

UNIVERSITY OF DERBY

CREATIVE JOURNEYS:

Enlivening Geographic

Locations Through Artistic Practice

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Doctor of Philosophy

2017

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ABSTRACT

CREATIVE JOURNEYS: ENLIVENING GEOGRAPHIC LOCATIONS THROUGH ARTISTIC PRACTICE

Creative Journeys contribute to our knowledge of how practical ontology navigates multi-perspectives through an auto-ethnographic journey with material. I investigate how it may be possible to navigate geographic locations – Norway, Britain and Spain – through knitting as an approach to practical and philosophical exploration. In Creative Journeys I am in a process of reflexive practice, engaged in external and internal dialogue, haptic encounters, challenges and creative action. My thesis suggests that engagement with material is a fluid process and understanding evolves, so too does my journey in life. In such circumstances material functions as a mediator; creates a bridge between hand, movement, time and space. Material transcends boundaries, assists orientation and facilitates articulation of aesthetics, reminiscence, symbols, patterns, colour, sensory appreciation; all of which contribute to an understanding of relationships. Body is material and being conscious of body movement with the rhythm of diverse locations enables me to make connections through daily events, to attune to different atmospheres. In such a journey there are moments of harmony and misunderstanding, discord and adjustments; interruptions occur with energy and disrupt patterns of life. These are crossing points which enable me to experience myself through the perspective of the other; to understand how situated knowledge changes in relation to diverse perspectives; and to understand how I may contribute to the social fabric of life of diverse locations through the art of paying attention to detail.

Creative Journeys are investigated through three questions: How do I relate to the world? How do art subjectivities manifest themselves through art practice? How does art evolve through relations? The questions are examined within the perspective of situated knowledge; subjectivities; material of location and practice. Investigating material in the context of these questions provides opportunities to develop capacities to navigate social, cultural and political orientation, economy, health, race, gender and belief, which all impact on the journey. My approach to the thesis evolved through my relations with creative works of knitted artefacts which I documented in personal journals. The components of practice have woven threads of inquiry through theory and reflective critical practice and form an aspect of the viva voce examination. Along with the illustrations they contribute to 20% of the written component of the thesis.

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We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

T. S. Eliot – *Little Gidding* (1942).

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ACKNOWLEDGMENTS

I acknowledge family, friends, Ruskin Mill Trust (RMT), Hiram Education and Research Team (HEaRT) and Norwegian colleagues who accompanied my journey which extended over a period of time from 2009 to 2017. Conversations have included diverse perspectives; in some cases they were brief encounters and significant conversations; in other cases accompanied journeys have developed from tenuous meetings to shared practice and collaboration.

Jorunn Barane – Naturepedagog and Storyteller, Aurland.

Cecilie Bugge – Teacher of Norwegian Life Skills, Aurland.

Charlotte von Bülow – Founder and Chief Executive, Crossfields Institute.

Gry Lie Roberts – Norsk Spael Sheep Farmer, Aurland.

Norman and Kate Kay – Cotswold Sheep Small Holders, Nailsworth.

Lucy Birtles – Potter, Nailsworth.

Jonathan Code – Lecturer, Crossfields Institute.

Margaret Docherty – Textile Practitioner, Nailsworth.

Fiona Eadie – Storyteller, Horsley.

Maria Fischer – Waldorf Teacher, Nailsworth.

Valborg Kløve Graue – Organic Farmer and Teacher, Voss.

Aonghus Gordon – Founder and Chief Executive, RMT.

Sabrina Gordon – Jeweller and Knitter, RMT.

Dr Aksel Hugo – Principal, Sogn Jord-og Hagebruksskule, Aurland.

Rigmor Haugen Jensen – Waldorf Teacher, Lillehammer.

Helen Kippax – Peer Mentor, RMT.

Laila Kvaelasrd – Manager, Oternes Cultural Centre, Aurland.

Dr Mandy Nelson – Director, Research and Development RMT.

Steve Roberts – Rudolf Steiner Researcher, RMT.

Steffi Stern – Manager of Mother Goose Craft Centre, Nailsworth.

Prof Jenny Steinnes – University of Lillehammer.

Helen Taylor – Textile Artist, Fleece Sculpture, Nailsworth.

I would like to express my sincere gratitude and appreciation to:

Professors David Crouch, Neil Campbell, Jason Lee – University of Derby.

CHAPTER ONE – INTRODUCTION

Introduction

The Introduction explains how my thesis and research questions evolved. It examines how the process of working with material transformed my orientation from being informed by the theories of education, to that of exploring life's journey, subjectivities and situated knowledge in relation to material of location. This thesis began from the perspective of an auto-ethnographic Creative Journey which investigated how it is possible to navigate geographic locations – Norway, Britain and Spain – through knitting as a method of practical and philosophical inquiry. My focus was to investigate practice and theory and how they interweave and inform each other in a reciprocal manner.

My thesis commenced within specialisms – in the context of a Nordic Masters: Ecology of Method and Practice in Social and Environmental Education, associated with Rudolf Steiner's Waldorf Pedagogy – and connected with fields of practice related to Situated Learning, Communities of Practice, Ecology and Place-based Education (Lave and Wenger 1991, 1998; Maier, Brady and Edelglass 2006; Greenwood 2010). The educational context of Waldorf Pedagogy determined the parameters of my initial thesis title: 'Situated Learning: Walking, Knitting and Storytelling' and my role at the time was that of an observer-participant.

My aims were:

- to critically interrogate the literatures concerning situated knowledge in relation to situated learning with particular regard to biographic habitat, experiential learning, belonging and feelings of place.

- to critically investigate the potential for particular kinds of situated learning and to enhance existing situated knowledge.

In relation to the above aims I had three questions:

- How does situated learning offer distinctive learning progression for adult situated knowledge?
- Using empirical evidence, what is the character of the contribution of situated learning to the wider community?
- In what ways may adult learners act reciprocally in the creative practice of an experiential learning community?

Investigating the creative context of my thesis

My reference to the wider learning community in my initial questions above indicated how creative actions were placed outside the parameters of my professional context. Anything outside Waldorf Pedagogy became the wider community. There was a paradox inherent in this position, my life's experience was in the wider community which I placed outside the focus of my research. My disconnection with Waldorf Pedagogy in relation to my life experiences motivated me to investigate further through the PhD. My subsequent inquiry investigates how I navigate similarities and differences and how I identify and orientate through patterns and rhythms of relations through the use of material. The initial framework and language of my investigation was also problematic. It was suggested by academic perspectives that I should interrogate the literatures associated with specialised fields of study. This became a barrier because it implies analysis of data and cross examination. It was not possible to start from the position

of interrogating literature within the context of a given pattern of education and study of which I had no prior experience. As a practitioner and artist I work in a creative process of inquiry, imagination, serendipity, of not knowing my route until I have completed an art work; whether it is a painting, performance, textiles or knitted artefact.

The context and questions were in contradiction to my experience of education and art practice as well as my perspective of the diverse nature of how people of all ages and abilities co-shape their understanding of each other through celebrations and everyday events. I experienced social activities through which people celebrated the spiritual and working life of a town; events which were particular to the locality such as silver band parades, Christmas fairs, family sports days, walks for pleasure, engagement with oral history, celebration of dry stone walls, sheep and pig trade, apple orchards and boundary walks inspired by the environmental organisation Common Ground (Clifford and King 1994). My professional work-based situation did not include these resources. Celebrations within my professional context included contemporary forms of Christian and pre-Christian festivals such as Michaelmas, Advent, Beltane – which connect to the spiritual life of the seasons.

The initial title was also doubtful. ‘Situated Learning: Walking, Knitting and Storytelling’ suggested separate functions and that walking, knitting and storytelling are unrelated processes. I walk – but I also use many modes of transport: bicycle, car, train, aeroplane. The narrative of my knitting journey which I describe in Chapter Two, wove experiences of time, movement, memory, thoughts, haptic relations, feelings of harmony and discord through embodied practice. Such processes are not separate, they are relational and complex. The intricate nature of such co-mingling of self and wider

relationships required a different form of inquiry. My misunderstanding was to try and understand multi perspectives through specialised fields of theory outside my practical ontology. The aims of my first route of inquiry were related to theories which did not include reference to narrative, geographic location or artistic practice.

The initial group of people I accompanied was also contextualised within the boundaries of a particular Place-based Learning Community. Whilst there were different opinions in relation to place, practice, method and academic study, they were in opposition to my experience of art and life within my social and relational field. In reality the people I accompanied were not a community, they were a collection of individuals who worked within the parameters of Waldorf Pedagogy which included Genius Loci and the phenomenological insights of Johann Wolfgang von Goethe. Individuals had particular processes of orientation through land-based practical skills such as biodynamic agriculture, green woodwork, pottery, soap making, ecology, sheep farming. I had not experienced Waldorf Pedagogy as a child although my early years of state education included storytelling, making crafts and investigating natural science through the experience of nature walks in the location of my urban school – these experiences resonate with Waldorf Pedagogy. Thus, within the context of this thesis I located subjective modes of orientation through time, practice and material which subsequently assisted my translation of complex situations from my perspective.

Jean Lave and Etienne Wenger argue in *Situated Learning: Legitimate Peripheral Participation* (1991) and *Communities of Practice: Learning, Meaning and Identity* (Wenger 1998), that practical skills can be investigated within the theories of Communities of Practice. Their basic

argument is that learning is social in nature: knowledge does not exist independently and objectively in the form of information, rather it is part of and constituted by, the practice of specific socio-cultural communities called Communities of Practice. Lave and Wenger suggest that I can belong to a Community of Practice from different perspectives: craftsperson, professional, expert. These perspectives relate to education and working practice. Their perspective therefore, is specialist and establishes the parameters of reciprocal engagement within the context of status – such as apprentice and master.

The concept of Place-based Education is also problematic if used as a construct to investigate habits and repeated patterns of relations for political or educational ends. Without common or prior experiences of co-shaping actions and everyday life participants may or may not feel a sense of belonging. Therefore, I may feel an outsider and may not relate to Communities of Practice or Place-based Education if I do not feel a relational atmosphere. I may feel that I am being directed to participate in an organised ritual rather than participate through choice. Therefore, I suggest a collaborative process may only evolve if participants choose to engage in events which have common interests.

Six years earlier than the writing of Lave and Wenger, Anthony Cohen suggested in his seminal text, *The Symbolic Construction of Community* (1985), that community perspectives are flexible. There cannot be one way of experiencing or forming social engagement and sharing knowledge (Serres 1991). Many of Cohen's insights came from working with Whalsey Islanders of the Shetlands – who transformed their relations to meet economic changes – through their ritual of the spree, a term which comes from fishing. Vessels follow shoals of fish which comprise of all ages,

variety and sizes. Boats and fish respond to the dynamics of water and create a spree of engagement. Fishing can be performed with consideration in order not to over fish, or it can be profligate as in over fishing. Thus a spree is a peripatetic party whereby groups of people of all ages and abilities move from location to location sharing their knowledge, skills and practice. The spree enables participants to respond to changes which affect their everyday circumstances. Negotiations are fluid. Participants organise their relations around their domestic and work-based activity as they share their skills of knitting, crofting, fishing, peat-cutting (1985: 94 to 96). They re-form their relations as they meet each significant change to their daily lives and economy.

According to Cohen, people see themselves as belonging to social groups and how they form their groups will relate to their identity, rituals, patterns of life, the symbols they use, their ethnicity or their geographic locality. People ‘construct community symbolically making it a resource and repository of meaning and a referent of their identity’ (ibid:118). I can have many roles in society and can navigate Cohen’s perspective which is fluid, interpretative and experiential. His insights assisted the investigation of my Masters by Research (2001): ‘Travelling Along the Trail: The Development of Community Based Art Projects in the Stroud Valleys’. I accompanied people of all ages – 5 years to 90 years – who created art works which were placed along the Stroud Valleys Pedestrian Cycle Trail, a dismantled railway line. I understood from this experience that people develop their creative ideas, skills and language and share their knowledge in relation to their location and identity. Their actions would occur in moments of time, or their art practice evolved into something which extended over a number of years. I remember, at the time of

facilitating the projects, that I had difficulty describing my home town as 'the community'. I remember describing to a colleague that I stepped in and out of different worlds and experienced the town as a composite of diverse groups and activities, that groups only exist for the time of co-shaping an event which had common purpose. People who were involved with the Trail projects – including myself – became a fleeting aspect of the social fabric of the town (Wolff 06.11.2013). We aged, contributed to the location in different ways, changes occurred, we moved on; some became parents, others died. Our common thread and focus of orientation continues to be the dismantled railway line and cycle trail. Sixteen years later conversations include memories of participation, how we forget events and how meeting in location enables us to remember experiences. We observe how we have changed and how we have contributed to the protection of a shared public space which is still threatened by over-development. Therefore Cohen's theories enable me to understand how collaborative work may transform relationships and roles through negotiated encounters and fluid boundaries. This feels different to an educational setting where individuals meet in groups to study similar topics and exchange their different perspectives in a context which is boundaries by theory and method.

For the time of this thesis I was immersed in the process of Creative Journeys which spanned eight years; I started within the above context of Waldorf Pedagogy and people associated with it. Whilst I empathised with their diverse perspectives I stepped out of the initial context and my thesis evolved into accompanied auto-ethnographic Creative Journeys. It developed from one of accompanying a specialist framework to that of being accompanied and following the threads of material, not knowing my route, travelling with companions who chose to accompany me and meeting unexpected conversations on my route.

Experiencing Creative Journeys through knitting practice

The individuals I initially accompanied had diverse perspectives, scholarly interests and ways of knowing practical skills, landscape, ecology and natural science. The initial group of people dispersed and relations changed. I altered the focus of my thesis from the context of Place-based Education to an auto-ethnographic Creative Journey navigated through the practice of knitting. My role transformed from observer-participant to that of being a journey-maker or unintentional facilitator. People contributed their diverse capacities: storytelling, craft skills, shepherding, local knowledge, mentoring and specialist knowledge to assist my journey.

How did I navigate such circumstances? My questions evolved and this introduction serves as a guide in which I place myself in relation to other perspectives. I chose a childhood skill of knitting to orientate in my new circumstances and worked with the materials of different geographic locations. In some respects I journeyed on a knitting spree as I gathered knowledge through experiences. I was involved in mobile crafting, gathering help from many sources and acquiring new capacities on route, responding to different cultural and social circumstances. I received assistance from children, adults, material, animals and land-features. To ease my orientation in Norway one of my companions gave me a knitting pattern and needles and asked me to choose two colours of woollen yarn; I chose blue and white. The pattern, a traditional Selbu Rose, was written in Norwegian.

In a process of translating symbols through practice I was able to interpret the pattern, which subsequently enabled me to navigate different geographic locations. I experienced working with people in a reflexive, slow manner. I

walked with my knitting to experience it in different circumstances; such as cultural, social or political activity. I knitted for pleasure, to recover from an operation and ill health and to translate language. I noticed textures of different yarns, synthetic and natural materials, experienced environmental changes and how I affected relational spaces.

How artistic practice changed my thesis title and research questions

The research title for my thesis changed to: 'Creative Journeys:Social Pedagogy Through Embodied Practice'. This perspective evolved after I had experienced walking and knitting my route in relation to people and locations for two years. Towards the completion of my thesis it became evident that the title was too narrow and did not relate to the process of my journey which involved navigating multi-perspectives of everyday life. The title changed yet again to reflect how humans, things and events are entangled with one another: 'Creative Journeys:Enlivening Geographic Locations Through Artistic Practice'. Changing the title indicates how I understood that Social Pedagogy initially contextualised the frame and boundaries of my thesis in a similar way as the concepts of Place-based Education, Communities of Practice and Waldorf Pedagogy. Whereas Enlivening Geographic Locations indicates the life of locations and all the dynamics and complexities associated with their social, cultural, political and ecological environments. The Creative Journey context of the title has transformed from a solitary mode of being to that of being accompanied. My understanding changed over the time of writing this thesis. I commenced my auto-ethnographic journey of life. My journey deepened as I investigated my inner thoughts and outer expressions as I encountered the multi perspectives of companions and theories in relation to the materiality of location. Thus a knitting journey is a creative process in relation to

movement and rhythms of everyday life, philosophical, therapeutic and spiritual journeys with material.

I have experienced the vitality of geographic locations and have felt the enlivening process of artistic practice as I have engaged with life and death, facilitating and participating in actions which celebrate, reclaim and protect shared locations. I orientate complex situations as a sequence of events unfolded through walking, feeling, touching and thinking; my practice and reflections led to self-understanding and awareness. This awareness is more than Social Pedagogy and walking in the footsteps of my companions.

Much of my process has involved listening, feeling, interpreting, experiencing language and concepts in different situations and reflecting on them over long periods of time, understanding them with hindsight and in relation to theories. In some circumstances my artistic practice informed my understanding of theory and concepts. Therefore my initial reference to Social Pedagogy was confused. My social and artistic perspective was in reaction to political change, in particular my experience of the miners strike 1984 -1985, the subsequent changes to the life of mining communities and a comment which Margaret Thatcher made in a BBC interview 'and you know, there is no such thing as society. There are individual men and women and there are families' (1987: 06.11.2013).

With hindsight the social action in the context of this thesis is political action which Crouch refers to as the 'gentle politics' of life (2010). I have contributed to the social fabric of locations through artistic practice for many years. I reacted to the politics of Thatcher and worked with Common Ground inspirations described above. Their environmental activism related to my life experiences and assisted my facilitation process. Knitters make social comment of their shared spaces through their political actions of graffiti knitting described in Chapter Three.

Thus, my questions changed in relation to my orientation and perspective:-

- ❁ How does one relate to the world?
- ❁ How do art subjectivities manifest themselves through art practice?
- ❁ How does art evolve through relations?

These questions are investigated within the context of the following chapters. I experienced an important change to the first question after I had completed Chapters Two, Three and Four. I realised that I referred to 'one' as an impersonal pronoun, as a third-person or disembodied perspective outside my experience and this perspective confused my route. Therefore in the concluding phase of my journey I changed my first question to:-

 How do I relate to the world?

My change of orientation affected my writing as a practitioner, which I will discuss in Chapter Five. My thesis chapters are outlined below.

Chapter Two – Narrative of Practice; Knitting a Yarn with Samplers and Three Garments. My knitting inquiry is written in the present tense, as narrative/practice, subjective rather than analytic. Chapter Two is an auto-ethnographic journey which describes artistic practice and travelling through different geographic locations as well as the modes of travel I encounter; whether physical, metaphorical or metaphysical. Knitting is a journey which involves understanding of traditional patterns, respecting their location and how people form their identity in relation to them, transforming them, meeting knots and crises in life and understanding how these events are opportunities for change. Whilst I include the sixteen

journals for my viva which are associated with my knitting journey and practice, it is not necessary to read them all. I suggest the Selbu Rose pattern and three journals associated with the Storytelling Dress, White Scroll and Red Dress are the most significant references for this thesis.

Chapter Three – Theories of Creative Journeys, Subjectivities, Material of Location and Practice. This is a reciprocal inquiry between theory and practice and explores how theories assist understanding of practice within the context of humanities and social science. I investigate geographers David Crouch (2010), Inger Birkeland (2005), Hayden Lorimer (2006), Harriett Hawkins (2014) and Tim Edensor (2011); anthropologists Kathleen Stewart (2010) and Tim Ingold (2011); political and social writer Rebecca Solnit (2010); the philosophy of Gillian Rose (1997) and Donna Haraway (1988); embodied practice and relationscape of artist Erin Manning (2009); relations with the material of different locations, Annie Lovejoy and Mac Dunlop (Hawkins 2014, Chpt.5); photographer Steven Bond (2013), Finnish artist Jan van Boeckel (2013), Icelandic scholar Edda Waage (2010) and British artist Richard Wentworth (2011). The selected theories of Chapter Three investigate how art evolves through lived experiences and ways of knowing (Manen 1990) in relation to the above three questions. I investigate theories which resonate with my practice, those which are similar and different. The essence of the chapter is the premise that artistic practice and knowledge evolves with material of location, relationships and embodied practice.

Chapter Four – Critical Reflections of Artistic Practice and Theories investigates how theories facilitate understanding of practice and how practice informs theory through critical inquiry of my journals and

knitted works. I include the Selbu Rose mitten samplers, the Storytelling Dress, symbol of red T, a White Scroll and Red Dress.

Chapter Five – Conclusions reflect on my contributions to knowledge; my experience of artistic practice in different locations; my struggles of writing and how I resolved them; how my experiences of Creative Journeys has transferable qualities for different contexts.

The subsections below contextualise the three questions of Creative Journeys in the contemporary debate of humanities and social science.

How do I relate to the world?

Humanities and social science analyses of the human condition in the twentieth and twenty-first centuries (Cohen 1985; Shotter 1993; Bookchin 1995; Bennett 2010) focus on political changes and institutional structures, debates between nature and nurture, genetic makeup, social influences, community boundaries, family patterns, schooling, class, nation, religion, ecology, gender relations, language and ethics – each of these imprinting itself upon life. More recently, national and international politics such as Brexit, the US Presidential elections and conflict in Syria have questioned our global relationships. Within the context of such complexity I ask myself how is it possible to navigate and recognise myself in relation to external influences? To step out of dualism and experience that I am more than my genetic composition and product of social, political and educational influences? Is it possible to experience how aspects of myself travel through different relationships and roles throughout life?

I may develop many capacities to navigate through my experiences of living different roles. These capacities become what Shotter calls 'a tool box of life' (1993:207). Tools are commonly physical implements associated with engineering or practical work, however Shotter suggests a metaphor; an individual can apply tools and capacities at different times to navigate and transcend complexity, social rules and boundaries. Life tools are always out of the box and there is no order to their use. Thus, an individual is more than the capacities of their roles, language and traditions. For example, I move through a geographic location or social space and for each meeting my feelings, identity, freedoms or not, will accumulate, adjust and attune to different situations.

In Western society I am influenced by the globalisation of media and technologies, affected by demographic changes, colonialism, poverty, wars, cultural and economic tension. I experience all manner of care and neglect of animals, changes to environment, water, food production and family life. I question my relations with my world, digital networks, political correctness, responsibilities and privileges. Thus, my life's Creative Journey becomes fluid as I orientate in relation to many perspectives. To ascertain my position in such complex circumstances I refer to Jane Bennett (2010) who focuses on individual capacities as the affective dimension of self governance, self motivation, free will, respect. However, paradoxically, if all structures of governance fail, my perspective and relations change as I adapt to new circumstances. The catalyst for such responses may be interruptions to life as evidenced in polluted zones, wars, economic collapse, displacement of people, decline of livelihood and climate change. Such interruptions may develop different modes of engagement: people adapt; a metaphoric tool kit may change; roles, perceptions, relationships

and capacities evolve. Life is complex, therefore it may not be possible to define people within the context of stereotypes of gender, class, social status, home, schooling, vocation, professional and leisure activities.

In times of such changes outlined above I may need to rely on my capacities of responsibility, to have awareness of others through tactful engagement; and wisdom to adjust to diverse relations at the time of a meeting, rather than rely on references to prior experience. In any one moment of time I can be affected by social relations which are multi-disciplinary and layered and I will navigate multi-perspectives. I experience such events as chaos if there is too much information. Thus, I may navigate complexity by creating simple routes; I negotiate, ignore, react, make decisions and choose whether to contribute, or not. There is no method in an emotional response, which may be the first moment of self recognition. My approach or impulse will be to respond and create an artefact, without knowing the outcome or my route.

How do art subjectivities manifest themselves through art practice?

As humans live in a world among plants, animals and the weather, they give such relations significant meanings which often relate to their own subjectivities, their cultural or tribal connections with land and the universe (Abram 1996; Lawlor 1991; Bunting 2009). People navigate by the seasons, the movement of stars, moon or sun and may describe such relations as being with Mother Earth, Gaia, feelings of soul or atmosphere, spirit, sense of place or belonging. For many people spirit is the energy of living in the present, honouring the ancestors and planning for the future. In classical Roman time, the Latin concept *Genius Loci* was the protective spirit of place (Solnit 2001). Western context often refers to Spirit of Place which

describes feelings of nature, environmental changes, geology, vegetation, animal and human life which can be articulated through subjective observations and art forms (Bate 1991, 2000).

The journey of my thesis started in the context of Waldorf Pedagogy and Genius Loci. Relations with nature were investigated by Goethe who sought to understand the complexities of the eighteenth century through a perspective different to that of his time: that of poetic, artistic interpretation and imaginative responses rather than scientific enlightenment. Goethe claimed that nature permeates everything including our thinking and social actions; and he contextualised nature as the genius loci of locations (Manen 1990; Kaplan 2005; Brook 1998). If, as Goethe suggested, nature permeates everything, we are in phenomena and in constant negotiation inside and outside our body relations with our environment, technologies, material, through movement and rhythm. For example, if an individual performs in a social space with material, relationships are affected by movement. A participant or observer may empathise with the feeling or atmosphere which may generate feelings of well being or of re-action, both are potential for change. Life does not evolve as a method of engagement; there are difficulties with this perspective. To proceed with such an approach suggests a linear route of objective scrutiny, an academic study of natural science. Genius Loci is not a contemporary approach – it has presumptions of the universality of values in relation to a particular location, it is not easy to accommodate the concept in diversity.

Waldorf Pedagogy is also difficult to comprehend, there may be barriers to understanding if a person has not experienced an educational practice based on oral tradition and principles which have particular scripts, aesthetics and

ways of working with material: such as working with wool from the primary source to completion – shearing a sheep, cleaning, carding, spinning, knitting with woollen yarn. It may not be possible to work in a sequence. Yarn is often only available in some localities as a polymer. Individuals have diverse experiences of education and geographic locations; there are cultural conventions of symbolic landscape and art histories; different arguments and understanding of arts and crafts. However, if landscape is interpreted as metaphor and conversation (Benediktsson and Lund 2010), there are opportunities to transform fixed patterns of creative and social engagement through different ways of responding to relations with people and locations. How I experience education, landscape, art and craft will be very different to how another person does so. However, there will be opportunities to share knowledge, relations and capacities through material.

How does art evolve through relations?

When art evolves as a social process I am able to navigate by means of my experience of local and global events in relation to others. When I meet people in social contexts a process of empathy and reaction takes place. The experience, whether harmonious or unsettling, informs my orientation, which requires fluid navigation inside and outside boundaries of public and private spaces. Every moment and situation requires a different response. Understanding develops in relation to affects of environment and feeling how people work with material. Relations form through exchanges which may be fleeting or sustained over long periods of time. Whilst meetings may be local, random, fragmented they have the potential to develop deeper connections through shared activity.

Chapter Two describes how art practice involves reflections which I write and sketch in journals. Inner subjectivities are then created as external knitted art forms which are metaphors or maps of orientation. Thus, my knitting practice forms relations with internal feelings of body and my external public and social space. The experience of my body moving with material is haptic, sensory, embodied and rhythmic (Edensor 2011). A knitted garment for instance reveals how I navigate fixed patterns, habits and repetition and how I transform symbols into different ways of seeing and being. For example, I exist relationally with patterns of society through cultural identity, class, gender, political actions, belief and ethics. My identity comprises memory, history, stories, culture and traditions, honouring primary knowledge. Materials and information are transformed through hand practice and physical movement. My self-knowing develops in relation to these patterns of location. I am not separate from everyday life I am affected by my encounters and I affect my relations.

The materials and tools I use amplify my ethical considerations which have been central to my thesis; it is important to honour the primary source of knowledge and to not appropriate; to acknowledge with accuracy conversations between myself and participants. Contributors knew they were part of this thesis and evidence of their diverse styles of consent are acknowledged in Appendix 23. I could not have undertaken Creative Journeys alone. I appreciate contributions, from my first step with people and material to the completion of my journey. The experience of shared knowledge, warmth and connection in different locations and how these feelings assisted my understanding and capacities to navigate tension has been immense. I experienced how the process of transforming a traditional pattern reveals diverse languages and interpretation and how small acts of everyday creativity such as paying attention to detail, can

facilitate feelings of orientation in a complex world (Hawkins 2014; Price 2015).

Outline sketch of Creative Journeys narrated in Chapter Two

Creative Journeys evolved through working with material of different geographic locations; this process is the central thread of my accompanied journey, material is my guide or route. This thesis suggests that engagement with material evolves and the academic perspective sits in the background; theories are a resource which assist understanding of creative practice through hindsight, after I have experienced concepts and understood them through reflective practice. Three distinct threads of artistic practice evolved out of my experience narrated in Chapter Two. First, I documented my process in journals; second, I knitted samplers and finally, I completed three knitted garments. My journals contain sketches, colours and observations of engagement with diverse perspectives, theories and different locations. The role of my journals documented my inner thoughts, experiences and encounters. They are my walking studio of notations and have a different role to the knitted artefacts, which are the external illuminations of my inner journey. The samplers of blue and white mittens are knitted with Norwegian yarn and one mitten knitted with white Cotswold yarn including yellow, red, blue and green yarns. The completed garments are the Storytelling Dress which was knitted from yarn found in different locations; a White Scroll knitted with Cotswold yarn and a Red Dress knitted with white Cotswold yarn and dyed with Iranian red madder.

My hand tools are knitting needles and diverse yarns. Patterns and symbols assist interpretation of language through movement, translation and

transforming symbols. Materials assisted orientation of everyday life – including post-operative experience, feelings of disharmony and well-being. I was accompanied by individuals who contributed different fields of knowledge – storytelling, walking, craft and art practice; ecology, landscape; diverse languages, such as spoken, symbolic, metaphor and their experiences of study, work, social and family life. It became evident that relations with material enabled people to contribute their life experiences as well as their academic knowledge. Thus, whilst my Creative Journeys developed through the practice of knitting, my process involved sharing situated knowledge in relational spaces.

Accompanying Creative Works

The creative works of this thesis document the geographic locations I have visited and the flows and obstacles of my journey. Along with the Illustrations and Appendices they form 20% of my thesis. They evidence the diverse texts I encountered and how I navigate with them to negotiate relations between everyday life, theory and practice. Thus, creative works form the compass of my orientation and they illustrate the diverse modes of communication I use as a practical experiential learner; conversation, textures, feeling, metaphor, physical objects, movement and rhythm. Creative works; journals, knitted samplers and artefacts evidence the process of Creative Journeys.

At the beginning of my journey I knitted artefacts which include four samplers. These are: two mittens knitted with blue and white Norwegian 4 ply woollen yarn which refer to the Selbu Rose. One mitten knitted in the Cotswolds; an incomplete sampler which includes white, yellow, blue, red and green 4 ply woollen yarn (2010). They reveal how I investigate

experiences and locations though serendipity, not knowing, references to a childhood skill and my intuitive responses to material and patterns. In the middle of my journey I knitted the Storytelling Dress - with multi layers of colours which illuminate my embodied practice. My inner journey of thoughts, notations, observations, serendipitous encounters and recovery from an operation are revealed through external patterns and colours. Some patterns are transformed from traditional symbols, others evolved though my engagement with materials and experiences of different locations. I knitted with various 4 ply yarns of natural and synthetic origin which were found in Norway, England and Spain (2011).

During the concluding phase of my journey I investigated the theoretical context of my thesis. To assist translation I knitted a White Scroll or sampler of squares, each square 40 loops x 40 rows. They were knitted in a continuous strip with 4 ply Cotswold sheep yarn to form a 20 foot length (2013). Each square represents one page of Mary Thomas's designs (1976) *Mary Thomas's Knitting Book*. The scroll enabled me to read and digest concepts slowly and to understand them from my perspective. I translated some of the samplers into a white dress on a journey from England to Orkney using 4 ply natural colour, woollen yarn. The White Dress was dyed with Iranian Madder (2013) and transformed into a Red Dress. The process evolved into a metaphor for my journey of life, my questions and my relation with red. I reflect upon the threads of creative works, theories and my knitting journey in Chapter Four. Journal notations and photographs illustrate Chapters Two and Four. I acknowledge the spoken word of participants who chose to accompany my journey. I include primary sources of knowledge, conversations and anonymous contributions to weave the threads of connection in the narrative and to echo the evolving nature of an accompanied journey. Towards the completion of Creative Journeys the

Storytelling Dress continues to circulate in Norway with a storyteller; moths are laying eggs in the Red Dress and the emergent grubs are leaving residues of red dust. I will discuss the residues in Chapter Five and how they suggest ideas for collaboration, new projects and creative ideas.

Conclusions

From 2009 – 2017 there was a deepening exchange of shared practice and development of creative actions between individuals in Aurland, Norway and Nailsworth, Gloucestershire. New initiatives started with some of the people involved in the Masters programme described above: storytelling events including contributions of individuals who worked with Cotswold fleece and Norsk Spael fleece. Knitting practice became a tool of translation and an opportunity to untie knots of complexity, to create new patterns and find different modes of communication. Wider participation changed the focus of my journey to the critical investigation of how art evolves through social relations in different geographic locations. Shared knitting practice developed through face to face contact, emails, intimate conversations in public spaces such as a Spanish fiesta and an airport; accompanied journeys on a mountain walk in Norway; personal, contemplative journeys with journals and knitting on route to Orkney and the Shetland Islands.

Chapter Two investigates how movement with materials is a fluid process which reveals narrative, subjectivities, capacities and knowledge (Foot and Hopkins 2010). I am proposing that if the creative process is situated within contexts such as Place-based Education, Social Sculpting, Community of Practice or Social Pedagogy, the concepts impose a boundary on relations. Whereas if I follow the threads of material in a route of not knowing the

journey and I contribute to their locations through artistic practice, the process may enable participants to recognise themselves in a creative process and co-shape relations which exist for the time of making; and may evolve into political action, collaboration and new initiatives over time – in relation to geographic location, rather than in relation to concept.

CHAPTER TWO – NARRATIVE OF PRACTICE; KNITTING A YARN WITH SAMPLERS AND THREE GARMENTS

‘I sometimes imagine my whole life that way, as though each step was a stitch, as though I was a needle leaving a trail of thread that sewed together the world as I went by, crisscrossing others' paths, quilting it all together in some way that matters even though it can hardly be traced. A meandering line sutures together the world in some new way, as though walking was sewing and sewing was telling the story was your life.’ (Rebecca Solnit *The Faraway Nearby* 2013:130).

Introduction

Chapter Two is a narrative and a discussion of my practical, experiential, auto-ethnographic journey and how I relate to different geographic locations. I include significant encounters which inform my journey artefacts: whether natural or synthetic, footprints, hand movements, metaphors and oral culture. The encounters assist my knitting practice which starts as an uncertain journey of meeting diverse materials and tools, tentative steps, loss of stitches, knitting a route and unpicking it. The start of my journey felt solitary, my confidence grew as I accumulated experiences in diverse locations and different situations. I met people, translated patterns and language; my journey developed from hesitancy, to one of flow, rhythm and repetition. Knitting affects the space where it takes place; the movement of knitting practice can be inclusive and warm; the clicking noise of metal knitting needles may also irritate and exclude.

The following narrative, written in the present tense, expresses how it feels to knit at the moment of knitting. I gather ideas and follow phenomena of

moments; over time I connect them. The narrative describes how it is to learn a knitting pattern of life through hesitancy, slowness, losing stitches, re-knitting – until a pattern of life begins to flow. There are moments when knitting assists memory and recall, these are expressed in a dialogue with the past. The initial title for this chapter was ‘Knitting, Walking and Storytelling’; over time this transformed to ‘Narrative of Practice; Knitting a Yarn with Samplers and Three Garments’. The change of title echoes my knitting journey which pre-planned my route within the context of walking. I had anticipated that I would be following a pattern or route whilst walking in different locations and that this would develop into a story. During the process of knitting the samplers described below, I understood that my initial title was too fixed. The journey includes many modes of physical embodied practice and different forms of transport. The change from storytelling to yarn was also significant. From my perspective, a story has a traditional structure: a beginning, middle and end. As a child I was asked to sit and ‘listen with mother’ – a daily radio programme which asked ‘are you sitting comfortably? – then I’ll begin’. A story may have many interpretations – it can be retold, reinvented, reimagined and form an element of oral cultural tradition – and it may be a recognised pattern. This is similar to a traditional knitting pattern which can be repeated and transformed by different colours, thickness or ply of yarn, size of needle or tension of hand; the pattern may be reinvented but, because it is traditional, it will be recognised.

The practice of knitting, walking and storytelling suggests separate threads of activity and points of orientation. A thread may be cut, it has ends and is used for a purpose such as embroidery. A trail of thread may indicate a

solitary journey which may only weave in one pattern. A cut or severed thread may reconnect to another thread in another time. Threads become a metaphor for weaving social or personal fabric. Rebecca Solnit (2013) suggests her thread may 'crisscross others' paths', she travels a 'meandering line' and indicates a solitary journey as though 'walking was sewing and sewing was telling the story was your life'. Her walking and story feel as though they are activities which happened to her life in the past and she is sewing the past into the present to create a fabric of her life. I recognise myself in her quilting; it matters that I feel I contribute even though I may not leave a trace of my handcraft or footprint. Whilst relational meetings in a journey are transient, temporary or fleeting, my contribution increases my feelings of connection through the pleasure of making samplers and garments with companions.

Yarns are different, they suggest continuous narratives of movement, a yarn feels social and connects the past with the journey between Norway, England and Spain. In Old Norse the word yarn was pronounced garn. Old English yarn was gearn. The words meant a thing made from yarn; a thing could be a garment or pattern. In oral traditions yarns were not written they were passed on by word of mouth and knitted out of the finger tips and memory. People spin yarns which contain a dubious amount of exaggeration or humour. A folk yarn spoken in a public space can become an endless tale of reinvention; passed on by word of mouth it is transformed, or spun even more. A material yarn is often composed of threads which may be natural, synthetic or a combination of the two. They can be twisted and spun through the finger tips and movement of the body, or a whorl, or spun by machinery or a distaff. Yarns insist on body movement in their making and in the spinning of their tales. They gather rather than separate body and

materials. In this context I refer to a yarn as the gathering of spun threads made of fibres which may be plant, animal, metal, gossamer or polymers.

Thus yarns are complex, they have infinite possibilities and create endless diverse connections. A yarn also serves to indicate the flexible manner of transforming materials through conversation: knitting practice, self-education and questioning as an important social process and sharing knowledge through collaborative action such as the Common Ground practice mentioned in Chapter One. This chapter does not conclude in accordance to usual convention. As in knitting, I leave a thread – in this case a red thread – for others to pick up my initiatives, to transform and add to their own yarn, should they so choose. There are several reasons for this approach: my intention is to draw together the threads of my journey and spin them into a yarn as a process of decision making, navigating uncertainty, meeting paradox, inviting contributions and working with them.

Knitting journey.

During my life I have travelled with friends and family in many countries both in Europe and North America. Between 2009 and 2014 I found myself journeying with people who have diverse skills and capacities: storytellers, craft practitioners, Waldorf teachers, ecologists, academics, family, friends, colleagues and companions who chose to accompany me. My circular route started in Gloucestershire, I journeyed through Derbyshire, Somerset and Yorkshire. My journey continued to the west and east of Norway and was connected to my studies and collaborative practice. I travelled briefly to the south, to Andalusia during my sabbatical then north to Orkney before returning to Gloucestershire. My narrative has the intention of sharing my experience of life's learning and how a domestic skill I was taught in

childhood assists an evolving creative journey. I explore knitting in terms of both my inner reflections and my outer relations. I describe how I knit samplers and three garments: a storytelling dress, a white scroll and a red dress. The first sampler refers to my experience of knitting a traditional Norwegian pattern, the Selbu Rose, in order to understand difference. The second and third samplers describe my participation in co-shaped performances which develops my self-understanding of my biographical red thread.

My first sampler involved knitting a compass of orientation, a knitting pattern for the Selbu Rose. My knowledge changes through the process of knitting the pattern. My self knowing develops as the materials and tools I use teach me certain values. To appreciate how the first steps of a journey involve certain decisions and principles:

 whether to use yarn from an animal or synthetic source and my decision of colour.

 to understand the importance of not knowing a pattern and transforming it in relation to location.

 to feel my route as I meet different locations.

 to experience shared movement, warmth and connection, working through difference, tension and knots.

 to understand how the process of transforming a traditional pattern reveals identity, diverse languages and knowledge.



to experience how small actions of creativity can facilitate feelings of belonging and assist orientation in a complex world.

I transform the Selbu Rose into three knitted artefacts which enable me to explore how practice may assist post-operative recovery and understand how knitting relates to my lineage and relations with land and sea. My journey weaves time in a physical walk to connect my past experiences to the present, to gather materials for the future. This is supported by meta feelings such as imagination and inspiration, feelings of harmony and of discombobulation; an awareness of how my footsteps may affect my shared environment.

I describe how my body feels in the moment of knitting so that the reader may feel how it is to knit, to understand how I learn through the experience of working with materials: teasing yarn, spinning fleece and dying wool. Knitting loops tell me of my history, culture, age, experience of time and my relationship with nature. How I encounter environmental influences such as extreme cold or heat and their presence in my body and how I interpret multiple and complex sensory responses. I do not plan my route as knitting assists navigation which includes the avoidance of fixed patterns, meeting paradox and working with it. I describe my feeling at the time of knitting, often without knowing the purpose of my process. It was impossible to understand my individual loops while I was in my journey. I could only make connections with hindsight after unravelling and re-knitting. I imagine threads weaving through my body, to the inside and to the outside until I feel coherence. This company of relationships evolves through serendipitous encounters; being attentive and attuned to the dynamic of materials and

everyday moments; making choices, noticing what is important and what may not contribute to my journey.

The materials and tools used in knitting enable me to translate and connect to different geographic locations. They include sheep, fleece and yarn – of colours informed by physical journeys – as well as patterns which are inspired by observation. My portable and mobile practical tools are evident: wool and knitting needles, water-soluble crayons and graphite pencils. Hand-held and mobile tools liberate movement and assist sociability. My journals have a different function to knitting, they are internal notations and reflections which become externalised through different samplers and garments. The importance of journal notations and illustrations will be explored in Chapter Four. Knitted artefacts are exterior manifestations of my inner journey which are revealed through movement, colour and texture. Knitting creates opportunities to negotiate a route and, at the same time, to be mindful that other people may choose not to become involved in my practice.

Samplers

If I arrive in a new location I walk to feel the ground. I don't follow directions or established routes, I meander, feel my route, experience the different surfaces I walk upon – concrete, grass, granite, uneven contours. These experiences may be potential ideas or connections for the future. I sample a location feel differences, similarities, observe signs such as way markers and the way people walk and move, notice odd smells, unusual textures, stumble upon surfaces which may also suggest a knitting symbol. For example granite pebbles in Norway shine with mica and quartz, they are different to the limestone sea fossils of the Cotswolds but together they

contribute to my knowledge of navigation and sea life. These observed differences become a pattern in my journey. For my orientation I rely on moments of serendipity. Serendipity is similar to the Norwegian noun 'tilfeldighet', which 'relates to the German Zufällig; a case or instance that coincidentally drops or comes to you in a tumbling manner' (conversations, Hugo 2010; email 04.07.17- Appendix 23). It describes a feeling which I recognise but I do not know what it is. I will try to explain this from my perspective. It may be a sensory moment of inspiration. An ah-ha moment but without knowing what it is I recognise. Perhaps experiences of serendipitous memorable events feel joyful, they create a feeling of well-being and connectedness. I experience moments which encourage further exploration and spontaneity in order to unpick layers of social and cultural journeys; to honour and 'do justice to the voiceless material' (Hugo 2017). Experiences of discomfort may also encourage investigation. I gather colours, textures, stories, patterns, symbols, pebbles and arrange them into an order which enables me to orientate. My documentation of encounters are placed in my journal and this assists my recall of events.

I choose to start my journey with three companions at a place called Nauli, West Norway: a place where Nordic hunters of the East met the Celtic stream of settlers from the West of Norway. However, the geographic features – mountain, waterfalls, steep routes – remind me of walking in Westmoreland, of becks and thwaites. Everywhere is water. Water can be life and energy it is used to create hydro-power for Europe; too much may cause flooding to property and death (Appendix 4).

Illustration 1 – Journal drawing indicating my first encounter with Sognfjord (Appendix 4).



My companions represent Aurland, Lillehammer and Oslo. We walk up a mountain pathway to the home of the poet Per Sivle in the Norwegian manner of being silent for much of the time. The day is warm there is midsummer light, a smell of decaying birch wood, water pouring through the rocks. The summit is a sunny, grassy knoll. Once cleared to grow crops for animals and inhabited by a farming community, it is now derelict.

I ask myself a question. I do not speak Norwegian. How is it possible to describe how I learn in the situations in which I find myself? My references are my observations of mountain-grazing Norsk Spael sheep and feeling the quality of their fleece which is soft, thick with down and is whiter than the curled, silky tension of the ochre-coloured Cotswold fleece. I experience how the sheep and the growth of their fleece are affected by their

environments and how they contribute to the economy, creative practice and knowledge of the different geographic locations. I listen to unfamiliar language and observe how people move on the footpaths. I learn the language physically through texture and sound. The Old Norse word fjell which describes the contours of mountains sounds like the word which describes Cumbrian fells; I am able to translate stein skre – stone scree – through movement of my feet and body on the slopes of stony screes on the fells. I notice that walking routes are marked with a red T; painted on rocks they mark a red route in the white snow (Appendix 3).

Illustration 2 – Journal drawings of the Norwegian walking route

Turistrogening marked by a red T.



The mountains are vast and empty. They feel as though they are constantly moving due to the assault of avalanches, fjords and powerful waterfalls; snowfall and frozen glaciers mark whiteness against the black granite. They are an unknown knitting pattern. I can only stumble with tentative steps, feeling between points or gaps in the rock formations emerging from weather-eroded pathways, my steps are guided from one hand-painted red T to the next. A red T on a rock is often the only evidence of human activity. I walk in the footsteps of my west-coast companion. She speaks a Norse saying 'aa gaa paa tur'; meaning to walk in the footsteps of another (conversation, Barane 2009). This phrase recognises how an identity is included in the journey of those with whom I travel. We have a social walk to share different experiences of land. My companion's footsteps are purposeful, long-stepped, sure-footed, snow-sliding. I wonder if I will be able to keep up with her; mine are small steps, meanderings with journal and Derwent water-soluble crayons. She often waits for me, pointing out geological features on our route: an important cave, an underground stream called Holmaberget. There was an upside-down, black-oxide heart-shape on a boulder named Almen after a black-hearted farmer who pushed his wives downhill and drowned them in the river. The heart-shape looks like a drawing in graphite and reminds me of a coal face.

My water-soluble crayons and pencil drawings lead me into thinking about graphite which was once found in plentiful supply in Borrowdale in the English Lake District. Graphite was used to mark sheep and is a reminder of William Wordsworth who walked there, wrote his poetry and drew images of nature in his journals. He found four ancient yew trees which are situated at the bottom of a hill where there are graphite quarries. His poem, 'The Fraternal Four' (1803 ed. 28.07.2011), describes the yews of Borrowdale: hollowed by age, they are still growing. For half its course the River

Derwent flows through the Peak District which was once covered by a vast oak forest. The river provided power for the first industrial cotton and woollen mills. This geographic location relates to my family; some of the women once worked in the framework knitting mills of South Normanton. My crayons need water; if a supply is not available, such as a puddle or stream, I use saliva. My DNA is in my journals. My finger tips will make the colours flow in my touch; as I action it into unintelligible splodges, dots and dashes I feel the movement of the materials. Sensory use of colour is a silent walk, an echo of my experience of walking in Nauli which I describe below.

My companion describes herself as a naturpedagog and storyteller. The word naturpedagog connects her to the nature of her fjord and mountains which she refers to as her source of inspiration. She explains that her role 'is about respecting the identity of place and to lead it from the past to the future through creative activities; no two places are the same, each is different and distinctive'. She asks, 'how can we develop deep paths of understanding life's connection to nature and the social field?'

(conversation, Barane 2011). Jorunn Barane is able to develop social relationships in her community through storytelling. This social network is important in a region where there are few people; it facilitates opportunity for creative practice to grow outside the traditional farming community; people may share knowledge, political action, enterprise and identity.

Pedagogy has its roots in Ancient Greece as it was originally associated with a servant who would escort children to a place of education. In our context we walk in the footsteps of each other, to experience our different perspectives of nature and location. She introduces me to traditional Norwegian knitting patterns which connects Nordic and English yarns. I am reminded of Gansey or Guernsey sweaters which were made for men who

travelled out to sea in their fishing boats. Oral yarns, whether based on fact or fiction, recall that if a man died at sea the pattern on his sweater was like an exterior DNA and this would identify his body to his family group (Barnes 2011). Woollen sweaters disintegrate quickly in salted sea water, Gansey knitters suggest that tattoos etched onto the skin were the more likely symbols of identification.

For my first knitting lesson my companion introduces me to a pattern, the Selbu Rose. It is an eight-pointed compass which looks like a star. There is a cross at the centre which indicates a place of meeting. The Selbu Rose is a map of orientation with arrows leading out from the centre: north, south, east and west, reminiscent of drovers' routes which follow the sun to find pasture land in the mountains. I choose blue and white wool which represents waterfalls and mill-ponds, ice and snow, blue sky and indigo; my choice connects Aurland and Gloucestershire through symbols of water and indigo-dyed woollen cloth. The pattern suggests 360-degree orientation. While it looks fixed it can be transformed by my knitting tension, choice of colour, whether I knit with a circular needle, or with two straight metal needles, the location where I may be knitting and my conversations.

Although I may locate myself in the pattern, I follow the route suggested by the materials and tools. My mother taught me to knit when I was a child and I referred to my childhood experience of using two metal needles. Knitting the Selbu Rose is my way into understanding Norwegian cultural traditions. It is worn by most Norwegian women on their national dress and placed on the bodice, at the space of the heart, as a symbol of national identity. The design has a world view. It can be found woven into Egyptian and Indian textiles, Ethiopian dresses and the glazed tiles in the Mesquite in Córdoba. The symbols occur naturally in the crystal structures of cordierite and snow.

Illustration 3 – A photograph of Cordierite crystals also known as Sunstone
(www. 06.03.2017).

‘content removed for copyright reasons’.

Illustration 4 – An example of a snow crystal (www. 06.03.2017).

‘content removed for copyright reasons’.

I do not read the words of my pattern which is written in Norwegian. I feel the sense of them. I refer to graphic notations rather than words and they assist translation as in the illustration below.

Illustration 5 – Selbu Rose Knitting Pattern written in Norwegian.

Selbustrikk (1934 ed. 2009).

‘content removed for copyright reasons’.

The graphic text illustrates how a symbol can be transformed as evidenced in the knitted mittens below.

Illustration 6 – Blue and White Mitten. Norsk Spael yarn.



I return to England. I do not understand the mitten pattern with the Selbu Rose, perhaps this is because I am in a different geographic location? The only way to progress is to converse through electronic text. The words text

and textiles share the same root, they come from the Latin verb *texere*, meaning to weave; texture is an opportunity to re-interpret our locations. It is in our nature to respond to text in diverse ways. Richard Wentworth once said that everything can be read. Floorboards and ceilings can be read, ‘you just have to work hard at it...and be alert to misconceptions’ (The White Review 02.04.16). One hundred and sixty years earlier, John Ruskin declared that the fabric of buildings can be read as text (1851 *Stones of Venice* ed. 2001).

I email my Norwegian colleague who is knitting the same Selbu pattern but with different colours. She is using white and charcoal which represent her family island home, a white house against lichen-covered black rocks. Our language and understanding develops as we encounter our differences. Our text weaves invisible virtual connections through cyberspace. She sends me photographs of her mitten to show me how to knit the thumb with four needles. I learn to speak Norwegian words – ‘strikken pinner, ull, perlestrikk’: knitting needle, wool, purl knitting. We affect each other, our process is reciprocal as we learn our different perspectives. My tools are four, size-two birch needles. They are fine; on their first use I break them. I replace them with two, size-three metal needles and knit in an English manner.

I hold the needles one in the left hand and one in the right hand, wrap the wool around, right-hand needle down, pull the thread off to make a loop. The loop is my first step of my journey, it feels too tight. I move from one loop to the next and over time connections appear. I recall a knitting rhyme which a Waldorf teacher taught me, ‘in through the front door, running round the back, peeping through the window and off jumps Jack’

(conversation, Fischer 2010). In Waldorf Pedagogy, knitting is taught to boys and girls between the ages of five and seven to develop fine motor skills as well as hand and eye coordination through repetition and rhythm. Chanting while knitting assists fluidity of movement and my loops relax. The clicking of my metal needles, left to right to left action, relates to the movement of framework knitting looms; Derbyshire and Gloucestershire industriousness.

Before working at the mill men, women and children who lived in wool-based cottage communities would sit around a peat fire, knit and share stories. They could knit a pair of socks in a day. I recall the observations of social historian, Marie Hartley, who described the embodied action of Dentdale knitters (1951) *The Old Hand-knitters of the Dales*. People moved in tune with each other, in communion. Their collective motion was called swaving. This is a single uniform tossing movement of both hands at once; the body accompanying it with a sympathetic action. There was a relationship between each other, the room, their material, the heat and acrid smell of the peat fire and their knitting practice.

I compare their collective performance with my experience of learning a new pattern in the Cotswolds. I complete my first mitten. Except for the text messages from Norway it is an uncomfortable slow process and a solitary time. Knitting with one pair of metal needles and a ball of wool can tell a yarn of comfort or discomfort, social expression or exploitation. The tension is too tight for my hand. I meet a colleague who lives in Chesterfield and his small hand fits into the mitten, I give it to him. I do not know where he and the mitten are. They have become disconnected or disintegrated from my process. I replace the two metal needles with four birch needles and knit in a Norwegian circular motion, walking and knitting in the way that people

used to knit while on a drovers' route with sheep. Three needles to hold the wool and one to transfer. With this freedom, I am able to feel the rhythm of my step on the limestone of the Cotswold hills. I remember the Selbu Rose. I rely on silent concentration; it feels meditative as I communicate with the material. I do not feel as though I am experiencing a solitary journey. I feel in tune and dancing with the material and location.

From my English perspective I can feel Norwegian cultural identity and difference in my hand. This positive experience is reminiscent of Norwegian walking and it changes my perception. I can appreciate the meditative quality of contemplative walking; learn the route until the top of the mountain is reached; remark on the satisfaction of the completion of the task; walk back down and declare 'takk for turen' – thank you for the shared journey – as an expression of well-being and remembrance and perhaps a wish to meet again for another walk (conversation, Hugo 2011). A Nordic companion remarked that this phrase may be directed towards nature itself, 'walking may be a spiritual sharing as well as the physical sharing of a good experience, with perhaps a wish to repeat the walk again' (conversation, Kløve Graue 2011: Appendix 23). My positive experience of knitting and walking changes my rhythm, from hesitant steps to a conscious movement of flow, knowing my route, knitting and understanding the pattern in relation to my geographic location.

When I knit there is a world in my hands: sheep, pasture land, transportation, weaving, spinning. Intimacy and worldliness. The Cotswolds (Appendices 1, 2) feel different to the angular features of the mountains of West Norway (Appendices 3, 4). The wolds are warm, hills fold into valleys; in comparison to Norway they are densely inhabited; numerous towns and villages, walking routes, bridleways, beech woods indicate

thriving human life and nature. I knit the pattern of my route, casting on and away. I repeat the pattern again and knit a second and third blue and white mitten from memory, they fit perfectly. I give the mittens to my companions from the West and East of Norway. I rename the Selbu Rose Star-Rose which relates to my English identity – the roses of Yorkshire and Lancashire – and remind me of the invisible connections of Norway and England. Sea-farers from Scandinavia and Iceland observed the stars and sun to guide their ships to Britain.

Illustration 7 – White Mitten with green, yellow, pink, red and blue yarn knitted in the Cotswolds.



Five people from Nailsworth, Sheffield, Lillehammer, Trondheim and Voss walk together, we are in the location of Foldsae, West Telemark. This constellation of people meet in a protected warm climate. Foldsae, surrounded by an amphitheatre of hills and lakes, is similar to Cumbria. I find a blue stone with quartz cordierite. When burnished it has a polarising quality and may have been used for navigation on ships; it was called the sunstone and may have enabled seafarers to follow the sun by day and stars at night. The day was clear, fresh and blue; the night sky not polluted by electric lighting. The Lillehammer voice describes her connection to the invisible threads of starlight, 'I almost forgot how the stars look like when electric light doesn't reduce the effect. The stars are as strong and clear here as I remember from my childhood. When I think about the threads between people, visualised, I think that we together make up star images, not fixed but wandering so that we always make new constellations. I am reminded of star light as guiding light. Something which has been lost in our cities, blocked out by street lights' (conversation, Haugen-Jensen 2011). My experience of walking on land transcends to one of experiencing navigation by sea and starlight. Night sky unpolluted by light is not of my experience, except in childhood. I rely on colour to assist my orientation.

I find a route into our constellation through a red sandstone. I show my colleagues a photograph of a red fishing stone. I had discovered the stone in Gosforth Church, Cumbria and it depicts a Christian battle with Norse mythology; an illustration of journeys undertaken by seafarers and settlers to trade goods, metals, wood, building skills, sheep; of culture and society flowing from Scandinavia to England. The Viking journey describes transition and transformation, sharing skills and knowledge from one location to another. It reflects my experience of knitting the Selbu Rose in the Cotswolds and our journey of exchange and transformation.

I reflect on our meeting when, in the following year, the same constellation of people meet in the place of my employment. Our room is situated above a mill pond and our meeting is reminiscent of the Dentdale knitters: we are swaving in a circle and sharing our journey.

I make a conscious decision to knit a sampler during our conversation. I do not have a pattern. I have prepared fifty-two loops with white cotswold wool using four birch knitting needles. I carry woollen yarns, each person chooses their colour. I knit our different perspectives which creates a pattern. Blue – for the person who introduces the group; green – the nature and context of our journey; purple – representing home; gold – the invisible thread of our journey; and a small amount of red representing the thread of my questions. I complete a third mitten in the Cotswolds which reminds me of the warmth of our conversation (Illustration 7) our orientation assists recall and enables me to understand how brief meetings may contribute to our common interests and shared knowledge. On completion of the Selbu Rose pattern my journey changes to a performance using red yarn.

Six people representing England, Norway and Sweden walk along the Sognfjord coastline; our route crosses meadows of crops and granite rocks used for the midsummer festival of dance, singing and fire. We celebrate midsummer through our imagination of creating sea battles, rehearsing in an area of Viking and Celtic burial mounds located in a meadow set aside for children's play. We use sticks to improvise oars and swords; mounds of stones to create boats; and we invent sounds to feature in a storm. Our process involves negotiation of tensions, boundaries, edges and gaps as we listen and respond to differences of opinion through mediation and humour; not knowing what we are doing, trusting that we will create a performance. It feels chaotic and at other times we experience common understanding. I

am surprised to find a knot of blue twine in the children's play area. I am conscious that blue twine is everywhere. It is ploughed into our soil. It floats down our streams into our oceans becoming plastic debris, digested by sea life. We might eat it and the plastic contaminates our bodies. I untie the knot and weave it around three sticks to make a triangle for my red yarn. The triangle is reminiscent of a frame made by people who knitted while walking with their sheep.

The red yarn was a remnant from a jumper I knitted for my grand-daughter, a metaphor of our bloodline. I experience this physically as I lead my companions up the steep mountain path to Nauli. The ground is flooded with water running over the red earth; it feels as though we are walking in a blood stream. I unwind the spinning yarn from the triangle so that each person can hold their own thread. I feel the walk through my finger tips and remember our shared rehearsal of song, dance and fire. The walk is memorable for its strangeness. Twenty-four people walk uphill in silence, following a red yarn, not knowing where they are going. On our arrival we form a circle inside a silver birch copse divided by a stream. I sing a Newcastle upon Tyne fishing song, 'dance to your daddy my little laddie' as we perform a stormy fishing journey. The incongruity of singing an English sea shanty on a Norwegian hill seems odd but appropriate; sea-faring and knitting connections are woven together through our performance.

At the end of our journey the participants are silent. There is a jolt in the flow of our performance. I unravel the tension and I re-knit the red thread into the bodice of a dress, another pattern, to understand my experience. The red yarn event is a brief gathering. Each individual experiences a different perspective and there is no time for sharing reflections or understanding the effect of the walk on others. The completion of the performance is abrupt.

Any feeling of shared belonging dissipates immediately. With hindsight this was an exhausting time which left many unanswered questions. At times it felt like the Tower of Babel. Too much information creates confusion, chaos, speechlessness and barriers to translation and understanding.

There is an ancient Chinese proverb which suggests that there is an invisible red thread which connects those who are destined to meet regardless of time, place or circumstance. A Tibetan prayer wheel functions like a spinning yarn, individual threads from all over the world may be spun into karmic action. In this function threads may stretch, tangle, become lost or disconnected but they may never break. They may re-emerge in another time.

For some reason I return to England with the triangle of sticks and blue twine. I place it on the windowsill of a research centre which is situated on a farm and it has a quality of being caught in a moment of waiting, frozen in time; in between the inner life of a room and the outer world of its reflection. It is reminiscent of Virginia Woolf 's essay 'The Death of the Moth' (1942 ed. 04.05.2012). A moth may lay its eggs in the wool; the emergent grubs reduce the wool to fibrous organic debris. Their secretion, a naturally occurring enzyme called serrapeptase, is produced. It is suggested that it breaks down scar tissue in the human body; an interesting insight, nature eats nature to heal itself. Accompanying the triangle is a staple of Cotswold fleece and a bobbin of Chinese golden thread which was spun in a now derelict silk mill in my home town of Nailsworth. The red triangle was removed by a person unknown, the removal reinforced my feelings of voicelessness. I regret that there had not been an opportunity to share perspectives; to explain why I had placed the triangle on the window sill. It was after the red yarn performance that I changed my route. I left my

Norwegian companions for England where I had an operation and a sabbatical from my employment. Many of the symbols knitted into the following garment were informed by my experience of knitting the samplers and my participation in the red yarn performance. Knitting was a reciprocal performative space. It would become a process to assist my post-operative recovery.

Illustration 8 – Red thread of the Nauli performance (2011).



The Storytelling Dress

My journey changes from tentative steps of samplers to one connecting different geographic locations as I experience a journey of healing. My steps become less tentative as I find my stride and understand my pattern. It takes fifty-six days to knit a dress while I recover from my operation. But maybe it's not fifty-six days because this journey may also include my samplers and childhood experiences. Perhaps it takes a lifetime to knit a dress? My journey was not planned. Much of the pattern was informed by immediate experiences and my prior knowledge of knitting samplers. This is an accumulative journey in the tradition of pilgrimage and a journey of resistance in response to my body being invaded. My diagnosis and treatment took place at Stroud Hospital. I am a statistic, a number in the increase in the battle against breast cancers. Contemporary media does not aid my feeling of well being. I am caught in the crossfire of political, social and public debate which creates cultural anxiety and makes me feel guilty. I learn a new language to assist my journey.

I start with an event in the past. During my visit to Aurland, West Norway, I met a teacher. She showed me a dress knitted by her mother (Appendix 5). It is loops of two-ply brown and white wool which create patterns of stripes and dots and include the Voss lice pattern – symbols of snow, mountain ridges and drovers' roads. Observing me knitting my mitten samplers with two metal needles she commented 'You knit like a child. Side to side. Norwegian knitting is on a circular needle which enables the knitter to move whilst walking. This creates a rhythm connecting the feet and hips, arms and shoulders, hand and eye' (conversation, Bugge 2011). Inspired by her mother's dress I say to my companion, 'I will knit a dress'. I do not have a pattern. I rely on my capacities to inform my work and listen to advice which may contribute to the design. I think it is only possible for me to knit

a garment with others; it is not a solitary occupation. Walking and knitting in movement is a reciprocal performative journey. As soon as I start to knit in a public space some people converse and share their ideas; for others, the clicking of the needles may be irritating, they choose to distance themselves. My journey is from Aurland to Voss, Nailsworth in Gloucestershire to Spain, to Somerset, York to Whittington. My dialogue is between sensory appreciation, choice of symbols and colour. I wonder whether it will be possible to knit a community of practice or not?

I notice there is a resurgence of textile artists, craftspeople, knitters and researchers who refer to their practice as a way of healing the body, mind and nature. Political, academic, social and creative actions reconnect people through conscious practice with materials. In Norway some tree trunks in the Hardangerfjord region are covered with bright knitted sleeves. Graffiti grannies yarn-bomb areas of the English countryside with crocheted flowers, animals and insects. Clinical research trials which studied the effects of craft activities, including knitting, found that senior people who engaged in these were up to fifty percent less likely to have mild cognitive impairment than those who did not (Riley, Corkhill and Morris 2013: 12.04.2015). In geographic research there is considerable focus on making practices, including the investigations of Laura Price and Harriett Hawkins (2014, 2015, 2016, RGS) who examine the imperatives for making, what is being made and the resources which people use. My resources are my capacities; how I find artefacts, where I find yarn and where it is not possible to find it are important elements of my knitting journey and pattern making.

Journeying from Aurland I bring with me a memory of pink thrift growing on rocks. I carry a small pebble which I found whilst walking on a rocky

edge overlooking the Sognefjord. It is one of those moments in life that I recognise but do not know what I recognise in it. The pebble, a composite of granite, quartz, copper and iron oxide, has a beak shaped like a bird of prey, perhaps a buzzard or magpie. To someone else it may not mean anything. I travel to Voss, June 5th 2011, where I buy yarn from women in a wool shop called Husfliden which means the House of Patience. I will need patience on my journey. I select the colour charcoal for mountains and Derwent graphite, red for the T way-markers, green for the land, blue for fjords and sky, white for the gaps and boundaries in between the edges of ice and snow, land and water. The colours reflect the weather; there is a slight chill in the late spring air. An additional purchase of size three birch needles and a Norwegian dress pattern assists my journey. A knitting needle circle forms a space in between the points, a crossing space, an entrance and exit for the yarn and loops. I do not use the pattern; the language is too difficult, although some of the notations are useful. I cast my eye over it as a visual reference. I knit three-hundred-and-thirty-six loops sitting in Voss market place. I knit twelve rows of rib – knit two, purl two – while listening to the silver band from Bergen, which reminds me of the silver band of my home town (Appendix 8).

I include tones of colour, texture, repeats and rhythm. I pay careful attention to my knitting of each loop; one dropped will run and create a ladder, which will make holes in the dress. The pattern for the hem is inspired by an encounter with a shadow cast on a mountain. The quartz in the mountain shines in the sunlight and is reminiscent of a childhood walk to the summit of Shining Tor in the Peak District. The shadow suggested an image of a dancing figure. I knit the image with blue, green and charcoal.

Illustration 9 – Journal notations of dancing pattern and conversations with participants.

tailed dress Three brothers Tve Brdr Cayle 5.06.11

bed from shop in Voss after a
 22 performance night before. 2 ply.
 two women, helpful with colour, beautiful traditional
 + charcoal - maintain ^{business}
 2 gold - sun Haus Fliden
 House of patience
 1 red - red thread, Norwegian
 1 green - grass celebration 17.05.11
 2 blue - water
 sky
 2 white - space between - quartz
 birch wood
 Size 3 needle - circular -
 English knitting word.
 or loops ^{heavy knitting - english, 'chid'}
~~336~~ stitches ^{Martine Panty - chid caucianus}
~~366~~ - damp leafy ^{12 rows - Car}
 Band playing from Bergen ^{inside kitchen}
 Cycle road
 TONE

Gathering
 Stone - Stein granite
 Dancer + quartz
 Graue - Vølborg - heart -
 interest nativity - till delight - getting lost
 appreciate Quartz
 Journeyman ³ Vassborg
 motor ^{pattern for iden + vassborg}

Voss
 Vølborg
 Torun
 Aurland
 beak of a raven
 "sited"
 "colour"
 cut his fingers
 aurland
 water-oval

I am walking with two colleagues who contribute a sentence from a poem by William Stafford: 'there's a thread you follow. It goes among things that change. But it doesn't change. People wonder about what you are pursuing. You have to explain about the thread' (2006). I need to explain the thread to others and include their contributions. The knitting 'is like a tapestry' says one companion, 'knitted in a blue green day' replies the other (conversation, Code 2011, Illustration 9).

I travel to Bergen. In the Museum of Culture I see photographs of men and women knitting traditional garments and mending fishing nets. I find a Samisk poem which describes how morning light guides an individual home to the Sun Valley. I do not translate the words. I feel the sense of them. I recognise solen – sun and morgen kommer – morning comes. The sun is a golden thread which connects Aurland to Nailsworth; and the Norwegian story of The Golden Wreath and the White Bear-King Valemon to the Golden Fleece of the Cotswold Lion.

On arriving in England a colleague shares a book. *The Knitting Workshop* (2010) by Elisabeth Zimmerman. It has instructions for steeking armholes and knitting boat necks and looks complicated. The instructions describe how to cut a straight line along the centre of a column of stitches to make an opening to attach a sleeve. The steek itself is a bridge of extra stitches in which a cut is made into the body of the garment to make a space for the sleeve. Steek is an interesting word, it feels as though it is related to suture or sutras. To slice or stitch relates both to knitting, sewing and stitching the body of craft work and to my operation. The process echoes what has happened in my body which twice rejects a silicone implant. I have been steeked; cut, sliced and restitched. It is thought that steeking originated in

the Shetland Islands once ruled by Trondheim. I paste the instructions into my sketch book which has become my knitting journal (Appendix 8). I notice that my operation has affected my movement of walking, I feel asymmetrical and pulled into a different direction. My body has been reconstructed and my balance affected. I misunderstand my rhythm and find that I have created a möbius strip in the hem of the dress. I unwind my yarn and start again. I travel from Heathrow Airport to Spain and I reknit the first twenty rows using two colours; these rows are re-knitted in the two-hour flight to Madrid (Appendix 9).

Illustration 10 – Yellow knitting with purple and red Madrid airport symbols.



Whilst it is relatively easy to buy wool or find fleece in hedgerows in Norway and England, I could not find natural fibres in Andalusia. This is strange because it is said that their Merino wool is the finest in the world. I find synthetic yarn spun in China which is sold in Spanish One Euro stores. Walking in the heat of the sun in Cazorla, Andalusia knitting becomes *aguhar de tejer, lana, tejido de punto* – knitting needles, wool, knitting. Encounters in Spain resonate with sun and death. There is less water, it is a precious resource; water is life; without water there is death. My journey takes me to the waterfall of Tiscar where I discover a stone carving of the Virgin Mary with a crown of the sun and twelve stars upon her head. Her son is standing with his feet on the crescent moon, on either side are trees representing nature. The legend of the Tiscar Virgin is reminiscent of a tenth century Norwegian Saint, Sunniva, her name means The Hidden Sun (Appendix 11, 21).

According to the legend Sunniva was an Irish noble woman who fled across the North Sea from invaders and took refuge in a cave; rocks fell down covering the entrance. Centuries later King Olaf Tryggvason of Trondheim excavated the cave; the body of Sunniva was found intact and it is said that her spirit wanders through nature. Olaf died in battle. At the place of his death the blood of his wounds went into the ground. The legend suggests that Olaf's body did not disintegrate either, his defeat in battle was his spiritual victory; he still wanders as he seeks to heal the scars of battle. These legends weave together time and distance, connecting past and present. While they seem to create polarities – male or female, trade or religion – they connect human action with nature and healing. I knit symbols of this connection into the dress whilst sitting in a hot, noisy, busy plaza. I

include my observations of the red terracotta tiles in my journal (Appendix 10).

Returning to England through Madrid airport I knit the symbols of H with purple, red and yellow wool. The H marked the exit portal for travellers where security staff examine the points of my wooden needles. I am asked not to use them on the plane. As an alternative to knitting I read the notations of knitting patterns. I choose a Selbu pattern and transform it into an oak leaf. I commence knitting when I reach my home in Nailsworth. I use English wool from the Suffolk Blue sheep; the smell reminds me of Yorkshire. Walking routes in England are often marked with oak leaves. For me they are symbols of my childhood play in Sherwood Forest. Here are my roots in my route. My childhood becomes connected with the Cotswolds as I knit the colours of Stroudwater Scarlet and the green fields of Gloucestershire. Stroud, my nearest market town, used to be the main producer of scarlet cloth which was dyed with madder and traded internationally. Stroud blankets were exported to North America and used by the First-Nation people who replaced buffalo hide with the woollen blankets. Mothers swaddled babies in the blankets which were called Stroudies. My youngest son, born in Stroud maternity hospital is called a Stroudie. I knit white dancing figures on a red background they are symbols of festival dancing and the white bandage which covers the red wound in my body.

Illustration 11 – Red and white dancing figures.



A sheep breeder suggests that Cotswold sheep came from Russia to the Cotswolds (ed. 2009) 'The Romans were not impressed by our small sheep and introduced a large, solidly built sheep from the East, the Colchis region of Russia, which is now Georgia'. It could be that the fleece, used to trap gold in the streams coming from gold mines, was perhaps where the name Cotswold 'Golden Fleece' originated. However recent research indicates that the English Leicester were cross bred with the sheep of the Cotswolds in the 16th and 17th century. These sheep provided the long staple fleece which developed the economies of the woollen trade. Once prolific Cotswold sheep are now a rare breed. The decline echoes the loss of craftspeople and our increased use of synthetic yarn in preference to wool. Symbols of Golden Fleece are knitted into the dress and resonates with the gold medal rowing achievements of my middle son.

Illustration 12 – Journal sketches of Cotswold sheep, red threads representing Stroudwater Scarlet.

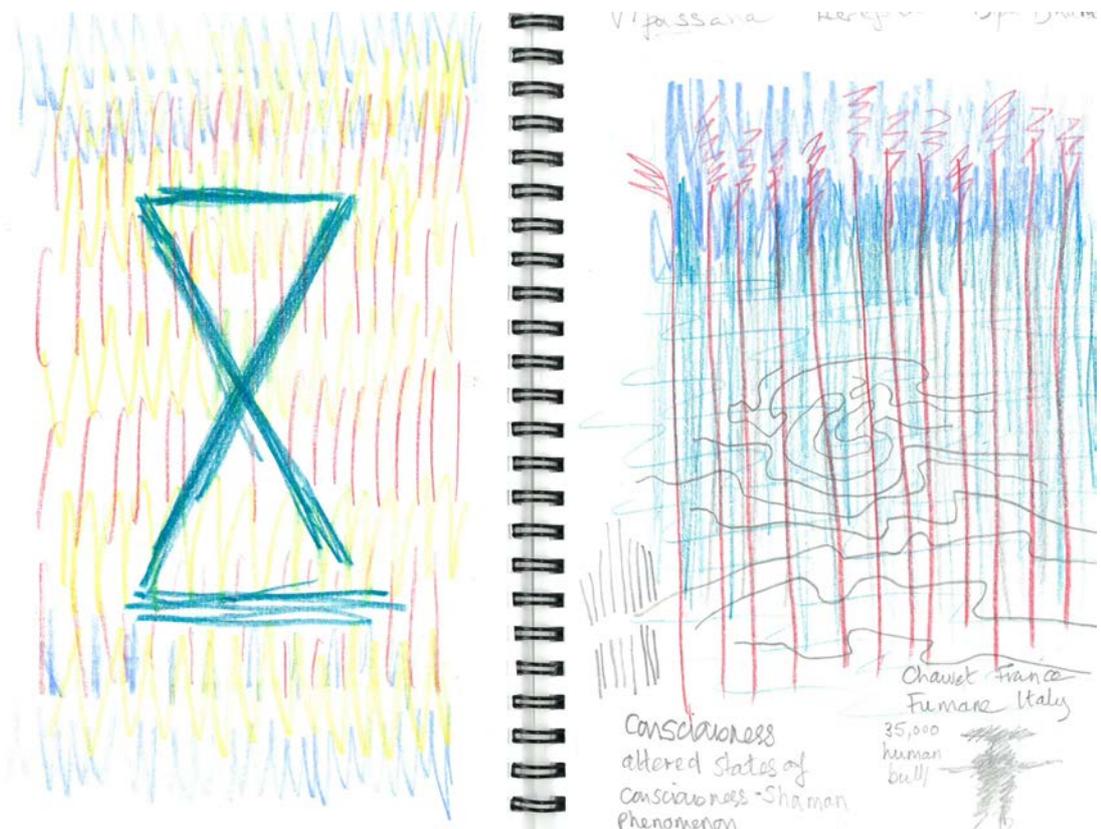


My needles snap with the weight of the knitted yarn. I visit Stroud to buy needles and greet a friend who describes her memory of a bird of prey. I show her my pebble and remark upon the timeliness of our encounter which enables me to create a new pattern: a childhood story of the magpie who placed a stick on the ground to stop the sky from falling (Appendix 14). I use yarn, white Cotswold wool and charcoal Norsk Spael wool to knit a drovers' road. I have observed Cotswold sheep slowly grazing in their enclosed field and contrasted their lives to the free-roaming sprightly, mountain, grass-nibbling, Norsk Spael sheep. I watched their shearing, washed their fleece, felt the life of the staples as I teased, carded and spun a pattern which includes ram horns reminiscent of my birth sign. My needles are wooden, flexible and silent. Metal needles click, they mark the passing of time more consciously.

I knit four centimetres following the pattern of a deer symbol. I cannot transform it. My hand-spun yarn is uneven and creates an obstacle. I have imposed the wrong pattern, it feels too organised, and does not connect to the nature of my journey. I cannot feel the flow of knitting; the pleasing aesthetic process of well-being has become an anaesthetic, a knot of obstruction and feels discombobulating. As I unravel the yarn I am reminded of my journey; of people sewing fishing nets; of Viking and Celtic knotwork carved in stone such as on the church of Kilpeck in Herefordshire, which reminds me of the carvings on Urnes Stave Church in Norway. In these buildings there is a meeting of world trade; symbols of Nordic and Turkish traders contributed to creating a meeting place that welcomes the world into the building. The knotwork travels and unravels. It has no beginning or ending. Whilst having the appearance of a carved solid form in stone the form travels freely.

Reducing the size three circular knitting needle to size two, I shape the waist. I step into the dress to measure it against my body. It feels right. Travelling to the Somerset marshes and Glastonbury I am inspired by the patterns of water and reeds which I knit into the waist of the dress (Appendix 11). A representative of the First-Nation people of North America presents a seminar in Glastonbury. She tells of her belief of the Rainbow Tribe who will return and protect the earth from pollution. I also hear the legend of King Arthur, his story has a similar imaginative restoration of nature and inspires my knitting. I knit a circle of two triangles, which look like a Grail chalice in blue, yellow and red. I realise that my pattern is the same as that on a needlework sampler I made at the age of nine. While I am knitting in Glastonbury an observer asks, 'are you Madame Defage, The Tricoteuse'? I am confused by the comment as I have not read the *Tale of Two Cities* (1859 ed. 2011).

Illustration 13 – Journal drawings of Somerset marshes



I visited Queseda archeological museum in 2017 and in a serendipitous encounter I recognised similar triangular symbols painted in red on a rock surface. Tiscar is in the locality of Queseda and the symbols suggest human forms and family relationship, migration of people and their creativity (Appendix 11).

I recall Stroudwater Scarlet which clothed the redcoats of Wellington's army when he pushed the French out of Spain and fought Napoleon at Waterloo. Redcoat blood lies in the bloodied ground of the Empire. I am reminded of the global wound and the red thread of my operation. I draw symbols of my experiences in my sketchbook with my Derwent crayons which are held in my blue boat-shaped pencil case. The manufacturers' logo Helix® is stitched into the exterior label in golden letters suggesting external regulation. I reflect on the paradox. My pencil case is a metaphor for my tool box. I become aware of DNA and threads of connections through material of location, making and practice; the case holds my crayons which give me freedom of creative expression, they are held in a boundary which has a logo suggesting restricted movement (Appendix 11).

My dress is heavy. I can no longer walk while I am knitting. I sit and knit. My knitting forms a vortex moving in a circular route and form of a helix. The pattern in the bodice reflects this. The spiral shapes come from the movement of being still. It is difficult to explain this feeling. It is reminiscent of childhood play, skipping inside a rope, whirling my body round and round in one place, feeling as though I am spinning even when I have stopped. Childhood play and spinning life is connected to a staple of fleece dropping from a distaff. The tool, made of a carved stick, was designed to hold the fibres of flax or wool to ease spinning the whorl. When dropped vertically into a whorl through the hands of a spinner the fibres can

form a ball of yarn. The process becomes an embodied practice, a dance of finely tuning movement and space. A garment cannot be knitted or woven without this transformative spinning conversation with the material, tools and body. Fleece and all its associated uses, is deeply embedded into our language and it is through the process of literally teasing and spinning staples that we can share our understanding, differences and connections (Appendix 6).

The relationship between body, spinning, weaving threads as a spiritual journey of well being with material has an ancient or primordial connection. The earth spins, yarn spins, we spin the connections either consciously or intuitively. From the feminine perspective a woman's work was to spin flax and this action connected the thread, through the body and the bloodline. Early paintings of Madonna and Child, such as one painted by Bartolomeo Montagna in the fifteenth century, illustrate how the mother guides the thread of life through her body. Her fingers gently guide the thread of life to the child who is holding the threads in his hands. Another example of threads is that of the Virgin Mary Undoer of Knots (1700), a Baroque painting by Johann Georg Schmidtner in which the Virgin is painted as undoing knots which are problems and struggles of life. From the masculine perspective, the thread of the spinning distaff became the golden sword of saints and warriors: St. George, St. Michael, King Arthur's Excalibur. However, upon Arthur's death, Excalibur was returned to the lady of the lake, thereby restoring human connections with the earth.

A member of my family observes that my hands are shaking and suggests 'you have repetitive strain injury', but this is not so, it feels as though the patterns are knitting themselves. I feel my freedom of creativity, my inner journey transcends the external boundary of regulated patterns. I do not use

a pattern to knit the bodice. I know the pattern by feeling movement. I knit with red, gold and blue threads; they come from the colours I used to knit my grand-daughter's Voss jumper, and the red yarn from our performance in Nauli. As a change from holding the weight of the dress I knit something lighter - the sleeves. The Norwegian name for sleeve is ermer. The word sounds like air or flying. I follow my thread of thought. Air. Luft. Lift (Appendix 15). I am reminded of a wooden knitting-needle holder; shaped like a goose wing it was placed in the belt of a Dentdale knitter and used as an additional prosthetic hand to hold a knitting needle. A Dentdale knitter could knit a mitten using one hand and a goose wing, this enabled the second hand to be free to perform another task; to milk a cow, to open a gate and drive sheep along routes, or stir a pot of a soup for the family.

I see the connection of flying and standing with my arms outstretched; I am T shape. I knit fifty-six loops in a circle. The yarn for the left sleeve came from the remnants of the dress, it depicts a Norwegian story of the Ash Lad who negotiates the path as he searches for companions to assist his journey. When I decide to knit the right sleeve I do not have any wool. I buy three balls of multi-coloured Italian Merino from a shop in Nailsworth called Mother Goose and knit shapes reminiscent of Turkish Byzantine mosaics. A colleague remarks that I am knitting a dress of life. She calls it the Storytelling Dress; it was this naming which influenced the first title of my thesis 'Knitting, Walking and Storytelling'. It is a creative work which has a life of its own for others to interpret. I reflect and notice that I know the tone of knitting, the feeling of the taste of words, the texture of colour, the smell of the different fleece, their warmth and weight, the time that it takes to knit twenty rows of three-hundred-and-thirty-six loops. The dress is a combination of intuition, imagination and experience. A performance

between feeling, purchasing materials, planning some routes, meandering with others. Chance conversations. Trusting that a creative project will evolve without imposing a direction. It is an illumination in symbols and material of hand practice, colour, texture, figures, motifs, ancestry and modernity, imagination and spontaneity.

I travel to York by train and complete the bodice with remnants of the blue and white wool of my first mitten (Appendix 19). The star-rose and a ram's horn motif meet at the centre front. I knit snow and water falling. The upper bodice becomes the sea and the sky. The neck is a boat shape. I can now step into my dress through a boat-shaped neck entrance. I knit the boat rib; it is a strong cable and can hold the weight of the dress. In Yorkshire I walk drovers' roads and recall the words of Madeleine Bunting, *The Plot: A Biography of an English Acre* (2009: Chpt.4). I walk in her words connecting the movement of my knitting practice to her locality, 'give it a whirl...weight of spinning...dyed in the wool...sceap, skip, ship...weaver, walker'. Herdwick sheep also bond to the land where they are born and graze. I arrive in Yorkshire at a time when in Norway there is a slaughter of young people on the island of Utøya. In a newspaper article of the time it was suggested that Breivik had gone on a 'killing spree' (Daily Mail 28.07.2011). I light a candle in the crypt of Lastington Church where there are stone-carved swords. The needless murder recalls the Norse myth of Baldr, the youngest son of Odin, who was killed when shot through the eye by an arrow of mistletoe due to the senseless activity of Loki.

My final knitting is for the inside back space of the dress. Revisiting the deer pattern, I transform it into the heraldic lion of England and Norway and include the year MMXI. I reflect on the hand-knitted T shape of my dress. After a walk up a mountain a walker may fling out their arms in celebration, they may form a T shape touching the earth and the sky.

An ancient story transcends human experiences of a physical journey and religion, to one of connection with nature, ‘something fell in the forest and the hare alarmed by the noise thought the world was coming to an end. Hare initiates a mass panic because other animals are alarmed at the sight of hare taking flight. The Bodhisattva born as a lion heard their story and calmed their fears. They return home’ (Rimpoche 2002). I cut the dress at the bridge created by the steek to let the light enter the bodice and sew in the sleeves. I stitch the lion symbol into the back of the dress at Whittington, Lichfield while standing on the pebbles of the dried river bed of the Trent Valley. Scandinavian seafarers travelled this river when they migrated from the North to the South. This is the end of my route, it has taken me fifty-six days to knit the dress. The river bed echoes my body; fifty-five percent of my body contains water and as I age this will reduce.

Illustration 14 – Knitted lion inspired by a lion bench end pew carving, Lichfield Cathedral, (Appendix 20).



I was born on the island of Britain and I am surprised how strong my tacit connection is with sea travel. I give the dress to my Norwegian companion who places in it different locations in her town over a period of two years: a farm, a shop which sells organic produce, an historic centre and a wool shop (Appendix 20). We agree to meet in the future.

Illustration 15 – The Storytelling Dress, Sue Reed (2011), craft shop Mother Goose, Nailsworth, Gloucestershire. Wool and synthetic yarn.



Illustration 16 – The Storytelling Dress - Jorunn Barane (2013)
standing adjacent to the Sognefjord, Aurland.



The White Scroll and Red Dress

My knitting process changes as my body recovers and I have time to create my own patterns. I make conscious choices and develop new routes. I consider aspects of life and death, memory and recall and my relationship to the nature of identity. In the winter months of 2013 I was in a dark malaise after too much reading. I felt disconnected from my social practice – feeling alone whilst reading complicated theories and philosophy. During a mentoring conversation my colleague asked, ‘have you been knitting?’ (conversation, Kippax 2013; Clutterbuck and Lane 2004). I had stopped weaving connections with theory and yarn. In a serendipitous moment I found a book in a second hand shop written by Mary Thomas in which there is an illustration of The Madonna Knitting the Christ Child’s Garment. I knit the first page. I cast on 40 loops and knit 40 rows of stocking stitch to form a square. I do not cast off. I knit one continuous scroll of textured squares which represents 40 pages (Appendix 16).

The fluidity and softness reminds me of the movement of a small boat tacking on the sea. My needles are the oars. When I feel the textures I can hear the lullaby of BBC Radio 4’s broadcast *Sailing By* which is played every night before the Shipping Forecast. The scroll assists my circumnavigation; the inclusion of many languages reminds me of the world view of Kilpeck and Urnes. Spoken slowly I can hear global sea travel: vertical four rib, horizon weft, horizontal garter, pennant, diagonal rib, knot, cable. I remember the Lillehammer voice recalling the invisible connections of star light. I become relaxed in my knitting process, the patterns are familiar. I can repeat them in different circumstances, toss them around and weave the present with my memories and family connections. Knitting becomes an activity of translation and identity.

I attend a Michaelmas festival in the Cotswolds and take the scroll as a symbol of life and metaphor connecting nature, sheep, fleece and people. A colleague names my scroll a 'swaddling band' and with this comment it becomes a garment which is used to swaddle babies or wrap a corpse. The festival, which celebrates the feast of St Michael and All Saints takes place at the time of Equinox. Michaelmas is marked as the first academic term in some universities. It is also an annual festival in the Waldorf curriculum when there is often a performance including St. Michael and an opportunity to meet with the dragon which may be interpreted as meeting a personal inner conflict. In this particular festival participants rub Rose-Gold Balm into the palms of their hands. While the event is collaborative, individuals maintain boundaries of personal contemplation. My relationship feels different; separated from my knitting practice I do not feel connected. With hindsight I am able to connect my hand-held balm with the Selbu-Rose and Rose-Gold of my journey. After the festival I place the scroll on a shelf in the corner of a library along with Mary Thomas's book, a spinning whorl and a white lace cuff from Nottingham; collectively they represent my childhood. Someone adds a white limpet shell which resonates with the whirl of the scroll and the spiral of the lace cuff. Except for the contribution of the shell, the scroll has not moved. It feels like a boat anchored and waiting to leave harbour.

A year later I have a different experience of Michaelmas. Accompanying a member of my family I am invited to an All Saints celebration in a post-industrial town of the Peak District. I am expecting the church to be quiet, an echo of my experience of the contemplative festival held in the Cotswolds. The opposite experience takes place, the church is full of people bustling with energy. Not knowing the order of service I sit quietly at the back, knitting. I feel unobtrusive however I am surrounded by children who

are wearing their pyjamas prepared for a quick exit for bed when the evening service ends. They touch my knitting, count the loops, watch intently as I knit on circular needles and ask me, 'what are you knitting?' At the end of the service a child gives me a candle decorated with knot-work similar to Urnes. 'It weaves like your knitting', she remarks. I engage with the children with my childhood skill. I can recall their expressions, the smell of perfume and incense, bright clothing, large gold earrings, chairs shuffling and creaking in spaces packed with people, flowers, decoration, murmur of prayer and strong voices in song. It felt reminiscent of my grandmother's chest of clothing; multi textured and sensory. My memory of the event is clear, it was an intimate, brief moment of feeling and atmospheric attunement.

I knit a seamless white dress with Cotswold wool on a journey from Gloucestershire to Orkney. The inspiration comes from *The Madonna Knitting* (Illustration 26: page 163). The legend suggests that when the soldiers divided Christ's clothes at the foot of the Cross there was one garment that could not be divided, the reason being that Mary knitted his inner garment in the round, there was only a continuous thread of life and death. For some cultures blood is a physical carrier of tribal connections with the earth. Global news reports dislocation of blood lines; there are accounts of Ebola victims with hemorrhagic fever, blood pours from their bodies into the ground and contaminates their tribe. People are placed in quarantine, it is no longer possible to touch a member of the family as they lie dying. For me this recalls the miners' strike and closure of the mines. The blood line of connection was interrupted; people were separated from their lineage. I dye the white dress with Iranian madder; mordanted overnight it creates a deep red, the colour of blood and the earth's soil. Creating red plant

dye is a process which relates to physical action and connects to the earth; it is an alchemy of finding, picking, mordanting, carding, drying, a process so ancient that it links a feeling of the past with the present at the time of dyeing and mordanting the wool (Appendix 16).

Colour becomes an action. Dyeing wool is a life process. A colleague sees my White Scroll and Red Dress. He remarks that white and red appear in alchemy – the white is the spit and the red is the blood. His words have resonance. There are many tales of Michaelmas; it represents harvest time, the last day that blackberries should be picked. My grandmother informed me that white grubs would establish themselves inside the drying and dying fruit and they should not be eaten after 29th September. A legend describes how Lucifer fell from the skies straight onto a blackberry bush. He cursed the fruit, spat on them and made them unfit for consumption. My colleague remarks, 'I wrote an article about Glastonbury. There is the stream of the Chalice Well which is red from iron deposits and the White Spring that has flowed through limestone rise in the same valley' (conversation, Roberts 2013: Appendix 23). With these comments he brought my journey full circle. I had visited Glastonbury when I was knitting the Storytelling Dress and walked on land where water ran like blood over the red sandstone earth.

I do not complete the dress. I leave one thread emerging at the beginning and one thread hanging down at the end. They are metaphors for not knowing my future or how I may respond to a journey I have not experienced before. They feel as though they are waiting for a time to be connected to another event. If I direct the thread I may deprive others of their opportunity to participate and prevent their actions. However, I invite participation through choice of colour or texture and opportunities to

contribute to a shared yarn. I ask myself a question: what happens if nothing happens to the thread?

Illustration 17 – Cotswold Fleece knitted into the White Scroll (2013).



Illustration 18 – The Red Dress, Cotswold Fleece and Iranian Red madder (2013).



On such a subjective personal journey described above there are signposts of how I navigate through life as I meet fixed patterns, knots, tension, trauma, mood, paradox, uncertainty, chaos, too much information, jolts, boundaries and edges. Some routes may lead somewhere, others may not. Dead ends are opportunities for reflection or a reversal of my journey. Routes may be non-linear and solitary, others may only happen if there is face to face conversation.

A single thread may be a tentative first step, which enables me to navigate complex situations or yarns. Knitting patterns may become fluid and rhythmic. There are meetings which have potential to develop common connections, they invite people to contribute, perhaps they are opportunities for creating communities or exchange of knowledge. Some meetings are moments in time others become roots for more stable connections. I may not understand the connections at the time I experience them and only understand them with hindsight. How I experience locations will be very different to how another person does so. However, there will be opportunities to share knowledge through material, metaphors, the depth and richness of text, skills and capacities. The ideas and practice of Creative Journeys are examined in Chapter Three through key conceptual literatures from the humanities and social sciences.

CHAPTER THREE – THEORIES OF CREATIVE JOURNEYS, SUBJECTIVITIES, MATERIAL OF LOCATION AND PRACTICE

Introduction

Chapter Two considered the practice of knitting as Creative Journeys. Chapter Three investigates the idea of Creative Journeys through key conceptual literatures from theorists who engage in diverse fields of study, sharing their understanding of what it is to be human in relation to the nature of their locality in the times in which they live. Investigating their dialogue and reflections it is evident they change from the perspective of their process/practice and academic research, to their engagement with material of geographic locations ¹. Components of theory will be examined because they assist interpretation of the multi-disciplinary process/creative practice narrated in Chapter Two – which will be investigated in Chapter Four. Theories investigate how it is possible for an individual perspective to orientate in complex situations; for instance – through material of location, serendipitous encounters, different languages, haptic perceptions, experiences of space including rhythm and movement. Theorists examine the relationship between geography and art, anthropology, writing, embodied practice and digital technology. This chapter considers art practice within three contexts: Creative Journeys, Subjectivities, Material of Location and Practice. To ease the link for the reader and the transition from Chapter Two to Chapter Four, I will include brief examples of the threads of the evolving process of Creative Journeys and how practice engages with theory. To avoid interrupting the flow of my inquiry endnotes are placed after the Conclusions of Chapter Three.

Theories can be conceptualised as objective, such as symbolic landscapes and place (Cosgrove and Daniels ed. 1988; Casey 1998); how external landscapes are investigated from the perspective of fixed parameters, the gaze, power relations, ownership, tradition, which may create boundaries of exclusion. Such theories may be transformed through empirical research informed by embodied practice and situated knowledge; interpreted as inner landscapes and experienced through the material of location. Relations between theory and practice can be investigated through movement with body and location. Material – such as threads – assist interpretation of theory and concepts and the translation of them in relation to my own perspective. For example, threads of Creative Journeys may enable me to work with and understand their textural qualities as metaphors of interpretation – tension, spinning, knots – and how this text enables me to orientate through everyday events. To physically experience material is to understand how threads are metaphors for feeling, thinking, challenges; how material assists negotiation of social spaces and pedagogical approaches.

Creative Journeys

How do I journey through life? Depending on who we are, when we live, the form of society at the time, its governance, country of origin, feelings of belonging or not belonging – a journey can be one of choice, enforcement, recreation, discovery. How one person navigates through life – subjectively, physically, creatively and philosophically – will be very different to how another person navigates. Journeys have been an aspect of human relations with geographic locations for centuries; as expressions of nature, relations with nature or as metaphors for the nature of change. They include pilgrimages, grand tours, drovers roads, rural rides, rites of passage, migrations from oppression and war, artistic engagement and folklore

(Solnit 2001). For example the eighteenth-century 'picturesque' journeys of Gilpin and Knight, and Goethe's Italian journey; Turkish migrations through Liverpool (Berger 1975) and journeys of identity and oral tradition (Robinson 1986; Sebald 2002; Garner 2009). Thus, journeys investigate everything from empirical naturalism, in relation to eighteenth- and nineteenth-century geographical and natural sciences, to the feeling or soul of twentieth-century relations through poetic and location-based sculptures, to twenty-first century re-generative and transformative arts practice (Hawkins 2014).

Journeys develop through relationships and being accompanied by human and non-human encounters ². This was evident in the physical aspect of Creative Journeys where I encountered Norwegian perspectives of location, experienced the different geology, land features and breeds of sheep. Physical locations and material differs from the perspective of Erin Manning (2009), who investigates the material of her body through dance which she documents with digital technology. The resulting images map her movement and a volume of forms emerge; of 'lines, folding, bridging, knotting' (ibid:24) which she conceptualises as *Relationscapes* and 'body worlding' thereby transforming the threads and experiences of landscape – a concept given to art, field work, symbolism and orientation – to that of navigating relational-spaces. Manning's digital exemplars such as her 'Works of the Sense Lab' do not invite easy participation; her electronic field work cannot be touched or tasted. However, I may appreciate her process which examines how to negotiate boundaries, patterns of identity and symbolic structures of landscape through movement. Relationscapes are investigated in Chapter Four; how inner-scapes of subjectivities may navigate external locations through knitted artefacts and symbols. In the exemplars below, Creative Journeys, subjectivities,

materials and practice investigate how situated knowledges, relations and perceptions may change and adjust, through movement with diverse environments of galleries, work-spaces, caravan-scapes, mountain-scapes, city-scapes or sensescapes (Hawkins 2014; Berberich, Campbell and Hudson 2015).

Geographers David Crouch and Inger Birkeland; anthropologist Kathleen Stewart; political and social writer Rebecca Solnit examine the creative process of inner and outer landscape as journeys through art, everyday life, social and political engagement and the diverse cultural histories of location. They argue that contemporary journeys may be experienced not as separation from society and nature but as engaging with and interpreting the complexities of life. A biological journey for instance may appear to be a linear route, one of life and death. However life is not a linear route, biographies accumulate experiences and I meander, adjust to moments in time and different contexts through variable trajectories. Obstacles or ill health may create pauses for long periods of time during a process of recovery; time may accelerate when creative impulses require spontaneous responses.

Thus, regarding Creative Journeys the arguments of Crouch *Flirting with Space: Journeys and Creativity* (2010) and Birkeland *Making Place, Making Self: Travel, Subjectivity and Sexual Difference* (2005) are unraveled as key theorists in this area. Both geographers they each examine, conceptually and empirically, ideas surrounding Creative Journeys: what they are, how they emerge and what they amount to. They investigate serendipitous encounters and how they are important elements in their own research/life journey. They approach such encounters from different perspectives with particular ideas of what relations with space may be. Crouch writes (2010) that ‘we

live in journeys...of experience, emotion, of different spaces, of different times' (ibid:6). 'Lives, energies in the widest sense and time are however not fixed. We flirt (with) space in journeys of our lives...Journeys happen in various trajectories and in the movement or vitality of things; of space time and its feeling' (ibid:18,19).

Journeys may be navigated through feelings of the vitality of material (things) in relation to a body in moments of time. How do I understand a flirting relation of material, body and movement from a practical experiential perspective? Crouch's primary source of 'flirtation' is Milan Kundera's novel *The Unbearable Lightness of Being* (1984); 'One might say that it is behaviour leading to another to believe that sexual intimacy is possible, while preventing that possibility becoming a certainty. In other words, flirting is a promise of sexual intercourse without guarantee' (Crouch ibid:1 quoting Kundera 1984:174). For Crouch, fleeting moments of engagement with space are 'pregnant moments of possibility and possibility of becoming' (ibid:1). He refers to a feminine frame of reference to describe space; pregnancy is a time of not knowing, gestation, internal growth and emerging potential. Flirting therefore is not something in passing – a superficial event; understanding of flirting is subjective, it is a moment in life which engages feeling, thinking, challenges, adjustment, disorientation, energies, memories and power-relations. Thus, flirting can be an enormous event which can hold the memory of the past in the present, which in turn will meet the future. If space is understood as metaphor, flirting moments of engagement can also include conversation, situated knowledges and subjectivities. From this perspective space is a negotiable substance of interrelations and physical material – body, artefacts, atmospheres and environment. As a metaphor space can be experienced as the dialogue

between embodiment and location; the individual in relation to the wider social space and the connections we make.

Crouch's perspective of journeys is from the experience of negotiating spaces through serendipity. For example, he investigates the work of Peter Lanyon through an encounter with his paintings in a London Gallery in Camden. 'His work spoke to me in ways that connect with the direction I had come to in my own painting and resonated my thinking through ideas that came to be expressed in flirting with space. In terms of everyday life and feelings of space' (ibid:27). Moments of such attunement recognise how it is possible to navigate location through resonance, to let the phenomena of serendipity speak; to orient in new experiences from a position of not knowing one's route or the outcome. Serendipitous encounters are important, they may lead a journey of discovery as I become attuned to new circumstances; they assist navigation of complex processes, diverse cultural and social lives. Such encounters are also a matter of choice. I can choose to engage, or not.

Material and reciprocal encounters are important for orientation, they assist navigation whether they are a process of conscious engagement or of serendipitous encounters. Crouch suggests these complex experiences are commingling 'of an imagined, almost utopian community, individuals getting along with life and getting together in a variety of ways...Antipathy and conflict can emerge too. This is not politics of trivia but of identity, values, feeling, belonging and meaning; of expressing oneself in relation with, and to others through working the ground' (ibid:61). Commingling can be confusing; too many layers of engagement may create chaos. It is not possible to co-mingle all the time. I may feel discombobulated, disorientated, too much information can overload thinking and prevent

expression of voice, action and thought. The central thread of this thesis investigates how it is possible to navigate complex relations through material – in particular patterns and symbols which may resonate with my own perspective and this process assists individual navigation in complexity. Material has many qualities; I can follow its flow or meet its resistance and work with it to resolve obstacles in the material and in myself. Symbols and patterns assist orientation in complexity, they create borders and tension and navigation with them facilitates the growth of personal capacities which contributes to an individual's 'tool box' of life (Shotter 1993).

A tool box will include skills and knowledge, capacities, modes of engagement, belief, aesthetics and ethics; how feeling, thinking, subjectivities and personal boundaries are adjusted. Personal tools can assist navigation of relational spaces and in the same way an individual can be involved in negotiation and empathy when affected by the actions of another, whether as a harmonious or irritating activity. Response can be a moment of challenge and an opportunity for creative potential, to find the threads and patterns of my own route. Life changing events may challenge and I may change my perspective and tools; meeting and working with challenges develops self-understanding and assists navigation of relations with the world. Thus, journeys can be reciprocal. I meet human and non-human encounters and may be informed by their perspectives and existence which transforms my understanding.

Birkeland's direction of argument also engages with serendipitous approaches wherein she investigates a woman-centred perspective of orientation through her experience of reading a newspaper article which

described the journey of Sofia – not her real name – who travelled from Spain to Oslo and walked to the North Cape in 1997. ‘She made the headlines not only because she walked the distance but because she said she was walking in search of her own personal north point.’ The encounter raised Birkeland's curiosity; she writes that ‘she knew intuitively that there were answers to her questions in Sofia's journey’ (ibid:1). Birkeland argues that geographic genealogies of place can be both female and male, body is place; I may orientate through embodied practice and this suggests that body-place is negotiable. How does this perspective relate to Creative Journeys? Orientation of different geographic locations involves serendipitous encounters and choosing to be guided by material; such as waterfalls, stones, sheep, feelings, memory. I may also orientation in relation to culture artefacts and historic references.

Birkeland's observations resonated with the Creative Journeys of Chapter Two and my route from England to Spain. At times such routes are informed by face to face conversation; every meeting has a different mode of engagement and how I navigate is a matter of negotiating spoken and visual language. When I consciously move in relation to others it is possible to learn through flexible processes with the material of location, rather than structures and boundaries which may define the context. Material may or may not have a gender, an artefact may be a ‘thing’ and individual subjectivities give things an identity. Aspects of humans relations and creative practice reiterates how material facilitates fluid and fixed crossing points of engagement. Masculine and feminine artistic practices are always in a process of negotiation even when they follow strong geographical and cultural variations such as those identified in Chapter Two. Birkeland argues that the text of location is negotiable being both female

and male and this position enables her to change her direction, from formal geographic fields of practice (fixed) to that of creative (fluid) processes.

Anthropologist Kathleen Stewart (2007, 2010) and journalist and writer Rebecca Solnit (2006, 2013) explain how Creative Journeys are threads of life: social attunements, sensory and embodied moments which may enable me to understand my location in relation to global events. Stewart describes how she swirls in atmospheres: attunes, adapts and responds to events in which she finds resonance to her own life's journey. Her philosophy is different to Solnit who writes in *The Faraway Nearby* (2013) of her life experiences which investigate family history through material of location – for instance, her encounters with an apricot tree reveal relations with her mother. Solnit writes how the physical intervention of an operation transforms her body and subsequently, her self understanding.

Stewart (2010) examines events of life and she argues that it is possible to investigate complex social relations through the affects of immediate, everyday encounters and entanglements. Human activity matters and so do the feelings of belonging or estrangement they engender. For Stewart such meetings are 'worldings,'³ shifting assemblages of knowledges which are in continuous motion of accumulations, contingencies and emergences.

Worlding is how we live, think, breathe, become attuned to atmospheres of change. How conditions in life are regulated by habits, language and transitions. Stewart transformed worlding to 'atmospheric attunements' – 'which attend to the quickening of nascent forms, marking their significance in sounds and sights and the feel of something's touch' (ibid:4).

Atmospheres are something which I might not be able to easily define, 'it's like a sixth sense. It turns a potentiality into a threshold to the real.'

Stewart's philosophical, attuned world requires not only imaginative responses but also feelings and sensory connections.

Atmospheric attunements ⁴ are a way of being in the world and the 'actual affects of modes of living brought into being...The lived temporalities of home, work, school, blame, adventure, illness, rumination, pleasure, down time, release and phantasmic or unthinkable situations are the rhythms of the present as a compositional event weighted with atmospheric fill' (2010:14). Different locations are of spawning societies and dream worlds and suddenly there are the small ordinary worlds of the events of life; one world may resonate with another, and invite further possibilities. 'A worlding takes place in difference. Every person is a nexus of compositional moments. Every scene, every effort, every sensory engagement weirdly shared' (ibid:8). According to Stewart, every person is in a process, moving in and out of the substance of life. The process may be integrative, destructive, or both together allowing for aspects of intersubjectivity ⁵ through meetings that flow to and from the everyday life of location ⁶. From the theoretical approaches above, it would seem likely that Stewart's worlding evolves through feeling relations through the material and all that is associated with location; sensory engagement, experiential and reflective practice.

Solnit's (2006, 2013) perspective differs from those of Stewart, Birkeland and Crouch. Creative Journeys for Solnit are related to her physical life experiences, cultural identity and relations with her history. Journeys are her meanderings, inner thoughts, practical experiences, imaginings, feelings which are illuminated through metaphor, artefacts, story and maps. The primary source and route of her creativity relates to her education, political actions, health, unease with society, her random encounters and her healing. She describes in her narrative that 'I was a scrawny battered little

kid,' (www. believermag 'Interview with Rebecca Solnit', 20.01.2016), skipped high school, stepped out of education in her youth, studied Higher Education in adulthood. Her experiences of family life – Irish, Jewish and migratory lineage – inspired her creative writing and political actions; walking, human rights campaigns, journalism. She embodies her life experiences, recognises, empathises with and writes of human dilemmas, working from a biographic and historical context of her life.

Solnit confronts things that disturbed or interrupted her journey. In such moments individuals can make choices. For example I can allow life-changing events to direct my route; resist them or work with them positively as an opportunity to understand relations. In such circumstances the resistant qualities of the physical contact with material of location are important, they facilitate decision making and self understanding. Every aspect of my encounters will affect my journey through life and my relations with others.

There are many examples in Solnit's writing which evoke such resonance; her primary source of navigation is her human relation with material. For example, in *Infinite City: A San Francisco Atlas* (2010) she describes how the material of a cup of coffee is a metaphor for 'in gathering of worlds'. Drinking a cup of coffee is an event which spawns relations from a local situation to those of national and global connections. She describes how her experience of an operation affects her internal feelings and external relations; how her journey of healing becomes a spiritual insight. Her writing develops after events travel through her body, connecting internal sutures with exterior threads of exploration. Knots of engagement in her body and external artefacts are physical aspects of personal orientation. They enable her to unravel life's journey with hindsight. Well-being and body are

connected through the social fabric of the different localities she inhabits whether medical, family or social activity.

Solnit's writing practice weaves metaphor and hospital technology through her embodied location. In this respect practice with her body material is praxis-practicing the ideas of life through her art form of creative writing (Edensor 2011:47). The essence of Solnit's writing is her conviction that every person has a story to tell, we make our lives out of stories. Marked by significant life events this suggests a script through which I navigate and attune, with all its swirling and fluidity of Stewartian bumps, layers, borders and crevices. In an interview Solnit observed, 'stories anchor us, tell us who we are, or point to who we want to be. We can become lost in our stories. We can also be oppressed by our stories and only find out who we are by giving them up and losing ourselves' (www. onbeing 'Falling Together' 26.05.2016). Narratives are not absolute truths; they are yarns of subjective interactions. They are relational and change through different qualities of listening and speaking. Yarns may move through one's body and actions and this feeling of engagement is central to the Creative Journeys of Chapter Two which is a narrative of the making and spinning of tales.

Creative Journeys are subjective and life-long as evidenced in the narrative; paradoxically, they are also time-related and flirting. As humans live in different locations they give such relations significant meaning. Such diverse perspectives explains how Crouch, Birkeland, Stewart and Solnit develop their conceptual ideas and perceptions. They unpick their encounters through their relations, insights, creative process, conscious decisions, challenges and self reflections. The distinctive characters of each of the four theorists resonate with the process of Chapter Two. Whilst they each have practical experiences as artist, geographer, anthropologist or

writer and their primary sources are different, there are commonalities: each person engages their life journey with theories and practice. The struggle is to find language which describes such relations. For instance, how do I experience and interpret worlding and commingling in relation to subjective navigation of complex situations? Worlding evokes feelings of resonance, memory, reminiscence, movement, connections with world events; commingling may require conscious unpicking of the complexity of cultural, social and political action to understand the word in context. How one person uses language, how it is understood and interpreted will be different to another. From a practical experiential perspective it may not be possible to understand a concept until I have experienced and embodied language over a period of time, had time to unpick words, walk with them, digest and interpret them in relation to my experiences.

The above theorists were not alone in their journeys; they responded to primary sources and investigated their relations through their encounter. Solnit's perspective is most relevant to the Creative Journeys of Chapter Two; her experiences of an operation resonate with my experiences, she confronts things which disturb her and learns through her engagement. Therefore I understand my experiences through reciprocal engagement with Solnit's *Infinite City* (ibid). Illustrations of San Francisco Bay are two dimensional maps of diverse identities. Aided by artists, writers, cartographers, Solnit takes a thematic tour and she finds landmarks and treasures—butterfly habitats, murders, World War II shipyards, blues clubs, Zen Buddhist centres, carnival and the source of location names. Solnit is responsive to the changes in her body; relations with artefacts and people reveal aspects of her local and global connections. Observations and experiences enable her to navigate life, to identify and resist fixed patterns of engagement. However, this thesis suggests that it is not possible to

understand journeys from one perspective. Engagement with the material of location assists navigation of a life's journey in relation to many roles and perspectives: philosophical, artistic, practical. Material enables me to understand how I may navigate in relation to the diverse perspectives and companions I meet on route, to see locations from different perspectives. This is important. It may not be possible to understand the experience of Creative Journeys when travelling. Stepping out of a journey it is possible to apply theories to practice, to understand retrospectively, with hindsight. Such experiences provide insights which enable me to investigate human relations with material. How practice may contribute to theoretic perspectives will be examined in Chapter Four.

Subjectivities

Subjectivities and situated knowledges are investigated through the feminist theories of Gillian Rose and Donna Haraway together with geographers, Hayden Lorimer, and Tim Edensor. Feminist geographers, among other theorists, have long documented the dilemma of primary, qualitative, subjective research. Dilemmas relate to issues of paradox, power, community dynamics and ownership (Cohen 1985; Lave and Wenger 1991; Dennis 2010). According to Rose (1997), 'Situating Knowledge: Positionality, Reflexivities and other Tactics', the role of subjectivities is to consider the implications of this position; how to be inclusive and responsive whilst being in the role of researcher. She investigated the impossibility of providing a transparent and situated account of her own role in the creation of knowledge. However she saw herself as 'academic researcher,' in a separate process to those being researched; she writes her position with 'a sense of failure' (ibid:305).

Despite the insistence by feminists on being reflexive in their research practices, Rose illustrates that there are limitations to achieving reflexivity and participating in research in transparent form. Sometimes we simply do not know every aspect of our own position in relation to our subjects, we bring our own subjectivities to location and others accompanying a journey will have their own interpretation and perceptions of what they see and experience. How is it possible to engage with research through practice; to be self reflective and accountable? Material enables me to develop reflexive practice and to feel my route. Rose explains reflexivity, ‘aspects of thought that are self critical and self consciously analytical’ (Rose quoting Moss *ibid*:309) which have multiple ways of responding to complex situations; practice, reading, movement, observing, listening, tuning into atmospheres and feelings are all processes of gaining understanding through experience.

Connections are not made by the researcher alone. Others contribute and make their own interpretations. For instance Donna Haraway contributes to the knowledge and philosophy of Gillian Rose. Thus, the researcher is not separate from the attention of those who are involved in their process. There is an exchange of knowledge; practice informs theory; theory informs practice and relations. Rose proposes that this exchange is a web of diverse threads of connections that circulate within and through a research process. Her ecological metaphor can shed understanding on our roles and relationships and the process of a shared creative journey. Such relations are complex, tangled, messy and problematic. However, there is a negotiable grace in the process – relations may evolve not by theories and direction but rather in the process of not knowing. Relations can navigate a route through practice and follow the thread of material as guides my route through theories.

Different gender-related orientations are investigated by Haraway who contextualises relational adjustments between bodies and events through situated knowledge; how my body may not be positioned in rational knowledge of Western philosophic discourse but rather in relation to material of location and negotiation. Feminism may not be gender specific; it may transcend gender through empathy; to recognise difference and imagine what it is like to walk in the shoes of the other person. Men and women exchange roles, some people are transgender. To see and feel life from the position of the other is relational (Buber 1970; Levinas 1985; Solnit 2013; Adichie 2013). Situated knowledges can transform through the creative process. Orientation changes. For example, in the context of brief conversations in public spaces, or travelling with new companions, or I may orientate through a skill from childhood. A skill such as knitting for instance is not gender specific, engagement with material transcends such boundaries.

Subjective thoughts and knowledge may evolve in relation to interpretation, dialogue, observation and how I adjust my perspective in relation to experiences of creative events. Situated knowledges may be informed by atmospheres, elements of nature, modes of transport, landscape features; threads of engagement may form through the intersubjective relations of human and animals encounters. Haraway sees interactions, exchanges and uncertainties as potential. Practice and engagement through collaboration is important; the process informs how I may receive ideas and interact. Whilst I have my own biases I can be aware of making and unmaking my perceptions in relation to others. What is in me is constructed by what is around me. Attitudes and interactions with others make me who I am. Thus, for Haraway situated knowledges are about connections and relations; I am not an isolated individual, I form social groups through negotiation,

accountability, responsibility, narrative, practice and skills. Therefore when I work with others through art-making I may recognise the primary source of material and knowledge; my capacities and contributions.

My knowledge may change in relation to different forms of engagement. An example of this is evident in the investigations of geographer Ann Volvey (Hawkins 2014) who explores how an individual learns through the experience of being in different locations. Everything we do she argues, from birth to death, through play or conscious navigation, involves being in touch with the world; physically, metaphorically and symbolically. Her reflexive process describes how ethnographers engage in and embody their locations through diverse sensations of being in the space of field work.

Whilst Rose suggests a philosophical web of relations, Volvey argues for transition between theory and traditional fieldwork which she names as the practice of 'fieldwork-as-witness.' She argues that an understanding of fieldwork should be wrapped in the researcher's corporeal experiences associated with a work conducted with rather than in the field (ibid:106). Volvey suggests a mode of working which is flexible, her situated knowledge and subjectivities change in relation to her experiences of field work. She raises the question of identity and relations. How is it possible to understand how knowledge or knowing may change with different situations? Identifying different roles in a journey; that of researcher, participant-observer, facilitator, guide, professional and family roles, artist, journey maker, engages with capacities which navigate diverse perspectives through artistic practice.

Relational encounters engage a tool box of capacities which change for each situation through empathy – and a sense of self in relation to material of

location. Volvey refers to an example in which she investigates the haptic engagement of French ethnographers, ‘the sensuous experiences they narrate depend on spatial relationships and doings and are processed through touch or empathy; they pertain to playing, they trigger overwhelming alternate feelings of fright, comfort, pleasure, *jouissance*; they provide access to an existential sense of self that is not easy to represent’ (ibid:110). Field work and engagement with location is complex and relies, physically and metaphorically, on being in touch with feelings and relations. Interpreting these arguments it is evident that engagement with material is a physical representation of an existential sense of self; in Creative Journeys material assists navigation. How I make artefacts and how I form social groups through conversations with material of location enables me to negotiate my relational space which affects the artefacts I create (Benediktsson and Lund 2010).

Volvey's perspective evolved through her experiences of qualitative field work. In *Herding Memories of Humans and Animals* (2006:517) Lorimer suggests that it is unwise to separate human investigation from the practical manner through which animals and humans co-shape their locations. He argues that movement is an important dynamic; walking with animals enables me to experience how they create routes for humans. Bodies moving with material is a performance – is sensory, haptic and repetitive (Lefebvre ed. 2004; Edensor 2011) 7. Common understanding of similarities and differences may be shared through events such as animal herding, traditional festivities, seasonal celebrations and through distinct features of location. Edensor writes in *Geographies of Rhythm: Nature, Place, Mobilities and Bodies* (2011) that the experience of such orientation contributes to the debate regarding dynamics of relations. The Creative Journeys of Chapter Two involved accompanied routes with sheep,

interpretation of patterns and the transformation of them from my perspective. At times it was only possible to navigate through working with material – knitting assisted translation and interpretation of Norwegian phrases, symbols which have historic and cultural resonance, body and sign language in a Spanish Plaza.

Many people do not encounter animals in their daily lives. This raises the question of disengagement – what happens when there are no sheep; the tracks they make are no longer visible because they are not grazed and yarn can only be found in a synthetic source? We may become dis-placed in location and navigate through increased use of technology. We commingle with technology and invent metaphors to describe relations with nature – webs of life, internet cafe, social fabric – such metaphors define ecological relations and the metaphysics and practicalities of life.

Rhythm is a key element running through creative journeys. Location depends on multiple continuous flows of the rhythms of material, people, language, regulatory systems; changes to the nature of locations, meeting patterns and transforming them. Edensor reflects '(There is) nothing inert in the world,' (ibid:7). He describes how trees, flowers and insects, the cycle of the moon and sun, climatic and geological events possess patterns and irregularities which deeply impact on location and space. Accordingly, ordinary events have rhythms of movement, engagement, feelings, sensory connections of harmony and disharmony. Rhythmic attunement in spaces varies enormously and this is affected by individual and collaborative practice, swirling atmospheres and situated knowledges. Knowledge changes in different relational spaces through touch and resonance.

Anthropologist Tim Ingold disagrees with the notion of relational spaces ‘of all the terms we use to describe the world we inhabit, it (space) is the most abstract, the most empty, the most detached from the realities of life and experience’ (2011:145). However, the lived experiences of Creative Journeys engage in rhythms and conversations with people, material, public spaces, street furniture, train journeys; feeling and knowing is not separate from relational spaces, understanding evolves through movement with relational spaces. The fluidity and rhythms of relational space are important, movement enables connections to evolve and transform through accompanied, reciprocal Creative Journeys.

Ingold’s perspective suggests that space is nothing – however, bodies breathe, the physical spaces around a body move with environmental changes and atmosphere and an individual is affected by environmental changes. In reality space is above and around us, we are affected by the weather and people moving. According to Ingold, we stand upon and occupy the physical earth with fixed points of orientation. We make marks of our journeys as we place our feet on the ground, follow lines and pathways; space and location are external to human activity. ‘Travellers make their way through the *country*, not through space and they walk or stand or plant their feet on the *ground*, not in space. Painters set up their easels in the *landscape*, not in space’ (2011:145). Ingold's position resonates with traditional field work. The easel is set upon the ground, as did the French ‘en plein air’ painters and this showy performance indicates the seriousness of the subject. His use of italics accentuates that participation requires particular objective engagement; for instance I may do something to land from an external perspective.

Ingold's perspective of the painter is of observer rather than from the perspective of engagement, participation with and experiences, movement and space. He therefore choreographs the position of the painter as a point of orientation; painter and easel are located on the ground as important aspects of western-European perspective; social relations do not seem to be evident in his anthropological inquiry. He investigates a sense of spatiality through boundaries and symbolic orientation rather than fluid, social spaces. Ingold suggests that external entities are separate to subjective inner knowing and feeling, this is different to experiences of Creative Journeys whereby a journey connects inner feelings with the external marks I make; movement between these boundaries assists orientation, through resistance and navigation of complexity.

Crouch does not agree with Ingold's position on country (2010:106).

Quoting Massey, he argues that relations with land and space evolve, art grows and becomes evident in creative forces, influences and lived in practices. When an art activity becomes a fixed point of orientation, or static pattern of life, it is often difficult to interpret and engage in relations because it points to a particular way of seeing. Ingold's perspective creates boundaries, it is difficult to engage with defined points of orientation which point to a perspective. This thesis suggests moving with material is a fluid process, engagement with material evolves, so too does my journey in life as I move, reflect and adjust my perspective. I agree with Crouch's perspective of Creative Journeys which involve meetings through practice, performance, mixtures, merging, movement, interpretation, flirting (fluidity) (2010:101); this differs from Ingold's choreographed (fixed) relations. Thus – Ingold and Crouch – illustrate how individuals will form different perspectives in relation to their interpretation and responses to such

experiences. How working with a primary source of material will engage in a sense of local spatiality with global connection will be investigated in Chapter Four. Patterns are not fixed points of orientation they are symbols which resonate with life experiences. Walking route symbols – such as an acorn or red T – indicate cultural differences. The symbols of an acorn relates to an English Right of Way and a red T to the Norwegian hiking trail, the Turistforening. I can also choose to follow, interpret or transform my route in relation to symbols and my experience of them in location.

If space is understood as a metaphor, space can be experienced as conversation between material, practice and relations. In a dialogue of interrelations, space becomes a process of engagement, of how individuals participate in their location and how relations may evolve through such engagement 8. Interpretation of relational space will relate to subjectivities, perception, cultural experience of society and situated knowledges. Crouch argues that ‘through these engagements there emerge shreds of gentle politics: tactics, tensions, negotiations, attitudes, values and relations...how we, you and I, contribute to a reconstitution of the world, amongst other constituting flows; in part, how we all participate in its gentle politics... Such an approach to the gentle politics and human culture/geographical knowledge, rather than feminist or masculinist, is welcome in terms of understanding the power, rather than *micro-scopic* character of human living in politics’ (ibid:120).

A central component of this thesis is the argument that if I pay attention to detail, to the power relations between an individual and their relations with material, it is possible to understand an individual's perspective regarding social, cultural and political relations, well-being and belief, local and

global relations. Small actions are often dismissed as insignificant in global institutions and governing frameworks. However the subtle nuance in everyday living, in the ways I make sense of my world and negotiate values, meaning and attitudes through personal capacities and tools, are significant and can be defined as political actions. I can choose to contribute, make positive changes, alter my perspectives through the creation of public art works or refuse fixed routes of engagement. For instance, if I pay attention to a loop on a knitting needle, know the source of fibres and how the tension of knitting patterns may reveal the subjectivities, knowledge and capacities, I may understand how haptic engagement, feelings, aesthetics, political, social and economic values may affect collective experiences and actions. Individual and shared perspectives will be examined further through the theories of Jane Bennett and Karen Barad in Chapter Five.

Thus, small events of everyday actions can be empowering, as revealed through examples of art, facilitation, collaboration,. How these events strengthen collective bonds as an agency for change may be understood from the perspective of shared power relations. Crouch suggests that we experience location as creative potential, not as hierarchy or dominant structures but within the context of relations and empathy. How an individual may commingle in complex local events and navigate them through everyday living, through resistance; how I step in and out of the governance of institutional structures is a process of negotiation and empathy.

I am suggesting that material is important in assisting navigation of subjectivities, relations and perspectives. Theorists investigate their roles and capacities in relation to encounters with materials of location, which

enables them to navigate between inner feelings and external perspectives. Their relationships move between their field of study and research, boundaries and symbols, diverse materials and locations. For Rose, her web of connection is a philosophical journey. Haraway however, navigates relations through material and qualitative research, whereas Volvey moves between the theoretical discourse of geography and the haptic engagement and interpretation of relational spaces. Volvey and Edensor engage with location through physical relations, movement and rhythm. Their philosophical and flexible process contrasts with Ingold, who defines relations with land through the boundaries of symbols and fixed perspectives of orientation. However, symbols assist orientation; patterns may resonate and individuals may recognise and work with symbols, or resist their directions. For examples, I may not understand a perspective or pattern of life and feel an outsider, whilst paradoxically acknowledging that we live in webs of connections. Individuals negotiate a network of life, of engagements and rhythms of our environments. There are always dilemmas and decisions; external observations and inner experiences; human and non-human landscapes; whether to work with natural material, synthetic yarns or digital technology.

Material of location assists orientation; individuals commingle through their relational spaces; gender relations and situated knowledges adjust through body rhythms and energies. How I navigate patterns and adjust to the disruptions of social fabric is a matter of working with material; engaging in philosophical meanderings, social fluidity and imagination. Chapter Four will investigate how critical self awareness develops through a knitting journey which evolves through relations with material. How I investigate complexity through an auto-ethnographic route which steps into and out of different locations, diverse perspectives and boundaries.

Material of Location and Practice

There has been much recent academic research into art practices and materiality of location as a way of understanding relations and subjectivities. Art affects us in our daily lives and is full of meanings which may be catalysts for political action, or social protest. Theorists and artists have used diverse methods of approach and mediums, including art works with site-specific materials, social sculpture and participatory art, performance, installations, photography, sound art, artistic walking practices and engagement with the world through everyday creativities. Themes have involved landscape, street debris, relations with technology, maps and orientation, relational space and movement (Hawkins 2014; Zembylas 2014). Not all practitioners have the same notion of practice. Selected exemplars below offer a diverse range of artistic practices which are of interest from the perspective of this thesis: that of political activity, participation in work-based activity and diverse engagements with the world. The examples relate to art practice in Finland and Iceland; site specific art practice on a caravan site; artisan workshops and everyday practice in a city-scape.

In considering the previous sections in relation to the quest of reflective practice in Chapter Four and reaching my own position on the complexity of these debates and inconsistencies across them, I am suggesting that engagement with material through practice, accompanied by conversation and movement in and out of boundaries, are essential elements in the process of navigating everyday life. Material assists navigation of relations and practices associated with everyday life – such as friendship, love, comradeship and communication – these are open and fluid

experiences which are dispersed across time and space. They accumulate and evolve into capacities of negotiation. For the purposes of this section, diverse capacities: practitioners, theorists, researchers, facilitators, artists and artisans, resonate with Chapter Two. Theorists and artists investigate relations through various modes of engagement. Practitioners articulate different approaches, insights and ways of working as participant-observer, instigator or facilitator, artist or artisan. Orientation may be through the process of confronting unfamiliar and familiar relations, obstacles, assemblages, atmospheres. Individual choice and participation are important in the process of navigation; collaboration may engage participants in new insights and uncover creative opportunities for contributing to their feelings of belonging to common interest groups. Relations may be temporary, for the duration of common action, or may evolve over time perhaps taking years to become a form of conscious networking.

To illustrate the different creative responses to location, site-specific artists, Annie Lovejoy and Mac Dunlop (Hawkins 2014, chpt. 5); photographer Steven Bond and geographers Caitlin DeSilvey and James Ryan (2013) investigate ways of working with materials in artisan spaces of the South-West of England. The journeys of Chapter Two included Norway; to understand a perspective of Scandinavian practice Finnish ecologist and artist, Jan van Boeckel (2013) and Icelandic researcher Edda Waage (Benediktsson and Lund 2010) respond to the enormous expanses of their landscapes through artistic methods and stories. Richard Wentworth (Hawkins 2014) reveals a perspective of city-scape and practice within the context of Kings Cross, London. Wentworth is an important example, he has chronicled his location for 25 years. His engagement resonates with this thesis, which investigates how paying attention to detail over long periods of time may reveal something of the character of an auto-ethnographic journey, associated relations and capacities.

Artists in residence, Lovejoy and Mac Dunlop, (Hawkins 2014, Chpt. 5) describe in 'Insights - On Residency and Collaboration' how they facilitated creative opportunities for participants on a permanent caravan park in Cornwall. Their activity resonates with the ideas of Common Ground (1994). Lovejoy and Mac Dunlop invited participants into a location which had a particular distinctive nature of a caravan-scape. They facilitated performative and experiential activities with materials found in the location such as knitting and weaving nettles, storytelling and gardening. It was suggested that participants co-shaped a 'community' garden for the caravan location and the residents of the local village. The garden became a source of free food, together with an experimental site for exploring permaculture and gardening techniques as participants shared the skills of their working practices (ibid:154). To give weight to their process, Lovejoy and Mac Dunlop describe how relations evolved over 10 years through social, practical and leisure activities; how they became 'semi-permanent residents'. They stepped into a location as artists in residence and whilst gardens are familiar and they worked for the common good, the reality is that gardens require ongoing participation and maintenance from participants. Hawkins argues that their work is an 'excellent example of the model of the artist as a context producer, as well as...content provider' (ibid:154). She suggests that art-site opportunities enable participants to develop a shared vocabulary such as 'bonding, and coming together' and this is evidence of 'community' consciousness (ibid:175). However, referring to feelings of belonging as a community is problematic, such meetings can only be temporary. Individuals may engage through many forms of relations according to needs, imaginations, desires, impulses, pleasures at the time of engagement. People move on, forget and encounter new circumstances.

Movement between different perspectives is also evident in the work of photographer Steven Bond who accompanied DeSilvey and Ryan when they investigated small-scale artisan workspaces in the South-West of England. Images in the photographic exhibition on the pages of *Visible Mending: Everyday Repairs in the South West* (2013) reveal the atmospheres of light, shadow and haptic engagement. Bond pays attention to the detail of each workspace; included here is one example, Star Shoe Repair, Redruth, Cornwall. An illustrative photograph reveals the external perspective of Bond, rather than the feelings of the shoe repairer. Does this matter? Whilst the shoe repairer's voice is lost, there is an event of worlding in the photograph. Nonetheless events are frozen in time. Bond's observation, interpretation, perception, reciprocal engagement through material and tools are visual conversations; the photograph is an in-depth interview with the shoe repairer's tool box; his knowledge is evident in the materials of the work-space. However, each participant – the shoemaker, photographer, researchers – will have diverse ways of articulating their experiences of the location. There is insufficient common ground to understand the shoe repairer's work-shop as a form of Community of Practice (Wenger 1998). In this example the photographer's viewpoint invites the viewer into his relations with the work space through the material; however participation can only be a matter of interpretation in relation my own experiences of shoe repairers. From my perspective the soles of shoes are a metaphor for the footwork of many hours of trade; the material artefacts resonate with the soul or feelings of the workspace. I do not hear the voice of the shoe repairer and this does matter because he is excluded from our dialogue. I would need to visit the location to experience his perspective and hear his voice in relation to the sounds, smells and textures of his workshop.

The above theorists and those that follow are not working solely through experiences of practice. Individual orientation also involves navigation of complex social situations. Sometimes autobiographies, fields of research and interests are related to practical engagement; relational processes may or may not result in common understanding. The following examples illustrate how relations are formed through contexts: education, storytelling, lived experiences and art – and show how cultural identity with location evolves and shapes language.

Matless and Schama have argued that relations with the nature of land shapes our nationalities, memory, nostalgia, emotions, histories, iconography and biographies (Matless 1998; Schama 1995). Subjectivities develop and change in relation to lived experiences. As I journey through different locations it becomes evident that relations evolve through different practices. The following Nordic perspectives resonate with the locations of Chapter Two. Finnish and Icelandic experiences of nature, where there are low populations in relation to the amount of land, involve direct appreciation of the elements of wildness and rhythms of nature. The approach of Boeckel suggests that it is possible to teach our connections with nature. He investigates art-based environmental education in Finland which he illuminates through his thesis *At the Heart of Art and Earth* (2013). In one case study participants situate their easels and boards adjacent to a river and paint mountains in an exercise called 'wild painting' (ibid: 226–234). Thus, in the manner of precise, scientific observation, Boeckel evidences relations with nature through his method, which refers to traditional tools of perspective; the easel and drawing boards. A social dimension does not seem to be evident. His ecological perspective differs to that of Edda Waage (Benediktsson and Lund 2010: 47, 51, 53).

An Icelandic scholar, Waage describes how 'landslag' is the name given to relations between humans and the natural world. Her focus on the social qualities of landslag is accompanied by qualifying descriptions: beautiful, scenic, effective, unimpressive, monotonous, bland and these qualities are revealed in Icelandic stories. Connections are made by interpreting stories in relation to direct life experiences of land and relations with weather and rhythms of nature. These connections in turn are interpreted through the subjectivities of the individuals who listen to stories and who may have collective experiences of the landscape. Nordic perspectives are in contrast to a British experience where there is a high population, the land is densely settled and experiences of location involve unpicking complex historical, political, social, cultural and environmental layers.

British artist Richard Wentworth has lived and worked with his location of Kings Cross. He walks his complex city location, talks of the gradual accumulations of life and the process of practical engagement. His direct experience and artistic practice may not be interpreted as a community. However, I can empathise with the thread of his conversation and the subtle nuances of his encounters, how it feels to engage with his social life; the locations in which he lives. Wentworth navigates politics of everyday events, mapping, connecting, documenting the importance of nuanced and subtle moments and how they assist navigation of complex street life. He is, argues Hawkins 'able to focus on the life processes...in a way that makes him a conscious observer of the ordinary experiences of the soul,' (ibid:63) and what it is like to live, work and travel through a densely populated location. He recognises that he may affect the life of the location and respond to those who affect his life. I may discover him if I pay attention to detail and observe the signs and symbols of his location. For instance, Wentworth's white hand-painted IN and OUT and LOOK texts on

tarmac and galvanised metal surfaces resonate with the red T found on Nordic walking routes: T is an aspect of orientation in my auto-ethnographic route which I investigate in Chapter Four.

Wentworth's engagement with a complex city-scape is through simple encounters over a long period of time, his process resonates with my Creative Journeys of Chapter Two. What does this engagement say about him? He is a feature of the social fabric, a participant-instigator who orientates through daily walks and events. From one perspective he is an invisible component of his location. His journeys are accompanied by processes of mediation, negotiation, inquiry, rather than a method with fixed boundaries. Creativity flows with material as he engages in confrontation, resistance and opposition. Barriers can be opportunities through which to understand another perspective and find my own route. This perspective is important. I navigate Creative Journeys through symbols and patterns which resonate with my experience of how knitting challenges aspects of different approaches and assists navigation of complex situations; how knitting and knitted works enable a contribution to be realised in relation to creative journeys and diverse perspectives.

How does engagement with materials of location facilitate self understanding? Individuals may adjust thinking, feeling and practice in relation to others. Whilst experiences and perspectives differ, there are similarities amongst the different ways of thinking and the practice of the practitioners and theorists. Lovejoy and Dunlop's engagement with a caravan-scape for ten years enabled them to establish long-term collaboration. However, their sense of identity and community can only be from the perspective of their temporary residency; they will move on and become a memory or residue of the location. The question of residues as

contributions to future creative actions which be examined in Chapter Five. Bond focuses on the detail of the shoe maker's work-space and, whilst it is not possible to hear the spoken words of the shoe repairer, artefacts may have resonance for the observer and I may interpret images from my perspective. As a practical experiential learner I would need to visit the locations of the caravan-site and shoe repairer's workspace, speak with people, feel the land and materials to understand their subjectivities and situated knowledges from my perspective.

The exemplars of Boeckel, Waage and Wentworth resonate with the Creative Journey of Chapter Two such as how travelling through enormous spaces of Norway with low population contrasts with the high population of England; how experiencing contrasting land-scapes and relational spaces facilitates translation of location through empathy and experience. Is it possible to understand and engage with the sparsely populated Scandinavian landscapes through the lens of education and art, to experience how story and oral communication are aspects of lived experiences which assist navigation? To observe how individuals engage with stories and retell them from a different perspective? Wentworth pays attention to the detail of street signs and living in the everyday life of location. He commingles with and embodies his spaces: walking in and out of events, encountering tensions and working with their resistant qualities.

Individuals step in and out of locations; their performance with material informs their practice and changes the direction of their perspectives through the insights they gain from their experiences. Each individual navigates location through their specialism and role and steps into relational spaces; they are accompanied by material, people, opinions, reactions. Roles, capacities, situated knowledge, practice,

language, skills and tools may change with each social engagement. These bundles of engagement or constellations of actions suggest Stewartian entanglements, they are the substances of coexistences which coagulate; of artefact, political activity, resonance, tension, practices, experiences, forms, relations and making. Bundles may be feelings of chaos, discombobulation or even harmonious encounters. They are lived experiences. Such feelings may disperse or become coherent through everyday practice as individuals may change their perspective, become attuned to events and move from one location or relationscape to another.

Conclusions

Reflecting on the above it is evident that subjectivities and situated knowledges manifest themselves through diverse processes of engagement. The diverse theories, practice and perspectives of the authors and practitioners discussed above, indicates how individuals experience their fields of practice; how their identity, roles, capacities may influence their perspective and ways of engaging with the world and how individuals mediate through their relations. I am always in a relationscape or movement with material and in a time of change, this process is fluid. Rhythm is identified as an important process which assists orientation. I move from one bundle of activity, or worlding, to another and may empathise in relation to another perspective. My perspective will change in relation to my experiences as I consider my options. At the same time I may need to pause and reflect and navigate differing opinions; attention to detail, patterns, challenges, events and knots are opportunities to confront boundaries and see life from another perspective.

There are many modes of engagement, life is complex, my interpretation of events will be different to another. Individuals make decisions in relation to their lived experiences. We mix and match, adapt and transpose, masculine and feminine qualities are transferable. Artistic practice evolves through diversity, freedom of choice and is an invitation to contribute. A practical ontology may or may not adapt to different circumstances throughout life. Whilst I embody knowledge, skills, health, belief, family, lineage, human waste, environmental hazards; life experiences accumulate and my knowing changes as I respond to events and change through relations. My threads cross, join and interlock to form the social fabric of life in relation to those I encounter. I can become lost, resist directions, may be disorientated and misunderstand if I meet too much information. However, it may be possible to orientate through a story or material; to transform ways of seeing as I respond to new situations and challenges.

Artistic practices therefore are not solely organised by academic study and research; capacities may develop through living in a location; adapting to social, political and cultural changes; being accountable through reciprocal engagement and experiences of different roles. This indicates that individuals in contemporary society may no longer be governed by stereotypes of the past; individuals have diverse ways of knowing. For instance, my research has evolved with experiences of education, employment, voluntary work and collaborative practice. Relational spaces are negotiable, events resonate and consequently become conscious actions of engagement. Sometimes it is not possible to determine a route or respond to events: life is a complex balance, how individuals orientate will always be problematic. Perhaps this awareness, to be conscious of my relations and how they are reciprocated, is a process through which to meet dilemmas and challenges of life?

How does creative practice assist interpretation and orientation of my route through feeling, thinking and challenges? Material of location matters because it is the primary source of engagement, functions as a mediator and assists interpretation. Material creates a bridge between a foot on the ground, hands which create artefacts, embodied practice and social spaces. Such fluid relations enables me to transcend boundaries and navigate serendipitous encounters. Body is material and being conscious of my body rhythms with material enables me to make choices through conversation; slow, thoughtful contemplation rather than instant results. A life's creative journey enables me to articulate personal aesthetics and ethics, recall history, find a voice in complex situations, understand symbols in relation to patterns of life, experience sensory appreciation and navigate challenges. All of these contribute to an understanding of relational space. Engagement with patterns and symbols resonates with personal experiences, assists navigation in new experiences such as my Nordic journey as well as giving me a way to understand locations through my English experiences; how differences reveal relations with land, inspire connections to geology, nature, wilderness and stories. However, I may need to experience and walk the land to empathise and understand difference. Chapter Four will refer to key theorists – Manning, Birkeland, Crouch, Ingold, Stewart and Solnit. Their approaches and arguments are drawn into critical consideration of Chapter Two. Creative Journeys will be investigated in relation to knitted works – the Selbu Rose samplers; the Storytelling Dress; the symbol of the red T which is located along Nordic walking routes; the White Scroll and Red Dress.

1. Materials of location are physical features of substance which assist orientation. Materials have boundaries which I may navigate by stepping into engagement, or keeping my distance. Bodies are material, so too are the ‘things’ which are located in different geographic locations: the earth upon which I stand, plants, animals, debris, buildings, signs, symbols, threads, computers, mobile phones. I move and orientate in relation to bodies, features and things both subconsciously and consciously. Material includes the marks I make as I travel and the residues that I leave behind in the location. Ingold, T. (2000) *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*. Ingold, T. and Vergunst, J.L. (2008) *Ways of Walking, Ethnography and Practice on Foot*. Ingold, T. (2010: 06.04.2016) ‘The Textility of Making’. Ingold, T. (2011) *Being Alive*. Bennett, J. (2010) *Vibrant Matter: A Political Ecology of Things*.

2. The theory of ‘accompanying’ and ‘being accompanied’ is a relation between material, events and things; we participate in the life of location through reciprocal accompanying. The concept is rooted in Maier’s study of Goethe and relations between philosophy, art and natural science. He borrows from ecology and terms ‘accompanying’ as ‘biographic habitat’. Thus, in relation to biography, we accompany histories, culture, lineage, memory of each individual who chooses to accompany another, in a habitat which is also shared with non-human life. Georg Maier (2006) *Being On Earth – Practice in Attending the Appearances* (Chpt 12:160-‘Company’) suggests that ‘we participate in what appears to be outside us. Insofar as we follow our understanding of the indications we receive, we can truly find ourselves being here...Being here is just applying the aesthetic approach to real life...we can reciprocally communicate with others’(ibid:157).

3. The roots of worlding are in philosophy and Heidegger's notion of 'being-in-the-world.' Heidegger transformed the noun (world) into the active verb (worlding). Therefore worldings can be considered as movement and fluidity, they are never still, they transform and affect other spaces, one may become attuned to events if they resonate with one's own experiences.

4. Atmospheres are subtle and nuanced engagements of experiences; they are feelings which enable one to navigate relational spaces. I may feel a sense of belonging in an atmosphere of warmth and vitality; or I may feel disorientated if the atmosphere feels complex, confusing and cold. Stewart, K. (2007) *Ordinary Affects*. Stewart, K. (2010: 05.10.2013) 'Atmospheric Attunements'.

5. Husserl's (Abram 1996; Birkeland 2005) philosophy of intersubjectivity suggests that the process of such mediation between circumstance, location, material, subject and object is phenomena within the context of human social relations. Such experiences of the life world, he argued, can be sensed through haptic engagements.

6. Locality is rooted in locus and geography; people, their relations with land and animals, how language and practice evolves through connections with habitat, animals, idioms, dialect – locality evolves through practical engagement, feelings, thinking, and challenges of daily life. Locality is not fixed to one particular place, being local does not exclude global connections – language and practice are influenced by global affects.

7. Edensor develops the ideas of Henri Lefebvre (2010:1). Edensor argues that it is through the concept of 'rhythmanalysis' that Lefebvre (2004) provides a theory which investigates everyday relations, the restoration and recovery of a feminine principle argued by Rose and Haraway.

8. Encounters between people and things are assisted by rhythms and feelings, and how movement between relations and materials affects the atmosphere can be subtle and nuanced. Relationality is investigated in the work of Gabriel Malenfant; Chpt. 3 'The Limits of our Conversation with Nature', Benediktsson and Lund (2010) *Conversations with Landscape*. The ethics of relations involves a complex web of shared meanings, attentiveness, differences, humility, responsibilities and care for the other.

CHAPTER FOUR – CRITICAL REFLECTIONS OF ARTISTIC PRACTICE AND THEORIES

Introduction

The empirical inquiry of Chapter Two was written in the present tense – a narrative of feelings, thoughts and challenges at the time of knitting. The inquiry of this chapter pulls threads from Chapter Two through Chapter Three – the process enables me to investigate the role of my journal notations and knitting as critical reflections. To understand my artistic practice in relation to theories; how the experience of material of location facilitates understanding of diverse perspectives and relational spaces through patterns, symbols, metaphor and concepts. It is not possible to include all aspects of the narrative of Chapter Two. I have therefore selected examples which illuminate my deliberations of theory in relation to the flows and obstacles encountered. Inquiry weaves through knitted works – the beginning of my journey. How I navigated too much information and complexity. I investigate the process of navigating locations through traditional patterns of a leaf and the Selbu Rose; how knitting a dress evolved into a compass of orientation – which assisted conversation, translation and recovery from an operation; how the red thread of the symbol of T assists orientation of life and identity and enables me to navigate the thread of my questions. Finally, how the diverse textural qualities in my journals, of thread, marks and colour develop self understanding and capacities which enable me to orientate in changing circumstances.

I suggest that it is through the art of paying attention to detail, such as symbols and patterns of everyday events, that it is possible to unpick

complexity, discover individual threads of life and notice how connecting threads develop relations over time. Creative Journeys has involved navigating through sub-conscious serendipitous meetings and conscious decisions which give meaning to my route. In pursuit of the deliberations of Chapter Three the present chapter will be divided into contexts, listed below. Whilst my route of inquiry appears to be linear, threads weave from one question to another – they cross boundaries and connect to other routes, they meander.

- ✿ Subjectivities.
- ✿ How may knitting be experienced as artistic practice? With reference to Manning, Edensor and Stewart.
- ✿ How do I relate to the world? Beginning a journey, transforming Norwegian patterns of a leaf and the Selbu Rose from my perspective.
- ✿ How artistic practice enabled me to understand concepts such as worlding and atmospheric attunement.
- ✿ How do art subjectivities manifest themselves through art practice?
- ✿ How I meet and respond to changes in my perspective: symbols of the Storytelling Dress and T in relation to theories of Crouch, Ingold and Solnit.
- ✿ How does art evolve through relations?
- ✿ Moving on in life through the process of knitting the White Scroll and Red Dress, in relation to the theories of Bennett and Manning.
- ✿ Conclusions.

Paradoxically I create a pattern of my route so that I may understand how I engage with life through knitting practice. Material also creates its own paradox. As soon as I work with a thread it becomes resistant in my hands. Threads may break or become knots; these are pauses in a journey,

significant moments for me to unpick the challenges of location and transform them. A knot understood as a metaphor is an interruption in the fluid dynamics of life and the process of unravelling a knot enables me to orientate in complexity. However, it is also possible to follow the route of a thread as it flows and responds to the movement of my body. Thus, I investigate the nature of situated knowing through the reflexive practice of knitting and the ebbs and flows encountered.

Subjectivities

My subjectivities are informed by education, geographic location and experiences. I was born in the North of England, the post-war generation identified as the baby boomers, a time of considerable change. Society prescribed how we should perform: girls and boys, men and women were governed by stereotypes of home, schooling, vocation, professional and leisure activities. Whilst I was not an active participant in the feminist movement of the 1960s/70s, with its power struggles and oppositional position, I benefited from its effects through freedom to study in higher education. I am therefore in a privileged position as an educated woman. Rose, quoting Audrey Kobayashi (1997:307), argues that 'all academic women are privileged to some degree since they have access to the middle-class luxuries, such as education and professional status'. I experienced the development of human rights, political and social equality; at the same time I navigated contradictions in a society governed by institutions and class systems. However, this is only one aspect of life and human engagement cannot be understood and categorised solely in terms of gender or class or of being an academic or practitioner. As a life-long participant in social and political activities, my circumstances are also

informed by my practical ontology: thirty years as a teacher, councillor and arts practitioner whilst living in the Cotswold town where I practice. For example, I collaborated with residents to create artworks for the Stroud Valleys Pedestrian Cycle Trail, cited in Chapter One. The process revealed the common interests of the town: rail-travel, sheep and pig trade, drystone walling, mill industries and how these trades have changed, or disappeared in modern times (Clifford and King 1994; Reed thesis 2001).

I have also experienced changes to knitting practice: once a prolific skill, knitting was reduced to the practice of handcraft which is often perceived as a domestic craft of women's labour (Tamboukou 2015). Contemporary knitting practice confronts this perception: knitting can be a practice of pleasure, daily activity, social and political comment. Yarn bombing for instance – where individuals decorate trees, bikes, street furniture with knitted artefacts – is an opportunity for outstanding knitting practice to be visible in public spaces; the practice may raise awareness of shared relational spaces (Hemmings 2008; Price 2014). However, people making knitted goods working in sweat shops do not have this freedom. Many work in crowded places across the world experiencing very different worlding/feelings to those individuals and groups who have the freedom to be creative in their location.

How may knitting be experienced as artistic practice?

Erin Manning cited in Chapter Three, demonstrates how digital images of the material of body are visualised through movement; she creates digital images of lines, folding and knotting. Whilst such fluid dynamics can be performed and photographed. Is it possible to understand her electronic images through physical material of location, hands and body? Thus when

it is performed knitting functions as a relationscape which affects the physical spaces of participants who engage in practice, individually or collectively. In Chapter Two I noted that ‘it is only possible for me to knit a garment with others; it is not a solitary occupation’. I became affected by the physical rhythm of knitting; whether experiencing a person knitting as a solitary process or through involvement in the dynamics of a group of knitters. My perspective resonates with the site specific performance of Victoria Hunter (Hunter 2015; Berberich, Campbell and Hudson, 2015: Chpt.12). Hunter describes how her movement is not solitary. She dances in relation to tangible elements of sand, sea, rock, texture, speed, distance and scale.

Knitting is often considered a domestic craft and has its own language of symbols, however it is a practice which transforms threads of yarn through the hands of each individual and in this movement it can be considered as a reflective artistic process. Yarn can be knitted into diverse artefacts.

Sometimes familiar patterns may be comforting. For instance, it is possible to feel a sense of belonging and recognise myself in a pattern which someone else has made. Hand knitting involves subtle movements of every finger, which become finely tuned to the feeling of yarn and the sound of clicking needles; arm movement affects bodily posture and breathing; walking and knitting assists balance. I drew this feeling in my journals.

The illustrations below indicate how I transformed a Norwegian leaf pattern into symbols of an oak leaf which represents my English identity. My drawing of three knitting needles echoes my observations of Edensor cited in Chapter Three. Translation of symbols from location to location can be transformed through the physical relations of movement and rhythm.

Illustration 19 – Journal notations. Orientation in Norway and England (2011).

Transforming a Norwegian pattern into an oak leaf for the Storytelling Dress.



Illustration 20 – Drawing the feeling of movement with thread and three knitting needles.

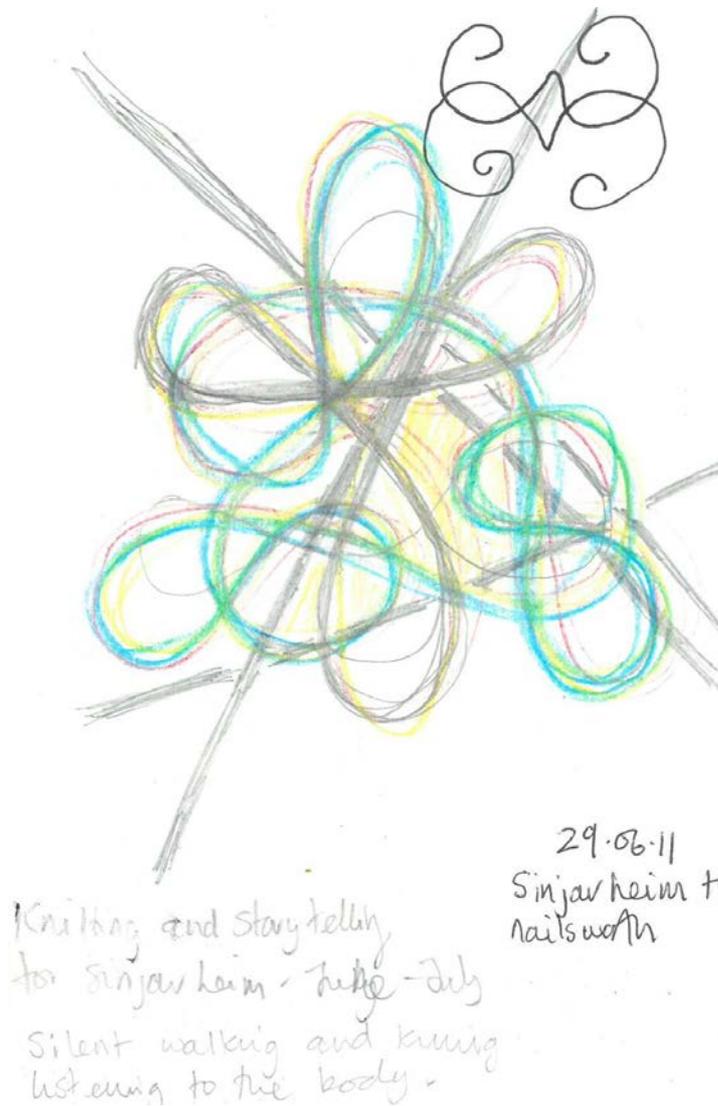


Illustration 21 – An oak leaf pattern which represents my childhood experiences of Sherwood Forest repeated in the Dress.



Whilst I may appear to be knitting as an individual my practice affects relational space through my movement; knitting can be experienced by companions as soothing or irritating, it also engages jolts which may interrupt dialogue. Obstructions and pauses are described by Stewart (weblink Vimeo 16.02.13) as prisms of 'mixed media compositions'. Such moments are 'the chaos of living' and each person will navigate complexity from their perspective. Life, according to Stewart, is full of worldings which evolve and swirl through relations with material, human and non-human encounters. Movement and practice assisted my interpretation of Stewart's concept of atmospheric attunements. For example, at the start of my journey I knitted samplers which illuminate how I navigated different locations through walking, feeling, observation. I described how I translated symbols of location such as the Selbu Rose and T symbol. I engaged Creative Journeys through conscious decisions becoming attuned to colour and pattern. Once experienced symbols such as the Selbu Rose and an oak leaf became a compass of orientation to navigate different perspectives and locations.

My narrative of Chapter Two describes how practice with material became embodied worldings which enabled me to transfer aesthetic qualities of material and meaning of symbols from one location to another. For instance, the quality of a silky yarn is fluid and feels seamless; a coarse, prickly yarn upsets equilibrium and the resulting tension creating atmospheres of disharmony. I narrated how the experience of travelling through different locations enabled me to understand how knitting practice relates to knowledge and time: 'I reflect and notice that I know the tone of knitting, the feeling of the taste of words, the texture of colour, the smell of the different fleece, their warmth and weight, the time that it takes to knit

twenty rows of three-hundred-and-thirty-six loops' (page 83). The physical experience of transforming a single strand of yarn through the actions of my hands – whether teasing, spinning or circular knitting – enabled me to experience and understand how I engage with the subtleties of changing atmospheres. Practice involves being attuned to the flow of the movement of a thread enabling me to pay attention to the affect of knitting in my body. Thus, returning to Stewart and understanding her from a practical experiential perspective, she opens up ontologies of subjects and objects by inviting imaginative and practical responses through human relations, physical experiences, philosophical reflections and subjectivities. The threads of Creative Journeys also involved diverse relationships. I experienced enormous vistas, intimate settings of home and I was involved in an outdoor performance; navigating and empathising with diverse educational practices and ways of knowing.

Knitting facilitates navigation of complexity through sharing skills, tools, symbols and words. For instance, knitting one loop on a needle is a simple activity. If I create one loop, followed by subsequent loops, it is possible to experience how events and material inform thinking and belief. I believe that if I pay attention to single events, I may contribute to the wider field of relational spaces, both positively and negatively. I can go with the flow or interrupt conversation with the tension of my knitting. Loops can also be complex, they can be twisted, cabled, knotted and relate to global networks. For instance, actions of creating loops are reminiscent of making fishing nets. I can cast on and off repeating loops until a process is complete. If one loop should drop during knitting it affects the whole garment. The focus of one loop is also a metaphor for an ethical step. Paying attention to detail connected me to the primary source of material, my responsibility towards the other and influenced my decisions; to

understand when it is possible to pay attention to detail, to empathise and know when it is not possible; to choose to be aware of the importance of a simple event and how I may contribute to the well-being of relational spaces, rather than create tensions.

My experience of knitting a leaf and Selbu Rose, transforming and re-knitting them in another context enabled me to explore my initial resistance to Ingold's perspective cited in Chapter Three. I can understand that a pattern such as the Selbu Rose may involve interpretation and the experience of knitting the pattern enabled me to interpret his theory of space as I moved with a 'fixed' pattern. How I investigated my perspective in relation to his perspective is described in the subsection below.

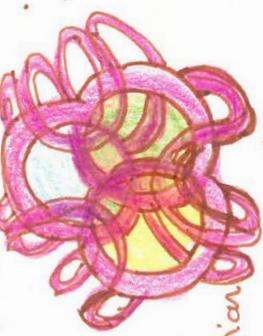
How do I relate to the world?

I set out on a journey and encountered situations which I had not previously experienced. I met multi-perspectives, spoken and visual languages, different cultural traditions. In some respects I encountered too much information. This created confusion; there was insufficient time to interpret. It was often difficult to unpick complexity and orientate my English-woman perspective in relation to diverse patterns of life. The illustrations from my journals below reveal the complex nature of the beginning of my journey. I encountered philosophy, educational theories, ecological practices, different fields of science, new combination of words. The complex threads of lines and colour of my tangled drawings below indicate my attempt to simplify and understand the multi-perspectives I encountered.

My materials – pencil crayons and hand-held journals – evidence my self-reflections; they have a different role to knitting. Journals are my walking studio, they contain my inner journey of thoughts. They hold the random connections I make, insights, stories, reading and observations, they record my aesthetics, actions and changes to my perspective. Notations are a personal language; an inner attunement to atmosphere through intimate thoughts and day dreaming; imaginings and memory, splashes, dots, dashes and mark-making; of prose, theory, poetry, notations for transforming the patterns and symbols. The notations of Illustrations 22 and 23 below indicate how I navigated different contexts and time; geological and historical references, land and sea orientation as I moved through routes of rhythm, colour, words, pattern and lines translating theory through artistic practice. At the beginning of my journey I completed twelve journals; they illuminate a distinct separation between my inner thoughts and my external knitting practice; internal notations also echo my difficulties of navigating external locations, concepts and theories. The drawings indicate complexity of information and bundles of entanglements which I unpicked to locate threads and connections.

There is a short quote on the top left hand page of Illustration 22. ‘If the right choice exists it is not necessary to make the choice’. These words were spoken by Jenny Steinnes in a seminar I attended during the Nordic Masters, cited on the first page of Chapter One. She was referring to the work of Jacques Derrida. I scribbled her words down in my journal. I did not engage with or see them again until the completion of this thesis. It was only when I selected some pages of my journal to illustrate Chapter Four that I recognised their significance in relation to my journey. There is truth in Creative Journeys if my experiences and encounters inform the route. Thus, practice can be informed by theory and theory can inform practice.

Purpose. HR, COG, HA Transformation, education, environment



- education
- environment
- apprentice iservice
- opportunities to take risk
- develop. of flexibility for staff + students
- Be modeling apprenticeship
- meaning
- society
- parents, students, staff, careers, funders

RMET

- integrated service with clear pathway for different stake mobility holding between each breadth + provision.
- emphasis on college specific strengths and differences.
- inclusion - social + cultural



- innovation
- experience
- method + practice
- coherent entering + exits
- Education
- Finance
- Research
- transition (students + staff)

Complexity . Dec. 2014. Hivari Academy and RMET + one ness
 • Heart of the organisation. 2009. establish collegium + keep a each college and initiated research + development programme. for staff + students. 2010. Trans, with capacity and individual pathways. 2011 growth of external partnership camechy Europe, new adult learners. 2012. Showcase + expand + Chemming, 1 purposeful, proactive (commit) vision + values of

7.6 Main. RMET Next 5 years

- Measured by ofsted, LA, LSC
- Accountability
- Students
- CPD
- Communication
- Information
- branch master - acc. visitation for staff + students.
- practice + methods of communication.

Replication of process for master students - has relevant is this practice for them or should be using a different method of practice? - No.

learning + research

Vision + values

Strategy + goals.

Leave nothing but a footprint

Confident agerisation

RMET. Co-create. collaborative

First three years.

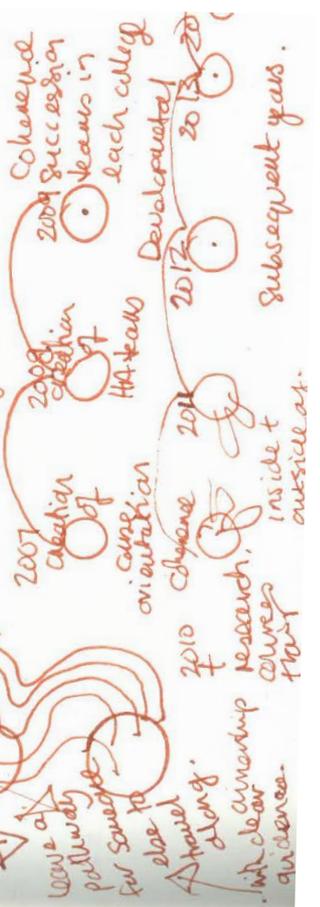


Illustration 23 – Journal notations. My first step in Norway (24th June 2009). I visited Bryggen Museum and located threads of blue lines of water and seafaring travel. Coincidentally I gave a draft copy of this thesis to my Norwegian companions 24th June 2017. The dates were the same. Eight years had flowed under the bridge of our connected journey. I appreciate these moments of symmetry. My journey feels complete as I ‘experience my walk when in it’.

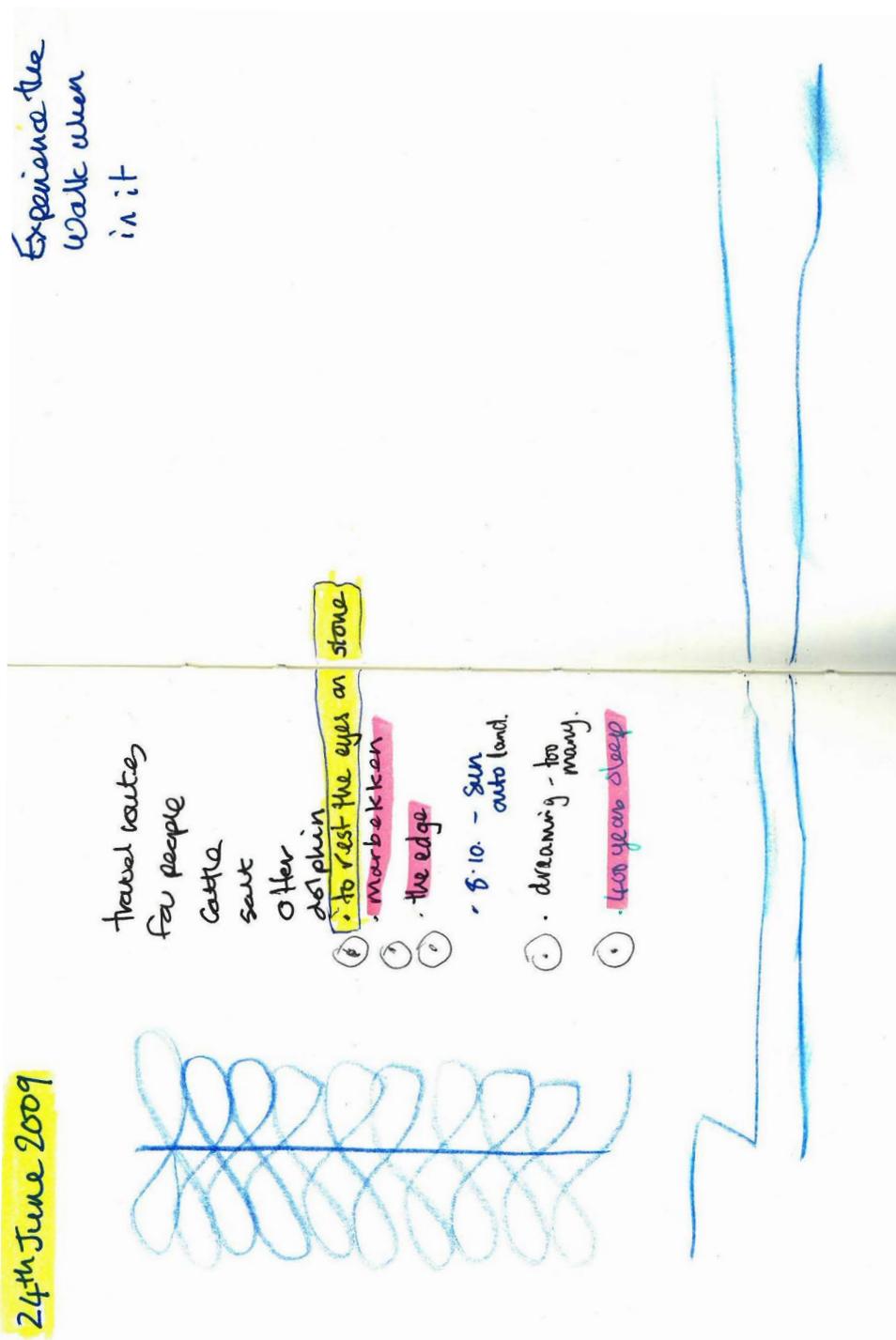
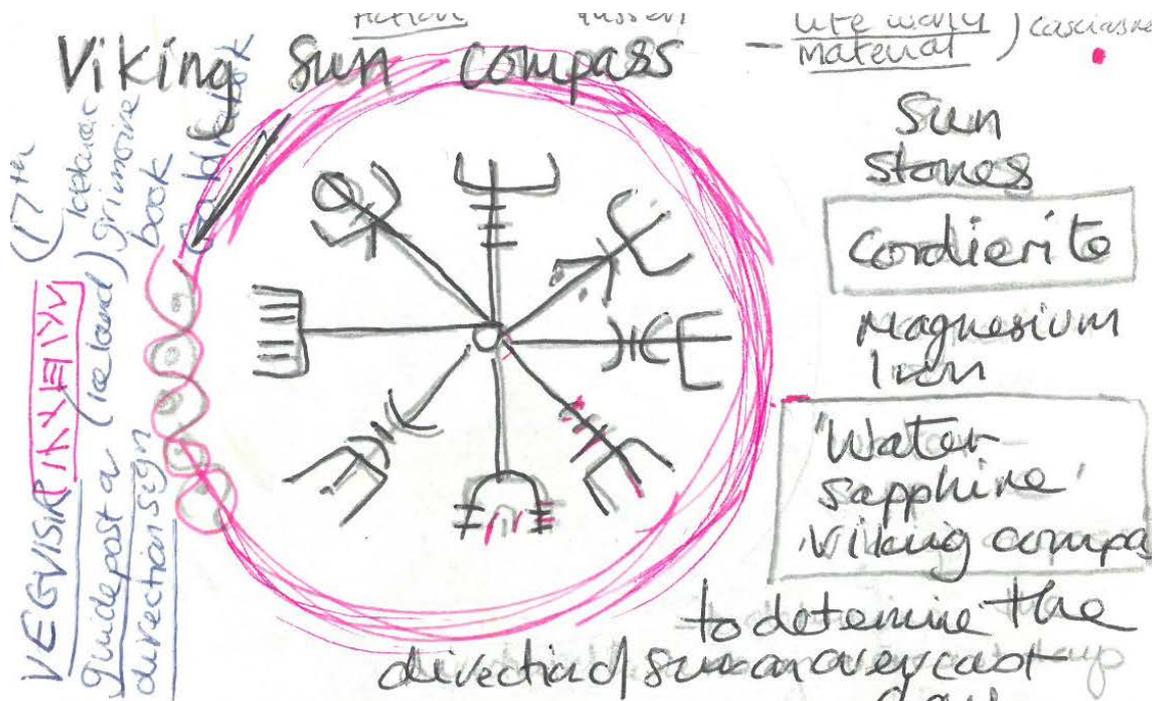
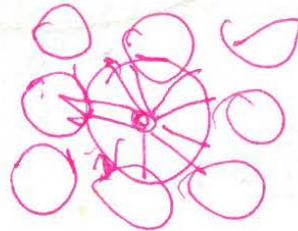
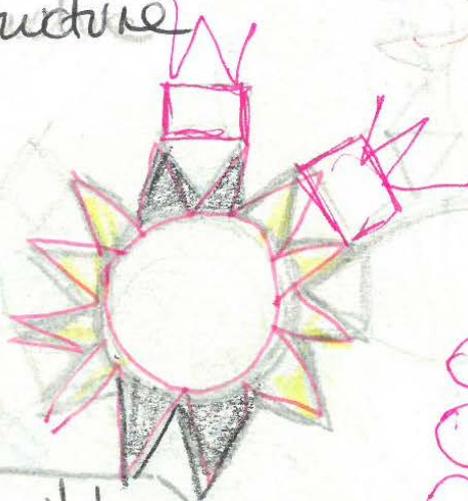


Illustration 24 – Journal drawings connecting the Selbu Rose with materials of location - cordierite, colour, history and story.



Crystal structure



Sapphire blue

white - violet dichroite - two colored rock
polarization of the sky

Beating the bands.

October 2009
self-raughton
1000

develop through fluid, relational spaces it was not possible to be in a mode of continuous flexibility. It was difficult to find threads of engagement because at the beginning of my journey there was too much information and I did not have the tools, theories, or materials to assist my orientation. The process of transforming a Norwegian pattern enabled me to understand my initial resistance to Ingold, cited in Chapter Three. My resistance to an idea or concept was an opportunity to find a route to reorientate myself in relation to the challenge of theory and concept. Knitting a traditional pattern enabled me to navigate theories and understand from my perspective.

The Creative Journeys of Chapter Two investigated how I orientated in new locations and navigated complexity. In my initial steps I was given a pattern to interpret – a Norwegian traditional pattern of the Selbu Rose. From my perspective a traditional pattern is similar to a method and concept: instructions are directions, boundaries and governance. I can resist a pattern, empathise with its role in relation to identity, interpret it or find an alternative route. I therefore knitted the Selbu Rose to understand my circumstance of being in Norway. The pattern instructions – Illustration 5 – assisted translation of a culture different to my English perspective. Knitting needles, symbols and a ball of yarn became a blank canvas of possibility. However my route had been determined by a traditional design and my childhood experience of knitting with two needles.

I recall that during my first attempt to complete an exact copy of Norwegian instructions, my knitting became tight and inflexible and my experience of knitting the blue and white mitten was one of a solitary process. The pattern became a motif out of context and echoed the beginning of my journey which was one of accompanying an academic context rather than of

experiencing my own route. My journal notations, Illustrations 22 and 23, echoed my initial interpretation of knitting the Selbu Rose pattern. I used many tools of inquiry including conversation using digital technology, photography, needles and yarn. If I had specialised and used only one form of communication – as suggested by Manning’s digital exemplars in her ‘Works of the Sense Lab’ cited in Chapter Three – my journey may have become rooted in one mode of orientation. I experienced specialism when my knitting was exhibited in a contemporary art exhibition (Appendix 18); ‘Art History: Social Sculpture’ (2013) Sheffield. My knitting lay in a glass casket reminiscent of Snow White, only to be gazed upon and not touched (Berger 1972). This specialist perspective separated me from my work and my feelings of how I knitted in relation to everyday life.

The first samplers – blue and white mittens – resonated with my experiences of academic theories and not understanding abstract concepts. The tension of my knitting was tight, my experiences were of learning a pattern as a solitary process. Time was not available to reflect on my process with the people whom I accompanied and this led to feelings of isolation. The samplers therefore are external manifestations of my initial subjective journey, that of disorientation. With hindsight, I initially experienced the Selbu pattern as a Place-based fixed location and this resonated with my understanding of Ingold. Whilst it was an opportunity to engage with Norwegian traditions and identity, the pattern became a metaphor for method and direction rather than an opportunity to find my thread.

The Selbu Rose enabled me to explore my initial perspective of Ingold, that of being boundaried within the context of academic theories and the land upon which I walked. At the time of engaging in theory my journals are my

inner navigation of thoughts and feelings, whereas the samplers are external manifestations which reveal diverse perspectives of each location. Knitted samplers are metaphors for my English perspective in relation to Norwegian perspectives. They resonate with my understanding of Edensor and Ingold cited in Chapter Three who have different perspectives of space; defined as fluidity and rhythm or fixed space. Each has their validity. Inner journeys and external engagement are fluid and sometimes it is important to stop and reflect in a fixed space, such as a symbol, in order to navigate difference through resistance and negotiation. Reciprocal engagement creates time to see myself through the perspective of something else. The exchange reveals identity and character in relation to the process of sharing practice and knowledge through reciprocal engagement.

Over time, I embodied the Selbu Rose pattern. I was able to know the symbol in other contexts and feel a sense of recognition. I experienced the Rose as worldings, and understood shifting assemblages of knowledges in a continuous motion of negotiation. I attuned to the subtleties of being in tune with material. I understood and embodied different interpretations and meaning of the pattern. The tension of my second knitted sampler relaxed; yarn flowed and intermingled with colours – red, blue, yellow, green when I translated the Selbu Rose through fluid interpretation. The Rose became a personal compass, a metaphor which facilitated my orientation in diverse locations; it can also signify my English identity and orientation in relation to a Norwegian pattern. I can identify with Norway when I see the Rose worn by another person or in a commercial product. However, from my perspective, the Selbu Rose represents a world motif rather than a motif of a specific location. Once it is remembered, practiced, repeated, it became an embodied pattern which transcended local identity to that of global relations.

My English perspective is evident in the to and fro knitting process of using two metal needles; therefore it can be argued that I walk my lineage and body location. This perspective has resonance with Solnit, cited in Chapter Three that 'every aspect of one's encounter will affect one's journey through life, and relations with others'. Every individual has a different story to tell and another perspective may resonate with my experiences. From my perspective the process of knitting with two metal needles is reminiscent of the mechanical process of knitting looms which involves linear repetition, beginning and ending after each row. A Norwegian colleague had observed this phenomenon when she remarked that I knit like a child. My body rhythm was different to her Norwegian knitting on circular needles, which develops a capacity to flow with the thread engaging in endless journeys. Our perspectives and stories revealed cultural differences enabling me to reflect on the phenomenon of knitting with different tools and materials and how this process enabled me to understand different theories and perspectives of relations, space, place, movement and rhythm.

Solnit writes of how individuals negotiate different perspectives, governance and structures, how relations facilitate orientation through social events which can be dynamic and emotionally exhausting or harmonious and tender. Such relations are events of daily activity which enable me to orientate in the layers of complexity. I adapt and adjust my mode of being as I age (Ingold and Vergunst 2008; Pink 2010). In the course of a lifetime roles merge and change and it often requires a catalyst such as trauma, being lost, isolated or ill-health, to engage with different perspectives and resolve situations which have not previously been experienced. I may engage with the world through fresh eyes and re-learn how to move in my body through personal crisis. Solnit evidences how she experienced changes to her body; the art of her writing flows out of her feelings and experiences. Thus an

event, such as an operation, may enable me to re-learn and understand how to move from the position of previous knowing to one of not knowing and to learn a route in changed or new circumstances.

There were times in my journey when something generated feelings of unease. This was experienced through my disorientating participation in the red thread performance described in Chapter Two. Perhaps my unease was influenced by my experience of facilitating English Festivals? Celebration in my home location evolved through different influences: cultural, social and political participation and events – often influenced by the environmental organisation Common Ground cited in Chapter One – and the perspectives of the diverse population of Gloucestershire. On reflection there were too many confusing contexts to the beginning of my journey. I experienced being in a performance which had been facilitated within an educational context which influenced how we worked together. Creativity was informed by the structure of an external curriculum. I was not able to locate myself in my route, except for the incongruous experience of singing the Newcastle Upon Tyne fishing song at Nauli.

With hindsight, this experience related to aspects of my life's journey: the song was an unconscious connection with water and my prior engagement with Cohen's investigation of the Whalsey peripatetic spree cited in Chapter One. Cohen's insights enabled me to understand how changes to the fishing trade relate to the changes in knitting practice. Knitting and fishing have transformed into other patterns of working and so too have the ways of life which they sustained. The red thread performance enabled me to understand how feelings of disorientation are important moments of transition.

However, it is not always possible to empathise when there is too much information; life can become confusing and can be characterised by

negative feelings, discomfort, lack of coherence and clarity. The red thread performance resonated with my initial perspective of Boeckel cited in Chapter Three, of being directed to see nature through the particular perspectives of art, education and ecology. My difficulty was in translation and not being able to relate my Norwegian experience to my English experiences of Common Ground. I did not have an experiential mode of translation.

The red thread performance also enabled me to understand how feelings of unresolvedness, of hanging threads, of choosing to sever connections and move on, are important moments of transition. Conscious changes jolted me out of a habit of life as I became involved in social dialogue rather than that of the experiential practice of a solitary knitter. Relational spaces may involve meeting uncomfortable atmospheres, feelings of not belonging, of unease. Being aware of how my actions may affect relations and how my perspective may become a barrier for communication. Such moments may create feelings of disorientation, it may be difficult to step out of patterns of life and re-orientate; this occurred particularly through the practice of the Storytelling Dress, discussed below. Patterns in this instance can create a feeling of belonging to a tradition and identity, or they may be a metaphor for 'communities' which become isolated and stuck in past habits. Responding to tensions of change in a positive way enabled me to understand how to transform old patterns into a new direction.

How do art subjectivities manifest themselves through art practice?

For Solnit, Creative Journeys are autobiographic. Significant events in her life – her operation and individual artefacts such as gloves and penknives –

provide knots and opportunities for change. My experiences resonated with her experiences. I was able to empathise and understand that an operation was an opportunity which provided me with the freedom to travel, to transform habits of life. Thus stepping out of established patterns enabled me to find my orientation through knitting practice, learning language, transforming words and patterns. The process enabled me to understand from experience rather than being governed by institutions and societal norms such as class, gender, ethnicity, age, constraints of the economy and fixed patterns of life.

The Storytelling Dress evolved into a map of orientation, it illuminates my internal recovery through external symbols, colour, signs, patterns, textures and yarn. The dress is reminiscent of Solnit's two dimensional maps of San Francisco (2010) which are pictorial multi-layered illustrations of street patterns, buildings, industrial sites, festivals and diverse identities. However, the knitted dress dimensions are embodied, the symbols are an external skin of my inner journey. It evolved out of an interruption in my life – a crossing point – which enabled me to unpick patterns of my route, to physically and metaphorically reknit my orientation into another form. The dress evolved through a process of engaging with materials of location; creating my own patterns; transforming established patterns; being inspired by people who suggested cultural connections such as drovers' roads. The patterns are aspects of my internal body dialogue and thoughts in relation to my external locations – a material relationscape. Whilst the dress is an embodied, subjective journey I could not have knitted it without relationships with sheep, people, geology, plants, stories, language, symbols, travel, slicing and stitching of my body. For instance understanding the action of steeking enabled me to translate vulnerabilities and the fear of cutting the material of my body, into a knitted garment. When I physically recovered, my

experiences became scar tissue and memory.

Of all the patterns which emerged through knitting the dress – for me – the red symbol of T was the most important encounter and as a metaphor for my journey indicates how the symbol of T facilitates transferable orientation in different locations – a Norwegian mountain-scape or the heat of a Spanish location of terracotta roofs (Appendix 10). Whilst my Spanish visit was not in the context of the Norwegian/English journey, my brief encounters are significant. They evidenced how colour and symbols are transferable and how they assist orientation. Red T represents situated knowledge which changes in relation to location enabling me to respond to different conversations and perspectives. When painted on rocks, T is in contrast to the organic habitat of Norwegian walking routes.

In some respects paint on a rock, adjacent to lichen and alpine flora, seems incongruous. However, in these circumstances, a synthetic material in a natural habitat has an important role. It assists travellers to find a safe route through unstable territory, and indicates how an individual may navigate the paradox of organic locations through synthetic material. T changes direction when the ground moves in an avalanche, with ice flows and snow melt. It is a transferable symbol a thread which can be followed, it can also be transformed in relation to an understanding of oral culture, domestic space, social politics, belief, economy and national consciousness.

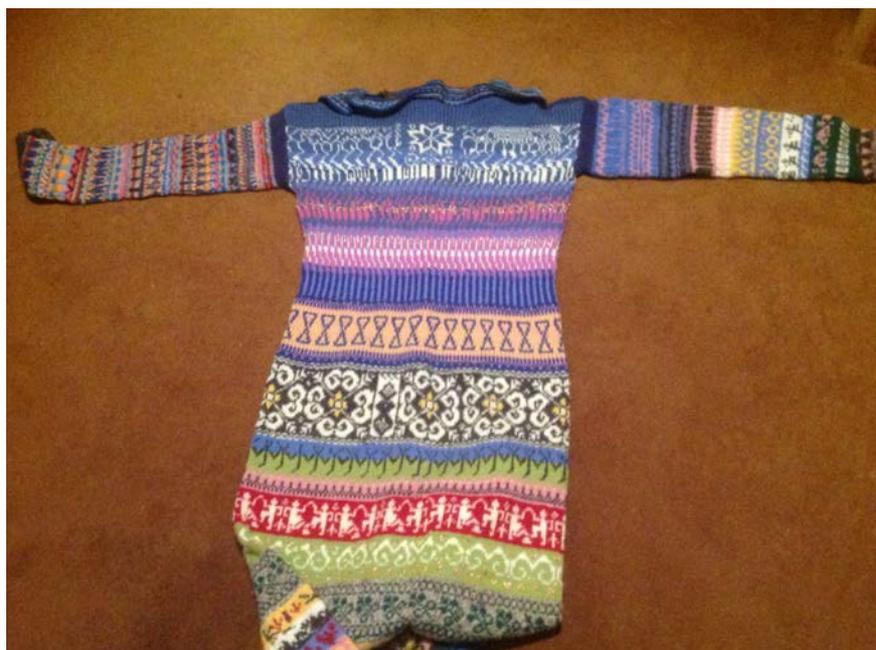
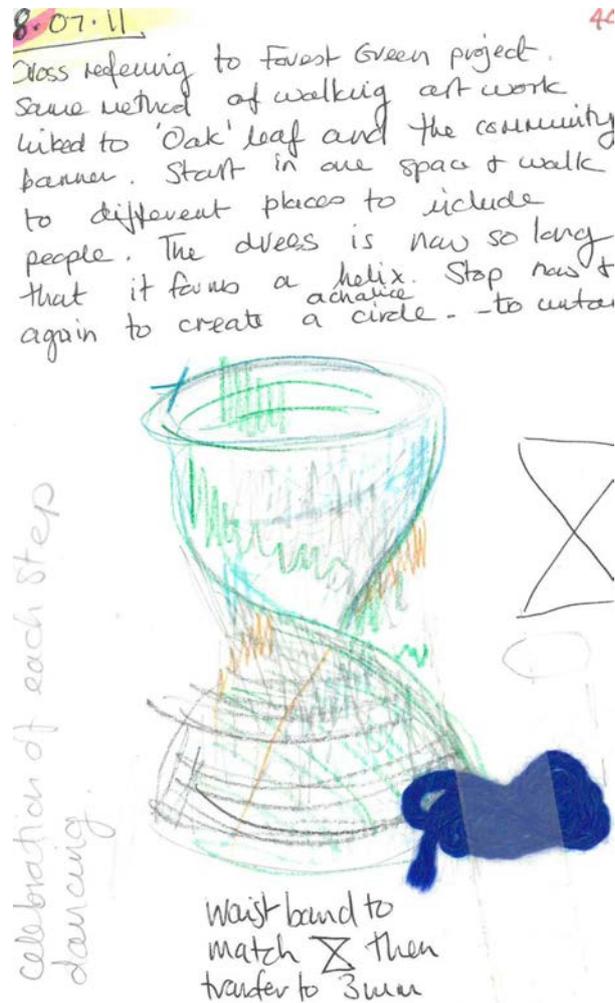
Illustration 25 – The T symbol in Norwegian and Spanish locations and knitted into the hem of the Storytelling Dress.



T is a metaphor for finding and changing my route, situated conversation and seeing different perspectives. A red T painted on a rocky surface resonates with Wentworth's white letters – LOOK, a visual metaphor for perspective. I can choose to follow T or not. For instance, physically walking along designated routes it is possible to see a sign, whether a public right of way in England or a travel route in Norway. It is possible to choose to follow a symbol, or ignore it, or simply not notice it. For example, mountain walkers who are familiar with a route may not see a red T, yet they know it exists and can refer to the symbol if they lose their route in poor weather conditions. Hand-painted symbols offer potential to engage in a location, to see it from many perspectives. T enables me to walk my own steps, answer questions regarding the unresolvedness of the red-thread performance, to understand that I may carry a question and not know the answer for an extended period of time. T is a meeting and a location for reflective practice; I can travel with T for a life time. When I knitted the dress I drew T in my journals; the movement of my knitting reminded me of a double helix. With the sleeves outstretched, T is the shape of the Storytelling Dress; the thread of T evolved into a metaphor which signified lineage and embodied practice. T is Tau, the 19th letter of the Greek alphabet, the last letter of Hebrew and the Tau Cross of Christianity.

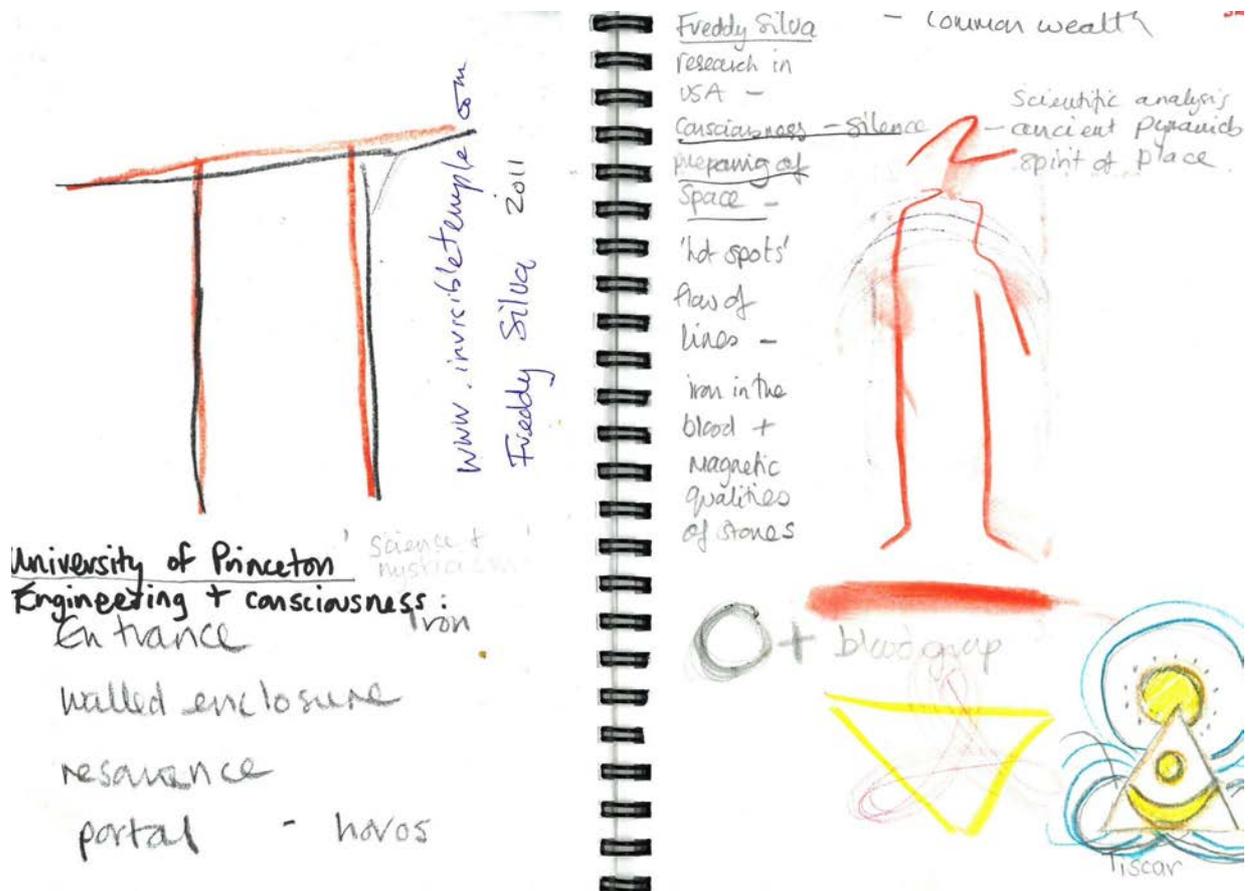
In Chapter Two I observed the Helix symbol on my pencil case. The shape of my pencil case was later transformed into a 'boat shape' for the neck of the Storytelling dress (Appendix 11). I connected my feelings of the vortex movement of knitting the dress with my conversations with people who knitted Guernsey sweaters and the Helix symbol. People remarked that sweaters were the external DNA codes of drowned fishermen. I was interested in these connections and chose to investigate my genetic code through the Nottingham research group; my mitochondrial genetic signature is haplogroup T (Britains DNA: 01/03/2013).

Illustration 26 – T shape of the Storytelling Dress and journal notations of my feelings of movement when knitting the dress (2011).



Research indicates that haplogroup T people travelled out of North Africa into what is now Scandinavia, Turkey, Iraq, Syria and Western Asia. They were the pioneers who arrived in Britain after the Ice Age. Whilst their genetic code connected their lineage, they responded to the nature of different locations and evolved social relations and ways of working to adapt, transform materials and establish new groups. On my journey between Norway and Spain in 2012 I met people from diverse locations and my journal notations below illustrate how I sought to locate my route and my questions. Red threads connected ancient journeys through Egypt, the Red Sea, red iron oxide of mother earth, in Māori tradition Papatūānuku is the land and in the biblical story the Virgin knits life into a red garment for her child.

Illustration 27 – Journal notations connecting the red thread of my questions and the human journey of migration; Egyptian, Hebrew, Māori, Christian (2013), pages 161, 162, 163.



23-09-13

Mantay - commune in NW France
 Al Haram - Sacred Mosque which surrounds
 Islam's holiest place - The Kaaba

Research piece

Hagar
 From Wikipedia, the free encyclopedia

Hagar (*hay-GAHR*) (Hebrew: Ḥāḡār, Modern *Hagar* Tiberian *Hāḡār*, meaning "uncertain";^[1] Greek: Ἄγαρ *Hāgār*; Latin: *Agar*; Arabic: هاجر; **Hājar**) is a biblical person in the Book of Genesis Chapter 16. She was an Egyptian handmaid of Sarai (Sarah),^[1] who gave her to Abram (Abraham) to bear a child. Thus came the firstborn, Ishmael, the patriarch of the Ishmaelites. The name *Hagar* originates from the *Book of Genesis*, is mentioned in Hadith, and alluded to in the Qur'an. She is revered in the Islamic faith and acknowledged in all Abrahamic faiths. In mainstream Christianity, she is considered a concubine to Abram.^[1]

Haga.



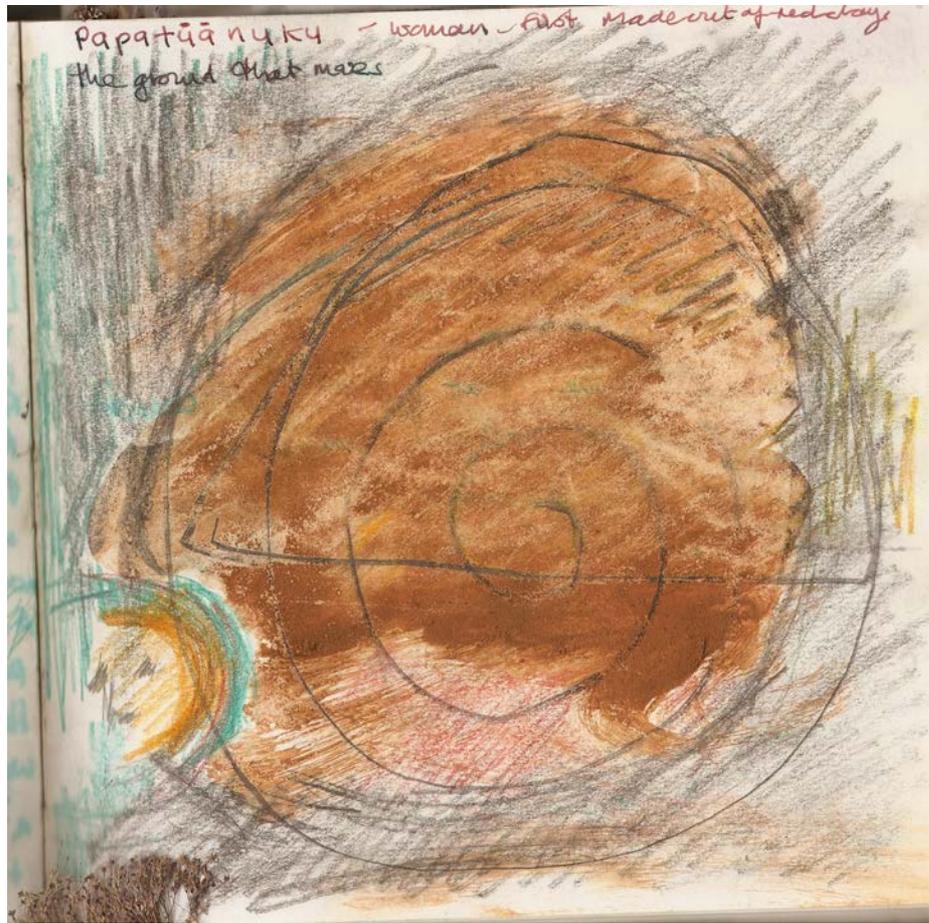
Expulsion of Ishmael and His Mother, by Gustave Doré

Born	c. 2000 BCE Egypt
Died	Desert of Paran
Children	Ishmael

Abraham

Mt. Sinai.
 Egypt.
 Red Sea

Sinai
 Mount Sinai
 also Agar known as



To the people given:-
 • Mother Goose, Helen Kippax,



daily reappears
 3 days: 40 days
 disciplines
 seamless garment 365 loops
 ascension within
 10 days: 10 days later
 dove
 speaks in tongues

300313. 10th pattern. (Knit 40 Patterns)
 (4) Wests + Ribs combined.

||||| Rib 2 + 2 - p. 30.

Walt 2 + 2.

Double Basket.

R. 1. K11, P2, K2, P2, K1

Knit 10

R. 2. P1, K8, P1;

18 rows pattern.

Concentration + focus

(4 at end)

Row 10 - First 4 loops

K2 P2

Checks. p. 33

Double moss.

R. 1 K2, P2 PAIRS

R. 2 repeat

R. 3 P2, K2

R. 4 repeat

Basketweave Lozenge.

Rows 1-3 K3, P3

Rows 4-6 P3, K3

or (4)

(5)

|| || || || ||

|| || || || ||

|||| ||||

|||| ||||

||||

spikes
 markers
 →

I noted that colour became ‘the blood line of connection...the colour of blood and the earth's soil. Creating red plant dye is a process which relates to physical action and connects to the earth; it is an alchemy of finding, picking, mordanting, carding, drying, a process so ancient that it links a feeling of the past with the present at the time of dyeing and mordanting the wool. Colour becomes an action. Dyeing wool is a life process.’ (Chpt.Two: page 90. There can be an enormous journey of self discovery through a symbol and colour, as a practical alchemy, metaphor for identity, lineage and philosophical journey (Wittgenstein ed. 2009). Material and dye are a metaphor for coagulant and solution and commingling of life (Klocek 2005). Iranian Madder dye is made from roots of the earth. It dissolves when immersed in a liquid containing a mordant which will fix the colour into yarn. (Cage 17.03.2017; Dean 2010).

When the material changes its colour the remaining liquid will be poured back into the earth, thus completing the cycle of life. Knitting the symbols of T into the dress enabled me to notice important phenomena, make connections and understand my route with hindsight. This reflexive process resonated with my physical experiences of an operation. I was sutured, threads connected internal and external relations which enabled me to spin a yarn of life. When I made mistakes in the dress I unwound my route and re-knitted new symbols; my understanding changed. I left mistakes in my knitting as a reminder of the challenges of the route. Nothing is perfect. I noticed that knitting symbols and unpicking them developed skills and understanding for calculation and translation, estimations of time, mathematical terms of space – the Möbius strip, translation of language, graphics, physical space, musical and poetic intonation – listening to hear the tone of individual stories and interpreting them from my perspective.

Illustration 28 – The White Dress transformed to a Red Dress through a dye bath of Iranian Madder (2013).





Paying attention to symbols and colour enabled me to follow the flow of threads, to respond to the phenomena of serendipity and to translate *tilfeldighet* from my English perspective as an ah-ha or spontaneous moment of creativity and resonance. Feeling my route enabled me to experience an element of freely walking, without an imposed direction. My situated knowledge transformed from external perspectives to that of knowing that I may feel and embody a route. I recall my narrative; a member of my family observed that my hands shook and suggested that I had repetitive strain injury when I was knitting the bodice of the dress. At this stage of my knitting I experienced the dress pattern evolving, it felt as though it was knitting itself. The experience of moving my hands and arms in regular rhythm assisted post-operative recovery and balance and realigning the symmetry of my body. The colours and form of the bodice created the dynamic of a spiral.

At the same time I experienced changes to my artistic practice. Up to this time all my journals included observations, reading, colour notes, theories, insights, exploring different perspectives, translation of language. During the time of knitting the dress I created only one journal and this became a knitting pattern of my life. This one journal is significant, it contains my knitting process which did not require a defined pattern. The journal evolved through engagement with location, conversation, serendipitous encounters, translation of pattern and theories, feelings, not knowing my route and how this affected my choice of material, symbols and colour. The separation I had experienced previously – between my inner notations and external observations – also changed. My inner thoughts and voice, which were in my journal were externalised through my knitting practice. The knitted dress illuminated my embodied practice through external symbols, colours, textures and form. However, whilst a journal with a pattern of my life exists, I could not use it to repeat the dress. I have moved on – the process of giving it away to my Nordic companion enabled me to physically let go of the past.

Several patterns and symbols in the dress were unresolved; these were important because they enabled me to understand how uncertainty is important for my understanding. The mistake of knitting the deer described in Chapter Two enabled me to understand how travelling on the wrong route became a metaphor for choosing to sever threads of connections. The deer represented a knot in the flow of my recovery and an opportunity to move onto another pattern. There is an important perspective in the action of unravelling and reversing a journey. It is potential for reflection and a time of transition. At these moments it is possible to leave a route and move to another location.

If I knit another dress it will be different because my knowledge and understanding of my relational space has changed, my coordinates are different. My practice of knitting became an artistic and philosophical journey which enabled me to understand how I navigate complex locations through practice; how I translate theories, engage in difference, respond to criticism. It is not always possible to walk in the footsteps of another; I make mistakes and reflect upon my political and social actions. An essential aspect of the Storytelling Dress was my experience of not knowing the pattern or route; the randomness of the journey which relied on trusting moments of serendipity and how these experiences informed my actions. Gathered together, they enabled me to become conscious of how threads of connection develop a personal tool box of orientation and how the experience of a knitted journey may contribute to future initiatives, which I will explore in Chapter Five. Tools are not only physical, they include flexible practices of self reflection, empathy, orientation, aesthetics, ethics in relation to human and non-human encounters. The development of such reflexive practice evolved slowly, through thoughtfulness which required a long process, rather than receiving immediate results.

How does art evolve through relations?

My journey evolved through my relations with diverse locations. Colour and knitting became a philosophical and relational journey and enabled me to clarify my beliefs, ethics and social politics, assisted translation and understanding of words and concepts such as worlding, attunement, material, commingling. My journey with the red T, described above, enabled me to experience how the feeling of colour affected my perspectives and creative actions. For instance, there can be many interpretations of red; it can indicate light, lineage or memory. Jeffrey

Cohen proposes in *Prismatic Ecologies: Ecotheory Beyond Green* (2011) that 'red marks states of emergency, and sites of emergence. An ecology of red...then is a site for dialectic thinking, pointing to generative and destructive impulses...red returns us to the deep links – figurative and etymological – connections between blood, earth, human and animal' (Appendix 11). These connections and awareness of them might prove necessary as we 'grapple with the crisis of the Anthropocene' (ibid:3). Humanity is in a continuous state of flux; we are changing the planet and our environments through our actions. Each individual has a different perspective of their relations with their locality and every event they encounter. Stewart spoke about this in her video seminar 'New England Red' (weblink Vimeo 16.02.13) where she investigates the meaning of red to inhabitants of New England. She describes how red can be about identity, life, death and location. Red is fluid in the body, a colour of life and lineage.

Life and its residues can be experienced through everyday encounters with material. A red T is a compass of life, painted on rock in the wildness of a Norwegian trail will eventually turn to dust and contaminate the mountain. The Sunstone is also a compass and has been a metaphor for my journey. Sun rays can guide a route and will also be hidden behind cloud. Sun will dissolve snowflake crystals and they will melt into a solution of running water. Red madder from Iran may dye a Cotswold white woollen dress; eaten by moths it will transform into residue. I met death through the substance of blue twine which was a metaphor for the contagion in my body; I noticed there is something left behind after I have moved on from a location. When materials have been used and cast away, someone else may pick them up; they can be the beginning of another journey, rather than closure. Thus, qualities of the ethics of my journey became apparent through face to face meetings, noticing when I left residues, discord, experiencing

criticisms of my perspective, recognising how relations are woven through the social relations and environments of different locations.

I understood why it is important to respect the primary source of wool in relation to the care of sheep and the places where they graze; the choices I make regarding whether to knit with synthetic yarn or natural fibre. If I reflect on this process from the perspective or capacity of material, it is possible to understand Bennett's argument (2010:14) that 'we *are* vital materiality and we are surrounded by it...the ethical task at hand is to cultivate the ability to discern non-human vitality, to become perceptually open to it.' When I retitled this thesis to 'enlivening geographic locations through artistic practice' I metaphorically confirmed how responsible actions should include consideration of all the beings who inhabit or enliven locations (Barad 1996). The title was therefore informed by my lived experiences of Creative Journeys.

Towards the end of my knitting journey there are changes to my practice. My notations became sparing as I embodied my experiences and understood my route. I transferred from my journaling to writing this thesis on a computer. Paradoxically sitting in front of a computer to write this thesis can also be as isolating as reading a book. However, digital technology may also liberate in the form of an iPad which has a similar mobile capacity to my journals, knitting needles and ball of wool. Whilst Manning uses digital technology as a field of study I suggest that it can be used as a complimentary tool. For instance, I can move and travel with an iPad, write in diverse locations adapting to different circumstances – an oak woodland to write about my English perspective; a mountain stream to recall knitting in Aurland; a cafe to experience social spaces. Thus, my material location and situated knowledge will be different to another. I affect and change

location as much as it affects and changes me. I have different words and concepts to describe relations to location: environment, dwelling, home, place or space (Bachelard 1958). Life's learning can occur in any one moment of time in relational spaces, whether I am involved in a common event, walking through busy streets, travelling through an airport or participating in a practical activity. In circumstances which are not familiar, personal boundaries and capacities develop as I navigate ordinary daily events and respond to human conflict and environmental change.

Conclusions

Whilst there are different aspects of Creative Journeys and some patterns or habits of life may remain constant, it is possible that subjectivities transform as I orientate in relation to different locations. Perceptions evolve and adapt through relations with material, people, animals and artefacts. I move between thinking, feeling and challenges in a continuous flow of conscious and unconscious actions. It may be possible to recognise my relations through the perspective of others; through resonance, disturbance, empathy, or through the qualities of material. How people perceive the practice of knitting will vary; as a domestic craft, something inconsequential, a skill or innovative process. Patterns, symbols and knitted artefacts take on a different meaning when perceived by others. We place our subjectivities and fields of practice within the context of material and this interaction gives meaning. However, material will resonate with aspects of everyday life and therefore facilitate Creative Journeys.

Material is important, whether it is body, animal, plant, glass, wood, metal or synthetic; it exists in relation to its location. Whilst I may have a subjective approach, are there universal qualities which can be shared? For instance, my Northern patterns, social and political actions are evident in my

tension of knitting, symbols and metaphors which relate to the travel routes of England and Norway. These are transformed and reinvented through my experiences of the Cotswolds. Symbols, such as those found in an airport terminal and childhood experiences of knitting, assisted navigation in adult life. Whilst some cannot be defined as traditional patterns, they articulate diverse modes of identification and orientation. Chapter Five - Conclusions evaluates my contributions to knowledge and indicates how practical ontology navigates everyday life through the three questions which have threaded through this thesis. For instance, how I have engaged with the resistance of material in everyday life; how my 'tool box' has developed; the challenge of writing as a practitioner and how I resolved this; and my approach to Creative Journeys.

CHAPTER FIVE – CONCLUSIONS

Introduction

‘Creative Journeys: Enlivening Geographic Locations Through Artistic Practice’ contributes to our knowledge of how practical ontology navigates complex relations through the material of location, within the context of three questions:

- ✿ How do I relate to the world?
- ✿ How do art subjectivities manifest themselves through art practice?
- ✿ How does art evolve through relations?

The questions have woven through the sequence of chapters;

- ✿ Chapter Two – the first steps of my journey, my narrative of relations with material;
- ✿ Chapter Three – my relationship with theories;
- ✿ Chapter Four – how my subjectivities navigate metaphor, symbols, practice and theories in a reciprocal manner.

Creative Journeys contributes to the question asked by Crouch in the ‘Prelude’ and ‘Postlude’ of *The Question of Space* (2017:16, 4).

Referring to situated knowledge and Donna Haraway (1988) and Hermann Schmitz’s (2007) philosophy of *Leib* - the phenomenology of the feeling body - Crouch writes, ‘not all knowledge is situated equally.

Instead, we would do well to study how knowledge is materially situated and analyse the ways we are cited in this knowledge’. In this thesis I have suggested that materials and feelings are important for orientation; body is material and material is also external to the body. Material provides a theme, context or structure which facilitates opportunities to deepen

knowledge. For instance, I have engaged with the resistance of material; my skills have developed; my situated knowing has adjusted with each encounter; my childhood capacities have assisted orientation in adulthood. Thus, my feelings of my non material body and my embodied reflexive practice attunes to location in each moment of time and space as I navigate complex relations. My self-knowing and understanding of my life's journey develops in relation to diverse locations and everyday events.

Whilst I am still open to serendipitous encounters I am also conscious that in any one moment of time I am engaged in multiple perspectives and communication processes. For instance, creative practice may involve instant reactions in any one moment of time; and may also metaphorically hold and connect threads of connections for long periods of time. Thus, I understand how the art of paying attention to subtle and nuanced details contributes to the navigation of daily life, to a life-long journey and how collaborative actions may take many years for mutual understanding to evolve. In the subsections below I will explain the title and practice of my thesis; how I orientate with my 'tool box' of capacities; how I have adjusted my writing style in response to the struggle I have encountered as a practitioner; and my approach to Creative Journeys.

Explanation of the title and practice

Creative Journeys is a metaphor for the layers of my relationscape. The first layer is that of my body which moves, breathes, feels, ages and responds to what and whom I meet. Whilst it may appear from an external objective perspective that I am alone, I am not alone. I am accompanied literally and metaphorically as I walk in the residues of previous activity; in the footsteps of companions whether human or non-human and their

respective contexts. Thus, subsequent layers include how my knowledge and understanding has developed in relation to the different atmospheres and multi-perspectives I have encountered. The paradox of investigating social practice, political action and situated knowing through material has been challenging. At times I have been isolated from my relationscape by a computer and how I have resolved this through movement has created its own fluidity. Therefore I suggest that artistic practice requires a process and approach of sustained shared experiences with material, interpreting diverse perspectives, understanding relational encounters; and being accompanied for long periods of time, perhaps weeks or even years.

Whilst knitting has all the appearance of being a solitary occupation, it has wider relations. For instance my journey resonates with Solnit's example of San Francisco maps and her concept 'in gathering of worlds' cited in Chapter Three. I suggest that it is possible to engage in everyday events which enable individuals to understand their relations to global events such as histories, economies and diverse cultures. I am not isolated from everyday events and their affects, I migrate and gather information. I have engaged with geography, ecology, anthropology, ethnography, social and political action, diverse symbols and patterns, animals, different languages, locations and environments. Therefore practical ontology orientates many fields of knowledge; experiences are cumulative and create a small holding of collaborative relations, rather than isolated and linear tasks. This perspective resonates with the work of Alice Kettle, Helen Felcey and Amanda Ravetz (2013) who investigate a theoretical framework for material and practice in their book *Collaboration through Craft*. The projects they edit analyse how collaboration with material impacts on questions of

identities, materials, processes, expertise and pedagogies. They argue the case for craft as a field of knowledge and that the language of material can be investigated through an exchange of perspectives.

Their points of view touch on aspects of this thesis and how relations develop with material of location. However, I have argued that crafting and artistic practice includes a process of movement and rhythm and knowledge evolves in relation to lived experiences of everyday events. We live in bundles of entanglements of relations, one action has a ripple affect and will influence the time, space and material of another action. The perspectives of Stewart and Crouch, cited in Chapter Three also suggest that individuals are in continuous social, cultural and political negotiation. Threads cross, join and interlock through experiences of daily life. The threads of lived experiences are different to formal educational structures which contextualise learning through organised routes. Living threads of life intertwine, commingle, interpret, negotiate, respond to resonance, join, unravel and subvert boundaries and institutional language.

The diverse relations described above can be explained in the context of Bennett's ecological theory (2010). She suggests how political and social ecologies of material might acknowledge that common agency and collaboration may emerge as the effect of ad hoc configurations of human and non-human forces. That common agency is distributed this way and is not solely the province of humans, rather a web which affects situations and events. 'Of course, to acknowledge non human materialities as participants in a political ecology is not to claim that everything is always a participant, or that all participants are alike. Persons, worms, leaves, bacteria, metals and hurricanes have different types and degrees of power, just as different persons have different types and degrees of power...But surely the scope of

democratisation can be broadened to acknowledge more non humans in more ways, in something like the ways in which we have come to hear the political voices of other humans' (ibid:109).

With consideration of Bennett's position I am suggesting the Creative Journeys investigated in this thesis evolved through 'bundles of entanglements' which included social, cultural and political actions, contribution to knowledge, academic perspectives, serendipitous encounters, engagement with non human life and changes to my perspective. I adapted to new circumstances, unpicked the threads of my route as my knowing adjusted to each new encounter or circumstance. I made conscious decisions regarding the use of patterns and symbols which assisted my journey, transforming traditional patterns and experiencing how my process altered my perspective. My relations with material, location and events enabled me to experience how threads crossed, joined and interlocked to form social fabric of collaborative or actions of common interests. Encounters may be brief, or extend over many years. They may be conscious and agreed steps, or participation may be anonymous such as the use of metaphors, residues of footprints, discarded threads of yarn, symbols and fragments of social cloth.

My tool box of capacities and how they assist orientation

The process of navigating diverse locations and meeting new situations developed my metaphoric tool box. Shotter, cited in Chapter One, suggests I can apply my tools to navigate multi-perspectives. My capacities are never in a box, they have adjusted throughout my life enabling me to interpret and respond to social rules and boundaries of different locations. They also enable me to empathise and navigate locations through

transferable skills and situated knowledges. Physical materials and hand tools such as knitting needles and wool are catalysts for conversation and an exchange of knowledge. For instance the activity of knitting enabled me to adapt and respond to harmony and disorder; to navigate inside and outside cultural traditions, organisations and technology. Bennett suggests that humans have always engaged in conscious reflection through the use of tools, 'because the materiality of the tool acted as a marker of a past need...in calling attention to its projected and recollected use...humans and non humans have always performed an intricate dance with each other' (2010:31). I appreciate this metaphor of dancing to the tune of life. My journey with the Storytelling Dress started to the tune of the silver band in Voss and this experience connected me with festival celebrations of my home town in Gloucestershire (Appendix 8).

Thus my capacities have adapted from one situation to another through a dance of time, connections of colour and pattern, form and rhythm; harmony and discord (Appendix 12). These lived experiences contribute to my understanding which I can choose to share, or not, through artistic practice which can make a political point. For instance, if I hold a pair of knitting needles and ball of yarn in my hands there are multi connections and threads of orientation. I can choose animal or synthetic yarn, know that the yarns I choose come from different locations and environments. I understand that I can work with the yarn for pleasure or social conversation. I can make a political point and follow a thread of action – such as a power point presentation of knitting needles and yarn. My difficulty with digital technology enables me to recognise my limitations. At certain times of my life times I cannot adjust my orientation because I do not have the

capacities in my tool box to orientate. Thus, my knitted artefacts in a public space may indicate protest to digital technology and my capacity to engage in collaborative actions.

The challenge of writing as a practitioner

As a practitioner I have experienced the process of communicating art practice through writing a struggle because I use many modes of creative text: colour notations, symbols, curves, dots and dashes. For example, when I write on a piece of paper, or with electronic keyboard, I often construct incomplete sentences and fail to notice missing adjectives and verbs because I think or imagine that I have written or formed them. It takes me a long time to feel words and concepts in sentence structures. I embody words moving with them until I understand them from my perspective. I adjust my text in relation to conversations, diverse relationships and proof-read sentences over extended periods of time until I feel words in context. Thus, my writing resonates with my Creative Journeys of not knowing, gathering materials and sketching my observations into a journal.

As my journey progressed I adjusted and responded to concepts so that I accurately represented the primary source of their location from my perspective. For instance, I respond to text which resonates with the poetic voice of material and practitioner, as cited in the example of small-scale artisan workspaces in the South-West of England, Chapter Three. These voices are often lost in academic and theoretical discourse. Therefore I made a conscious decision to write how it feels to be a practitioner and applied various writing devices to find a solution to writing – to echo my feelings of working creatively and freely. My feelings of moving from the inner perspective of my journals to the external perspectives of knitting was

investigated in Chapter Four. In this manner I move and change my orientation in relation to the text of material.

As a practicing artist I have worked with diverse tools and materials throughout my life. I am multi-disciplinary. I can knit but would not call myself a lifelong knitter; however the process of knitting has been the essence of my engagement at this time of my life; it has been an appropriate material for this thesis. Knitting has assisted my change of perspective, interpretation of diverse situations and problem solving. For example, I commenced my journey, described in Chapter One, in the context of Waldorf Pedagogy. I stepped out of this context to investigate my auto-ethnographic journey with material. At the end of my journey I can understand Steiner from my perspective and appreciate how my process has some resonance with *Philosophy of Freedom* (Steiner 1894 ed. 1964; Bartoft 2012; Reakes 2015). In this publication Steiner suggests that if text is repeated as a mantra or a fixed method it becomes a corpse or dead language. If text or material is a lived experience and I move with it in relation to its ebbs and flows, knots and tangles, it is possible to work with materials intuitively and imaginatively without defined methods or directions; to go with the flow in the form of a new text or journey.

Thus, the written form of my thesis represents my feelings of movement through artistic practice in relation to theory. The effort to find a form for my thesis has been complex. I changed the title and my questions in response to external and internal conversations and diverse perspectives. This process has been a physical performance, a metaphoric dance of stepping inside and outside words and concepts. For example, changing one word – ‘one’ to ‘I’ – affected the form of my thesis and I adjusted the content accordingly. Each time a word or question emerged

I wove changes throughout the text of this thesis. Thus, I experience the physical movement of my writing process or performance which echoes my knitting practice. A lost or changed loop will affect the stability of a knitted garment – one misplaced comma or concept or failure to follow a thread of connection will affect the meaning of a thesis.

My final paragraph in this sub-section describes how the metaphor of the möbius twist knitted into the hem of my storytelling dress provided the structure of my thesis. A möbius strip is a circular route, or spiral which can be formed unconsciously, accidentally or knitted to create a conscious twist or crossing point which engages with a change of perspective. Therefore, it is only at the end of a journey that I will meet myself and understand my route with hindsight. This engagement is a transformative process. As I change my perspective through the use of material I can therefore understand how conclusions can provide clues for the beginning of a journey. I ask myself a question, how may my understanding be relevant for other situations? I work in an organisation and live in a society where practitioners work with diverse materials – wool, metal, wood, plastic, digital technologies – and each person will have a different story, their own language, modes of participation, whether spoken, practical, symbolic or spiritual. This thesis may serve as an exemplar for practitioners who wish to undertake similar Creative Journeys; in their everyday work, through action research or through their own study.

Approach rather than method

In the previous chapters I have suggested that life is not a method or a linear route. Orientating the layers of local and global activity is a meandering process rather than a fixed method of direction. Such an approach required

me to be self-aware of my relations through reflective practice and to be open to serendipity; every moment and situation often requires a different response. Relations formed through exchanges which may be fleeting or sustained over long periods of time. Thus, whilst meetings may feel random and fragmented they have the potential to develop deeper connections through shared activity and conscious collaboration.

Haraway and Rose cited in Chapter Three, refer to academic research and philosophical approaches; how we form relations with location through negotiation, accountability and responsibility. In the above reflections I have extended the premise upon which Haraway and Rose worked and have argued that material of location is of central importance to the journey of my thesis. Material offers opportunities to engage with and to develop social relations through conscious political actions. Such as paying attention to animal welfare, honouring the contributions of individual voice and actions, co-shaping art activities, caring for people and their environments; each attention to detail reveals the life of location through shared responsibility. Creative actions are social and political in that they may evolve into the regeneration of neighbourhoods or community groups. Academic theories and philosophical perspectives sit in the background of practice, they enable me to understand creative actions through hindsight thus deepening my understanding of situated knowledge. Material, whilst often associated with specific geographic locations, is not fixed, it is transient and has the ability to transform a 'place-based' perspective through transferable capacities. I suggest that knowledge is revealed through engagement with material. When I work with material it occupies me in a reciprocal manner through movement, time and space. Therefore my knowledge at the completion of this thesis is different, material has guided my knowing and journey in relation to theories

Creativity may result in an immediate response or it can take a lifetime to understand different approaches and perspectives as illustrated in Appendices 18, 19, 20. For example, the Storytelling Dress was placed in diverse locations and situated knowledge developed in relation to the dress which revealed multi-perspectives of the participants. Conversations in relation to the Storytelling Dress have engaged in democratic processes of negotiation, ideas of cultural identity – I experienced theories of creativity, the harvesting techniques of rhubarb in relation to the work of Nikolai Astrup (Appendix 17) which enabled me to understand rhizomes and philosophy (Deleuze and Guattari 1987); how a mass of roots have multiple entry and exit points with no beginning or end. I gained practice knowledge of sheep husbandry, shared stories of location, family relations, lineage, knitting patterns and techniques.

Concluding comments

I have suggested that if locations are navigated through feelings, body-material and fluidity of relational spaces, it is possible to understand how reflexive engagement with material may deepen knowledge. A life's journey involves risk, getting lost, not knowing, disharmony, chaos, spontaneity, imagination, enthusiasm, navigating everyday events through subtle and nuanced responses. Life involves rediscovery of essential human qualities through serendipitous encounters and relationships; to experience how a thread may lead to dead ends and at other times re-emerge many years later. Life can often present itself with challenges not previously experienced; these are opportunities to transform patterns or habits. My thesis has focused on an accompanied auto-ethnographic journey; are there transferable qualities and is there the potential to apply my experiences to other locations?

Journeys of creativity can only ever be more loose ends; there are more questions than one can ever answer; this thought brings me to a question of relations. Human and things are entangled, our past lives encounter the present and we meet the future as events affect us. Karen Barad writes in *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2007) that 'we are entangled with one another in complex and unexpected ways'. This thesis was written at a certain time of my life when I met a particular constellation of people and experienced complexity and new experiences. My journey to find meaning has extended across many years and involved diverse perspectives. Each encounter has involved unpicking bundles of entanglements which Barad defines as 'entanglements of spacetime-mattering'. Each moment of sensory attunement with material engages phenomena and practice which are opportunities to share knowledge. To locate threads of connections with the past and future in the present.

I have written this thesis and knitted my artefacts in relation to global events and everyday life. Knitting practice and theoretic perspectives have assisted my journey, however I could not knit another Storytelling Dress with the same colours and symbols. Equally I could not repeat the words of this thesis in the same order. The text of my thesis and text of my knitting practice, my questions and the title have evolved in relation to my life experiences. The route of my journey was created by my engagement with material. At the concluding stages of this thesis I have changed and my knowledge is different. I understand that materials and feelings reveal a route, each situation I encounter will be different and it is not necessary to make a choice of a 'right' or 'wrong' route if I follow material and respond to events as I encounter them; my life's journey and the thread of my route reveals itself. In the Conclusion of Chapter Two I left a thread hanging from

the red dress as a question and an invitation. What threads or residues have I created for others to develop in the future?

Towards the completion of this thesis moths laid their eggs in the red dress. The emergent grubs digested the wool and left a residue of crumbling fibres and red madder dust. A physical event and metaphor for the life of my journey. My observations and reflections led me to ask questions. Are residues an invitation and potential for further developments? Can future initiatives evolve out of my experiences of Creative Journeys? For example this practitioner's thesis can be referenced as an exemplar for students who study a joint Masters in 'Special Education: Practical Skills Transformative Learning', facilitated by Inland Norway University of Applied Science, Lillehammer and Ruskin Mill Land Trust.

My experience of working with materials has inspired a three year town Bee Garden project which is a collaboration between Nailsworth and Horsley Parish Councils. Initiated in 2015 the Bee Garden process is encouraging collaboration and conversations between individuals and neighbourhoods. I have facilitated workshops in slipper making with fleece for children and adults in different geographic locations where there are sheep and to encourage interest and creativity where there are no sheep. Accompanied journeys have included mentoring and leadership capacities; conversations through touching and feeling material assists non judgemental listening and discussion.

I suggest that if I change the context of my questions, from artistic practice to general questions of creative practice, my thesis may be applicable for other situations and locations:-

- ❁ How do I relate to the world?
- ❁ How do subjectivities manifest themselves through practice?
- ❁ How does practice and situated knowledge evolve through relations?

Thus, my experience of the artistic practice of knitting can move from an auto-ethnographic context and evolve into opportunities for future collaboration. The completion of this thesis is the beginning of a Creative Journey.

APPENDICES

Appendix 1 – Website map (2017) of Nailsworth and surround location.

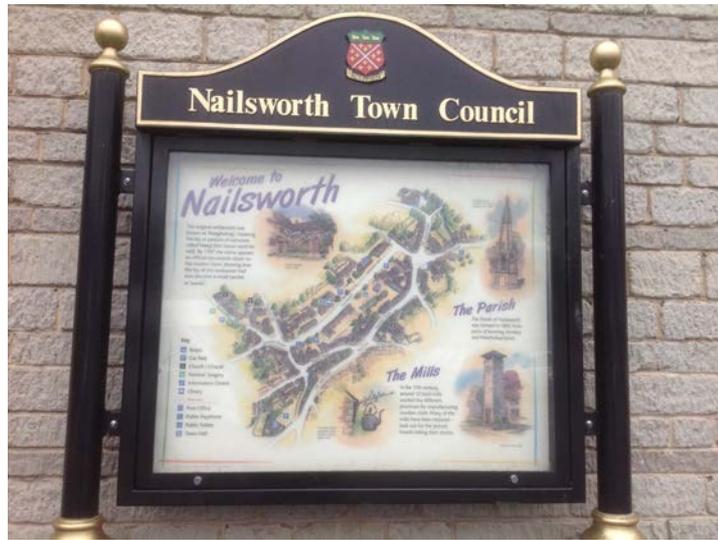
Map data copyright 2017 Google.

'content removed for copyright reasons'.

Appendix 1 continued. Right of Way signage.

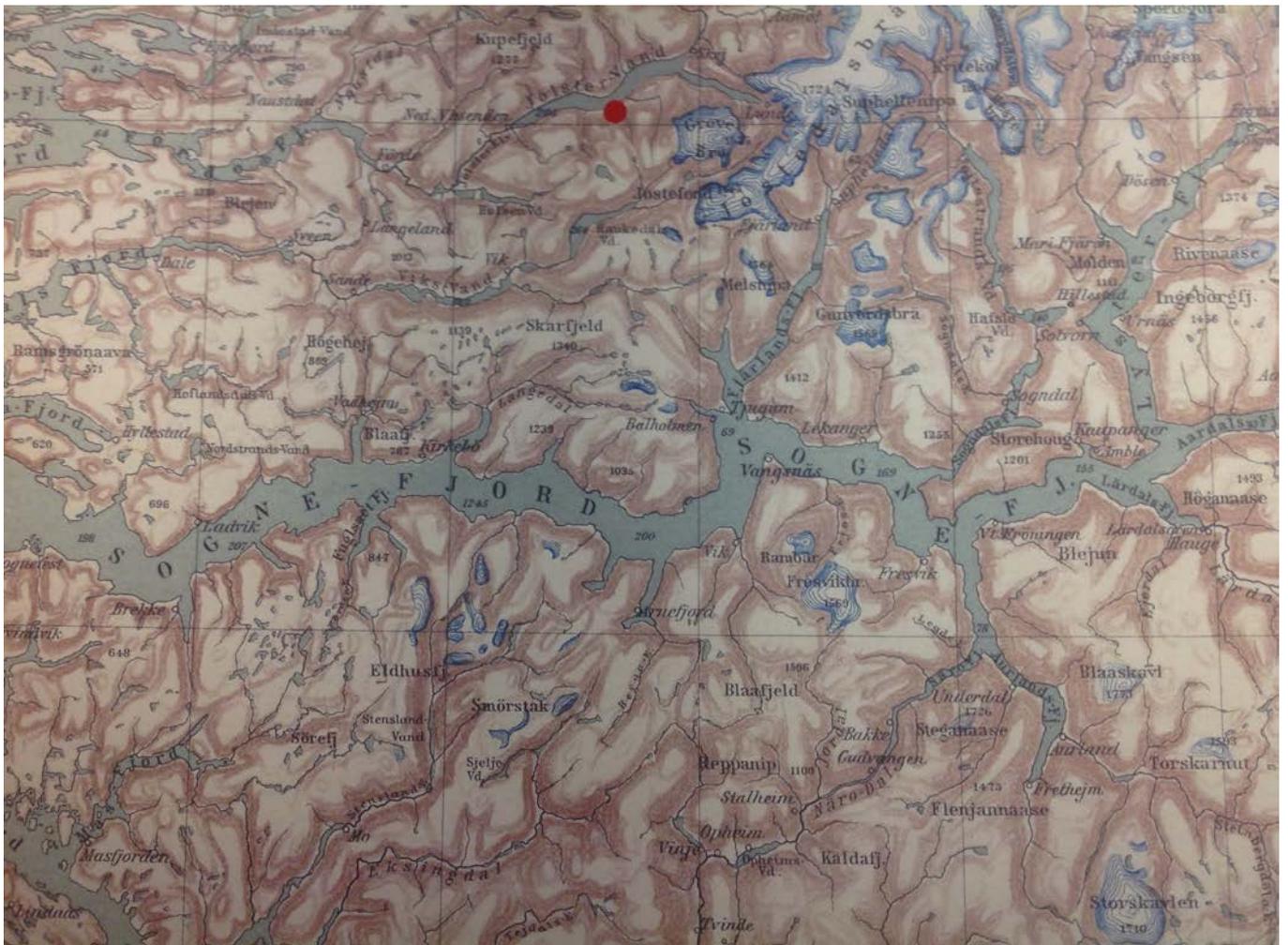


Appendix 2 – Journal notations of Nailsworth; signage with Town Crest, Dunkirk Mill and Cotswold sheep (2011).



Appendix 3 – T Sign for the Turistrogening Route in a cafe in Norway.

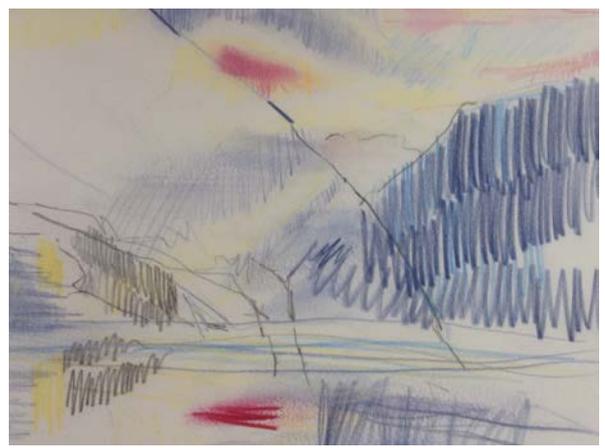
Map of Aurland and Sognefjord exhibited at Nikolai Astrup, Kunst Alle, Emden, Germany (2016). With permission.



Appendix 4 – Norsk Spael sheep on mountain-scape (2010). Photograph of mountain sheep contributed by Gry Lie Roberts.



Appendix 4 continued. Journal notations of Aurland and its location.



Appendix 5 – Cecilie Bugge wearing a traditional Norwegian dress which was knitted by her mother; the garment reveals internal and external patterns and textures (2011).



Appendix 6 – White Cotswold fleece; Ian Blyth (RMT) carding and spinning Cotswold fleece and making a ball of yarn.



Appendix 6 continued. Knitting yarns in Nailsworth (2011). Various 4 ply yarns from Hausfliden, Voss which were knitted into the Storytelling Dress.



Appendix 7 – T symbols found on my journey in different locations – fire hearth in Wales, a door sign in the Shetlands, site of an avalanche Sognfjord, road sign, Gloucestershire (2013-2014).



Appendix 8 – Voss market place and mountain-scape; website images 2017, silver band of Nailsworth; hem of the Storytelling Dress indicating the shadow of a dancing figure, green, blue and charcoal yarn. journal notations (2011).



Bildet bok fra gamle Voss
1868 - 1940
Tilset av Ingjald Bølstad

Market place -
female bread maker

Home

906-4

blue

June 2011 5K.
Voss - Vålberg, Jernathen
Dancing rock and dancers

Tell-space - Aurland
Tau cross - the edge Aurland
Knots of archetypal
Marko Pogačnik
Sacred Geography (2007)
hindistavne
Carry home innerly / outwardly
Same

Appendix 9 – Knitting the hem of the Storytelling Dress in Madrid airport.
Walking and knitting in Spanish locations (2011).



Appendix 10 – Andalusia, Spain, icons, olive trees, journal notations and Storytelling Dress. Green olives trees with blue, white and pink knitted shape of the Virgin Mary of Tiscar, surrounded by red roses. The yellow crown connects with Norway and Sunniva (2011) and sea faring navigation, to follow the sun by day, the moon and stars by night, which suggests the Ottoman Empire.



Appendix 10 continued.



Appendix 11 – Somerset reed beds and Glastonbury. Helix pencil case; childhood needlework case, pencil case and journal notations (2011). Queseda rock paintings, between 7000 - 3000 BC (2017). Virgin Mary of Tiscar in the cave in the location of Queseda.



Appendix 11 continued. Boat neck connections – floating land mass in the fjords of Norway and the boat neck of the Storytelling Dress. My blue pencil case which contains crayons, goose wing, needles and wool.



Appendix 11 continued. Queseda rock paintings, 7000 - 3000 BC.
CIPAQ - Centro de Interpretation del Patrimonio
Arqueological (2017). Top left, shapes reminiscent of symbols in
my Dress page 190. Top right suggesting a family group
of adults and baby. Bottom photograph suggesting tribal
group consisting of children, women giving birth, their babies,
they are accompanied by men.



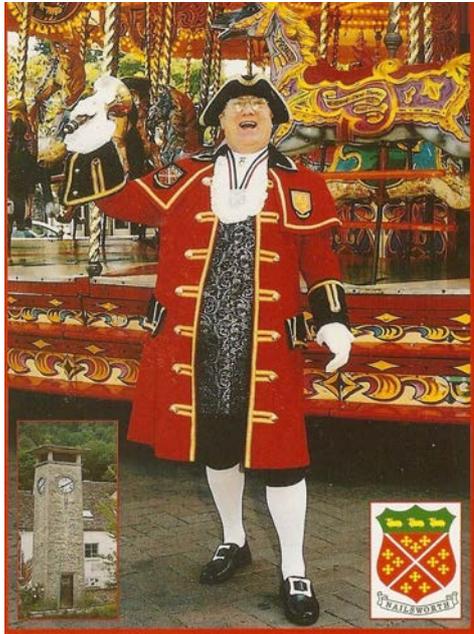
Appendix 11 continued. 'Tradition speaks of the manifestation of the Virgin Mary in the Cueva del Agua, or Water Cave, the spot in question is actually an enclosed gully carved out by the Tíscar stream and waterfall (Appendix 13). The Virgin was already venerated during the Moorish occupation when the Moors maintained what they considered to be an impregnable outpost, just above the cave. The modern Sanctuary of Our Lady was built over the main floor of the Moorish castle, dating back to the 15th or 16th century' www.sierrasdecazorlaseguraylasvillas.es/en/index (28.03.17). The stone carving is reminiscent of the triangular shapes above. In September the Virgin is paraded around the castle and church. During the day of the fiesta she appears as a pale skinned icon and in the evening a dark skinned icon. Thus the fiesta suggests that inhabitants honour ancestors of cave dwellers, the Moorish occupation and Catholic faith in the present.



Appendix 11 continued. Night fiesta the Virgin is returned to a tunnel which is symbolic of the cave. She is later placed in the church, situated above the tunnel, in the day light.



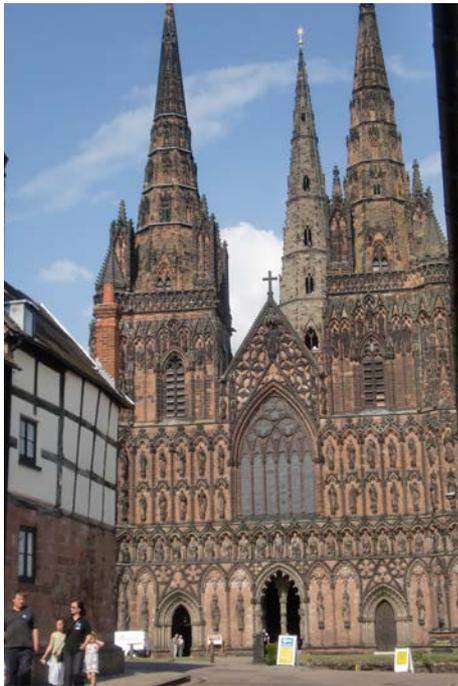
Appendix 12 – Knitted black and white pattern referencing rams’ horns and drovers’ roads. Dancing figures in Aurland and Nailsworth; Town Crier wearing Stroudwater Scarlet (2011).



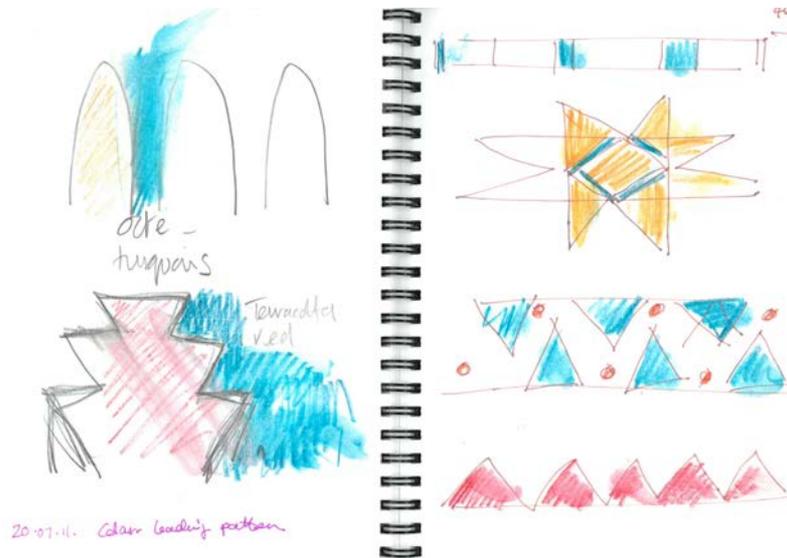
Appendix 13 – Journal notations for Selbu Rose; snow and water of Derbyshire, water of Tiscar (bottom left) and Aurland (bottom right); patterns knitted into the bodice of the Storytelling Dress (2011).



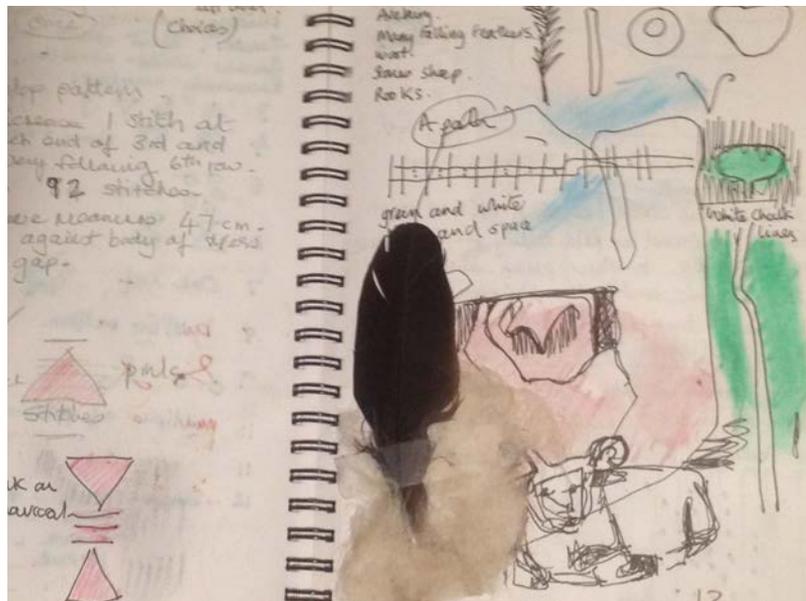
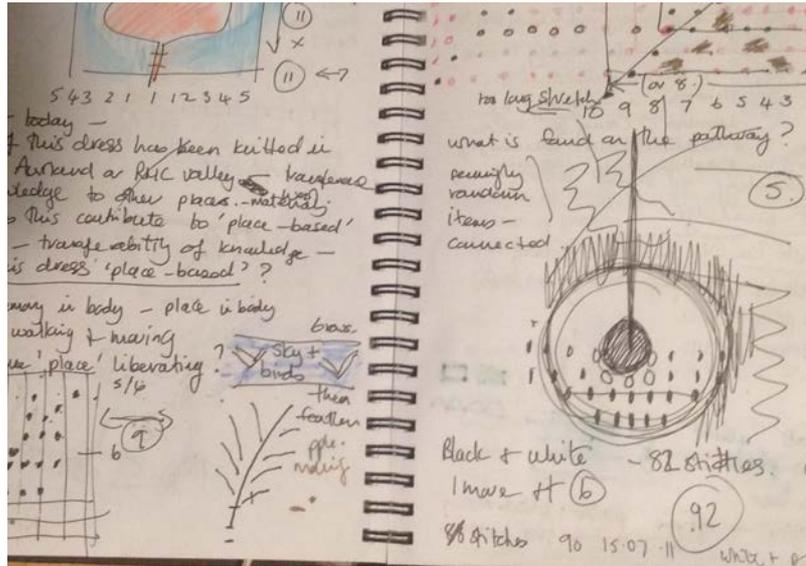
Appendix 14 continued. Lichfield.



Appendix 15 – Sleeves and journal notations. References and context of Spain and Norway. Mosaics of the Alhambra, Norwegian story of the Ashlad and spinning whorl (2011).



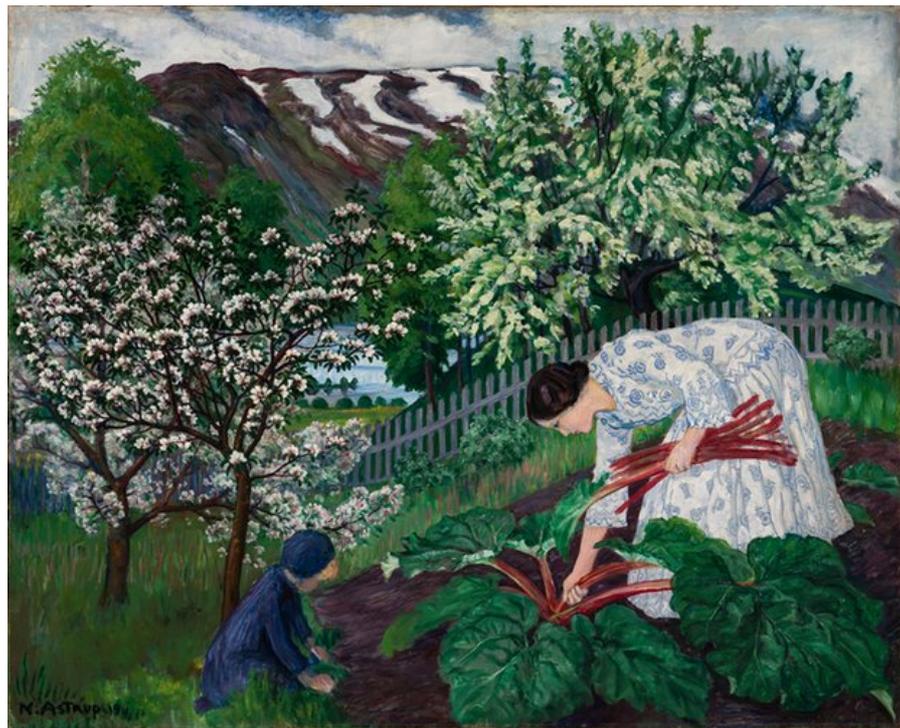
Appendix 15 continued.



Appendix 16 – White Scroll and Red Dress resonating with the spring water of Glastonbury (2013).



Appendix 17 – Nikolai Astrup: Rhubarb (1911). Astrup grew 12 types of rhubarb at his home in Jølster. His wife Engel created textiles for their home and she designed and wore her dress. Astrup painted her in the garden picking rhubarb. I visited three exhibitions of Astrup’s paintings in London, Norway and Germany. My route enabled me to explore rhizomes, the interwoven roots of rhubarb and how they enabled me understand the twists and turns of philosophy in relation to practice. I asked my daughter Sarah Reed to wear the Storytelling Dress in our rhubarb patch at home in Gloucestershire (2016). The photograph of her below illustrates how ideas and knowledge may be transferred from one location to another through material. The life of mother and child connected through the nature of the location.



Appendix 18 – Knitted artefacts, Art History: Social Sculpture (2013).
Sheffield Festival of Contemporary Art.



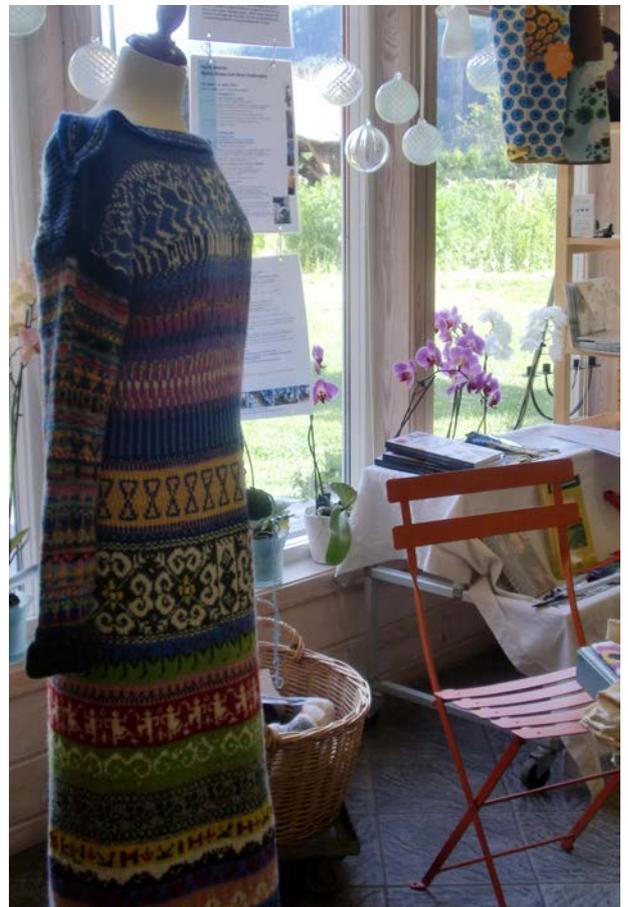
Appendix 19 – Glasgow University and York Wool Week (2015), travelling to York by train.



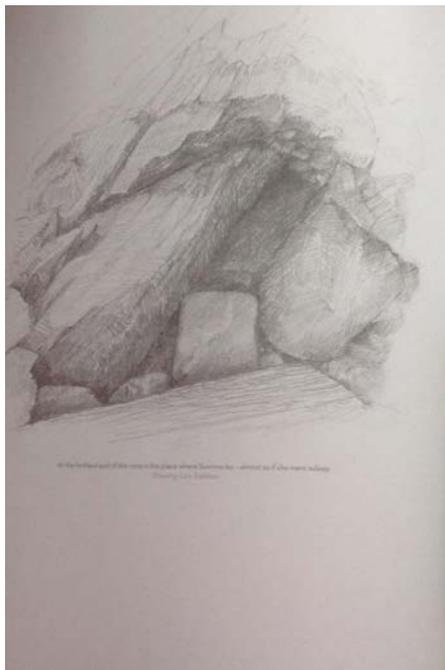
Appendix 19 continued.



Appendix 20 – Laila Kvaelasrd - Oternes Cultural Centre; Fiona Eadie - storyteller; Storytelling Dress displayed in Huldra, a Norwegian yarn shop (2013).



Appendix 21 – The Hidden Sun (2013) stories, music, food and song from Norway in England. Nailsworth Festival, 18th May. Horsley Community Centre located in the Parish Church. Fiona Eadie and Jorunn Barane told stories, in particular the story of St Sunniva. Tradition suggests that Sunniva arrived by boat after fleeing Ireland and hid in a cave. Riise (2012) *St Sunniva and the Holy Shrine* - drawings below. This story is reminiscent of the Tiscar Virgin and indicates deep connections through the sea-faring migrations of people, story and location.



Appendix 22 – The Golden Fleece 2012 - 2016 pages 220 - 225.

Examples of contributions from participants -
5 years to 90 years.

Dying, felting, weaving, knitting stories.

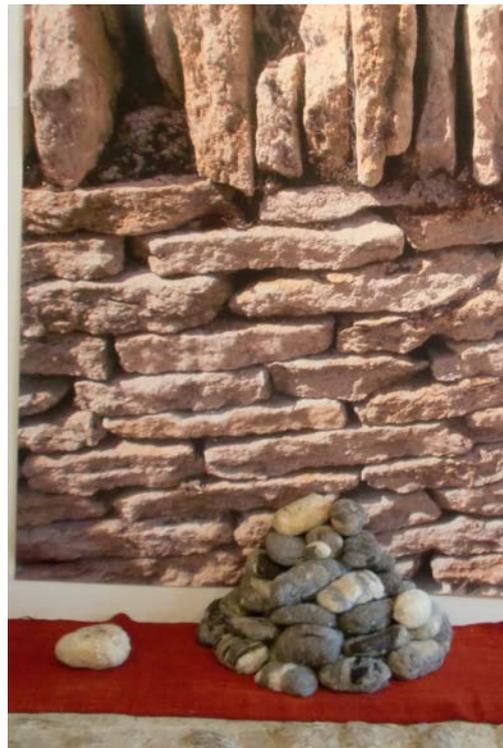
Including the work of

Helen Taylor - dry felted sheep's head.

Margaret Docherty - dying yarn and felted slippers.

Primary school children and older participants.

Cecilie Bugge - husky sweater.





60 Years 60th

On Thursday 13th June I contributed towards a banner for the 60th anniversary of Cam Woodfield Junior School. Sue and Margaret came down from Ruskin Mill (Innisworth) to help us make our 60th banner. The wool was made of Cotswold sheep. The ladies told us a story about the wool and then we got to work with them. We made sheep, trees and lady birds. We rolled it with bundles and we had to count to a 150 times so I would get a flat piece of material so we can make the animals to go on the banner. It was fun.







Top, centre. Woven cardigan with blue, orange, yellow symbols and people knitted by Egi.

Egi was born in Berlin in 1925. She learned the technique of Kelim and Gobelin weaving at a hand weaving studio in Laren, The Netherlands, after the second world war.

The original jacket was made for her daughter.

When her first granddaughter was born in 1986, she made it again for her. So the jacket is already 26 years old. She uses pure wool and silk.

Appendix 22 continued. The Golden Fleece 2012 - 2016. Brown knitted cardigan - Jacob and Cotswold Cross Jacket.
Intarsia knitted cardigan. Text associated with photograph above, page 211.

Jacob-Cotswold Cross Jacket

The making of this jacket was inspired by the big idea of spinning peat. Peat is a fibre with immense potential: though it is contested whether it is protective or not, it is environmentally protected. There is no peat incorporated with the wool in this jacket, as I lost the thread of this story long before it was finished, which took the best part of a year.

It took a whole fleece of Jacob-Cotswold cross fleece. I chose to use a coloured fleece. Jacob-Cotswold cross fleeces can equally well be white. In the back you can see the variations of colour you get when using navaho plied yarn, whereas the fronts are knitted using regularly plied yarn, with the colour graduated. It was therapeutic to do.

Intarsia Jacket: Knitted about 20 years ago.

Erika is a retired District Nurse and Social Worker. She worked for many years in a Bristol Hospital Maternity Ward.

“When I married my husband I think it was quite difficult for his mother to accept that he was marrying the daughter of a German...after all the horrors of London in the war that she had lived through. But over the years we became good friends. She had taught dress making and always took great interest in what I was sewing or knitting. One day, when she was in her late 80's we noticed an article about 'Intarsia' knitting. Neither of us knew what that was...so I set about finding out and bought the Kaffe Fassett kit for this jacket. In the last year of her life, when she was with us each weekend, we would sit together and I would knit this Intarsia Jacket. She would work out what colour I needed next and would cut off the correct amount needed for that part. And slowly the jacket grew and we were both delighted with it. I finished it just a couple of months before she died.

It was a real joint venture...the hours spent doing this and chatting about family and life in general brought a real love and closeness. I don't think I will ever do another Intarsia garment...the different colours and patterns do not make for a relaxing knit...but this jacket is very precious to me for the closeness Grandma and I had when doing it.”



Cecilie Margrethe Bugge

Aurland, Norway 1980

Yarn: Greenland Husky Hair and Dahl Sheep Fleece from West Norway.

Tools: Size 4 circular needles made from birch.

The fleece was carded in a factory in the North of Norway. The husky hair and sheep fleece were carded together, and Cecilie spun the yarn.

Cecilie said that the idea of knitting with dog hair and sheep fleece came from her father during the hard times of World War 1940 - 1945. Along with the cheaper cuts of meat and potatoes, the warmth of the yarn sustained them. The war time knitting of the hair and fleece took place in the East of Norway, near Oslo. Cecilie knitted this sweater in Nevlunghavn near Larvik, ca. 120 km South of Oslo.

Appendix 23 – Ethics statement and examples of agreed collaboration.

At the beginning of my PhD I indicated that my auto-ethnographic journey would be accompanied and referenced the work of Georg Maier (2006), co-author of *Being On Earth*, who developed the concept of ‘biographic habitat’ as a way of reminding ourselves of our interwoven relational spaces. Biographic habitat is a means of analysing diverse theories of space, practical ontology and the exchange of knowledge. It reminds us that habitats or locations shared by human and non human encounters are interrelated.

Page 19: I acknowledge those people who chose to accompany me. For instance, I could not have understood sheep without the contributions of a Norwegian or Cotswold sheep breeder. I could not have understood aspects of Norwegian language without a person explaining words to me. I was taught to dye wool by a knowledgeable textiles practitioner. I therefore respect and indicate the source of their primary knowledge. Knowledge which contributes to Creative Journeys are exchanges which accompany my research journey. I have not included any confidential perspectives or personal views.

Page 38: I indicate the importance of ethical considerations when being accompanied on a research journey. ‘The materials and tools I use amplify my ethical considerations which have been central to my thesis; it is important to honour the primary source of material and knowledge and to not appropriate; to acknowledge with accuracy conversations between myself and participants. For instance I appreciate the first step of a journey, respect the primary source of knowledge, material, yarn and colour. I feel my route in different locations and experience feelings of shared space, warmth and connection and how these feelings assist my understanding and capacities to navigate tension. I experience how the process of transforming a traditional pattern reveals diverse languages and interpretation and experience how small acts of everyday creativity such as paying attention to detail, can facilitate feelings of orientation in a complex world (Hawkins 2014; Price 2015)’.

I have included spoken words where appropriate. For instance, during a mentoring conversation my colleague Helen Kippax asked me, ‘are you still knitting?’ page 89. Norwegian and German colleagues taught me phrases and translated language. These words were important to my process and our exchange of knowledge assisted my self understanding and practice.

My thesis resonates with the words of Huston Smith. “ We behave better when we think well of ourselves. In the last three decades science has reduced our self esteem. Every man and woman senses what the mystics called ‘Ground of our Being’. Something which is greater than our finite self. When this ultimate component in our being breathes through our intellect it is genius. When it breathes through our will it is virtue and when it flows through our hearts it is love. It is real. It is not nostalgia. If we have lost our power to sense it then that is a brutality that somehow modernity has inflicted upon us”.

‘Art Meets Science and Spirituality in a Changing Economy’.

Art of Peace Foundation. Youtube (26.11.2013).

Some thoughts on FLEECE ^{or} SHEEP

When I was little and couldn't sleep I was told to lie quietly and count sheep. I was reminded of this recently when I heard a 24 programme interviewing a writer who had just written a book called 'Counting Sheep' detailing his interest and passion for sheep and their place in the pastoral heritage of our beautiful islands. I have read the book, enjoying the facts & stories about this important animal.

These little animals should command our respect when one considers just what they provide us with. They have, in the past, provided much wealth from beautiful fleeces, which have been the mainstay of the British worsted wool industry with much fine cloth being sought after both at home and abroad. We get a tenfold* gift from sheep in the form of - wool, fat, bone, blood, horn, meat, skin, milk, and manure.

As a maker I have been fleece for many years and have come to appreciate its amazing properties more and more. I use fleece in many things I make. My process technique is wet felting - making a piece of cloth from fibres - and I start right at the beginning with a good Cotswold fleece which I obtain from

②
my locality in the Horsley valley. When I get the fleeces they come with a bit of mother earth attached and I have to scour and pick all the twiggy bits out, ~~rinse~~ wash + rinse several times to get them really clean, essential if they are to be plant dyed at later stage.

For my purposes the fleece is hand carded, although I do have different types of carders in the workshop.

A freshly washed batch of curly Cotswolds causes much excitement, and I spend quite a long time admiring the crimp and lustre as well as thinking how I can use it. The Cotswold sheep is one of the ancient breeds of England and it has helped to shape the economic history of the country. It is a white medium-sized longwool.

When felted, Cotswold ^{fleece}, with its slightly wavy crimp and curly ends make robust products with a textured surface and sometimes the lustre is very evident.

Making felt from fleece is a relatively easy process - all that is required is wool - water - friction. The quality,

(3)

as a fabric, is dependent on the amount of friction applied, the rubbing and rolling affecting the density and durability of the pieces.

Felt is a very versatile product, being suitable for floor rugs, embroidery, and delicate bonding techniques.

In my capacity as a maker & teacher I have worked with many different types of groups - textile artists, children, school groups plus students as learners.

In my Ruskin Mill workshop I have spent many years working with students at the college, making textiles. For some of the textiles projects we have used needles and a variety of hooking tools on backing material, using a wide variety of fabrics. Whilst tools and scissors require care and good hand-eye coordination, working with fleece is another matter.

Working with raw fleece takes one back in time - the student being presented with a pile of animal fibres, which can, with hard work, be transformed.

(5)

In summary I suppose I could say that my respect for sheep continues to grow the more I find out and learn about them - they can be taken for granted yet they are our oldest domestic animal and we depend on them for much.

M. Doohan
30/4/14

Counting Sheep by Philip Walling
Profile Books 2011

Steve Robert's contribution: extracts Sheffield 10th October 2013.

Sue Reed: Much has been written, spoken, debated about Rudolf Steiner, and there are many who are experts in this field work having been educated through Waldorf Education, with life long experience and knowledge of anthroposophy. This conversation brings a different gesture. Sue Reed was educated in state education, she has life's learning and experience of being in different roles. Her knowledge and understanding of anthroposophy comes through walking, practice and reciprocal learning.

In 'Philosophy of Freedom' Rudolf Steiner spoke of living thinking, flexibility and freedom. From a modern day perspective we may call this reflectivity, mindfulness, being conscious of other people in our daily life. In the same gesture, echoing Steiner's seminars, I met with Steve Roberts who has 40 years experience and knowledge of anthroposophy.

Steiner proposed that thinking should be free, and each individual will have their own understanding of the universe and their biographic role in it. It seemed appropriate to think about Steiner's biography and life's work through our conversation. Our aim is to ensure that the conversation is not fixed. That words do not become a 'corpse of text,' they are living and open to interpretation. This is the same gesture as the storytelling dress, words will be given away so that the reader may transform them or re-text them.

Our aim is to give clarity to the words of Steiner, to speak them as they were first intended. In the moment. The paradox, is that I will be writing down this conversation. Sue and Steve have confirmed that they will exchange thoughts through email until they both confirm accuracy of the transcript. This process was complete 8th November 2013.

Sue: It is interesting that I have been walking a lot over the summer in geographies with red earth, in the Sierras Nevada in Spain and parts of the Cotswold where the hilltops are red soil.

Steve: I read in a BD book that the salt in our blood gives it the same consistency as sea water. [Here we turned off the recorder and had a conversation about Sue's knitting. A dress and scroll were both knitted in white 4 ply cotswold fleece. Sue dyed the dress with Iranian madder in a workshop with Margaret Docherty. Steve remarked that the red and white are symbolic of the two sides of the esoteric blood line. The legend of *Fleur and Blanche fleur*, the red and white springs in Glastonbury, the red and white dragons in the legend of Merlin and perhaps even the red and white roses of Yorkshire and Lancashire. The dress is currently hanging in the 'Golden Fleece' event, at Ruskin Mill and will be posted to Sheffield 24th October to hang in the Art Sheffield event at The Butcher Works gallery, Arundel Street in an exhibition called 'Art History and Social Sculpture.' It will hang alongside the storytelling dress; one symbolizing a craft of an 'illuminated manuscript,' and the other 'becoming' an art work.]

Steve: We have just been talking about the red dress and bloodline, and I was saying how confused the whole issue of the bloodline has become.

Sue: When does the blood line cease according to Steiner? He says in his writing of the occult that the blood of the ancestors may cease. This seems to connect to Steiner's conversations on karma. How is this different to the notion of nature - nurture? We can be nurtured by our parents in a positive environment, or as we know, lack of nurture from a parent or the environment can harm human development. We may recognise ourselves in a journey and know intuitively when to connect, or when to make changes. In my case for instance, through the process of my knitting, and with hindsight, I realised that I had knitted my biographical journey into the storytelling dress which included my journey to Glastonbury. You noticed the blood red of the dress and the white stream on 40 samplers. This connection enabled me to remember the red and white water sources at Glastonbury which I photographed whilst I was knitting the storytelling dress them. I had totally forgotten them, and now I can see that I knitted them into the design of the red dress and white swaddling band.

Steve: Our karma could be our destiny for these are interrelated. We may think of destiny as being karmic but the big question is how free are we if there is a destiny waiting for us. Do we have moral debts to pay off in this life? Is that our destiny, to complete the past? How free are we to make mistakes or to make new karma? We are into the realms of freedom as opposed to pre-determinism. Steiner said that through karma we have to repay debts, that people have to meet in a lifetime to make recompense. And we are led to it through our will, our legs will carry us to our karma. For instance, I may find myself in a funny situation and these days wonder "what am I doing here?" For inexplicable reasons I find myself asking "what is going on here, what is the reason behind this?" I have gone the wrong way then I turn around and "bang", I meet someone who I later realise I was meant to meet. My legs took me in the wrong direction and then took me back to the right place to make sure that the meeting took place....

The new community is *chosen*. It is a conscious, voluntary decision. It is possibly the only way in which human beings may work together. Equally, people need to be free to leave the community. Communities like this grow from a single vision then, like a plant, they differentiate. Then they may die. Blossoms may come out of the experience, a new vision. This is a new thing that comes out of anthroposophy, that organisations have a finite life-cycle – a birth, an adolescence, a maturing and then a fading away. Communities are the life of the future, but they must be conscious communities. Goethe used a term called "elective affinities". We choose, and it is what we have in common.

Steve: [Having seen picture of dress] Also one thread goes up and one thread down, and the gesture you made with your hands is the eurythmy image of a letter B. It can thread in each direction. And when you bring white in to join the red there are two esoteric streams pictured. The red and white streams are the Cain and Abel streams, the Solomon and Hiram lines, the white lily and the red rose. Red and white appear in alchemy – the white is the spit and the red is the blood. I was intrigued by the red colour and thought that white has to be there somewhere, and there it is – Voila!

I wrote an article about Glastonbury and its red and white streams. There is the stream of the Chalice Well which is red from iron deposits and the White Spring that has flowed through lime stone and they rise in the same valley.

Valborg Kløve-Graue's contribution: extracts 5th June 2011 and 16th July 2012

Dear Valborg

I am in working towards a post graduate qualification with Derby University. The title of my research is 'Situated learning and the experience of place; walking, knitting and storytelling'.

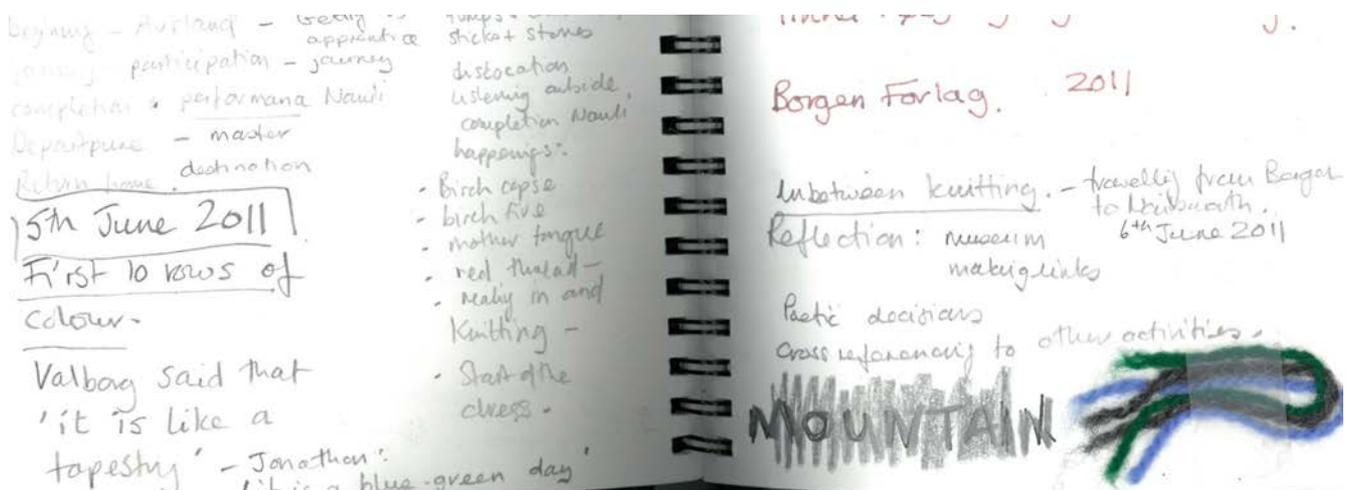
May I refer to our work together and name your contribution ?

Yes, I am honored to be a part of your research....

I will document our project through photography, knitting, walking, storytelling and conversation, and will share my thoughts with you so that you may comment on and correct my understanding if you think that I have not understood you.

I agree to Sue Reed referring to our conversation and project for her research - yes

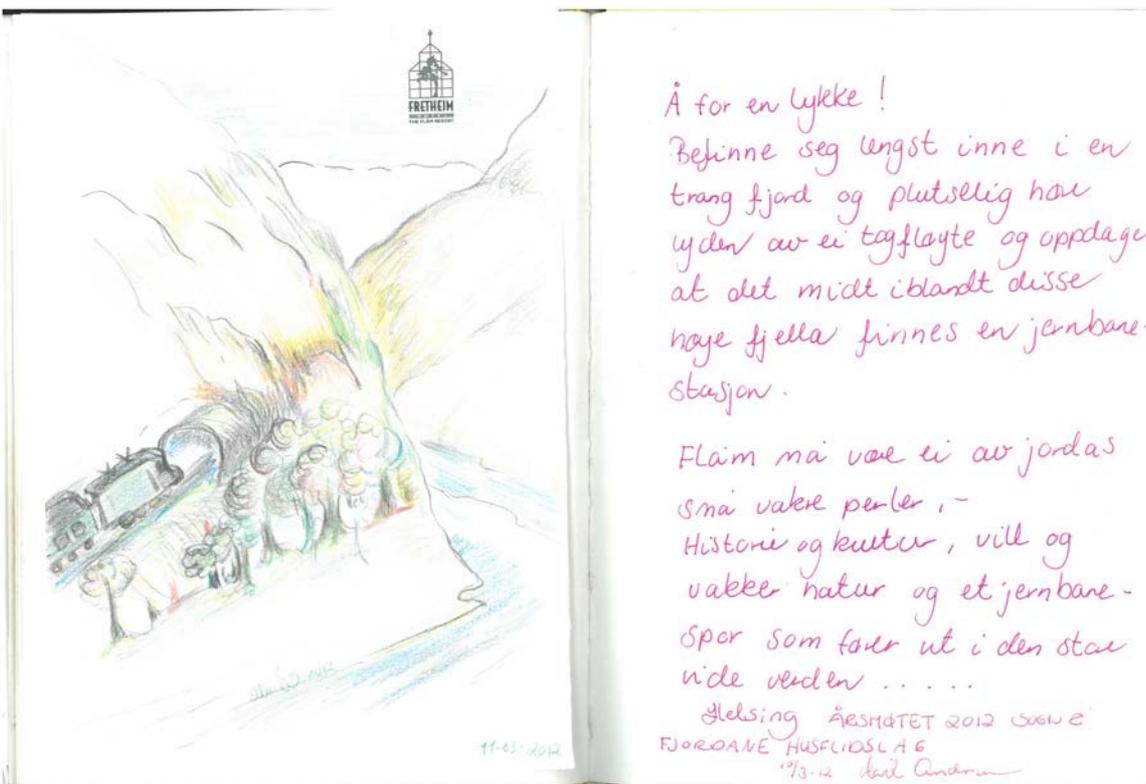
my name....Valborg Kløve-Graue. Date..16th of July 2012.



Drawing contributions from children: 13th August 2011



Extracts from journal, Norwegian contributions: 10th March 2012



Jorunn Barane: Seminar in Aurland, 9th March 2012.



Pig-Stovv

TUVA Johanna G. Inares



Inviterar til seminar 9. mars 2012

"Ta bygda i bruk"

Kl. 10 – 15, Aurland Idretts- og Samfunnshus

Innleiing

Dramatiske globale hendingar kjem tett inn på oss og skapar uvisse, og verkar slik inn på vårt eige liv og virke. Mange ser behovet for å ta tak i utfordringane i miljø og samfunnsliv og gjere ein aktiv innsats. Men det er ei stor utfordring å forstå samanhengane, og kunne omsetja kunnskap til konkret handling på sin eigen stad. Kvar skal ein starte og kva bidrag kan ein yta?

I dette seminaret vil me rette fokus på bygda, den lokale staden, som ein viktig arena der alle kan ta del og yte sitt bidrag. I Aurland kommune har ein gjennom mange år arbeidd aktivt for å utvikle egne ressursar både i marknadsretta berekraftig matproduksjon og opplevingstilbod. Dette arbeidet har ført til at vi her har samla ein unik og praktisk forankra kompetanse, som «Campus Aurland» er ein del av. Denne kompetansen vert i aukande grad etterspurt over heile landet. Dette seminaret ynskjer å vere eit bidrag til å løfte fram det særigne med Aurland og kva som trengst for å utvikle området vidare, til beste for både lokalsamfunn og næringsliv.

Morten C.

"May the deep blue of Huldra's dress
 Deepen your nights against the stars
 May the healing sun of Saint Sumira
 Be with you in the morning light
 May the heartspace of Westmold gold
 Warm your way with the thread of life"
 Martin ~ with thanks ~ Otterness
 Aurland

Niu to meet Martin, Richard, Kjel and
 Helmi again. Dag Nordmann

Vi samles på Otterness etter
 4 dager med walking i
 Flåmsdalen, Aurlandsdalen og
 Nærøyfjorden. 4 gjester og
 venner fra England har
 vist oss sine skisser, album
 eller og inntrykkene fra

landskapet i fjorden.
 Neste steg er walking i
 England og Cotswolds.
 Morten E.

2012-08-15 中後のおめでた。ハロウィーンまで
 ママと北原の顔本を完成

51 Agosto/2012 → Nice view over the fjord!!
 Nice visitors!! Nice landscape
 probably of Fåberg - SPAIN

Andrew and Sylvia West - London and
 Gloucestershire, UK
 Providence, RI, USA

Linda Jorgensen Scott - USA
 David Scott - England, Surrey UK

Julia Ochoa ^{LOVE}
 Taisuan ^{LOVE}
 with Kjetil → 2012-08-07

Uinnervelt språk:

Hadde teikna og bilta ein slags
 energi, ei magisk og åndelig kraft?

Ville de vera knoppeg og masse ut
 krafta? (Anemor Sundbø)

Motiva var: oppstøinga, siger, paradis,
 og ewig liv, kjorleik, fruktbarheit og
 den smat forar.

Selva vottam, Tony Cheas, biography of
 an knitting tradition.

Lorray Knitting, Torridal Tweed, 1998

Selendals Sweathere 2001

Invisible Threads in Knitting 2007

Knitting in Art 2010



KATARINA 1 mai 2012

Aurland 4 Dec 2011

West:

the sinister left side
the land of the setting sun and of the dead
wealth and gold

East:

Sunrise, birth and life
the wisdom of the "mysterious East"
exoticism - Orientalism and Chinoiserie st.

South:

Sunshine and plenty

North: Perhaps the most complex, mythical associations are attached to the north. It is the "mother of all peripheries" the order brings par excellence, much more external to the centre than the other three directions. In contrast to the sunshine and abundance of the south, the north is barren, rocky, icy, dark, midnight sun. It shares with the west associations with the land of the dead.



Forest Green Oak
Fiona Eadie - storyteller - Harsley 17.11.11

CULCHETH PRIMARY SCHOOL, WARRINGTON
would be a good place - ~~at~~ KIRSTY (CLERVAUX)
Cheshire.

Durham cathedral would be a
good place AARON CLERVAUX
Trust Darlington

Thanks for sharing your beautiful knitting
with us. It was a pleasure to see and
to be inspired by your work.

Amazing! it makes me want
to go home and start knitting
Fair Isle.



Photos by Tracy Kidd (Clervaux)

You asked me to check the Norwegian in it: tilfeldighet (noun)
The adjective 'tilfeldig' translates in English (Google translate)
random, casual, With the German term 'you get a whole row of
words. Zufällig =

random
zufällig, willkürlich, wahllos, zufallsbedingt, planlos, ziellos
chance
zufällig
casual
beiläufig, lässig, leger, sportlich, zufällig, ungezwungen
accidental
zufällig, unbeabsichtigt, unabsichtlich, Zufalls-
coincidental
zufällig
incidental
beiläufig, zufällig, nebensächlich, gehörig, verbunden mit
adventitious
zufällig
fortuitous
zufällig
adverb
by chance
zufällig
perchance
vielleicht, zufällig, kann sein
accidentally
zufällig

coincidentally

zufällig
casually
beiläufig, zufällig, leger, gelegentlich, zwanglos, ungezwungen
fortuitously
zufällig

The English term co-incidentally actually catches some of the deeper meaning
that points towards something *beyond randomness*.

The first syllable: ZU means

to

zu, auf, bis, an, nach, in

for

für, zu, nach, auf, um, aus

at

bei, an, auf, in, zu, um

in

in, bei, auf, mit, zu, seit

with

mit, bei, zu, vor, wo, trotz

into

in, zu, auf, gegen

as

zu

towards

auf, zu, gegenüber, nach, gegen, in die Richtung

toward

zu, auf, nach, gegen, gegenüber, in die Richtung

And the second syllable: FALL means

case

Fall, Hülle, Kasten, Etui, Gehäuse, Tasche

instance

Beispiel, Fall, Beleg

fall

Fall, Herbst, Rückgang, Sturz, Baisse, Absturz

drop

Tropfen, Rückgang, Abfall, Fall, Senkung, Sturz

tumble

Sturz, Fall, Durcheinander, Salto, Schwanken, Purzelbaum

A case or instance that coincidentally drops or comes to you in a tumbling manner..

Tilfeldighet (German: Zufall) is the noun of the adjective/adverb *tilfeldig* (zufällig).

You are trying to do justice to the voice of the voiceless (material, mater) who can have voice, but only through 'embodied hearing'.

Aksel

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Conferences and Creative Events

Poster Presentation, New Horizons (2011) University of Derby.

Seminar Presentation, 'Walking, Knitting and Storytelling' (2012) New Horizons, University of Derby.

Affective Landscapes (2012) University of Derby.

Art History: Social Sculpture, Festival of Contemporary Art (2013) 4th Oct -14 Dec, Butcher Works Gallery, Sheffield (Appendix 18).

The Hidden Sun (2013) Stories, Music, Food and Song from Norway.
Nailsworth Festival, 18th May, Horsley Community Centre.

EcoPreneurship in Aurland (2014) 'Learning Exchange: Practical Skills
Therapeutic Education from Ruskin Mill College in the Context of
Place-Based Social Entrepreneurship'. June Wool and Drawing Workshop.

Geographies of Making/Making Geographies: Creativity, Practices,
Economies and Knowledges (2014). Social and Cultural Geography
Research Group. Convenors: Laura Price, Royal Holloway, University of
London; Rob Mackinnon, Aberystwyth University; Stephen Saville,
Flowering Elbow. Session: Sue Reed, 'Thinking a Community of Practice
with Cotswold Fleece and Norsk Spael Fleece'. Royal Geographic Society
RGS, August, Sheffield Building, London.

In the Loop 4: Craft to Couture (2015). West, T. Modern Masculinities in
Knitting and Crochet. Harrison, K. and Ogden, C. Knitting Together Craft
and Feminism: Narrative Research and Knitting Groups in North-West
England and North Wales. Session: Poster Sue Reed. Glasgow University.
(Appendix 17).

Wool Fairs and Wool Week (2015) July-Yorkshire, Sept-Bristol, Sept-Shet-
land.

Nexus Thinking: Creative Practice and Improvisation within Methods
(2016). What Happens When We Get Artistic With Our Research? Conven-
ors: Nerida Godfrey, University of New South Wales and Elena Kreuzsch
University of Vienna. Session: Sue Reed, 'Creative Journeys: Social Ped-
agogy through Embodied Practice'. Royal Geographic Society RGS. Shef-
field Building, London.

Tidlaust Landskap (2016). Jorunn Barane and Karl Seglem. Nynorske Lit-
teraturedager, 21st -23rd October. Flåm and Nærøyfjord.

The Golden Fleece (2012 to 2016) including fleece from Cotswold Sheep, Norsk Spael, Welsh Llyn, Shetland and Jacob Sheep, October each year. Ruskin Mill Cultural Centre and Gallery Nailsworth (Appendix 21).

New Directions in Social Work and Social Care. Annual Conference (2017). Session: New Directions in Therapeutic Education - and applying the PSTE Approach: a Therapeutic Skills Workshop with Fleece. Ruskin Mill College representation - Sue Reed, Lone Helliwell and Constantin Court. Department of Social Work and Social Care Kingston University.

Companions (2017) a celebration of ten years of collaboration between Nailsworth and Aurland - music, food and fire in relation to the work of Nicholai Astrup, 21st- 24th June, Sognfjord.

Staithes Arts and Heritage Festival (2017) Sue Reed - 'Creative Journeys through Knitting', 8th-10th September. The Smugglers Arms and Ruby House, Staithes.

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GORDON, A. and Von BULOW, C. (2012) 'Reimagining Potential: The Development and Validation of Practical Skills Therapeutic Education: A Collaborative Action Inquiry'. MEd. Rudolf Steiner University College, Oslo, Norway.

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MA in Special Education: Practical Skills Transformative Learning. Inland Norway University of Applied Sciences and Ruskin Mill Land Trust (2016).

Museums

Ashmolean, Oxford. Visited July 2011.

Bergen Cultural Museum. Visited June 2011.

Bryggen Museum, Bergen. Visited June 2011.

Museum of Anthropology, Oslo. Visited June 2012.

Nikolai Astrup, Dulwich Picture Gallery. Visited April 2016.

Nikolai Astrup og Jølster. Visited June 2016.

Nikolai Astrup, Kunst Alle, Emden, Germany. Visited November 2016.

CIPAQ - Centro de Interpretation del Patrimonio Arqueological Queseda. Visited April 2017.

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OPHEIM YERSTO, B. solo (2009) 'Dreamsong of Olav Aasterson'. Voss Church.

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