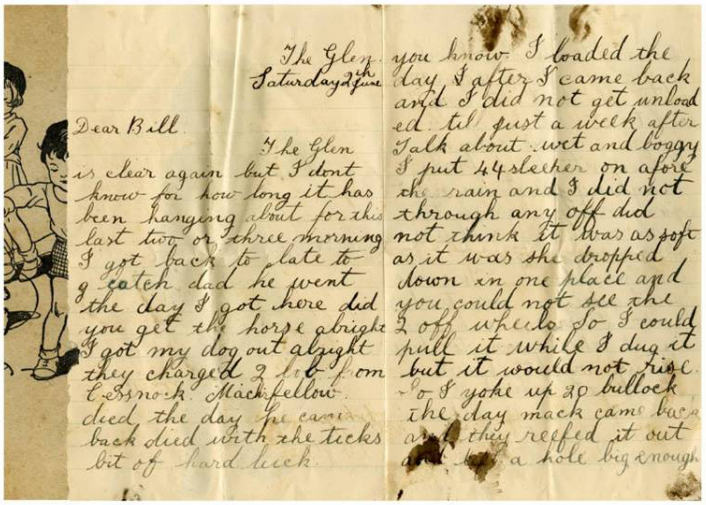

Figure 3: *Trinket: Page 7 (back)*, collage, 30 x 20 cm, 2011 (courtesy of the artists).

A large drawing of the peppermint trees, *Agonis flexuosa* in Bourke St, Leederville, Western Australia (Figure 4). The hours devoured on processing this work was an attempt to fold the urban landscape into myself, an attempt at belonging and an attempt at place-making. Terry

Smith (2009, p.235) posits a case for the possibilities of place-making for contemporary artists when confronted with contemporaneous dislocation. He states:

> In contemporaneity, world-picturing, place-making, and connectivity take many forms, tend in many directions. And operate in many dimensions, but keep circulating back to the four main themes that preoccupy contemporary artists: the changing sense of what it is to be in time, to be located or on the move, to find freedom within mediation, to piece together a sense of self from the fragmented strangeness that is all around us. (2009, p.235)

These according to Smith (2009) are where contemporary artists commitment to the questioning of everything lie, offering "places, pauses and pathways through important aspects of our estrangement" (p. 238). My commitment contributes in some small but connected way in picturing my embodied sense of dislocation.

Figure 4: *Agonis flexuosa,* graphite and coloured pencil on arches aquarelle, 300 x 200 cm, 2011 (courtesy of the artist).

I work the world out in the studio. Marsha Meskimmon suggests that working in the studio acts as a rehearsal for how we come into 'an experience of the world'. The studio can be understood as an instrument of phenomenological subjectivity in the world because our

embodiment is premised on the mutually constituted agency of the self/other, or self in/of the world. In the studio, we rehearse the world through the body, performing the senses (site, touch and memory) and making them visible and tangible (2003). In this process the resultant artwork manifests as a trace of the performative aspects of making. Through studio practice, an active material conversation occurs between ideas, the accumulated flotsam and jetsam of the studio, bodies and images. As a result, picturing produces tangible material outcomes in the world (Bolt, 2004a) .

Obviously in this case I was working out my transition from there to here. Alain De Botton (2002) speaks on travel as a series of departures and arrivals. We rarely speak about the effects the spaces between such departures and arrivals have on the lived body. The space between in this instance was a road trip from the East to the West Coast of Australia. Fourteen hour days on the road gave me a sense of how far away from my departure point I had travelled (Figure 5).

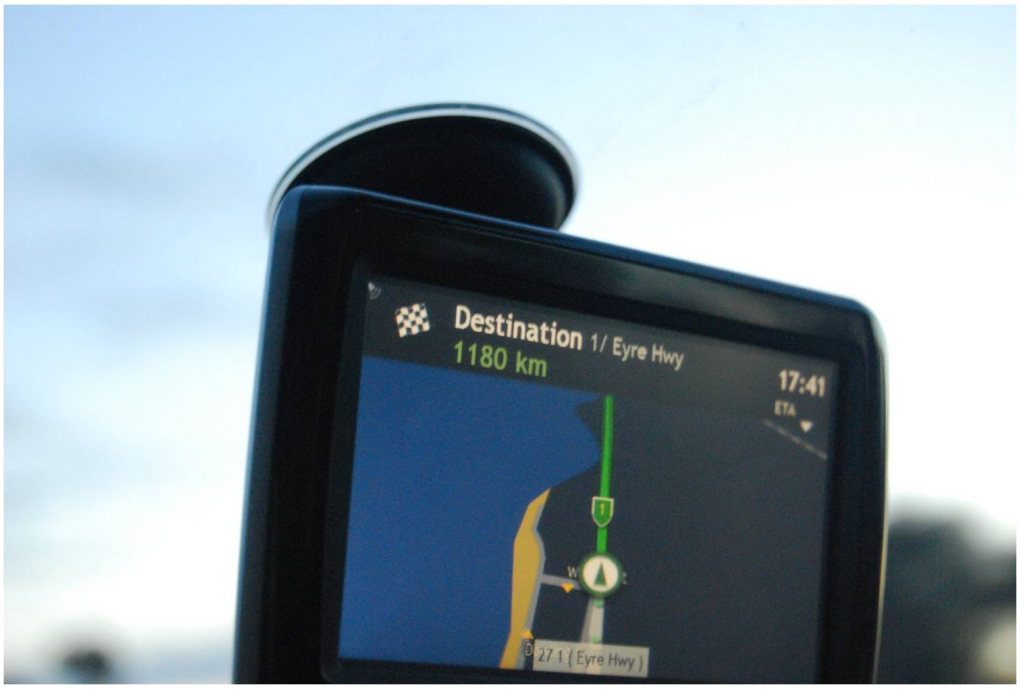

Figure 5: One days travel; all in a straight line (photography: Lyndall Adams).

I found myself in Perth 5 days later, far from my home of 20 years and with directional vertigo, looking east to my old life and west to the Indian Ocean. Traces of those departures and arrivals – (that always being between destinations) while evading the dichotomy of here or there and metaphors of inside and outside informed the studio processes entered into. Those past and present belongings, for me are clarified in the studio. Corporeal specificity is

implicated in relations, processes and practices through which matter becomes meaningful. Arts-practice-led methodological approaches to this studio research are fluid, eclectic mechanisms driven by the critical and contextual demands of the research inquiry and seated within reflexive, revisionist, subjectivist, individualistic and responsive processes of scholarly practice. It is in this way that the interrelationship between an artist and a work is both materially situated and in process, and an effect of action in the world (Gray & Malins, 1993).

Tacit knowledge gained through embodied experience and sensation that cannot be communicated in words has been identified as important in arts-practice-led research and relates to human activity and learning with specific reference to embodied knowledge (Gourlay, 2002; Gray & Pirie, 1995). In her introduction to Practice as Research, Estelle Barrett (2007, p.4-5) argues that we write about the art object only after it has been completed which tends to overlook and/or conceal the operation of embodied knowledge which has been subsumed into the rational logic of discursive accounts of the artistic production. If we then shift the critical focus away from the evaluation of the artwork as a product or art object, to an understanding of both studio enquiry and its outcomes as process, we take a step away from art criticism to the concept of a critical discourse of arts-practice-led enquiry that involves viewing the artist as a researcher and scholarly critic who comments on the value of the artistic process as the production of knowledge (Barrett, 2007). Taking seriously this move from matter/object/artefact to *material thinking* and the *material process* of the studio obliges us to also step away from abstract, universal modes of thinking subjectivity, towards studio practices, which speak to the subject in the richness of its desiring, embodied and living agency (Barrett, 2007; Bolt, 2007; Carter, 2004; Meskimmon, 2003, p. 94).

Art-making is a certain kind of behaviour, a complex of interactions involving factors of bodily possibility, the nature of materials and physical laws, the temporal dimensions of process and perception, as well as resulting static images. Defined as process, the artificiality of any media-based distinctions also fall away (Bolt, 2004b; Carter, 2004). A sense of the temporal process of making clearly makes a distinction between the method of making and the resultant art object. This in no way means to trivialise the resultant works of art as objects. The artwork does however become an artefact or trace of the performative aspects of making, a trace of the embodied corpora of knowledge intrinsic to making.

That between space in which I found myself and tracing that space required a reviewing of what it means to be in the process of always becoming. To engage in sensory and conceptual becoming from a specific dis/location in time and space (Lorraine, 1999) reminded me of Irigaray's notions regarding 'how to pass through the passage': it is the passage as transitional space between one and another 'that is neither outside nor inside, that is between the way out and the way in, between access and egress' (Irigaray in Jones, 2011) that allowed me to conceptualize in the studio. These abstract ideas are given material form in the studio and trace my attempts to picture my embodied responses to my traversing of the nation. They are according to Jones (2011) regulated by that space between; conjoined while remaining distinct, derived from displacements – or lack of belonging.

Reload: One Night Stack, is the third body of work that directly came out of my traversing of the nation and is the culmination of a series of collaborations with ceramic artist Fiona Fell (Figure 6) that tap into the notion of estrangement that Smith (2009) refers to. In my collaboration with Fiona Fell these themes constantly arise. The focus of our collaboration explicitly plays with the notions of foreign bodies and of the stranger and estrangement. The works portray neither a representation of the outsider, the stranger, nor a representation of the self, while being all simultaneously, allowing debates surrounding self-portraiture, resemblance and representation to be unwrapped. This series of exhibitions expand on the idea of collaboration between artists being an issue of interactions between bodies, performativity, emergence and becoming (Adams, 2008, p.8).

Figure 6: Lyndall Adams and Fiona fell, *Reload: one night stack* (installation view; Grafton Regional Gallery), dimensions variable, 2011 (photography: Lyndall Adams).

Fiona Fell and I have been working together collaboratively since 2005. Collaboration is usually a process where the procedures of art making are shared, interrupted, redesigned and re-negotiated, a form of *modus vivendi* (a situation where you are forced to work with each other) if you will. Together we explored mark making borrowed from each other's arts-practice to describe the vast distance we suddenly found between us while attempting to capture the studio processes entered into.

Fiona joined me for a month over the summer of 2010/11. The distance between us (the emphasis on *between* in this context relies on Merleau Ponteau's notions that any understanding of the word *between* only has meaning if it is from our experience as embodied subjects (Noe & Thompson, 2002)) had taken on new meaning. Fiona's life had also taken some unforseen turn and together our sense of isolation deepened and our words

buried themselves deeper inside our mouths. There was no lack of voice - just a lack of any relevant vocabulary other than silent screaming to this enormous sky, eyes squinting into the unrelenting light of the place that we found ourselves, our words caught inside. We both felt raw and cooked and rotten. For Fiona Fell, Lévi-Strauss' notions on systems of classification in which binary categories are combined according to specific rules of exchange, such as raw/cooked, resonate strongly. While this is also a translation/metamorphosis of the states of clay it relates to the emotional hypertensions of the self in distress - that 'imperfect' symmetry of the body (Leach, 1989). Lyndall however, rejects binary classification in favour of Lévi-Strauss's triadic classification: raw/cooked/rotten (Lévi-Strauss, 1969).

The works for *Reload: One Night Stack* came out of our shared emotional experiences. On Fiona's return to the east coast we worked in a call and response conversation across Australia by email, Skype and telephone. Working together, we found connection, commitment and convictions to the private moment in the installation of the works at the Grafton Regional Gallery, NSW, where vitrified clay figures reflected in the surfaces of polished aluminium and were absorbed by transparent glossy plastic. We have explored processes collaboratively and re-imagined outcomes that aim to expand our own fields of potential.

The traces articulated in this paper, picture me; … seesawing in conversation with myself … spinning out of control … pondering the ocean's vastness … swimming in the rain … and trying to reconnect with a world in turmoil, unravelling the departures and arrivals (Figures 7 to 11). According to Victor Burgin (2011, p. 9) while this does not strictly qualify as a 'parallel' text in that:

> ... art can neither be translated nor explained, and any attempt to do so merely reiterates the incommensurability of rational descriptions and what are ultimately unconscious productions. Nevertheless the work of art comes into being in a field of determinations – historical, social, political and so on – over which the artist has negligible control and yet which exert great influence in shaping her or his work. (p.9)

It does so as ‘a place of passage *between* text, a place of intertextuality’(Burgin, 2011, p.9). I also profess to agreeing with Paul Carter’s (2004) notion that ‘the discipline of writing about making works of art is not only peculiar but additionally loaded when language seems so inadequate to the task’ (p. xi).

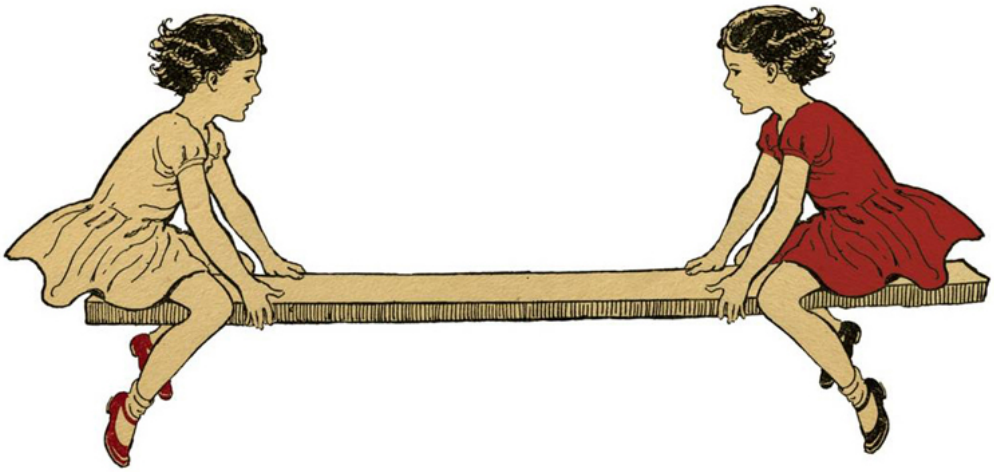

Figure 7: digital template, *see-saw twins*, 2011 (courtesy of the artist).

Figure 8: *directional vertigo (*detail) (installation view, Grafton Regional Gallery), laser cut aluminium, dimensions variable, 2011 (courtesy of the artist).

Figure 9: digital template for: *looking west,* 2011 *(*courtesy of the artist).

Figure 10: digital template for: *running for the rain,* 2011 *(*courtesy of the artist).

Figure 11: digital template for: *west coast,* 2011 *(*courtesy of the artist).

My vertigo may have been a disembodied response to my displacement and a resistance to place however Marsha Meskimmon (2006) suggests that contemporary women artists often set up new paradigms when they consider the self as being a problem and question mind-body dualism. They are therefore also questioning the critical exchange. We may not be asking any longer what representation of the self is but what kinds of selves might be materialised in an artwork. What kinds of interactions are possible for artist as agent to materialise selves given subjectivity as an ontology of becoming, an emergent subjectivity which is about agency, nomadism and change, always in the process of becoming? On belonging … The sensation of vertigo has eased, though I continue to look east to the ocean.

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