

To unsettle: art as a reflexive verb?

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The word settle – when cast in the positive – seems walled in somehow, already complete and hard to get at. It is associated for me, as an architectural designer trained in the mid-1980s in a socialist school, with the studies of vernacular architecture from the 1960s and 1970s, and books such as Bernard Rudofsky's *Architecture without architects* (1965). Here those built structures produced by indigenous communities in direct response to their environments were celebrated in contrast to the modernist design interventions of architects, but the act of settling itself was not put forward for direct critique. So somehow settlement remains moored in my imagination just outside the reach of the critical humanities.

Both the verb and noun – settle and settlement – sound quite comfortable, whether referring to material artefacts such as wooden benches, villages, towns and cities; to legal agreements; to immaterial states of emotional, political or climatic conditions; or to those processes associated with stasis and with coming to rest. Yet, when I consider the word describing those subjects who enact the verb – the settlers – the meaning is quickly coloured by moral judgment, certainly in left-wing discourse. It is hard to separate the term settler from practices of illegal occupation; for example, Israel's destructive grabbing of Palestinian land, and other European practices of colonisation in Africa, Asia, the Middle East, Australia, New Zealand and the United States (north and south) in the past and present.

Only this morning a news story broke of a current and unjust unsettling concerning 'many cases of Commonwealth citizens who have lived, worked and paid taxes in the UK for decades but have recently been threatened with removal'.¹ As Diane Taylor reports in *The Guardian*, many have been asked to prove they were resident in the United Kingdom (UK) before 1 January 1973, the date the *Immigration Act 1971* came into force. Children of the Windrush generation² were invited by the British government to work in the UK after World War II and automatically entitled to what is called 'settled status' under the *Commonwealth Immigrants Act 1962*. However, there is no equivalent clause specifically protecting Commonwealth citizens granted limited status before January 1973, such as students or people who came on temporary work visas. As Taylor notes, it has come to light that 'a key clause from 1999 legislation, which had provided longstanding Commonwealth residents with protection from enforced removal, was deleted from the 2014 Immigration Act'.³ The removal of this clause was not consulted upon or announced, and it took place as part of the government's 'hostile environment' policies requiring landlords, the National Health Service and other bodies to check people's immigration status.

This current attempt to expel those who have been settled in the UK for many decades, some of whom were even invited to settle, raises questions for me around the precise definition in law of the terms 'settled' and 'settlement', and the activity of settling. In the UK, 'settled status' is a term regulated by immigration law and means being 'ordinarily resident', with no restriction on the length of stay; it includes those with the 'right of abode', those with 'indefinite leave to remain' and Irish citizens. As I start to look into it, the complexities explode, and the literature focuses on all the problems produced through the mess (likely now to be illegal) that is Brexit. But it is clear that 'settled' status links to two other phrases that sound extremely familiar to me, the 'right of abode' and 'indefinite leave to remain', but which I realise I understand so little about. I discover that all British citizens have the right of abode, a status introduced by the Immigration Act of 1971, which, under UK immigration law, gives an *unrestricted* right to live in the UK. But no person born in 1983 or later can have the right of abode unless he or she is a British citizen. Those with a certificate of entitlement to the right of abode or to indefinite leave to enter/remain also have settled status. Anyone who wishes to 'apply for settlement' in the UK has to complete a form called SET(O) to apply for indefinite leave to remain in one of several categories, but only those refugees and people with humanitarian protection who have

residence cards can apply. Those who are defined as not settled include members of the diplomatic community, who are exempt from immigration control; those who have a time limit on their immigration permission and the length of time they are entitled to stay; and those with a passport that does not give them British citizenship, for example a British National (Overseas).⁴

And when I start to ponder the meaning of settle's negative counterpart – unsettle – things become even more complex and harder to grasp, as there are no definitions in UK law. In common usage, the verb unsettle feels familiar when used to describe a state of mind or a condition, as in, 'I feel unsettled' or 'the weather has been unsettled'. As a verb it is more often deployed to describe an emotional register, 'she unsettles him', than an artefactual one, 'they unsettle the house'.⁵ And in its noun form it sounds decidedly odd: what exactly is an unsettlement? The suffix '-ment' tends to mean a resulting state, and so I start to wonder about the ethics of an act of unsettling that results in an unsettlement.

The 'un-' of unsettlement brings to mind, for me, a particular aspect of spatial art discourse from the late 1990s concerning the 'unfixing' of place. In his highly influential text, *The practice of everyday life*, anthropologist Michel de Certeau, while arguing for space as dynamic and constituted through practice, understood place as fixed and passive: 'an indication of stability',⁶ and 'an order' that 'excludes the possibility of two things being in the same location (*place*)'.⁷ Marxist geographers, too, offered a critique of philosophical approaches that emphasised the special qualities of particular places, as if they were somehow pre-given and not open to change or connected to wider historical and material conditions. Although some of this work, often informed by phenomenology, including Yi-Fu Tuan's notion of topophilia and Gaston Bachelard's concept of topoanalysis, for example, had been invaluable in emphasising a humane, imaginative and sensual understanding of place,⁸ the focus on 'genius loci', in architecture in particular, had resulted in place being connected with essentialising tendencies.⁹ Interrogating the reciprocity of the relation between the politics of place and the place of politics in their co-edited collection *Place and the politics of identity*, Michael Keith and Steve Pile argued in favour of understanding place as 'unfixed, contested and multiple'. They wrote in the editorial:

A different sense of place is being theorized, no longer passive, no longer fixed, no longer undialectical – because disruptive features interrupt any tendency to see once more open space as the passive receptacle for any social process that cares to fill it – but, still, in a very real sense about location and locatedness.¹⁰

In this work, the un- of unfixing is valorised as a form of cultural critique that seeks to overturn and expose a set of presumptions, givens, traditions, terms and practices associated with the fixity of place. This is work that critiques the role that has been played, unwittingly or not, by those whose acts of placement fix and embed power structures in particular locations, defining, in Western terms, what it means to settle. So, if a problem with placing (and I am suggesting settling, too) might be the prioritisation of one set of claims over place above another, disallowing the co-existence of locatedness as de Certeau suggests, what exactly is the value of an unplacing or unsettling?

In the last few months, I, with colleagues, and with student support, have been on strike against cuts to academic pensions, and this has led me to favour disruption as a tactic of interruption, a kind of montage technique that unsettles, that cuts into the fabric of academic life. The active choice to go on strike, to not be paid, involved turning away from our usual duties and shifting critique from an internal complaint to an external critical energy. We still turned up to university every single day of the fourteen-day strike, but we stood outside the entrance to the Bartlett School of Architecture, not inside. We 'worked' outside and externalised our professional skills – we taught out, not in, to colleagues, to students and to anyone else who might have been passing on the streets of Camden or who wanted to join. Together we

discussed the problems of the contemporary university, the processes of financialisation and privatisation, and by not complying with the typical daily round of answering emails, tutoring students, attending meetings, giving lectures and writing references, we made time, as a tremendous freedom, to imagine and practice place differently.¹¹ For me, this was unsettling the grounds of everyday academic life, and as such it produced liberation from routine necessary to enact critique. But at the same time, in occupying the boundary of the building we were also engaged in an act of settling, some of the paving slabs belonging to Camden Council rather than to University College London (UCL). The building manager showed us the exact extent of UCL's property when he asked us to move our barbeque across and out of it, and so into Camden's territory, on what was perhaps the coldest day of 2018.

Other prefixes akin to un-, such as dis- and de-, are also associated with offering an alternative, positioned adjacent to a spatial term to indicate countering the spatial norm. A project I curated with art critic Penny Florence, showing PhD students' work at the Slade and Bartlett UCL in 2005, we called *(Dis)locating specificities*. We used dis- to indicate a questioning of the terms of site-specificity, the problems of attachment to singular locations and a preference for being out of place, or, as Miwon Kwon, Claire Doherty and Nathan Coley have described it, the productive possibilities of being in the wrong place.¹² Jacques Derrida's practice of deconstruction offers a critique of phallogocentrism and as such has been an ally for many feminists, providing a way of overturning assumed meanings, demonstrating the presence of suppressed terms in texts, and more proactively deferring meaning and keeping undecidability in play.¹³ The political project of decolonisation also seeks to undo structures, specifically of colonisation as a process of physical and mental invasion, operating in combination with resource extraction and the enslavement and dispossession of existing inhabitants. Unsettling might resonate then with terms beginning with the prefixes de- and dis-, like desettlement and dissettling. To unsettle conditions might be to displace, to deconstruct and to decolonise specific conditions of settlement – material, legal and psychological – and so to entail practices operating across these three levels simultaneously.

Yet, my recent involvement in two projects concerned with displacement has pointed me instead in the direction of unsettling's negativities and the problems associated with valorising de-, dis- and un- as part of a critical discourse, when issues of enforced movement exist on a material level on which, some might argue, signification depends. Over the past four years, I've been involved with residents of a South London housing estate, the Aylesbury, which is undergoing 'state-led regeneration'.¹⁴ In other words, the existing housing stock is being demolished and the public assets transferred to private housing associations.¹⁵ In this process, social housing is being lost and replaced by a mixture of housing for rent and sale on the private market, and a massively reduced quantity of social housing 'units' alongside the new forms of so-called 'affordable' housing. Tenants and leaseholders are displaced, forced to leave the centre of London and move to areas where the land is cheaper.¹⁶ This process of resident displacement is an 'unsettling' one, enacted by the more powerful entity of the state in collaboration with private developers and without the consent of those being displaced or unsettled. The unsettling is an unwelcome process, described by some academics researching 'supergentrification'¹⁷ – processes associated with the current housing crisis¹⁸ – as a form of 'domicide'.¹⁹ In London, it is 'the right to remain' that those being unsettled and their supporters are fighting for.²⁰

This reminds me that critiques of acts of placing, siting and settling for their essentialising tendencies, as well as the colonial mindsets that often drive and govern such activities, overlook material conditions at their peril. They need to be wary of any simple prioritisation of movement over locatedness. It is vital that we focus on the tensions between those critical discourses that affirm unfixing of place and those processes that are producing displacements on the ground, including those enacted legally or illegally by the state or private entities, and whether they relate to housing, climate change, political regimes, resource extraction or war. As

ever, the ethical deliberation turns on the precise historical and spatial conditions at stake – the unsettling of what exactly, when, where, how and by whom?

The works in *Unsettlement* resonate, with processes of settlement and unsettlement vibrating at simultaneous levels: discursive and material, poetic and political, aesthetic and ethical. Two artworks connect specifically to conditions of housing and displacement: Dana Awartani's *I went away and forgot you. A while ago I remembered. I remembered I'd forgotten you. I was dreaming* 2017 and Aliansyah Caniago's *Sunda Kelapa: welcome to Jakarta* 2017. In *I went away and forgot you*, beautiful patterns of floor tiling are made out of sand. These draw on vernacular traditions and the kind of Middle Eastern architecture that was replaced by buildings constructed in Saudi Arabia in the 1960s, which, in aspiring to be modernist, often removed traditional features. A fragile and transient surface is presented, delicate and precious enough to want to protect, and we watch while it is brushed away by a woman, who is filmed as she moves the broom repeatedly back and forth. This film, played in the gallery, highlights how the gentle act of brushing, a gesture typical of making (and keeping) home, is a process enacted to take care of a floor and to keep it clean, but which also sweeps unwanted detritus away, displacing the 'dirt' to somewhere else. Here, the act of sweeping poses an ethical dilemma associated with clean(s)ing. On the one hand, brushing is an act conducted to maintain the comfort of the domestic realm; on the other hand, cleaning the floor removes detritus – that which is not wanted – to somewhere else.

In *Sunda Kelapa: welcome to Jakarta* we witness another doubling of meanings around practices of unsettlement. The artist has gathered traces of the DKI Jakarta administration's forced relocation of the unwanted residential community of Kampung Akuarium, in Penjaringan, to the outskirts of Jakarta. These fragments, the material remains of destroyed built structures, have been placed in a punch bag and subjected to an eight-hour-a-day beating over a ten-day period by the artist, a trained boxer. This beating has been filmed and this film is shown to the audience of *Unsettlement*, who also have the chance to attack the fragments themselves, the punch bag dangling in the gallery. The fact that this aggression is clearly misplaced, enacted against materials that have already been torn apart by unsettling forces rather than against the tools associated with the perpetration of the displacement, sets one wondering. Is this an attempt to question blame and acts of retribution, to try to come to terms with the violence that these acts of enforced displacement have provoked? Is this repeated punching a response to an earlier act of enforced removal, an acting out or a working through?

In his text *Writing history, writing trauma*, Dominick LaCapra understands the historian's attachment to the potentially traumatic events of the past as a form of melancholia or acting out. He suggests the historian should avoid taking a melancholic position, facing back to the past, and instead mourn, write history to work things through as a way of approaching the future.²¹ Perhaps *Sunda Kelapa: welcome to Jakarta* is a combination of the two, a working out, a release of destructive energy in a safe zone. Work-outs in sports such as boxing are socially sanctioned forms of violence, conventions that allow for safe release of dangerous levels of destructive energy, like rage, and as such they might be considered surrogates of war.²²

These two projects indicate the capacity of art to put an area of tension generated between a positive term (for example, settlement) and its negation (unsettlement) into play. This is something exemplified historically in the work of Robert Smithson, who had been exploring the qualities of specific sites through his interest in entropy, ready-mades and the monumental forms of industrial architecture since 1965.²³ He made his first non-site, titled *A nonsite (an indoor earthwork)*, later retitled *A nonsite, Pine Barrens, New Jersey* 1969, in relation to Pine Barrens, New Jersey.²⁴ This non-site consisted of bins filled with sand taken from the site, the runways of a little-used wilderness airfield, laid out in a hexagonal pattern in the gallery, with a photostat map and a text. In his text, Smithson emphasises the space that exists between the site and the non-site: 'Tours between the *Nonsite* and *site* are possible'.²⁵

In his 1972 essay on *Spiral jetty*, Smithson lists the qualities of sites and non-sites: sites have 'open limits', 'outer coordinates' and include processes of subtraction or the removal of material, combining a physical place with 'indeterminate certainty'; non-sites have closed limits, inner coordinates and 'contained information', and they include processes of addition, combining abstraction or 'no place' with a 'determinate certainty'.²⁶ And yet, perhaps the most important thing for Smithson is the relationship between the two concepts. In 'A provisional theory of non-sites', he describes how the space between actual sites (the locations for site-specific works outside galleries) and non-sites (the representation of these sites in galleries) is a 'vast metaphor'.²⁷

I think of this relation as an unsettling – the noun that describes the process of unsettling the relation between the terms themselves, the positive term and its negation, the site and non-site. This unsettling is an opening up of the space between them – physically, conceptually and metaphorically. In this light, it is possible to consider how in Archie Moore's *Whipsaw* 2017 the relation between a marking and an owning of land – through the placing of architecture and boundaries, and a nomadism that passes through and leaves hardly any trace – can be shown to be a false binary. Critical writing on Moore's work highlights how the characterisation of Indigenous Australians as nomadic peoples with 'no attachment to place'²⁸ gave white settlers and colonisers legitimacy for claiming land, without recognising that there might be a different way of being with land. Australia is a fascinating case of a country, where the arrival of one set of displaced people, convicts from Europe, triggered a settling or colonisation that displaced other groups of people who were already in a close relationship with the land. *Whipsaw*, created out of corrugated-iron sheets arranged around a dirt floor, refers to the simple hut occupied by the artist's grandmother in rural Queensland. The hut is an archetypal architecture, at once permanent and transitory, the mark of the settler for whom it is a home and security against nature and those they have displaced. In the context of Australia and the settling of Indigenous Australians in reserves its materials prompt one to imagine scenes of imprisonment as well as safety, and its robust simplicity could be understood as a form of deprivation and neglect. *Whipsaw* points to how a settling can be unsettled and how an unsettling may settle, but most importantly how this very practice of operating between the two conditions is itself a way of unsettling.

The other project connected to unsettling and displacement that I have been involved in relates to the activities of an Anglo-Australian corporation, BHP Billiton. I have been keen to trace the possible sources of a charitable donation of \$10 million, given to UCL in 2012 to set up an Institute of Sustainability, back to the sites connected with the corporation's profits made through extraction of fossil fuels and other minerals. Working with the London Mining Network, researchers at UCL have held two events to which individuals and communities coming to attend the BHP Billiton AGM in London have been invited to speak about their first-hand experiences of human rights issues connected with mines owned or joint-owned by BHP Billiton.²⁹ At 'Speech Extractions', which I co-organised with Diana Salazar, speakers included those displaced by the rupture, on 5 November 2015, of the Fundão tailings dam, part of the Germano mine operated by Samarco and a joint venture between Vale and BHP Billiton. The mixture of ore residues and mining waste that was spilt, equivalent to 25,000 Olympic-size pools, has had serious social and environmental impacts, and reports claim that the incident, considered by the government to be Brazil's worst environmental disaster, buried communities, led to the death of seventeen people and displacement of 725 others. At 'Speech Extractions' we also bore witness to those displaced by the construction and expansion of the Cerrejón open-pit coal mine, joint-owned by Anglo American, BHP Billiton and Glencore. The construction of this mine in La Guajira, in the north of Colombia, has led to the forced removal and dispersal of a number of rural communities, the violation of indigenous cultural values and sacred sites, including those of the Wayuu, and the loss of livelihood for small-scale farmers, as well as the diversion of local rivers for mine expansion.

Around the world, indigenous people are being forcibly removed from their land by the extractive industries: this is an unsettling. Not all indigenous groups have nomadic cultures, and yet their relation to the land is very different to that propounded through contemporary colonial capitalism. It can be less fixed and more of a process, a delicate and balanced response to the land and its resources. This way of living, described in Spanish as *buen vivir*, is 'a way of doing things that is community-centric, ecologically balanced and culturally sensitive'.³⁰ As Eduardo Gudynas writes:

[*Buen vivir*] promotes the dissolution of the Society–Nature dualism. Nature becomes part of the social world, and political communities could extend in some cases to the non-human. These include, as examples, the proposals of the biocentric environmental perspective, but also indigenous positions that recognize that the non-human (either animals, plants, ecosystems or spirits) have will and feelings.³¹

In Hayley Millar-Baker's photographic series, *Toongkateeyt (Tomorrow) 2017*, images of natural, cultural and architectural objects taken from 'both birth country (Wathaurong) and ancestral country (Gunditjmarra)' are, in her words, 'mashed up', creating landscapes that are quite unsettling. As I read her writing about what it means to be 'an urban Aboriginal in a post-settled south-east Australia', and my eyes travel across the exquisite and unusual territories of her images, I think again about what it is *to be unsettled* and how the most important thing about unsettling is whether it is a state resulting from an action that has been chosen or inflicted. To be unsettled can be a continuous critical state and/or a way of living with the land that does not involve ownership and extraction, and yet it is a process of constant adjustment and being together, with no end point.

This verb to unsettle, whose action produces an unsettling, is both transitive and intransitive. A transitive verb is one which transfers its action to an object: transitive verbs require objects – a subject unsettles an object. An intransitive verb does not require a direct object – she is unsettled. However, it is through reflexive verbs that subjects perform actions on themselves – she unsettles herself. The ethical dilemma posed by an unsettling turns on how and on whom the action is made. In art, an unsettling can work as a reflexive verb, as a practice of critical self-awareness.

¹ Diane Taylor, 'UK removed legal protection for Windrush immigrants in 2014', *The Guardian*, 16 April 2018, [theguardian.com/uk-news/2018/apr/16/immigration-law-key-clause-protecting-windrush-immigrants-removed-in-2014](https://www.theguardian.com/uk-news/2018/apr/16/immigration-law-key-clause-protecting-windrush-immigrants-removed-in-2014), accessed 16 April 2018.

² The Windrush generation is a term used to refer to British Caribbean people who came to the United Kingdom in the period after World War II. The HMT *Empire Windrush*, a ship named for the river, brought one of the first large groups of postwar West Indian immigrants to the UK in 1948. See en.wikipedia.org/wiki/British_African-Caribbean_people#The_22Windrush_generation.22, accessed 23 April 2018.

³ Diane Taylor, 'UK removed legal protection for Windrush immigrants in 2014', *The Guardian*, 16 April 2018, [theguardian.com/uk-news/2018/apr/16/immigration-law-key-clause-protecting-windrush-immigrants-removed-in-2014](https://www.theguardian.com/uk-news/2018/apr/16/immigration-law-key-clause-protecting-windrush-immigrants-removed-in-2014), accessed 16 April 2018.

⁴ See, for example, [gov.uk/settle-in-the-uk](https://www.gov.uk/settle-in-the-uk) and [gov.uk/government/publications/application-to-settle-in-the-uk-form-seto](https://www.gov.uk/government/publications/application-to-settle-in-the-uk-form-seto), both accessed 17 April 2018.

⁵ *The Shorter Oxford English Dictionary*, Oxford University Press, Oxford, 1973, provides a good definition of the terms unsettle and unsettling. The verb unsettle is both transitive (to displace, unfix) and intransitive (to become unsettled). The noun unsettling is the act or process of unsettling, and an unsettled state or condition.

⁶ Michel de Certeau, *The practice of everyday life*, University of California Press, Berkeley, 1988, p.117.

⁷ *ibid.*, p.118.

⁸ See Yi-Fu Tuan, *Topophilia: a study of the environmental perception, attitudes, and values*, Prentice Hall, Englewood Cliffs, NJ, 1974; and Gaston Bachelard, *The poetics of space*, Maria Jolas (trans.), Beacon Press, Boston, 1969. See also Paul C. Adams, Steven Hoelscher and Karen E. Till (eds), *Textures of place: exploring humanist geographies*, University of Minnesota Press, Minneapolis, 2001, p.xix.

⁹ See, for example, Christian Norberg-Schulz, *Genius loci: towards a phenomenology of architecture*, Rizzoli, New York, 1980.

¹⁰ Michael Keith and Steve Pile (eds), *Place and the politics of identity*, Routledge, London, 1993, p.5.

¹¹ See, for example, a series of academic articles on dispute at ussbriefs.com and our own website www.s-t-r-i-k-e.org.

¹² See Miwon Kwon, 'The wrong place', *One place after another: site specific art and locational identity*, MIT Press, Cambridge, Mass., 2002, pp.32–43; Claire Doherty (ed.), 'Introduction', *Situations*, MIT Press and the Whitechapel Gallery, 2009, pp.12–19, p.13; and 'Nathan Coley in conversation with Claire Doherty', Claire Doherty (ed.) *Thinking of the outside: new art and the city of Bristol*, University of the West of England, Bristol and Bristol Legible City in Association with Arnolfini, 2005, pp.30–37.

¹³ Feminist theorist Diane Elam has observed that Derrida's understanding of 'undecidability' is not indeterminate but rather a 'determinate oscillation between possibilities' and argues that, by refusing to choose between one and another, such a position offers a political potential. See Diane Elam, *Feminism and deconstruction: Ms. En Abyme*, Routledge, London, 1994, p.83.

¹⁴ For research that connects gentrification, displacement and state-led regeneration, see, for example, Paul Watt 'It's not for us', *City*, vol. 17, no. 1, 2013, pp.99–118.

¹⁵ See, for example, my discussion in Jane Rendell, 'Arry's Bar', Michal Murawski and Jane Rendell (eds.), *Reactivating the social condenser*, special issue of the *Journal of Architecture* vol. 22, no. 3, 2017, pp.532–54.

¹⁶ See, for example, Loretta Lees, Just Space and SNAG (Southwark Notes Archives Group), 'The social cleansing of council estates in London', Ben Campkin, David Roberts and Rebecca Ross (eds), *Regeneration realities: urban pamphleteer*, no. 2, 2014, pp.6–11. See also Loretta Lees, 'The urban injustices of New Labour's "new urban renewal" the case of the Aylesbury Estate', southwarknotes.files.wordpress.com/2009/12/lorettalees_pptx.pdf, accessed 23 April 2018.

¹⁷ See Loretta Lees, 'Super-gentrification: the case of Brooklyn Heights, New York City', *Urban Studies*, no. 40, 2003, pp.2487–509; and Tim Butler and Loretta Lees, 'Super-gentrification in Barnsbury, London: globalization and gentrifying global elites at the neighbourhood level', *Transactions*, vol. 31, no. 4, December 2006, pp.467–87.

¹⁸ For a brilliantly insightful and informative account of the London housing crisis, see Anna Minton, *Big capital: who is London for?*, Penguin, 2017.

¹⁹ See, for example, J. Douglas Porteous and Sandra E. Smith, 'Domicide: the global destruction of home', *Housing Studies*, vol. 18, no. 2, 2010, pp.269–72.

²⁰ See Phil Hubbard and Loretta Lees, 'The right to community? Legal geographies of resistance on London's frontiers of gentrification', *City*, vol. 22, no.1, 2018, pp. 8–25.

²¹ Dominick LaCapra, *Writing history, writing trauma*, John Hopkins University Press, Baltimore and London, 2001, p.21.

²² Thank you to my partner artist David Cross for our conversation in which he suggested working-out as a possible way in which this artwork was articulating the overlap of acting-out and working-through.

²³ See Robert Smithson, 'Entropy and the new monuments' (1966), and 'A tour of the monuments of Passaic, New Jersey' (1967), in *Robert Smithson: the collected writings*, Jack Flam (ed.), University of California Press, Berkeley, ca., 1996, pp.10–23 and pp.68–74.

²⁴ See also 'Earth/Thomas W. Leavitt' (1969), extracts from a symposium at White Museum, Cornell University, and 'Discussions with Heizer, Oppenheim and Smithson/Liza Bear and Willoughby Sharp' (1970), in Flam, op. cit., pp.177–87, p.178; pp.242–52, p.244.

²⁵ Suzaan Boettger, *Earthworks: art and the landscape of the sixties*, University of California Press, Los Angeles, 2002, p.67.

²⁶ Robert Smithson, 'The spiral jetty' (1972), in Flam, op. cit., pp.143–53, pp.152–53.

²⁷ Robert Smithson, 'A provisional theory of non-sites' (1968), in Flam, op. cit., p.364. See also robertsmithson.com/essays/provisional.htm, accessed 23 April 2018.

²⁸ John Maynard, 'Archie Moore', [thecommercialgallery.com/uploads/LUEVNHZ-](http://thecommercialgallery.com/uploads/LUEVNHZ-John%20Maynard,%20Archie%20Moore.pdf)

John%20Maynard,%20Archie%20Moore.pdf, accessed 17 April 2018. See also Jon Bywater, 'The future is already here – it's just not equally distributed', *Art Agenda*, 4 April 2016, thecommercialgallery.com/uploads/STDMADH-Jon%20Bywater,%20The%20future%20is%20already%20here%20-%20it's%20just%20not%20evenly%20distributed,%20Art%20Agenda,%204%20April,%202016.pdf, accessed 17 April 2018.

²⁹ For details of the conference 'Speech extractions: witness, testimony, evidence' in response to the mining industry, 21 October 2016, organised by Diana Salazar with Jane Rendell, see ucl.ac.uk/bartlett/development/events/2016/oct/speech-extractions-witness-testimony-evidence-response-mining-industry, accessed 23 April 2018.

³⁰ Eduardo Gudynas in conversation with Oliver Balch, 'Buen vivir: the social philosophy inspiring movements in South America', 4 February 2013, *The Guardian*, theguardian.com/sustainable-business/blog/buen-vivir-philosophy-south-america-eduardo-gudynas, accessed 17 April 2018.

³¹ Eduardo Gudynas, 'Buen vivir: today's tomorrow', *Development*, vol. 54, no. 4, 2011, pp.441–47, womin.org.za/images/the-alternatives/fighting-destructive-extractivism/E%20Gudynas%20-%20Buen%20Vivir%20-%20Today's%20Tomorrow.pdf, accessed 17 April 2018.