HYPHENATED—LIVING: BETWEEN LONGING AND BELONGING

An exposition of displacement as liminality in the transnational condition

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Attestation of authorship

Acknowledgements

Attestation of Authorship

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements."

We are in the epoch of simultaneity, we are in the epoch of juxtaposition, the
epoch of the near and far, of the side-by-side, of the dispersed. We are
at a moment. (Michel Foucault, 1967, p.1).

1. Introduction

1.1 Abstract

This thesis explores a complex concept of *home* with respect to issues of belonging and displacement from both a personal and transnational[1] perspective, which deals with the *here* in New Zealand and *there* in the Netherlands.

Through the visual and the poetic, in printmaking, book art, digital photography and installation—drawing on auto-biographical experiences of migration, as well as contextual research—I have been investigating the concept of "home" as a hyphen. This hyphen motif aptly performs the migrant condition of between *here* and *there*, a liminal space of betweenness and transition, where internal and external worlds, here and there, past and present, intersect. This intersection point, marked by hyphenation, always performs across multiple borders and thereby emphasises a spatial-temporal liminal register experienced by many transnationals.

In textual practice a hyphen is a punctuation sign that connects and separates two different entities. As such, here the hyphen begins to evoke an interesting spatial-temporal paradigm for transnationals, who are placed between two or more divided geographies, sociographies and cultural identities. As well as being a link between multiple series of dual entities and conditions, the hyphen can simultaneously signify an ambiguous area of liminality—a psychological space of neither here nor there, an undecidability of identity and belonging, which, on various levels, is symptomatic for many transnationals. This project explores how this hyphenated position influences a sense of identity and belonging and its relation to our postmodern world.

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[1] Loretta Baldassar (1997, p.70) uses the term 'transnational' for migrants who "live their lives across borders and develop and maintain their ties to two (or more) homes, even when their countries of origin and settlement are geographically distant. The term 'transnational' has been used to describe this phenomenon and is defined by Basch et al as 'the process by which migrants forge and sustain multi-stranded social relations that link together their societies of origin and settlement'." (Basch, L., Glick Schiller, N., & Blanc-Szanton, C. (1994). *Nations unbound* (p.7). Pennsylvania: Gordon & Breach.)

1.2   Rationale

Transnationality is a phenomenon that affects numerous people in our current society to a greater or lesser degree, whether through immigration or living overseas for an extended period of time. How one deals with establishing and maintaining connections between two countries depends on the individual, yet many who become transnationals experience some kind of in-betweenness or liminality. This research project investigates the complexities surrounding both a singular (personal) and more universally understood transnational condition.

1.3   Living the hyphenated highway—an exegesis roadmap

My territories. Places I have lived, loved, absorbed, traversed. I negotiated myself in them, wrote myself in them, wrote about them. I have called them home…Home is a hyphen. Hyphen is my home. (Giuliana Bruno, 2002, p.402).

Hyphenated—Living is both a text and installation that has been inscribed by a gathering of voices, which articulate my own relation to the phenomenon of transnationalism. These voices—philosophers, art practitioners, theorists, etc.—have become my travel companions and as such have significantly impacted on the trajectory of this project. The text moves along with my voice accompanying theirs, *en route* facilitating the reader's engagement with crucial moments in this exegesis that signify the key hyphenated position of this research project. The reader is invited to join this community of voices as a party to the accumulative procession while being carried through the text(s).

In the processes of research, writing, reading and art-practice for this project, an attempt at addressing the porous relations between content and form, has sustained an ongoing articulation of *how* and *what*—as in *how* the content (*what*) has been communicated in the style and structure of this project. My style of articulation in both the written and installed work, is one of this gathering and accumulating (many voices) that in their repetitions and differences (Deleuze, 1968/1994) mark my multiple positions of hyphenation/liminality in regard to transnationalism. And so the *how*, which marks these different tonal registers—multiple interwoven voices, poetic and analytic, singular

and universal—interacts with *what* has been uncovered, to constitute a more philosophical and performative engagement.

This style and structure is in keeping with my methodological positions (see *Section 1.5*), articulated through notions of *rhizome* (Deleuze & Guattari, 1987), *undecidability, untranslatability, trace* (Derrida[2]), *juxtaposition, simultaneity*, *dispersal* (Foucault, 1967), *self-reflexivity* (Alsop, 2002), *poetical-textual interruption* (Cixous, 1997), *liminality, hybridity* (Bhabha, 1994), *hyphenation* (Bruno, 2002; Lippard, 1997), *being-there, lived-experience* (Davies & Onorato, 1997), etc. A *style* of multiple tangents is interspersed with cross-references, extended addresses, referrals, follow-ons and points of intersection. This structure disrupts neat borders of *here* and *there* (compartmentalised readings). Installation artist John Di Stefano (2002, p. 39, 40) indirectly encapsulates my *stylistic* position—of this text and my practice—in his description of the migrant's state as "the tension of knowing both worlds and never being able to arrive or entirely depart"[3].

Sections 1, 2 and *3* build and articulate a position of transnational liminality as displacement through this gathering of voices, and refine the complex concepts of *home, identity* and *belonging* as states which are not just physical, permanent or stable entities. Within these sections, particularly the latter, the reader will begin to sense how my hyphenated position crosshatches to form many moments of liminal intersections that my installation attempts to activate, articulating how the hyphen motif acts as hinge—simultaneously bringing together and holding separate. In this way the exegesis resonates most poignantly with the installation. Particularly *Section 4* and *5* attempt to give the reader a sense of complex mapping that occurs over and through the hyphenated positions for the transnational via my arts practice. This multiplicity of hyphenated positions is the exposition of the thesis, named by the installation *Hyphenated—Living,* that the installation seeks to perform across all registers mentioned.

Installation (outlined in *Section 5*) is implicitly analysed as that practice that opens up potential sites and sights for performing this hyphenated existence. My aim is to take the viewer away from a passive binarised position of subject/object and activate them

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[2] See multiple sources as listed in *References*.
[3] Refer to p. 18 of this text.

inside the site, via a more embodied performative encounter that seeks to undo this traditional dominant role/reading of art and evoke an experience of transition and in-betweenness.

The detailing (*Section 5.3* and *6.2*) of how I have moved from 2D-3D artefact in printmaking and book art to site-specific (in the passage—not the gallery—i.e. a transit region) installation practice, employing temporal media (4D), also acts as a hinge moment between the more conceptual position (*Sections 3, 4, 5*) and the more historical and contextual details of the *Appendices I* and *II*. These *Appendices* serve to support the more significant moments of the body, in terms of a retrospective engagement with my process—particularly the transitions of my art practice—that has never settled on just one medium, but rather allowed each research stage (over the past two years) to act as a 'drawing' over and beyond in order to more critically address the concerns of belonging and displacement. This process always includes influences of other art practitioners involved in similar conceptual issues (in this case transnationalism, displacement, home, liminality, etc.). Like the voices of the philosophers and theorists who resonate strongly through this text, the significant voices of artists, especially installation practitioners, have been crucial for the development of my own art practice into installation, with the increasing concern for an articulation of *lived experience, reflexivity, temporal* and *spatial issues.*

1.4   Clarification of the term liminal space as conceptual position

"Anthropologist Victor Turner introduced the concept of 'liminal space': a space of transformation between phases of separation and reincorporation. It represents a period of ambiguity, of marginal and transitional state…A space of in-betweenness." (Liminal space [definition], n.d.). The term *liminal space* is as such described by Victor Turner[4] in regard to cultural rites of passage and is later taken up by Homi Bhabha (1994) as a state of being in-between *here* and *there*, in-between places and in-between cultures. This is a state many transnationals find themselves in and which as such has a great effect on migrants' lives.

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[4] Original publication: Turner, V. (1969). *The ritual process: Structure and anti-structure*. Chicago: Aldine Publishing Co.

Residing in another country means that one has a home there, but simultaneously—(in the same *moment*)—home refers to where one originates from, thus setting up the complication of what constitues home and belonging. Does one belong *here* or *there*, or in both places at one moment, or neither, excluded by both? This ambiguity of what constitutes *home* from the perspective of one that cares (via the emotional body) creates an undecided psychological space in between two homes in one moment. This location of in-between or liminality, is possibly more central to the location of *home* than the impossibility of clear-cut notions of *here* and *there*. Within my own condition exists the liminality between the Netherlands and New Zealand producing the effect of "I am simultaneously home and not-home" (Huggan, 2004, p.2). For a migrant or transnational, liminality then suggests a spatial and temporal condition whereby nothing is stable and everything is constantly in flux. Further, home becomes less linear and more on the move yet variable in direction. Therefore this project has become more interested in and focused on a process and an experience of liminality.

The weighting of this thesis project is based on a 50% written and 50% practical component. The written component provides an extensive discussion of appropriate contextual research, aimed to expose the significance of a multi-layered condition— intersection upon intersection—that constitutes the hyphenated life of a transnational and the translation of this phenomenon into the installation work.

1.5   Methodology and methods

This section will discuss a methodological frame work that evolved out of my practice. Self-reflexivity, the development from binary opposition to deconstruction and rhizomic thinking, as well as poetics in the mundane, have become key approaches for my project, as outlined below and further addressed throughout this text.

a. Self-reflexivity

A self-reflexive methodology articulates the process of my thesis and informs the kinds of methods I am engaged in. It reflects a more in depth scrutiny of an autobiographical

lived-experience with respect to my thematic of migration and displacement/belonging, thus providing a conceptual and contextual frame of reference for my project. Christiane Kraft Alsop (2002, [1, 2]), herself a German immigrant in America, describes this process of inquiry as auto-ethnography:

> *Practicing ethnography means shifting one's notion of centre and periphery and coping with the complexity of multiple centres with multiple peripheries…anthropologists came up with the term self-reflexivity to understand ethnographic limitations and potentials. The concept and method called auto-ethnography is an attempt at practicing this self-reflexivity by having a closer look at one's own longings and belongings.*

Alsop (2002, [50]) articulates three levels of auto-ethnographical self-reflexivity:

- *On the level of the actual ethnographic fieldwork, be that away or at home*

- *In the process of writing, both in order to transform the multi-channelled experience to the linear mode of the written language, as well as to translate from one experiential world to the other*

- *In the process of discovery, in the state of creative uncertainty that is present through all stages of the research process*

The first methodological point translates into this project whereby I perceive and apply via a process of excavating and interrogating textual and visual material in direct relation to my own identity as transnational and art-practitioner. Alsop's second level here is that synthetic act via incorporation and application of theoretical material and visual culture into the translation of my own writing and visual practice. And the third level of auto-ethnographic self-reflexivity could be described as the stage whereby a kind of acknowledgement and alignment of conditions of flux and change (described by Alsop as "uncertainty") sets up more complex relations that allow me to refine and reconstitute the written and visual material into my practical work.

For example, to explore a transnational position of liminality the following framework of interrelated questions has been formulated. These questions are not strictly focused on finding definite answers per se, since I realised during this project that fixed and straightforward solutions would not reflect a complexity of relations that now permeate the transnational condition. This liminal condition with respect to notions of home and migrant experience significantly inform contexts for my project according to the subsequent questions:

- How does moving/migrating to another place in another country affect us?

- How do we transform this new place, this empty liminal space (between *here* in NZ and *there* in NL) into a "home"?

- How do we, as transnationals, create or find a sense of identity and belonging?

- How do the perceptions of belonging/longing relate to past, present and future circumstances and identities we had then and now?

- How can we make sense of this state of being in-between?

- How do other artists express this state of liminality?

- How do I as an artist communicate my personal experiences of in-betweenness?

Subsequently this project poses more complex questions with respect to locale and belonging, such as: is the *here* and *there* a simple static binary opposition, a responsive dialectic model, or a continuous liminal space of undecidability?

This process of self-reflexivity relates to application of critical inquiry through questioning and reflection in and on action, which formulates a discovery-led practice to generate new knowledge. Gray (1996, p.15) explains this dialectic model: "Practice and theory are reciprocal. Critical practice should generate theory and theory should inform practice." My project demonstrates this through the alignment of contextual research in transnationalism, displacement and liminality, which inform the concepts that constitute my art practice, as such generating a continual reflexive mode of discovery and inquiry through the relationship of theory and practice. This alignment is illustrated by the following example, which is further discussed in *Section 6*. The notion of "home is a hyphen" (Bruno, 2002, p.402) instigated a significant shift in my practice as I started taking photographs of the road markings which I perceived as 'hyphens', which on reflection subsequently transpired as a multilayered conceptual direction for the final installation *Hyphenated—Living*. This also relates to "the process of discoveries" (Alsop 2002, [50]), as mentioned above and further discussed below.

The exploration of *discoveries* through technical/conceptual experimentation and observation of outcomes requires openness to new concepts and change, as posed in a heuristic approach, which Ings (2005, p. 1) explains as "a qualitative method of solving a problem for which no formula exists. It uses informal methods or experience, and employs forms of trial and error." The word *heuristic* is Greek for 'to discover'. This

element of discovery through experience has been a driving force in my project, pushing my personal, theoretical and art-practice boundaries, that is, through a re-evaluation of a notion of boundary/border/crossing per se and as such constantly extending my work into new directions.

Openness to new concepts, discovery and change is illustrated by these key discovery moments which had a decisive impact on the direction of this project.

Such characteristics of "openness to new concepts, discovery and change" (Ings, 2005) I also have encountered in Kleining & Witt (2000, [2]), who acknowledge that "many discoveries are made 'by chance': "the topic of research is preliminary and may change during the research process. It is only fully known after being successfully explored." This characteristic applies to my research project, since any anticipation in regard to the status of the project's outcome could not have been foreseen. The significant shifts this project has encountered—as discussed in detail in *Section 6*—reveal a high degree of openness to discovery that is critically important to the integrity of the project's process and thesis moment.

b. From binary position to deconstruction and rhizomic thinking

At the beginning of this research project my approach was based on binary oppositions of here and there, presence and absence. The significance of the liminal condition with respect to migration has made me reflect on the explicit hierarchical nature of binary oppositions. These oppositions espouse power relations that are not natural and which privilege one over the other, for example, day is privileged over night, presence over absence. Transnationalism disrupts these static binary hierarchies when, for example, what is absent (*there*) becomes better or more dominant than what is present (*here*). This disruption reveals a complexity of time-space relations outside of the simple here/there binary opposition. Post-structuralist thinking, especially deconstruction, works to interrogate and disrupt this naturalised binary oppositional thinking, and therefore has significant parallels to my own position. The shift from binary opposition to deconstruction and rhizomic thinking constitutes the quintessence of this project. As such, my methodology is informed by a post-structuralist (deconstructive) methodological articulation, which is further shaped by writers such as Michel Foucault (historiography/archaeological excavation), Jacques Derrida (undecidability, trace), and

Helene Cixous (textual interruption). These writers have had a most significant impact on my methodological positioning and will be further discussed in following sections.

The concept of the rhizome is the ever expanding rootstock, as described by Gilles Deleuze and Felix Guattari (2000, p. 7, 25[5]): "the fabric of the rhizome is the conjunction, 'and…and…and…' ". They perceive rhizomic thinking movement as being without a beginning or end, explaining that the rhizome extends through the middle, always *is* the middle, *between things*. They argue that the concept of starting and finishing is misleading; there is only a coming and going, continuously, in all directions: the rhizome "spreads like a patch of oil". This rhizomic thinking and recognition of a subsequent ongoing state of transition defines the development of my project.

c. Poetics and the mundane

Helene Cixous (1997, p. 4) wrote "what is most true is poetic because it is not stopped-stoppable". Bringing in the significance again of the hyphen motif, Cixous' quote holds a key note for the performative nature of being that shifts from the page/written language to experience. A hyphen is not for instance the full-stop, but rather the "not stopped-stoppable". The poetic has a capacity to reveal different and unexpected dimensions, even in the simplest things and everyday experiences, creating new associations and ways of seeing. As such I characterise aspects of my project as a poetic exploration of the mundane, the ordinary everyday things and experiences lodged and dislodged in life that are taken for granted, somehow overlooked and undervalued in their commonality, as further explained in *Section 6*. This poetic aesthetic and critical sensibility is an inherent and important attribute of my work that has further been informed by the writings of Gaston Bachelard, (1964/1994), Giuliana Bruno (2002) and Lucy Lippard (1997), as explained in the following sections.

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[5] See Deleuze, G. & Guattari, F. (1987) Introduction: Rhizome. In *One thousand plateaus*. (p.3-26). Minneapolis: University of Minnesota Press.

d. Methods and process of practical research

The visual work is structured around the two main themes of liminal space and the concept of home and further activates their interaction via the migrant experience. The overall approach is explorative and experimental, and aims

- to seek the most appropriate artistic solutions for research concepts and questions
- to develop, refine and extend artistic practice
- to create a body of visual work, applying multi-media techniques

All aspects of visual means that range from printmaking and book arts to installation and digital photography are discussed in detail in *Section 5* and *Appendix 1*. My critical engagement with practice has led me to explore and incorporate the two latter methods, taking and manipulating digital imagery with a move towards their implementation via installation practice. Multi-media possibilities have been explored and boundaries are pushed to create new ways of working that are more appropriate to the ideas. A detailed discussion of methods and process of practical research is in *Section 5* and *6*.

2.   *Ma Carte de Tendre*—**Explorations of personal place**

This section looks at personal place as a self-reflexive mapping of a physical and psychological home and belonging as one's personal topography, which is subsequently critically reviewed in relation to issues of identity and displacement, brought on by migration and having two or multiple homes, one of origin and one or more of later settlement.

In her book *Atlas of Emotion, Journeys in art, architecture and film* Giuliana Bruno (2002, p. 2, 410) explores topography from a psychogeographical viewpoint, as "the exterior world conveys an interior landscape" and Bruno notes how "emotion materialises as a moving topography" which she simultaneously perceives as "a tender mapping of intimate space", her *Carte de Tendre*[6]. Bruno (2002, p. 403) pictures this mapping of personal place as "an intense 'archival' journey that maps the geography of a life's history".

2.1   Home and not-home

> *Here was my first lesson in emotional archaeology: the importance of context and the problem of removal from site.*
>
> *I am both home and not-home, one of those trick syllogisms I must solve by homemaking, at an age when I should have finished with all that bother.*
> (Isabel Huggan, 2004, p.2).

   a. Identifying notions of home

To understand belonging and displacement it is necessary to contemplate how we belong and what is and makes a place *home*, and therefore what it means to be home or not at home. Usually we call the place where we live home, which can mean the house itself or the geographical location—the area, town, city or country. When I am in another country, the whole of the Netherlands becomes home. The closer I physically am to home in the Netherlands, the more site-specific home becomes—the province, the

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[6] Bruno, G. (2002, p. 2) refers here to Madeleine de Scudéry (1654) who published her novel Clélie with a map she had drawn up of her Carte du Pays de Tendre – a map of the land of tenderness- which "visualises, in the form of a landscape, an itinerary of emotions which is, in turn, the topos of the novel."

city, the district, the street, and lastly the number and the house itself. The distinctions here could be described as differences of proximity with respect to contexts of *site* and *sight*. The first evoking place and the second a bodily engagement with it. Away from this legitimate origin home as in familial birth place etc. the more significant nationhood becomes—this is produced from the condition *out-of-sight* and so the scale of place as home is enlarged. At home, more specific site(s)—province, city, district, street, house and its number—closer in proximity and sharper in detail provide the necessary registers for identity. One identifies with smaller, more regional concerns and therefore these two distinct scenarios of relations to, and of, home, set up subsequent readings across internal and external perspectives. This inside-outside spatial condition remarks on how one's identity in relation to belonging and displacement according to home is complicated via scale, provincial, national and bodily concerns. Thus as our body moves, so does our perspective of what constitutes home. It is on this note that here the second idea of belonging as displacement might start to be understood, in the light of, as Anthony Vidler (1992, p. xi) terms it, "the precarious relationship between psychological and physical home[s]".

b. Two homes, between here and there

Christiane Alsop (2002, [16-19]) notes how all cultures "tend to divide the world into a *here* and *there, we* and *they*," and how the "connotations of a nation[7] include the incarnate belonging, to a place and its people, to a heritage, to a community". She explains that when we leave this place where we belong, we "disturb the order of the divide" between here and there, between insider and outsider, and "the gap of not belonging opens up". Migration not only upsets the usual external divide, it also creates a new personal and internal divide between attachments to the homeland and the new country, as Loretta Baldassar (1997, p. 70) in *Home and Away* points out:

> *Migration is not simply about departure and establishing one's home in a new country. It is also about ties to the old homeland and the influence of this attachment on the development of ethnic identity in the new homeland.*

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[7] See also Bhabha, H. K. (1994). *The location of culture*. London, New York: Routledge, on the topic of nationhood.

Belonging as such has an undertone of stability and permanence, as it is attached to a place of fixity. So how does leaving, not being "there" affect our sense of belonging and identity? Do we stop belonging there when we settle somewhere else or will we always still belong there?

c. Transnational issues of identity and belonging

> *I've permanently lost a complete sense of center. I can never call any place home. I will be forever in a state of in-between.* (Shirin Neshat, in Horsburgh, 2000).

Belonging or displacement (in relation to identity) turn out to be far more complex, fluid and multi-layered concepts than they appear at first sight—for example, we may simultaneously experience a belonging in both places (or a plurality of experience per se), or a belonging in some ways but not in other ways, at some times and spaces, certain moments or in particular circumstances. What is subsequently of critical importance in this notion of identity and belonging—in the plural scene—is a recognition that it is perhaps not fixed or permanent. There are many sides to belonging that are constantly subjected to change, flux and multiplicity.

As we saw earlier, Foucault emphasised a notion of a time and space (an epoch) of simultaneity, juxtaposition and dispersal. This is not a time and space condition that allows for difference to happen through oppositional thinking but rather through differences according to multiple juxtapositions that mark experience in a moment. Transnationals instantly recognise this position of being in-between, of feeling suspended—between two countries, two cultures, two homes—all these twos (and we shall return to this notion from Cixous and Derrida (Cixous, 1997, p. 25, 123) of *tous les deux*, or *all the twos*)—simultaneously together, never predictable, create a threshold that complicates belonging and longing, displacement and certainty of place, etc. In his "*Moving images of Home"* John Di Stefano (2002, p. 39, 40) describes this migrant's state of being in suspense as "the tension of knowing both worlds and never being able to arrive or entirely depart". In relation to this state of displacement he regards the concept of home as "a sense of being between places, rather than being rooted definitively in one singular place":

For such people, identity is no longer rooted in one single homeland. Their betweenness is continually improvised as they move through time and space, and simultaneously through a series of fluid and invented identities. These identities do not necessarily coalesce into something hybrid, but rather coexist, suspended and independent one from the other. This suspended coexistence constitutes a type of strangeness located within the simultaneities of betweenness.

It is Di Stefano's sentiment recounted most aptly by this quote that aligns strongly with the critical import of this research project, an articulation of a kind of liminality— suspended in this tension between the two worlds. This tension is fuelled by what Lucy Lippard (1997, p.5, 27) perceives as "the deeply rooted psychological need to belong" in connection with geographical place—"the search for homeplace is the mythical search for the *axis mundi*, for a centre, for some place to stand". This visceral need sets off an ambivalence and uprootedness when we leave this place where we belong; we lose our familiar ground, our—what we may have perceived as permanent—centre. Home will never be a whole entity again and will never regain that same perceived permanence.

2.2   Intimate personal topography—Psychological context of home and belonging

A dig in intimate space: a personal journey on my Carte de Tendre.

This type of journey, made by the displaced writer, demands a special suit (and suitcase). One must pack emotional baggage. (Giuliana Bruno, 2002, p.406, 419).

a. Psychogeographical explorations

Gaston Bachelard (1964/1994, p.5) writes how "an entire past comes to dwell in a new house" and this is exactly what happens when we take up residence in a new place, we bring not only our material belongings, but also our immaterial personal and cultural belongings, such as memories, relationships, cultural identity, customs etc., from our place(s) of origin. Norman Bryson (1990, p. 138) points out how domestic objects create cultural memory and as such provide a tangible, transportable familiarity and history which reinforces aspects of identity and belonging. In this way we project ourselves with all the objects that belong to us and transfer with us through time and

space and which give us some sense of self and belonging—even if this belonging is to somewhere else and far away. Bachelard (1964/1994, p. xxxvi) calls this "the topography of our intimate being", which I depict as a kind of internal map of our personal life that is compressed into this new domicile. Lippard (1997, p. 7) elaborates on this idea of personal topography:

> *Place is latitudinal and longitudinal within the map of a person's life . It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has a width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, what will happen there.*

Lippard's description of such a personal topography evokes the vision of a richly layered quilt, the family heirloom in which history, personal memories, dreams and relationships, a kaleidoscope of past, present and future are carefully threaded and stitched together, piece by piece. Belonging is being part of this fabric of life, of history, of place, we have sewn ourselves into this heirloom. If we leave this place this "quilt" becomes our internal and external "travel blanket" as a transportable part of our identity (see *Family Album* and *Travel Blanket*, *Section 6*).

This notion of transportable identity is taken up by Baldassar (1997, p. 91), as she poses: "spatial self-identity is not spatially fixed but is rather an idea of a place. Identity can transcend space, even spatial identity, because the idea of space or place can be transplanted." I agree this can be so, but this does not omit the psychological consequences that occur sooner or later, and which are experienced to a greater or lesser degree by different people, depending on the individual disposition and the personal circumstances of leaving. Having said this, we will always carry this internal map with us, as an inherent part of our make up. We can deny its existence of course, but that doesn't mean it is not present. Nietzsche is said to have commented that invisible threads are the strongest ties, and in some ways what is absent can have a stronger presence just because of its absence.

Di Stefano (2002, p. 39) remarks that people who feel displaced often attempt to trace the past and "make tangible what is missing and absent", and that "the void of what has been left behind is present precisely because it is not physically tangible". The trace is one of Jacques Derrida's key concepts—that what is left behind from the past which is now absent, leaving a sense of incompleteness, the impossibility of ever being totally

present. The trace itself is not visible, and as such has a presence through its absence. It is that what makes us yearn for something, from the past, from elsewhere, it evokes a sense of missing, of loss. The trace is a displacement of what was, a fleeting memory, and which cannot be replaced.

b. Nostalgia

Shelley Hornstein (2002) points out how, as a consequence of losing a sense of permanence by leaving our home ground, "we yearn for the solid and tangible, in spite of the fugitive qualities of what represents home."

Another significant aspect of this longing for home is observed by Alsop (2002, [21]) in the fact that, after having been in a foreign place for a while, "the wasteland we left turns into a jewel in our memory, the treasures of the familiar, the compass of our feeling, thinking and acting." The longing for home then transforms into a kind of nostalgia for this lost special place where we once lived.

It is this perspective of nostalgia from which Ritivoi (2002, p. 13) addresses the complex experiences and effects of migration. She argues that it is the extent of nostalgia for the home land that colours the migrant's experiences and life in the new/other place. On this notion of nostalgia for home, Vidler (1992, p. 66) aptly points out that the condition of unsettledness actually perpetuates the paradox of all nostalgia, resulting in an ongoing state of liminality: "despite a yearning for a concrete place and time, the object of desire is neither here nor there, present or absent, now or then." As such, we find ourselves caught in-between peripheral and centrifugal forces of home and not-home, fuelled by the extent of our nostalgia.

3.   Transnationalism—Autobiographical/Personal Narrative

It is usually assumed that a sense of place, or belonging, gives a person stability. But what makes a place home? Where is home? (Madan Sarup, 1996, p.1).

Movement, for its part, implies a plurality of centres, a superposition of perspectives, a tangle of points of view, a coexistence of moments which essentially distort representation. (Gilles Deleuze, 1994, p. 67).

It should be stated that many of the following autobiographical threads that immediately inform this research project are mentioned here also for their further reaching associations with respect to the transnational phenomenon. That is, many autobiographical stories of migration will find their identities via the multiple cross-relations that articulate patterns in common. My story, therefore, is both singular and universal and thereby in its specifics undoes specificity via the universal threads it gathers. And so, in many ways these "sub-characteristics" that come through in the following sub-headings, suggest a movement across the familiar/particular to the more generalised/universal narrative of the migrant.

a. *Unforeseen circumstances which detail how one leaves one place and arrives at a completely different locale.*

In 1987 I was between jobs and I had to move out of the house I had been living in for seven years. It seemed the perfect opportunity to take a break and go overseas for some time, before getting settled into another place and job. I decided to go to New Zealand for 6 months, never in the least suspecting what consequences this decision would have. If anyone would have said then I would still be in New Zealand eighteen years on, I would have laughed in utter disbelief. I had never thought of migrating to another country and I was only going away for a few months to visit… One can never foretell one's future and yet, paradoxically, it is this unpredictability that becomes more "predictable" from the position of the migrant.

b. Assimilation process/ cross-cultural fusion

Once I was in New Zealand I thought it would be better to stay a year, after I had come all that way and I was enjoying the experience. Near the end of that year I received an interesting job offer that was hard to resist and I told myself it would be a good experience and why shouldn't I stay another couple of years. It all seemed very plausible and no harm done. At that time I did not foresee the impact of such a decision and how I slowly became more part of the fabric of life in this new country—how it crept under my skin, so quietly I never quite noticed. In this moment, uncertainty of place, that is, the question of where one belongs is never really (consciously) asked— the condition of migration has not yet arisen, because residing in the other place is still under the guise of temporary visitation. However, in this fragment of the narrative, we start to witness some established tropes of belonging to a place. The legitimate assimilation could be firstly constituted in the act of employment. But also issues of duration start to cloud the borders between the *here* and *there.*

c. "Home"sickness—issues of proximity—what is absent (Dutchness) becomes more present than what is physically close in New Zealand.

From the beginning I have often felt a strong sense of homesickness, the missing of family and friends, places, foods and other typical Dutch things I love. Living in another country made me take a clearer look at my Dutch background and become more aware of what this actually was and meant to me. I just took this as part of being away and I never doubted that one day I would be home again. This issue of proximity in regard to issues of spatial-temporal conditions was addressed earlier with respect to deconstructive methodologies as in the disruption of static binary oppositions— conditions of *near* and *far, presence* and *absence* become complicated with this sense of longing. A feeling of Dutchness becomes even more pronounced, even significant and closer in its physical absence. Alsop (2002, [35]) illustrates this phenomenon with an example of one of her students who said: "I became Japanese after I left my country to relocate in the U.S." Is one's identity ever called into question when it is not under threat or singled out through difference? Could I feel less Dutch in the Netherlands than I do in New Zealand?

d. *Ambivalence—When one has more than one home to consider the question of where to be becomes magnified.*

Further on in this journey, more reasons crept in as validation for staying in New Zealand—work, relationships, study—more legitimate reasons for not returning *home*. However, committing to staying in New Zealand, as in I will start to put roots down here, was also just as anomalous. This could be translated as a condition of ambivalence, which Baldassar (1997. p. 83, 84) subsequently addresses as the silent dilemma of where to be that fractures migrants' lives. Furthermore, this condition is fraught with complexities relating to multiple areas of one's life here as well as there, which thus impede a clear decision making. Baldassar (1997, pp. 88-90) points out that the return visits home that transnationals make—this going backwards and forwards— keep reinforcing the ties between places and the dilemma of where to be, simultaneously perpetuating the feeling of longing for the other, the absent place, whether this is actually *here* or *there*, as home becomes *the ever shifting centre*.

How long does it take before one should make a commitment to an-other (place)? It conjures up the impossibility of knowing for certain, and what makes *time* legitimate (for this or that purpose). What law of faithfulness or fidelity has been imposed? Of course, these questions are questions, in my situation, not according to a prescribed judicial law (although this must be considered), but rather a law that is governed by desire and guilt and is hosted by the psyche (emotional and subconscious realms). The only certainty around this condition is that ambivalence grows stronger—it is a fertile condition that critically imports the status of this thesis. I just have stayed on in a growing ambivalence between two countries, the one where I live and the other where I belong, a condition that evokes a Derridian undecidability. Again, like identity, undecidability is only ever a condition when something at stake needs to be decided on.

e. *Displacement*

I still wake up in the middle of the night at times and wonder how this could have happened—how could I have been in New Zealand for all these years while I still feel I belong in the Netherlands. It disorients and frightens me in the dark breath of the night. Homi Bhabha (1994, p.9) calls this the moment of *unhomeliness*—which is "the

condition of the extra-territorial and the cross-cultural initiations". This condition of displacement through having excess of territory to negotiate—the extra-territorial, cross-cultural etc.—also locates itself in an interesting way with the excessiveness of ambivalence. Too much to decide upon makes identity a much more complicated entity and this excessiveness is something that grows across the dimensions of time and space.

f. Multiple identities

When I lived in the Netherlands I was embedded in my family and friends, my culture, my language, my beloved Dutch "polder" landscape. Until I had been away from my home country for a longer period of time, I had not realised the extent of these deeper layers of being—how I was not only naturally embedded in them when I lived there, but how these layers have embedded themselves into the very core of my being—with thousands of invisible engrained threads which I take with me, wherever I am. And these threads pull and stretch continuously. They are part of who I am, shaping my personal and cultural identity, my feelings of longing and belonging. Indeed, "home never leaves the body" (Ankori, 2003, p.66). As the distance, time and space expands excessively, so too do the identities. Now these multiple identities bring to the surface moments of recognition, deeper inscriptions that could possibly never have made themselves felt without threat.

g. Countering the stereotype of the transnational

I never set out in search of a better life elsewhere, as so many migrants do. My life was not torn apart by the sudden rupture of exile, by the horror of violence that forces refugees to flee their homeland. Whilst I do not represent more orthodox readings of a transnational, through an exploration of transnationalism in both theoretical material and visual arts practice, my story—the feelings characterised above by longing, loyalty issues, displacement, multiple identities etc. signify key experiences of those who have been forced into exile.

I never had to leave my country. I never planned or chose to migrate. Nobody forced me to stay here in New Zealand, I could have returned home long ago. But somehow I

find myself in this position between two countries, between the here and there, between presence and absence, home and not home, and so, it is this in-between that becomes a key notion for understanding who I am. My experience has slowly been emerging in the form of psychological displacement, which creeps into the shadows of my mind and fosters the ambivalence of heart. I have slipped in-between these two countries. As Giuliana Bruno (2002, p. 402) aptly puts it "Home is a hyphen. Hyphen is my home."

4.   Hyphenated—Living

This section explores transnationalism as a hyphenated position in relation to aspects such as separation and connection, memories and identity, undecidability and untranslatability. Subsequently, the transnational hyphenated condition is placed in a more universal and postmodern context.

4.1   Hyphen—Separation and connection

The English word *hyphen* comes from the Greek word *huphen*, meaning "together". Comparing words for hyphen in other languages shows different nuances of the meaning, for example, the Dutch word for hyphen is *verbindingsteken* or *koppelteken*, in German it is *Verbindungszeichen* and in French it is called a *trait d'union* – all mean literally a "sign of connection" or a "sign of union". It is like having a double name, one could not exist without the other, without being incomplete. As such, the hyphen signifies that two separate entities are now joined and belong together. Another interesting phenomenon is that the English word *hyphen* is used for joining words as well as breaking off a word into syllables. (In Dutch two different words exist to indicate sign for connection or the breaking off: *verbindingsteken* and *afbreekstreepje*).

In a philosophical sense, a hyphen is a transit space, where the transition from one entity to the other occurs. It is the space and time of neither and either or the hybrid. The hyphen is the liminal or undecided in-between, the *entredeux* or "true in-between" which includes *tous les deux*, all the twos, meaning all the possibilities, which Cixous (1997, p. 9, 25) and Derrida (Cixous, 1997, p. 123) both refer to. Derrida uses the term *brisure* for the concept of the hyphen, a "bringing together and yet separating what is hinged, operating across the divide yet never belonging entirely to either side." (Collins & Mayblin, 2000, p.138)

A series of hyphens becomes a dashed line. In technical drawings a dashed line indicates what is invisible, what is hidden behind the visible. Also, a dashed line on a document functions as a border, indicating where to separate, tear or cut. A hyphen (or dash) stands for separation and connection, it indicates and repairs the cut. This is an interesting condition that resonates with the postmodern transnational paradigm—

symbolised in, and performed by, the hyphen, between two separate geographies, sociographies and cultural identities. The hyphen connects the visible and the invisible, the tangible and the intangible, while marking the area of passage or transition from one state to another, the transit between absence and presence, myself as I was and the other.

The hyphen as connection relates to the concept of the rhizome, as described by Gilles Deleuze and Felix Guattari (2000, p. 25) as in that the rhizome is the conjunction, 'and…and…and…' ". As such, a rhizomic collection of hyphens trace where I have been, connecting all the places where I have lived, defining my psychogeographical habitat, which is always contracting and expanding, forwards, backwards and sideways. I have been looking in my environment at marks left behind, traces in time, excavating the hyphen that connects all the two different entities or, as in the case for transnationals, two or more different countries.

The Oxford dictionary has an entry for *hyphenated Americans*, meaning American people of mixed nationality, such as Irish-Americans. Lucy Lippard (1997, p.62) writes about "Americans living on the hyphen", those who are in-between two cultures, such as the native American-Indians. Giuliana Bruno (2002, p.402) identifies the hyphen as her home: "home is a hyphen, hyphen is my home". I relate to this, I have become hyphenated as a resident in New Zealand with a Dutch nationality and strong ties to my far-away home country.

> *The hyphen is the porous connection, the liminal space in-between. Like my skin, it unites what is inside and what is outside, it marks my intimate topography, the places I have lived, outlining my habitat through time and space. It pulsates, oscillates and assimilates, and is therefore always in flux, in osmosis between here and there, the past and present. It is the fragile, fragmented line of memories that moves in all directions like a running stitch through my life, connecting the visible and invisible momentary traces of time, of people, experiences and places that shaped and shape my identities and my belonging in motion[8].*

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[8] This is a fragment from the paper *Home is a Hyphen* I delivered at the AUT mini-research conference, August 2005.

4.2   Hyphenated memories

An important aspect to the construction and negotiation of identity is the past—present relation and its reconciliation…The past always marks the present, but often the past consists of a selectively appropriated set of memories and discourses. (Madan Sarup, 1996, p. 40).

For transnationals there is often an element of trauma in the new life, caused by the disruption and destruction of leaving all that was familiar behind in the home country. Memories are ties to the places and people left behind. They can be painful because they are reminders of what is absent in the present, and yet, simultaneously, they hold a valid key to cultural identity and personal history and belonging amidst all the changes.

On the subject of memories and remembering, Homi Bhabha (1994, p.63) notes: "Remembering is never a quiet act of introspection or retrospection. It is a painful re-membering, a putting together of the dismembered past to make sense of the trauma of the present."

In her book *The Lure of the Local* Lucy Lippard (1997, p.82) mentions the work of Canadian artist Marlene Creates. Creates produced a series of work in the late eighties and early nineties under the evocative and poignant title "*The Distance Between Two Places Is Measured In Memories*". The work deals with "human perception and occupation of places, overlaying fragile moments on an enormous natural and historical past" and as such contains photographs, portraits and hand-drawn memory maps. Lippard describes how maps are a composite of places and a composite of times: "Document, personal recollection and sensuous evidence form a multilayered portrait of the place recalled."

The memories act as the hyphen between the here and there, demarcating the past and the present. The hyphen unfolds as a map of memories, a map of identity and belonging. Bachelard (1964/1994, p. 8) pointed out that "space contains compressed time" when he coined the term "topography of our intimate being".

On the notion of time, scientist Stephen Hawking[9] (Dunning, 1993, p.4) avoids the Western construct of linear time in favour of "imaginary time', suggesting that "imaginary time is really the real time and what we call real time is just a figment of our imagination". Imaginary time is all inclusive, tribal, cyclical time, without beginning or end, in which past, present and future co-exist, vertically and horizontally.

Memories occur in no particular linear order and as such are a rhizomic form of compressed imaginary time. As long as we have memories, we know who we are and we are connected with the other(s), the absent people and places. This is our intimate, internal topography, our map of being and belonging. We embody this memory space that separates and connects, we find ourselves always in transit, in flux, oscillating in between places, between times. Or, as Foucault (1967) puts it: "our epoch is one in which space takes for us the form of relations among sites." As such, the relations we have and the connections we make shape our space, and vice versa, space shapes our relations and connections.

4.3   Hyphenation—Undecidability and untranslatability

Undecidability and untranslatability are two of Derrida's concepts which have some impact on the transnational position, in the sense of being in-between places, identities, etc., and also of being in-between languages. This section will introduce these concepts and undecidability will be revisited in *Section 4.5*.

A state of undecidability, where neither dominates the other, occurs in the process of Derrida's deconstruction of binaries and the undoing of their inherent hierarchy. Cixous (1997, p.83) comments on this state of undecidability in her book *Rootprints:*

> *The thinking that addresses the 'undecidable' is the thinking of tolerance, the thinking that does not sever, the thinking capable of concavity, of turning in on itself to make room for difference. The undecidable thinks all the possibilities, all the positions.*

This openness to positions and possibilities evokes flexibility and movement, and as such prepares the ground for any form of hybridity born out of this in-betweenness. In

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[9] For further discussion on this topic see Hawking, W. S. (1988). *A brief history of time: From the big bang to black holes.* (pp. 139-144). New York: Bantam Books.

his book *Location of Culture* Homi Bhabha (1994, p.4) describes this in-betweenness as a "liminal space", or "interstitial passage" which he relates to the position of the cross-cultural transnational: "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy." This cultural hybridity is the undecidable in-between, the space of the hyphen in the middle. And Bruno (2002, p. 410) makes a poetic reference to this interstitial passage:

> *Wandering the hybrid territory of projections between home and the world, I find myself incessantly in that terrain of 'unhomely' displacements and 'border existence' that Homi Bhabha calls an 'in-between', a zone of cultural intersections where signification is marked by hybridity.*

Homi Bhabha (1994, p.9) explains "the unhomeliness—that is the condition of the extra-territorial and cross-cultural initiations." When we move outside our original territory to an other place, Bhabha (1994, p.1) notes how "we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion."

Another aspect of the transnational's position is the issue of language, especially when this is an other language. In regard to this aspect, Derrida (1998, p. 56, 57), raises the question of the untranslatable in saying: "everything can be translated, but in a loose translation, in the loose sense of the word "translation". In a sense, nothing is untranslatable, but in another sense, everything is untranslatable; translation is another name of the impossible." Derrida (1998, p.58) therefore speaks of "an essential alienation in language—which is always of the other" in regard to the element of otherness and untranslatability between two languages. As such I can perceive in-betweenness also as the space of untranslatibilty of language, culture and identity; it is inhabited by otherness and undecidability. Sarat Maharaj, Professor of History in Art in London, as cited in Lauri Firstenberg (2005, p.2) comments:

> *In everyday terms, we see translation as the business of imperceptibly passing through from one language to another, not unlike stacking panes of glass one on top of another, a matter of sheer transparency. But it is no less about taking the measure out of the untranslatable, about groping along and clawing at dividing walls, about floundering in an opaque stickiness? How therefore to recode translation, taking on board its limits and dead-ends, its impossibility, the notion of the untranslatable, what we might call 'the untranslatability of the term other.*

Maharaj (Firstenberg, 2005, p.2) concludes with an interesting point: "to focus on translatability is not only to acknowledge from the start the impossibilities and limits of translation. It is to highlight the dimension of what gets lost in translation, what happens to be left over…"

4.4   Hyphenated—**Transnationalism in a postmodern context**

> *Identity is always related to what one is not—the Other. Identity is only conceivable in and through difference…We should perhaps try and think of identity and difference together, dialectically.* (Madan Sarup, 1996, p. 47).

Lucy Lippard (1997, p. 5) plays what she calls "the relatively conservative values of permanence and rootedness off against restlessness and constructed multicenteredness" —the latter characterises what we have come to understand as aspects of our postmodern living.

This leads me to taking a look at some of the known occurrences that characterise postmodern society. To clarify the term postmodern I quote Steinar Kvale (1996, p.19): "postmodern does not designate a systematic theory or comprehensive philosophy, but rather diverse diagnoses and interpretations of the current culture, a depiction of a multitude of interrelated phenomena."

These phenomena include:
- Fragmentation
- Juxtaposition
- Multiplicity
- Hybridity
- Hypermobility
- Complexity
- Simulacra versus authenticity
- Identity issues, ipse versus idem

a. Ipse and idem

While most of these speak for themselves and have been addressed in different locations in this text, ipse and idem may need further explication here. Ipse and idem are two words for identity which Ritivoi (2002, p.44) explains in her book *"Yesterday's self, Nostalgia and the immigrant identity"*:

> *In Latin two terms stand for the idea of identity, although they are not perfect synonyms: idem, the first term signifies identity as something permanent in time, while ipse tolerates change, degrees and variation, and thus, includes difference and otherness.*

Like Ritivoi (2002, p.44), Madan Sarup (1996, p.14) also speaks of two models of identity which correspond with the idem and ipse:

> *The 'traditional' view is that all the dynamics (such as class, gender, and 'race') operate simultaneously to produce a coherent, unified, fixed identity. The more recent view is that identity is fabricated, constructed, in process, and that we have to consider both psychological and sociological factors.*

He places this in the context of the postmodern and continues "neither of these models can fully explain what most people experience. Identities, our own and those of others, are fragmented, full of contradictions and ambiguities."

Idem refers to a static state of identity and belonging, an unchanging stability. Transnationalism disrupts this concept of idem which is often connected to the homeland—or the memory of the homeland, since memory frames and colours the settings of the past.

Ipse relates to Derrida's thoughts about identity as never static and always shifting, which is linked to his key concept of *différance*[10]. *Différance* is a significant Derridian neologism, referring to the double meaning of the French word for difference, which performs the conditions of differing and deferring at the same moment. Ipse accepts that identity is under construction for the duration of our lives. It makes allowances for difference and otherness. Ipse is a postmodern concept of identity, which includes the complexity of multiple, fragmented and hybrid identities. Ipse interacts directly with

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[10] For further explanation of these concepts see Wikipedia article on Deconstruction, and the Internet Encyclopedia of Philosophy's article on Derrida, p. 6.

transnationals, since transnationalism naturally coincides with change, difference and otherness.

b. Between ipse and idem

Subsequently, the sense of displacement and being suspended in-between places may be caused by an internal conflict between idem and ipse. For transnationals ipse and idem are often inseparable, like the mythological twins Castor and Pollux who became stars in the night sky; one will always gravitate towards the other and vice versa, continuously oscillating between the two, or balancing on the hyphen in between.

Accepting ipse is accepting different ways of existence and belonging, for ourselves and the other. Identity and a sense of belonging are always evolving between the past and the present, in relation to where we come from and where we are now. Lippard (1997, p. 85) emphasises that "we need more fluid ways of perceiving the layers that are everywhere and new ways of calling attention to the passages between the old and the new". Nothing is fixed or static; we are continuously in a state of 'becoming', a process that is as unstoppable as movement of time itself.

Gilles Deleuze and Felix Guattari (1987, p. 293) describe this state of becoming as follows:

> *A line of becoming is not defined by two points that it connects, or by the points that compose it; on the contrary, it passes between points, it comes up through the middle, it runs perpendicular to the points first perceived...a line of becoming has neither beginning nor end, departure nor arrival, origin nor destination...A line of becoming has only a middle...A becoming is always in the middle; one can only get it by the middle. A becoming is neither one nor two, nor the relation of the two; it is the in-between, the border or line of flight or descent running perpendicular to both...it constitutes a zone of proximity and indiscernibility, a no-man's land, a nonlocalizable relation sweeping up the two distant or contiguous points, carrying one into the proximity of the other.*

This state of becoming is moving in ever changing directions, endlessly creating rhizomic conjunctions. As such, it is being in the hyphen, living in the in-between that is continuously in metamorphosis. The destination is the journey of change itself, from hyphen to hyphen, conjunction to conjunction.

4.5   Hyphen beyond transnationality

As we have earlier indicated in this text, uprooting and displacement do not only apply to transnationals. They occur in all manner of diverse macro and micro levels, across societies and within individuals. What this suggests is that we are all, to lesser or greater degrees, in some form encountering transnational characteristics of longing and belonging or dislocation as belonging. It is very real, for example, to experience dislocation when one has never left *home* (as that place of origin, birth place, etc.) for the increasing complexities of (technological) networks that deliver cultural differences whether it is via the teletechnologies (tv, internet, etc.) that invade homes, or the shifts that occur across or according to migrant patterns. This is perhaps more legitimate for those who can class themselves as "transnationals", but we are recognising "their" characteristics also as more common to a wider community in a postmodern world.

On this notion Lippard (1997, p.62) comments:

> *Deculturation and deracination hits every individual life in different ways,*
> *so some remain attached to their origins while others find a new homeland; still*
> *others remain suspended over the abyss, in what [Latin American artist] Amalia*
> *Mesa Bains has called "a landscape of longing".*

This surmises that it is a universal human condition to be in some kind of transition, on whatever level or scale. Cixous (1997, p. 9, 10) relates this again to the earlier mentioned position of the *entredeux,* the space that opens up in-between, where we are always "in the passage from one to the other". She concludes (1997, p. 52):

> *One discovers the immense landscape of the trans-, of the passage. Which does*
> *not mean that everything will be adrift: our thinking, our choices, etc. But it*
> *means that the factor of instability, the factor of uncertainty, or what Derrida*
> *calls the undecidable, is indissociable from human life.*

On this notion of the undecidable, Derrida also speaks of the "the trial of undecidability", meaning that decisions "must always advance towards a future which is not known, which cannot be anticipated"[11]. As such, life poses a certain level of undecidability, complexities that cannot be totally resolved. Perhaps we need to "master" more gracefully the art of being in suspension and become trapeze artists on

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[11] See article *Jacques Derrida,* Internet Encyclopedia of Philosophy, p. 10.

the suspended hyphen in the transit space of our lives, always in motion from one to the other (Cixous, 1997, p. 123), always changing, always in the moment.

> *The synthesis of time constitutes the present in time. It is not that the present is a dimension of time: the present alone exists. Rather, synthesis constitutes time as a living present, and the past and the future as dimensions of this present.* (Gilles Deleuze, 1994, p. 97).

5.   Installation—Digital photography

5.1   Installation as medium

> *More than anything else, it is the yearning for a sense of "being there" or better*
> *yet, of just "being" that informs our preoccupation with installation art and is*
> *the reason why it continues to be such a dominant mode of art production.*
> (Ronald Onorato, Davies & Onorato, 1997, p.29).

Installation has become one of the most prominent and diverse media in contemporary
art and covers a wide range of practices. Installation is based on providing an art
experience beyond object observation to a greater or lesser degree of specific interaction
with the space as an inclusive whole. This *installs* the viewer, and it is the entire space
that becomes activated to present a certain experience when the viewer enters and
moves through the space, interacting with what is installed.

Installation can incorporate any medium or material including, for example, made,
appropriated or found objects, light, sound, video, performance and interactive
elements—"blurring the perceptual boundaries between object and space" (Davies &
Onorato, 1997, p. 14). It can be installed in any space the artist perceives as most
appropriate. Mark Rosenthal (2003, p. 26) points out that an installation "may be
defined as anything the artist wants to do when given a room in which to work", which
is a very broad and open description. This of course does not imply that installations
"just happen", on the contrary, installations require a thorough consideration of all
aspects involved and a detailed preparation well before installing takes place.

The installation may contain objects or no objects at all—in the latter case the
installation could be an experience that is more explicitly encountered via the existing
configurations of space. This openness to media and material and any combination of
these is what specifically appeals to many installation artists. In this respect, my own
practice has increasingly found its place within the installation realm. This is
appropriate not only for a kind of spatial consideration in regard to my research
thematic, but also for the way my own practice has developed across an array of
disciplines—bookworks, printmaking, sculptural and video works. Nicholas de
Oliveira *et al* (1994, p.7) depict installation as "a hybrid discipline" between many other
disciplines, from architecture to performance art. It can position itself in between any

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combination of mediums and therefore can be thought of as the most interdisciplinary, inclusive and performative of art forms. To reiterate, one may start to get a sense here of the aptness for this cross-disciplinary art approach given also my critique of the postmodern (transnational) subject.

a. Installation as lived experience

Rosenthal (2003, p.26) gives as a reason for the appearance of this phenomenon of installation art "the desire to create a more inclusive form of art, namely one that takes 'life' into account." The phrase "obscuring the line between real time and space and the fiction of art" from Onorato (Davies & Onorato, 1997, p.13) captures this especially well. De Oliviera et al (1994, p. 33) describes how in the 1960s "the idea of an artwork was elaborated beyond the basic fact that the spectator should, rather than looking at it, inhabit it as he or she inhabits the world."

Given the import of this project's investigation into issues of 'lived experience' and in particular the experience of in-betweenness or liminality, installation offers a framework that allows for the necessary experimentation that this research demands. Explained in more detail in the *Section 6*, installation evolved in an interesting and divergent way out of my printmaking and book art practice. The 2D page in its 3D housing scenario of the artist book demanded in this project a kind of shift. That is, the perception of the book as a secure and stable object needed to be radically disrupted. Reflecting on this, it occurs to me that the book format has been metamorphosed into what could be perceived as a digital artist book between construction and material manifestation, or as an installation of an *audio-visual book-in-motion*, in which a sequential side by side flow of images echo the turning of pages. In the installation, the viewer then becomes part of a virtual and spatial-temporal book experience, and is, perhaps, caught between the pages, left suspended in the space between different sides or the margins of stories. I was interested in metamorphosis, i.e. the book becoming an electronic *audio-visual book-in-motion*, to engage viewers in the fragility of such an entity being a home of longing and belonging (or the permanent book-object always as transient being). Impermanence and movement are critical modes to communicate in this installation. Displaying bookworks in a gallery simply could never achieve this sense of spatial-temporal liminality that physically embodied space potentially activates.

b. Filled space and site specific installation

Rosenthal (2003, p.28) describes two broad categories in installation work: "filled-space installation" and "site-specific installation". The latter is purposely connected to, and as such depends on interaction with, a specific site, while the former can be set up in various spaces, as the relationships within the installation parts are central. Filled-space installation can relate to the space in a greater or lesser degree. Either installation category could have been employed for this research project. Also, I could see that this installation could fill a variety of spaces, in- or outside the formal gallery space, and therefore incurring slight modifications that could shift its final reading. As such, a viewer could gauge a sense of the critical engagement anywhere —and this anywhere is appropriate to the postmodern condition of the transnational that I am attempting to communicate.

c. Appropriating space—installation as a spatial and temporal experience

The experience with time is direct but multifaceted; a succession of states that melt into one form. Related to this sense of time is the capacity to evoke memory, displacing a past into a present...Here nothing is fixed; all is only as construct. Here memory is a fiction of the present. The utilisation of codes that reside within objects to convey aspects of memory, are ultimately an audience's own memory as a fabricator of narratives. (Zofia Sleziak, 2000, p.1).

The above quote pertains to the installation as a construct in space and time, it is simultaneously real and not real, it plays on the mind, disorienting and challenging the viewer to make sense of the experience. It also addresses the kaleidoscopic state of ongoing change in which nothing is fixed—permanence and impermanence are the conditional thresholds of memory—belonging thereby operates according an activated archive of narratives that radically disrupts any linear sense of time and space. Past memories activate the present and our future is governed potentially by this activation that longs for something more complete yet paradoxically unknowable. This again refers to Derrida's notion of advancing towards an unknowable future-to-come (Internet Encyclopedia of Philosophy, p. 10).

5.2   Digital photography and found imagery

a. Digital photography

The use of digital media in art has become a common phenomenon in the last ten years and is an ever expanding field. Like its close relatives photography, film and video, digital imaging is an extremely manipulative medium. Savedoff (2000, p. 195, 196) describes how "once an image is in digital form, its components can be re-arranged, extended, deleted, and in other ways modified before it is printed". Added to that, digital technology is immediate and very accessible through user-friendly software.

Many contemporary artists make use of technology based media as part of installation. And those most appropriate to this project shall be discussed in the next section of this dissertation. Video artist Di Stefano (2002, p.45), referring to Naficy[12], comments on the work of various other time-based media/installation artists whose practice of film and video is related to experiences of displacement and non-belonging. He observes that their work has a variety of postmodern features: "These films and videos are often characterised by discontinuity, fragmentation, multilocality, multilingualism, self-reflexivity, autobiographical inscription, and so on."

In a footnote on the same page he explains that

> *Naficy does not suggest that some sort of homogenous "diasporic/exilic genre" exists, but rather that a link exists between these cultural producers in a type of recognition of one another's differences. This recognition is based on their individual and collective interstitial experiences of betweenness.*

Instead of terming these artists and their particular subject matter as a kind of genre, these artists could be perceived more loosely as a community of practice within a postmodern arena.

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[12] Naficy, H. (1999). Between rocks and hard places: The interstitial mode of production in exilic cinema. In Hamid Naficy (Ed.), *Home, exile, homeland: Film, media and the politics of place.* (p. 131). London: Routledge.

b. "Fictitious readymade"

Latino Los Angeles based digital artist Ken Gonzales-Day (Paul, 2003, p. 37) describes his work as "fictitious readymade", in which "the digitally (re)constructed image becomes a stand-in for the absence of an authentic history". This kind of staging is not a new phenomenon, since it has since long been used in photography, but it has taken a new slant through digital manipulation, which raises new issues, as Christine Paul (2003, p.36) explains: "the fact that the digital medium allows for a seamless reconstruction and manipulation of reality seems to have heightened an awareness of the questionable nature of the authenticity of all images".

As such, the digital image is placed in between *reality* and its inherent *absence*, the *here* and *not-here*, and offers a different interpretation of that particular reality, which strikes a chord with my project. And Onorato's (Davies & Onorato, 1997, p.13) phrase "obscuring the line between real time and space and the fiction of art" resurfaces.

Savedoff (2000, p. 196) argues that "it is the digital image's enhanced alterability that precludes it from ever having the credibility attributed to [analogue] photographs". Two points are significant here. Firstly, the credibility of photography itself has long been under scrutiny. One poignant example is cited in the enigmatic text *Lapsus Imaginis: the image in ruins* by Eduardo Cadava (2001), in which the author exposes how the notion of authentic experience is disturbed and imaged. This kind of thinking disturbs the trustworthy, more orthodox belief in photography as fixity of truthfulness. In the text it examines (in part) a photograph dated 1940, of three men, quite relaxed in the activity of reading in the bombed out Holland House Library in London. However, Cadava reveals how the image is actually carefully staged propaganda to enact an authentic picture to promote calmness and courage in a city under siege during World War II. Secondly, the difference today with the everydayness of digital images is that manipulation is expected and recognised: digital technology comes ready with its software as a licence to modification. With the proliferation of digitally manipulated images in our public spaces (namely via advertising and its increasingly aggressive and sensational tactics to attract the public's attention), one recognises not only the sophistication of photographic work, but an increasing ownership of image manipulation which has the capacity to displace what we may perceive as "reality".

c. Found imagery—drawing on the mundane

In contrast to the sensationalism of advertising, Savedoff (2000, p.190) remarks how "photography lends itself to the examination of the mundane—a deserted street, the interior of a factory, the side of a barn." This approach could be termed as *found imagery*, which is widely used by photographers. The term *found imagery* is related to the application of *found objects* in art (as initiated by the Dadaists and Surrealists), which is defined as objects "selected and displayed as art, without material alteration to the form in which it is found" (Piper, 1988, p. 194). For example, in regard to my installation *Hyphenated—Living*, my involvement with digital photography led to the discovery of found imagery within the simple centre (hyphenated) markings on the road. The freedom of digital technology of instantaneous shooting and processing, enlarging and cropping, invited an expansion of possibilities and experiments for the installation. This accessibility and potential in the digital realm thus allowed for an exploration of my immediate environment as a passage between a *here* and *there*, for a more detailed exploration of what I was living with, belonging or not belonging to. The use of "found imagery" has critical importance for the way it can be read by the viewer in its ability to move from a more singular (autobiographical source) to the universalised code.

In *Section 4.3* we discussed how in the process of Derrida's deconstruction of binaries through the undoing of their inherent hierarchy a state of undecidability occurs, where neither dominates the other. Sarat Maharaj has an interesting take on this as he applies binary deconstruction to Pop Art[13], in regard to the use of found objects/images. He states that found objects/images are *undecidables*, since they oscillate between being appropriated art materials and everyday objects, never resolvable to just one side of the usual oppositions of high/low, serious/non-serious, sacred/profane (Collins & Mayblin, 2000, p.134). This notion imports itself aptly into my installation *Hyphenated—Living*.

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[13] This citation in Collins & Mayblin (2000) is from Maharaj, S. (1992). Pop Art's Pharmacies. *Art History*, 15(3).

4.3   Towards the exhibition installation *Hyphenated—Living*

> *I have been taking photos of road markings just outside the place where I live,*
> *perceiving the road as transit space between places of my habitat. I became*
> *more and more intrigued by the visual poetry of the marks on the surface, the*
> *incidental traces, the disintegrating fragments of the signs they represent,*
> *indicating on which side of the road to be—moving forwards or backwards, to*
> *or from, left or right, home or away. Here in the middle on the hyphen I am*
> *either and neither. I move with the markings of time as they unravel in all*
> *directions. Here I am in the passage, always moving in-between one place and*
> *another[14].*

The state of in betweenness is a state of becoming. This becoming is the unremitting
rhizomic movement of 'and… and… and' (Deleuze & Guattari, 1987, p. 25), it is being
in the hyphen, living in the in-between that is continuously in metamorphosis. The
destination is the journey of change itself, hyphenation upon hyphenation.

a. Appropriating the powerpoint slide show

Exploring digital technology introduced me to new and exciting possibilities, such as
experimenting with and appropriating the mundane powerpoint slide show in
combination with voice recordings as an art work. The slide show introduces
possibilities of a changing image, from the static to continuously in flux, which is more
aligned with the thematic of my project.

I combined selections of these photos into two juxtaposed slide shows of the fluctuating
images in *Hyphenated—Living I* and *II,* one being more horizontally oriented, the other
more vertical, which creates an interesting intersection between the two through the
disruption of hierarchies (for reading). These images appear and disappear, as *images-*
in-motion without beginning or end, without title or other text, as continuous series of
visual transition. The symmetry of the juxtaposed frames evokes notions of fixed,
stable borders and repetition—reminiscent of the book format—yet this is radically
disrupted. Since the duration of one series is longer than the other and has different

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[14] This is a fragment from the paper *Home is a Hyphen* I delivered at the AUT mini-research conference,
August 2005.

timings, the two juxtaposed images displayed at one time are always shifting in relation to one another and therefore inhibit exact and simultaneous repetition, as such relating to Deleuze's (1994, p. 97) notion "difference inhabits repetition" in that "*difference lies between two repetitions*"[15]. Consequently, this difference, and its effect on the viewer who is caught in the intersection, drastically disrupts a reading of the symmetrical frames and their implied binary notions of fixity, linear time, of *here* and *there*, etc.

In the following quotation, Bruno (2002, p.339, 340) aptly captures the shift from still photography to images-in-motion and she links this to the importance of difference to make this happen.

> *The serialization and* mise en sequence *of images drive the space of still photography into that of motion pictures. Here, the picture cannot exist as individual images to be read singularly; they are unreadable as anything other than serial montage. The sequential form of picturing reveals a cinematic process, a film-in-progress laid bare on the wall...Furthermore, the juxtaposition of the countless, slightly different pictures makes them function as filmic shots or, at times, even as filmic frames. After all, film, at its base level, is a series of still images, printed one after the other...It is this slight diffraction that makes possible the illusion of movement as the serial frames are projected at a given speed. In this way—that is, by way of difference—photography turns into cinema.*

c. e-motion images

Another point of interest Bruno (2002, p.6) makes, when discussing film as 'emotion pictures', is that "motion …produces emotion and that, correlatively, emotion contains a movement". She then explains that the English word *emotion* stems from Latin word *emovere*, which means "to move out", and she continues: "the meaning of emotion, then, is historically associated with a moving out, migration and transference from one place to another." This resonates in several registers with the *Hyphenated—Living* installation: my digital images-in-motion which are related to the concept of transference from place to place, could be perceived as *e-motion images*, poetic journeys of transition and transference through electronic images, which are simultaneously real and unreal, since they are positioned in a space between the camera and a physical manifestation in print.

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[15] Deleuze (1994, p. 97) then asks "is this not also to say, conversely, that repetition lies between two differences, that it allows us to pass from one order of difference to another?"

d. Including voice recordings

The use of my native tongue in an English speaking country stresses the issue of being different, the other, the stranger from elsewhere. An otherness, that is constantly in the process of being translated into another place, another culture. As Sarat Maharaj (2001, p. 38) states:

> *Translation of identities, translation of cultures, translation of ethnicities. Whatever might be the case in hand, the point is that we are always in the process of translation—translation is not so much an exceptional moment in our lives but a condition of being and becoming.*

The shift to include spoken language is an appropriate development because the very act of breaking out into another language is the instant of differing. The human voice elicits the immediate exposure and impact of otherness in a most personal and direct manner, more so than written words—an immediacy that engages at the level of a visceral corporeal experience. This bodily engagement is important for the installation practice as already intimated, but further, the addition of a spoken bi-lingual encounter operates at the level of both interior and exterior positions. The internal level works to articulate my transnational experience of living in an English dominated speaking country, whereby I find that my mind (that interior space) processes two languages in coincidence. This processing involves the intersection of two different languages, where I find myself translating both spoken and written language from Dutch concepts and its inherent grammar into English and vice versa. This marks my experience of being linguistically in-between and the process of translation is thus highlighted as a border experience. The installation wishes to employ this bi-lingual position whereby spoken language is externalised as it appears from different directions in the passage-way of the gallery and in part aims to move the engagement away from just a specular-looking economy. The sound may echo, rebound and recede due to the configurations of the space, thus expressing the slippage of absence and presence—activating a more embodied tonal experience for the viewer. This way the voice has a more direct emotional effect and operates as hyphenation. It can simultaneously highlight the intimacy of connection and the pain of separation, a presence in absence, when it temporarily bridges the gap between the here and there.

Since motion and sound are critical parts of this installation *Hyphenated—Living,* this will be documented by a recording which will be included on cd in the final copies of this exegesis.

6.   **Documentation—Developmental Work**

This section gives a critical overview of radical shifts in art practice and research, instigated by pivotal moments of discovery and reflexive thinking—as discussed in the *Methodology Section*—in the context of this project's development, and which as such contributed to the final installation. It is divided into two parts, respectively year one and year two.

6.1   **Project development—Preliminary key works**

   a. Departure point

At the beginning of the Masters programme my rather broad aim was to explore the connections between Japanese aesthetics (transience, quietude, simplicity, etc.), still life and my Dutch cultural identity/ belonging through book art and printmaking. However, the transnational issue of longing—belonging and being suspended between the here and there soon emerged more prominently as key concepts for my project.

   b. Suspension of everyday objects—Early influences

I had been looking at still life paintings and was captured by the works of Cotán with his suspended vegetables and Hamaguchi's floating images. Identifying with the notion of suspension, this became a leading concept for my practical work. I transferred this to domestic objects I was interested in, cups and bowls as small anchors of identity between experiences of transience and displacement.

Figure 1. Sánchez-Cotán, c. 1600
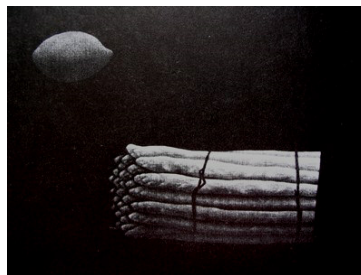*Fruit Still Life*

Figure 2. Hamaguchi, 1957
Asparagus and Lemon

The book *Looking at the overlooked* by Norman Bryson (1990) was one of my most significant theoretical sources at that time. I chose the image of the cup (mug, bowl) because its various layers and associations that I was exploring relate to the concepts of home and identity, longing and belonging—As Bryson (1990, p. 138) posed earlier, "objects create cultural memory"—perhaps this is why transnationals bring objects of cultural or personal significance from the homeland to the new place, to have a material link between the two.

c. The binary model as dominant concept

The cup motif is intertwined with being suspended between two countries and issues of longing and belonging—here and there, presence and absence of people, past (memories) and present—from the dominant perspective of static binary oppositions.
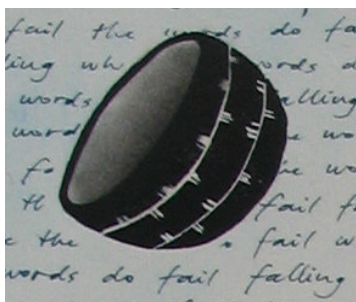

Figure 3. Falling, 2004, detail

This resulted in a series of work, of which I see the artist books *Falling, Family Album* and *Travel Blanket* as conceptual precursors for later developments. These works are clearly based on my practice as a printmaker and book artist and signify the period

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before I was able to leave the shore to set out into open waters. They are thus important in relation to my most current work because they represent visual benchmarks from where I can measure and analyse the change that occurred in my practice.

Figure 4. Falling, 2004 (in cover)

Figure 5. Falling, 2004 (installed)

Artist Book

Woodcut, screenprint, sewing, buckram/card board wraparound case with inset. A series of eight pages with image and text are vertically connected and hung suspended from the ceiling.

Figure 6. Family Album, 2004

Artist Book

Woodcut, sewing, silk velin pouch, flax paper.

Family Album refers to the visit home and the social associations with the cup image — sharing cups with family and friends, the various relationships within the whole fragile network of family and friends, suspended in time and space. The grid-like structure I introduced here—as related to the heirloom quilt or travel blanket (see *Section 2.2,* p. 20)—influenced my work up till right through the *Habitat* work of this year.

Figure 7. Travel Blanket, 2004

Artist book

Woodcut, photo transfer prints, written text, sewing, flax konae

This bookwork refers to absent friends and family, memories of people and places—all these personal emotional belongings that make up cultural memory (Bryson, 1990)—transported in the form of a travel blanket (see Lippard, *Section 2.2,* p.19, 20) . The New Zealand flax konae houses the *Travel Blanket* and its content.

d. In-betweenness and liminal space

As we noted before, Di Stefano (2002, p. 39) describes the state of being in between places as "the tension of knowing both worlds and never being able to arrive or entirely depart". In relation to this state of displacement he regards the concept of home as "a sense of being between places", which he expresses in his video *HUB* (*Section 7*). This sense of betweenness—as in being suspended—directed the critical focus of my work to communicate a transnational experience of dislocation.

Figure 8. Sotto Voce—Liminal Series I-VII, unbound, 2004

Woodcut, monoprint, tissue, acetate, type, pastels, acrylics, handwritten text, manufactured glass bowls

Sotto Voce—Liminal Series consists of seven large prints and a poem printed word by word inside woodcut prints on tissue paper, suspended between two layers of acetate. These were displayed with white frosted glass bowls and the floating (suspended) translations in English and Dutch inside them, printed on clear acetate.

Figure 9, 10. Sotto Voce, 2004, details

The Latin word *limen* has seven translations, all relating to "being in-between", on the threshold between places—a *liminal space* between my two opposing worlds of New Zealand and the Netherlands. The discovery of the concept of *liminal space*, as informed by Bhabha, Turner (see p. 9), and the visual work of Mona Hatoum and Shirin Neshat (*Section 7*), started a crucial development that influenced the conceptual framework of my project from there on and prepared the way to deconstruction, of dissolving the binary opposition. I was setting out into open water, but the shore was still visible.

Figure 11, 12, 13. Liminal Series, 2004: Mandorla trials with text, Mandorla detail

Sotto Voce—Liminal Series constituted the conclusion of this year and a refinement of my project—a liminal space in which past and present overlap and merge, where memories, experiences and longings could float to the surface of this in-between space

and create a sense of home, identity and belonging which is always in transition, a cyclic evolving, dissolving and evolving again, a settling and un-settling—yet the core remains, transfers, transforms. As such, the conceptual elements were there, but they required a more radical approach in regard to materials and methods, in order to communicate a potent and contemporary experience of these concepts.

6.2   Significant shifts

Since the end of last year several significant shifts have occurred which constituted a new methodological approach to my work this year, which I will discuss in detail below, in conjunction with the related work, *Habitat* and *Hyphenated—Living*. Since many shifts happened simultaneously and were interrelated, the following documentation is rather rhizomic, in style with my methodological approach. (See *Section 1.5, p.14, 15*).

a. *The book format opened up into a spatial concept within the medium of installation*

As a printmaker and book artist I had intended to further explore these media during this project. However, trying to push the boundaries of the book art medium, I found the notion of a book as a "handheld object" too restrictive. In the past I often used the versatile concertina format, which I compared to a kind of "stage", an interactive space for image and text. Contemplating this, it was a natural continuation to take a whole actual space into account which could be "read". Also, at the end of last year I had introduced objects into my work which led me already towards the medium of installation.

During this year, however, I have moved away from the book format as it did not seem appropriate anymore for the direction my project, as will be explained in the following paragraphs. Although, on reflection, I realise that there are still notions of the book format present in the final work, yet in an entirely different and unforeseen way.

b. *Working towards site specific installation forced a shift from focus on "works on the wall" to the inclusion, experience and consequences of the total exhibition space*

Previously, my work had been a crossover between two dimensional and three dimensional. They were either prints on the wall or intimate handheld objects and focused more inward than outward, since they did not need to take the overall space as such into account. Installation allows the use of multiple media simultaneously in relation to the experience of the total space, which is important if the experience is to take the viewer in and embody him/her.

c. *From working on paper to experimenting with unfamiliar/methods*

The fundamental transformation from small works on paper to digital projection— which is simultaneously there and not-there, real and not-real—has been a most significant shift and as such a major development into a completely new area, which I never could have envisaged. Exploring and employing digital technology presented me with enormous challenges as I constantly have to cross technological barriers.

d. *Stretching boundaries through dramatic increase in scale*

Much of my work has generally been small—being a small person may have had an influence on the fact that I have always liked and gravitated towards small and intimate things. Installation has forced me to break out of this frame and to think and work on a considerable larger scale, which has been a genuine experience of expanding boundaries.

e. *The focus on imagery of domestic objects changed to domestic space as a liminal space and experience*

Earlier this year I started to take photographs inside temporarily empty houses, using the little window of time between the previous tenants moving out and the new tenants

moving in. I was intrigued by the concept of the house itself as a liminal space, inspired by Gaston Bachelard's (1964/1994, p. xxxvi) *Poetics of Space* and his discourse on the house as the topography of our intimate being.

My focus changed from domestic objects such as cups and bowls, to the personal domestic space in flux, where—between leaving and arriving, arriving and leaving—a continuous cycle takes place for domesticating and vacating the spaces we transform into a "home", in search of a sense of belonging and (re)establishing identity.

Figure 14. Habitat, Digital Photograph Series, May-July 2005

I took many photographs of empty rooms, windows, doorways and corners, with or without arrangements of suitcases and occasionally found objects left behind—small signs of previous habitation. Suitcases were used as a prop to indicate an uncertainty of arrival or departure, reflecting on Di Stefano's (2002) transnational liminality and undecidability of coming or going. I also experimented with light falling through windows and shadows, taking photographs at different times of the day and in changing weather conditions. These photographs were changed to black and white and printed onto transparent mylar, like a photo negative, to evoke a sense of memory and transience, reminiscent of all the places we have lived and called home.

Human life moves constantly between these opposites of void and plenitude—we fill space and we vacate space, we fill and vacate in the way we move in and out of houses, collect things and dispose of things. We fill the future and vacate the past, discarding what we do not wish to accumulate or hold on to, yet taking with us what we consider the essentials of our life, our personal baggage, what constitutes our belonging(s). This is what migrants do on a larger, more radical scale. Departing, arriving, leaving home and making home are all part of this phenomenon.

Figure 15, 16, 17. Habitat, Digital Photograph Series, May-July 2005

Bachelard's (1964/1994, p. 5) phrase "*An entire past comes to dwell in a new house*" was another source of inspiration for *Habitat.* This work reflects on how we project ourselves with our belonging(s) into a new house to make it a home. *Habitat* is based on the concept of one's personal topography, connecting all the places we have lived and made into a home in the flux of life, or what Angelika Bammer (Di Stefano, 2002, p. 41) describes as "home is a mobile symbolic habitat, a performative way of life and doing things in which one makes one's home while in movement."

Do-Ho Suh's work (*Section 7*) expresses a similar yet different take on this "mobile symbolic habitat" as he makes entire, sometimes suspended, transportable houses out of transparent material.

For *Habitat*, the mylar images of the in-betweenness of temporarily empty houses and waiting suitcases were floating between two layers of sewn interfacing, enough transparent to see through with an evocative translucency, depending on the light fall. These were sewn together into a large suspended quilt-like map or topography, building on the *Travel Blanket* and *Family Album* from last year.
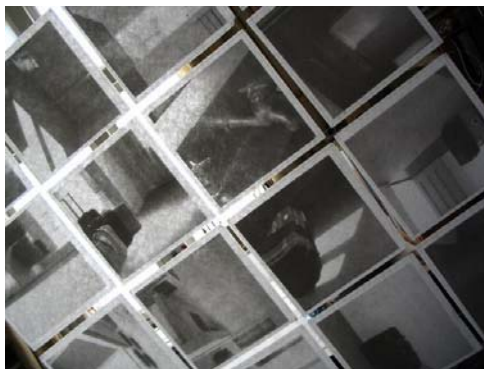

Figure 18. Habitat, installation model, June 2005
Digital photographs on mylar, interfacing material, sewing, linen thread.

Although I love the interfacing material and like the idea of floating images, the work itself was not successful enough to continue because its static appearance did not adequately enough communicate a visceral experience of transition and liminality. I needed to break out of the grid structure that kept resurfacing in my work, a going backwards to earlier work instead of moving forward into new directions.

Yet, I had made one most significant change that lead towards the final installation work by introducing digital images as a method and medium. I finally found myself in open waters and no shore in sight.

f. Digital imagery replaced printmaking methods

One particular response Uta Barth (see *Section 7*) made in an interview with Matthew Higgs (Lee et al, 2004, p.12) was of great significance to me: "I started to take the photographs I needed to work from, and the paintings and drawings quickly became beside the point. There was no need for the translation into painting and I became interested in the photographs themselves."

This was exactly what had occurred to me in my shift from printmaking to digital work. For me this shift was completely unintentional at first, but it happened as I grew more and more interested in the exciting possibilities of digital technology. I had begun to use the digital camera last year for documentation purposes, but this year I also turned to taking digital photographs as source material for installation work. These images then started to become of main importance themselves. First I had only used the photographs as a means to transfer imagery onto other materials, as described in the work for *Habitat*.

The next imperative step was the decision to leave the images in an in-between digital state, between the camera and the printed version, which felt more appropriate to the theme of my project. I had endeavoured to achieve the effect of transition and liminality by printing the images on mylar and suspending them between the two layers of interfacing, but employing digital media to view the images presents a more resolved, sophisticated and appropriate solution. This medium also allows new possibilities of display and the image in flux, exploring manipulative tools such as timing, cropping,

placement and sequential flow to direct the viewer's experience. This work culminated in the digital slide series of *Hyphenated—Living*, in which I used a rather rhizomic approach to in-betweenness through appropriation of found imagery in road markings.

g.   *From written text to spoken language*

During the development of my project I have regularly explored ways of using written language, in Dutch and English, such as in the *Liminal Series,* which had fragments in Dutch as an embedded layer, visible to a greater or lesser degree. The acknowledgement of language as an important part of my identity was reinforced by Derrida and Maharaj (*Section 4.3,* p.32, 33) and the works of Shirin Neshat, Mona Hatoum and Vera Frenkel (*Section 7*). I contemplated different ways of using written language in the installation *Hyphenated—Living*, but none of my experiments communicated strongly enough experiences of in-betweenness and disorientation I tried to evoke.

I first applied the combination of spoken text and images in the initial *Hyphenated— Living* slide show during the presentation of my paper at the AUT Research Conference in August 2005. I read a text in Dutch and English in close conjunction with the slide show. I responded to a hunch[16] that I needed to use my native language and started the presentation of the slide show speaking Dutch—immediately I had positioned myself on the hyphen between familiar and unfamiliar, between here and there. This significant discovery moment prompted me to investigate methods of combining recorded spoken text in both languages with the slide shows, which registers simultaneously with *present yet absent*.

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[16] Rosenberg values the "hunch" as "the creative input in an otherwise scientific methodology". (Rosenberg, T. (2000). The Reservoir: Towards a poetic model of research in design. *Working Papers in Art and Design,* vol. 1. (p. 1, 2) Hertfordshire: University of Hertfordshire.). http://www.herts.ac.uk/artdes/research/papers/wpades/vol1/rosenberg2.html

During this year I have been focused on unlocking and dissolving the static binaries of here and there through deconstruction and the rhizome (Derrida, Cixous, Deleuze and Guattari). These have informed and refined my conceptional perspective and consequent solutions, opening up and giving precedence to the possibilities arising from the in-between.

> *The diagonal frees itself, breaks or twists. The line no longer forms a contour, and instead it passes between things, between points...the multiplicity it constitutes is no longer subordinated to the One, but takes on a consistency of its own...multiplicities of becoming, or transformational multiplicities.* (Deleuze & Guattari, 1987, p. 505).
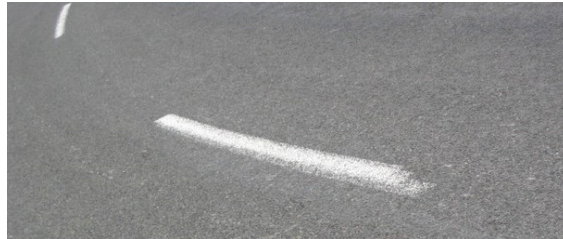

Figure 19. Hyphenated—Living, August 2005, Still

7. Visual references

How different artists address displacement/belonging, identity and in-betweenness from their own personal perspectives illustrates how deeply these issues affect migrant lives. The following artists work in media such as video, photography and installation. Their work and conceptual approach has direct relevance to my topic, as they have informed and contributed in various ways and at different stages to the development of my work. As such they portray the community of my practice. Especially the work of Shirin Neshat, Mona Hatoum, Uta Barth and John di Stefano has turned out to be most significant during this second year of my project (particularly since working with digital imagery).

Key references

- Shirin Neshat
- Mona Hatoum
- Di Stefano
- Vera Frenkel
- Uta Barth
- Do-Ho Suh

7.1 SHIRIN NESHAT

Figure 20. Shirin Neshat, 1996, *Speechless*. Photograph from series *Women of Allah.*

Shirin Neshat is a photographer and video installation artist, based in New York. Her work addresses cultural and gender concerns in regard to the position of Islamic women in her native Iran, as well as issues of displacement, non-belonging, loss and memory. Seeing her work made me realise how important my own language is in regard to a sense of belonging and identity. This essential element of personal and cultural identity becomes invisible unless you use it. I realised I needed to recapture this aspect of language somehow in my work as part of my identity.

Figure 21. Shirin Neshat, 1999, *Soliloquy*. Video still.

Ron Brownson (2004, p. 7, 8) in his article "*Shirin Neshat, My heart is East and West*" states:

> *At home neither in the new Iran nor in the West, but engaged with both, Neshat is a cross-cultural artist. She creates her art—born out of the Islamic nature of Iranian culture—in response to this sense of living 'in between' America and Iran. Neshat's two-screen video installation Soliloqui (1999) renders East and West as cultures in exile from each other.*

Neshat's video installation *Soliloquy* (1999), consists of a split screen video on large movie theatre sized screens placed opposite each other, accompanied by a haunting soundtrack. One screen shows Neshat supposedly in her native Iran[17], the other in New York, where she has lived since 1974—her two identities in two extremely different countries and cultures. The work is based on her personal experience of displacement and related emotional issues, such as the pain of separation, but she notes that the installation is not strictly autobiographical.

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[17] The Eastern video was actually filmed in Mardin, Turkey, because Neshat could not get permission to film in Iran due to censorship issues.

In both videos she is portrayed as an unnoticed quiet onlooker, she is at once present and absent as life takes place around her. The action of the videos alternate, indicative of the oscillating life style of transnationals, yet, while watching, the unsettling feeling emerges that she is a stranger in either, belonging to neither, continuously moving in between in search for a sense of home. It seems that she, as John Di Stefano (2002, p. 38) puts it, *"is perpetually engaged in trying on roles and relationships of belonging and foreignness."*

7.2   MONA HATOUM

Figure 22, 23. Mona Hatoum, 1995, *Recollection*
Hairballs, strands of hair hung from the ceiling, wooden loom with woven hair, table.
Dimensions variable
Installation, Beguinage St Elizabeth, Kortrijk, Belgium
Collection De Vleeshal, Middelburg, The Netherlands.

In his survey of Mona Hatoum, Guy Brett (Archer et al, 1997, p. 34) writes:

> *Place can be taken as a metaphor because it can operate simultaneously in several different registers, in both life and art. In each one it is always accompanied by its opposite, displacement.*

There are many works by Mona Hatoum which have been of relevance to me. I will mention here two projects that are of particular importance to me, her installations *Recollection* (1995) and *Measures of Distance* (1988). Mona Hatoum's installation *Recollection* (1995) resonates with my photographic explorations of liminal space in empty houses for the *Habitat* work (see *Appendix I* for details of this work), with the reminiscence of its inhabited past and openness towards future inhabitation.

Figure 24. Mona Hatoum, 1988, *Measures of Distance*. Video still.

Hatoum's video *Measures of Distance* (1988) shows fragmented images of her mother behind a veil of Islamic scriptures which are actual fragments of her mother's letters, accompanied by sound tracks of a "lively, intimate, mother–daughter conversation" in Arabic and the literal English translation of the letters spoken by Hatoum (Ankori, 2003, p. 70, 71). This installation presents a powerful and haunting combination of audio and visual material, with its spoken and written text. The letter fragments function as a fragile bridge over the gap of physical separation, between here and there. De Zegher (Archer et al, p. 96) comments: "Mona Hatoum substitutes the missing subject/object with 'mnemonic traces' in space…. What seduces here is what Roland Barthes has termed 'the staging of an appearance-as-disappearance'[18], someone present yet absent.*"*

7.3   JOHN DI STEFANO

Figure 25. John Di Stefano, 2000, *HUB*. Video still.

In my initial encounter with John Di Stefano's article *Moving Images of Home* (2002) his work immediately resonated with me regarding his articulation of the transnational's

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[18] De Zegher cites from Barthes, R. (1990). *The pleasures of the text.* Oxford: Blackwells.

search for a sense of belonging, their in-betweenness and displacement. He has continued to be an important source throughout the development of this project.

Di Stefano addresses liminal space in his work through time-based media. His video *HUB* (2000, p.38) depicts the airport as a space of suspension in time and place, a "between-home-ness", of neither here nor there: "the notion of home is perhaps best understood as a sense of being in between places." His video raises questions as to whether the airport can constitute some sense of home and belonging, as it proposes "a new way of thinking about a belonging situated within a between-home-ness". He explains this further (2000, p.41):

> *HUB posits that in the context of transnationalism the new paradigm for the home is the routine and habitual practice of mobility itself. It uses the transitory nature of the space of the airport—defined by its comings and goings—to suggest simultaneously a home-space and a place of disappearance.*

7.4   VERA FRENKEL

Figure 26. Vera Frenkel, Kassel 1992, Toronto 1994, *…from the Transit Bar*. Video installation.

Canadian installation, performance and video artist Vera Frenkel uses the voices of fourteen immigrant Canadians, mostly Jewish fugitives from the war, in her six-channel video installation/functional piano-bar *…from the Transit Bar*. While viewers can order and enjoy a drink in the bar, they are surrounded by a number of monitors with video footage of people, speaking in their native language from within moving vehicles such as trains. The over layering of languages and the sense of motion induced by moving trains become pervasive elements in the bar installation. Shelley Hornstein (2000)

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terms this movement as an "oxymoronic notion of a place that leads us somewhere yet never will" and she explains:

> *Movement, as a counterpart to the fixity of space, becomes a key strategy—fugitive at all times—to locating …a site that remains situated within personal memory…What is observed is the site of the in-between, with no point of departure or place of arrival.*

The bar transforms into a transit space of in-betweenness, where the viewers find themselves caught in-between places, times and languages, between real space and memory space, simultaneous in motion and static. Although this "captivity is but an invention", as Hornstein (2000) describes it, the viewers are left to make sense of the confusing visual and audio information that surrounds them.

7.5   UTA BARTH

Figure 27. Uta Barth, 1997, *Ground #78*. Colour photograph on panel, 104 x 99 cm. Collections Lannan Foundation, Santa Fe, Ohio University Museum.

Figure 28. Uta Barth, 1994, *Ground #46*. Colour photograph on panel, 49.5 x 53.5 cm. Collection Whitney Museum of American Art, New York

Uta Barth's work with found imagery has been become an important reference in the development of my project, although she comes from a different perspective, which is

concerned with the act of viewing and perceiving. The survey exhibition of her work *In Between Places* in the Henri Art Gallery, Seattle (and tour) in 2000/2001 shows, amongst several other projects, her *Grounds* series of large out of focus photographs of quiet empty domestic spaces without a central subject. In regard to her subject matter Barth remarks in an interview with Matthew Higgs: "There is a certain desire to embrace that which is completely incidental, peripheral, atmospheric and totally unhinged", "things are getting more and more focused on specific experiences and states of mind." (Lee et al, p. 22).

Interestingly, Barth denies Higgs's association between her images of peripheral or marginal "non-places" and her sense of displacement and alienation after immigrating to America as a girl. This connection occurred certainly to me, and is one of the notions that attract me to her work. However, Barth states: "I was interested in juxtaposing photographic images, which are always referential to another place and time, with visual information that was just purely optical." (Lee et al, p. 9,15). For me, her work suggests issues of presence and absence, and an in-between of what was and what will be. There is a sense of quietude and waiting, or just a residing in space, a domestic surrounding that hovers between familiarity and estrangement. The information in Barth's images may be "purely optical", but there is always the personal subjective perception of the viewer which elicits other interpretations.

7.6   DO-HO SUH

Figure 29. Do-Ho Suh, 2003, *The Perfect Home II.* Installation.
Grey nylon

Figure 30. Do-Ho Suh, 1999, *Seoul Home*. Installation.
Diaphanous celedon-green organza silk

Korean installation artist Do-Ho Suh (2003, p.2) invents a literal solution to what he calls "transcultural displacement, a feeling of neither here nor there" by producing exact and full scale replicas of his former home in Seoul and current New York apartment. Do-Ho Suh uses "semi-transparent fabrics that he can literally pack in a suitcase and carry with him." Lauri Firstenberg (2005, p.2), quoting Janet Kraynek[19], describes this as "intrinsically transportable and translatable". Firstenberg then quotes Maharaj[20] on the subject of translatability:

> *Beyond the demand for assimilation, beyond the absolutist notions of difference and identity, beyond the reversible stances of 'self and other' … we have come to see the international space as the meeting ground for a multiplicity of tongues, visual grammars and styles. These do not so much translate into one another as translate to produce difference.*

When installed in the gallery, the viewers can walk through this flimsy and see-through apartment, complete with its fittings. Do-Ho Suh's suspended *Seoul Home* represents the house of his childhood, the place where he grew up. Firstenberg notes how the house is represented as a space of loss: "Impossible to recover, illegible for the viewer as a totality, the work reflects its temporal and spatial dislocation. The space is ultimately photographic, a trace of its referent, a detached copy, otherly, nostalgic and ambivalent." (2005, p.2)

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[19] Kraynek, J. (2001). *Travelling in Do-Ho Suh's world.* La Biennale di Venezia, Korean Pavillion, exhibition catalogue, p. 44.
[20] Firstenberg quotes from Maharaj, S. (1994). Perfidious fidelity, The untranslatability of the other. In Jean Fischer (Ed.), *Global visions towards a new internationalism in the visual arts.* (p. 28). London: Kala Press and The Institute of International Visual Arts.

The above artists constitute a key selection from all those who have inspired and informed me in relation to the concepts of this project during the last two years. I have selected these artists according to their degree of relevance to the development of my final work for presentation and as such they represent my practical context.

Appendix III

8.   Documentation—Exhibition installation

The exhibition installation is situated in the passage outside the Taupo Quay Gallery space in the Wanganui UCOL Quay School of Art. Two data projectors and dvd players are installed inside the gallery space in front of the window that looks into the passage, projecting two superimposed continuous slide shows through the window onto the opposite brick wall. The overlaid projections are not exactly lined up, but slightly shifted apart, causing a disrupted frame. This set up is accompanied by two voice-overs, in Dutch and English, which appear and disappear at random intervals.

8.1   Viva Notes, 5 December 2005

The exhibition title *Hyphenated—Living* indicates the concept of the hyphen which underpins this installation. It is derived from Giuliana Bruno's (2002) book *Atlas of emotion*, which was one of the inspiring resources for this project. Thank you for giving me this opportunity to reiterate some pivotal points of my exegesis, to place this installation in its context.

Although there are many conceptual layers present, this installation hinges on three critical concepts in relation to a transnational condition:
- The concept of the hyphen as a porous sign of connection and separation, creating a space of in-betweenness or liminality
- The concept of difference in repetition, layers that are forever shifting, in transition
- The concept of presence in absence and absence in presence

Jacques Derrida uses the term *brisure* for the concept of the hyphen: a bringing together and yet separating what is hinged, operating across the divide yet never belonging entirely to either side. This resonates with what Di Stefano (2002, p. 39, 40) calls: the tension of knowing both worlds and never being able to arrive or entirely depart, as such always remaining in a suspended state of in-betweenness or liminality. This condition

of liminality has been the driving force for my Masters project, the space of the undecidable in-between, this space of entre-deux, which culminates in this installation. It can be viewed a priori as a transnational condition, yet during my project development it has transpired as more universal in our current time, affecting all of us in one way or another, as Lucy Lippard (1997) states in her book *The lure of the local*.

Moving to another place or country deeply involves and questions one's sense of home, of belonging, and of cultural identity. Layers of home, family, neighbourhood or nationhood we take for granted when we are embedded in them, yet these are stretched or separated as we move away, as we find ourselves somewhere in between, no longer completely home anymore where we come from, neither completely belonging where we are now. We remain in transit, in an interplay of entredeux, caught in between different layers of existence. Through these layers that are forever shifting this installation depicts Deleuze's (1968/1994) concept of difference in repetition. Different duration times and timing of the images and voice tracks create a continuous difference in repetition and therefore different spaces of entredeux. This refers to a journey of change, a living in an in-between that is always in metamorphosis, in transition, an ever shifting side-by-side. A shift changes one's perspective and with that brings transition and change.

Bruno (2002, p. 101) says "Images in motion without beginning or end demarcate the very space of transit as transition". Motion creates e-*motion* as it touches and changes the space of everyday life, the places where we live. Emotion (*emovere* —to move out, to transfer) As we move, our emotions move and transform.

In regard to installation practice, Onorato (Davies & Onorato, 1997, p. 13) talks about obscuring the line between real time and space and the fiction of art—in this installation we find ourselves in between images that are real, yet unreal as they are positioned between the camera and physical materialisation, projected onto the wall, between mundane found images on the road and the fiction of internal journey they may trigger in the viewer's mind who joins in the ride, traversing emotional and psychological spaces, always in between multiple layers. The two projections are superimposed rather than juxtaposed, as was earlier intended (*Section 4.3*, p. 44). Experimentation with exhibition set up showed that juxtaposition did not strongly enough convey my concepts, the projections required more disruption because juxtaposition appeared too

static. The two superimposed frames do not quite match up together, they are slightly displaced—once shifted they are never one entity again. They create an ongoing series of possibilities through the interplay of the entredeux, continuously in transition as the images change.

Another critical aspect of the installation is that the projection happens through the window of the adjacent gallery space, where the window takes on the position of a hyphen: situated in between the projectors and the projected images, it connects and separates the two different spaces

The images as such create a spatial-temporal experience of flux, impermanence, continuous transition and in-betweenness, through visual and audio means that fill the space and envelop the viewer. The sound of the voices in Dutch and English echo, increase or recede, repeat or break, come from different directions, have silences or speak simultaneously. It may transfer the viewer to the liminal space of an airport—a place between leaving and arriving, arriving and leaving, a place between languages which expose difference, a mixture of familiar and untranslatable sounds or strange accents that make it obvious that the speaker is not from here—evoking a place of motion and e-motion.

There is always a poetic interplay of the visible and the invisible, the tangible and the intangible, the space between the here and there, the here and not-here, home and not-home, between ourselves and the other, our other selves in time. To rephrase Foucault (see page 5): We find ourselves side-by-side with the past in the present of the future, the near and the far, simultaneously here and there, between mundane realities of life, fragile lines between memories and fiction that make up our moment's being in an always turning kaleidoscope of time—we are all in a moment.

We move through the transit space where sides converge, shift and part and directions cross, where difference can be one or the other and either, giving way to new possibilities of existence that come up anywhere in between—the in-between as a fertile position of difference, of possibilities. Derrida (Powell, 1997, p.43) wrote "There is only this vast interwoven system of differences. A sound is what it is because it differs from other sounds. It gains its being through being different from them".

Only through difference we know the other and ourselves from the other, as well as our other selves from other moments. We are always somewhere in between—*in the passage from one to the other*, as Helene Cixous (1997, p. 9, 10) describes it, living in an entredeux, this hyphenated space of difference, change and possibility—an experience this installation hopes to evoke.
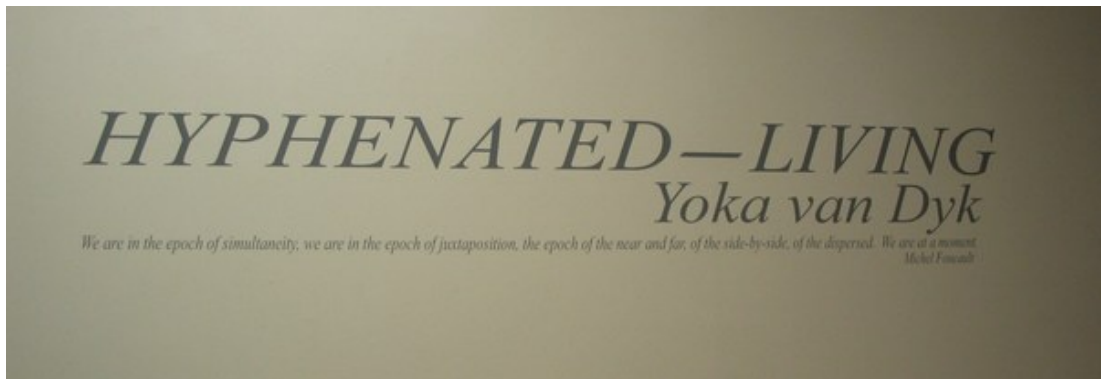

Figure31. Yoka van Dyk, 2005, *Hyphenated—Living.* Installation.

Figure 32. Yoka van Dyk, 2005, *Hyphenated—Living*. Installation.

Figure 33. Yoka van Dyk, 2005, *Hyphenated—Living.* Installation.
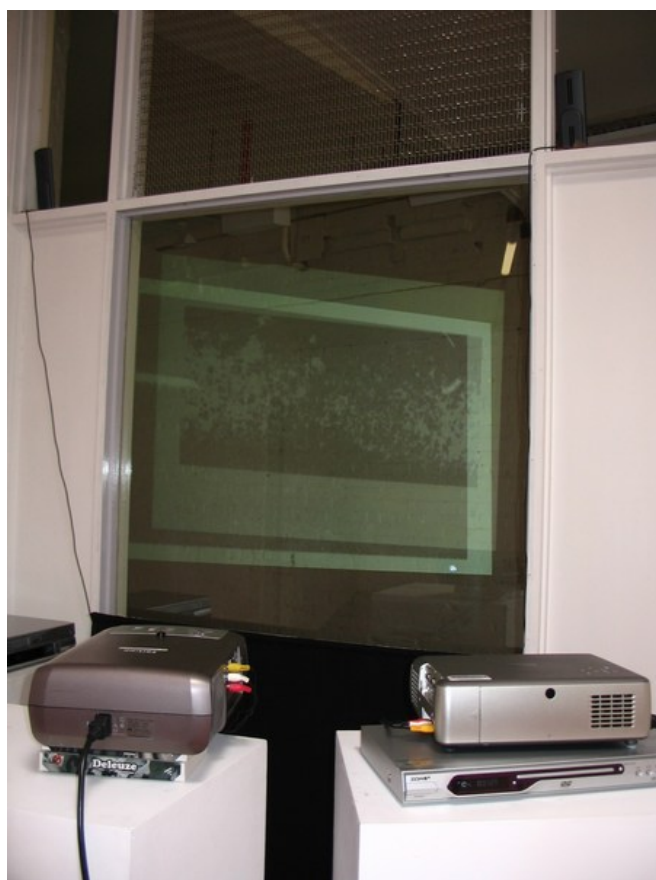

Figure 34. Yoka van Dyk, 2005, *Hyphenated—Living.* Installation.

Figure 35. Yoka van Dyk, 2005, *Hyphenated—Living.* Installation.

Figure36. Yoka van Dyk, 2005, *Hyphenated—Living.* Installation.

Key theorists which have informed my project:

Gaston Bachelard, French philosopher, whose influential book *The poetics of space* has richly informed my concepts of space, house and home, and the poetic.

Homi Bhabha is a leading theorist and professor in postcolonial studies. His academic interests include the concepts of liminality and hybridity in relation to cultural identity and nationhood, which he examines extensively in his book *Location of culture* (1994) and as such his work has significant relevance to my project.

Giuliana Bruno is Professor of Visual and Environmental Studies at Harvard University in Boston and has become one of the muses of my project. The title of my project is inspired by her poetical book *Atlas of emotion, Journeys in art, architecture and film,* (2002), which, amongst other topics, addresses her own "hyphenated history" by revisiting her birthplace in Italy.

Helene Cixous is Professor of Literature at the University of Paris and has published extensively, such as critical essays, experimental poetic fiction and plays. Her subjects of exploration include literary theory, feminism, sexual difference, philosophy, and experimental writing which she developed as *écriture féminine*. Also influenced by Heidegger in regard to language and poetry, her work is closely related to Derrida and I am inspired by her evocative writing.

Gilles Deleuze was professor of philosophy at the University of Paris and is recognised as one of the leading philosophers of the twentieth century. With co-author **Felix Guattari,** a Lacanian psychoanalyst, he wrote the influential book *A Thousand plateaus*, first published in 1980, which introduces the concept of the rhizome. The rhizome metaphor has been significant in the theoretical development of my project and particularly in the writing of the exegesis.

Jacques Derrida is a post-structuralist philosopher who is concerned with the function of language. He is mostly known for his influential philosophical theory or strategy of

deconstruction, which rejects the Saussurian and structuralist thoughts regarding the stability of signs and expands on Heidegger's Being (crossed out). His work has informed and directed the theoretical framework of my project in the undoing of hierarchical binary oppositions.

Lucy Lippard is an American theorist, art critic, author, feminist and political activist. She has published widely on a variety of art and culture related topics. Her book *The lure of the local, Senses of place in a multi-centred society* (1997) critically investigates the relations between place and culture, and this book has been a prominent reference for my project.

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Figure 2. Yozo Hamaguchi, 1957, *Asparagus and Lemon.* In Castleman, R. (1988). *Prints of the 20th century, A history.* (p. 162). London: Thames & Hudson.

Figure 3. Yoka van Dyk, June 2004, Detail *Falling*.

Figure 4. Yoka van Dyk, June 2004, *Falling,* (in cover). Artist book.

Figure 5. Yoka van Dyk, June 2004, *Falling,* (installed). Artist book.

Figure 6. Yoka van Dyk, June 2004, *Family Album.* Artist book.

Figure 7. Yoka van Dyk, June 2004, *Travel Blanket*. Artist book.

Figure 8. Yoka van Dyk, November 2004, *Sotto Voce—Liminal Series I-VII, unbound.* Multimedia installation.

Figure 9. Yoka van Dyk, November 2004, *Sotto Voce,* detail.

Figure 10. Yoka van Dyk, November 2004, *Sotto Voce,* detail.

Figure 11. Yoka van Dyk, November 2004, *Liminal Series*, trial

Figure 12. Yoka van Dyk, November 2004, *Liminal Series*, trial

Figure 13. Yoka van Dyk, November 2004, *Liminal Series*, detail

Figure 14. Yoka van Dyk, May-July 2005, *Habitat, Digital Photograph Series*

Figure 15. Yoka van Dyk, May-July 2005, *Habitat, Digital Photograph Series*

Figure 16. Yoka van Dyk, May-July 2005, *Habitat, Digital Photograph Series*

Figure 17. Yoka van Dyk, May-July 2005, *Habitat, Digital Photograph Series*

Figure 18. Yoka van Dyk, June 2005, *Habitat.* Installation model.

Figure 19. Yoka van Dyk, August 2005, *Hyphenated—Living I,* Still

Figure 20. Shirin Neshat, 1996, *Speechless*. Photograph from series *Women of Allah.* In Byrt, A. (2004, September 11). Somewhere between the West and Iran. *New ZealandListener, 195*(3357), 49.

Figure 21. Shirin Neshat, 1999, *Soliloquy*. Video still. Retrieved through Google, 12 September, 2005. http://www.cmoa.org/international/html/art/neshat.htm

Figure 22. Mona Hatoum, 1995, *Recollection.* Installation. In de Zegher, C. (1992). Focus. Hatoum's *Recollection*: About losing and being lost. In Archer, M., Brett, G. & de Zegher, C., *Mona Hatoum* (p. 88). (2001 ed.). London, New York: Phaidon Press.

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Figure 24. Mona Hatoum, 1988, *Measures of Distance*. Video still. In Ankori, G. (2003). 'Dis-Orientalisms': Displaced bodies/Embodied displacements in contemporary Palestinian art. In Ahmed, S., Castaneda, C., Fortier, A., & Sheller, M. (2003). *Uprootings/Regroundings, Questions of home and migration* (p. 71). New York: Berg.

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Figure 27. Uta Barth, 1997, *Ground #78*. Colour photograph on panel, 104 x 99 cm. Collections Lannan Foundation, Santa Fe, Ohio University Museum. In Lee, P.M., Higgs, M. & Gilbert-Rolfe, J. (2004). *Uta Barth.* (p. 51). London: Phaidon Press Ltd.

Figure 28. Uta Barth, 1994, *Ground #46*. Colour photograph on panel, 49.5 x 53.5 cm. Collection Whitney Museum of American Art, New York. In Lee, P.M., Higgs, M. & Gilbert-Rolfe, J. (2004). *Uta Barth.* (p. 62). London: Phaidon Press Ltd.

Figure 29. Do-Ho Suh, 2003, *The Perfect Home II.* Installation. Retrieved through Google, 6 September, 2005. http://www.brown.edu/Facilities/David_Winton_Bell _Gallery/suh.html

Figure 30. Do-Ho Suh, 1999, *Seoul Home*. Installation. Retrieved through Google, 6 September, 2005. http://www.brown.edu/Facilities/David_Winton_Bell _Gallery/suh.html

Figure 31-36. Yoka van Dyk, 2005, *Hyphenated—Living.* Installation. Quay School of Arts, Wanganui.