Editorial for Intersections

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Inter sections

Ulster University Postgraduate Journal

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{Arts, Humanities, Social Sciences}

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We are very appreciative of support from Prof. Frank Lyons, which allowed the journal to offer a place for exchange and connection across the PhD community at Ulster University. We are grateful for the generous financial support for print production from the Faculty of Arts, Humanities & Social Sciences, strategic research support budget. Special thanks go to Elaine McCoubray, whose help was highly valuable when the authors submitted their contributions. We are thankful to Louise O'Boyle for supporting and promoting the journal on the Belfast School of Art, Class of 2020 website.

We would especially like to thank the researchers who responded to our call. Their submissions have made the journal a varied and multidisciplinary place which, we hope, can lead to further discussions. We are delighted to have collaborated with peer reviewers from across different faculties who volunteered to invest their time and skilfully review the submissions: Samantha Finlay, Amanda Finch, Emily Keijzer, Krzystof Krzystof, Courtney Selvage, Paul Stafford and Angelina Villikudathil.

We would like to acknowledge Dr Justin Magee, Dr Catherine O'Hara and Paul Brown for their encouragement and guidance throughout the year. This project would not have been possible without the committed support and investment in hardware and software resources from the Art and Design Research Unit. We also thank our supervisors for their unerring support: Brian Connolly, Dr Cherie Driver, Prof. Raffaella Folli, Dr Aisling O'Beirn, Dan Shipsides and Dr Christina Sevdali.

Finally, we would like to thank all involved for their patience as we negotiated the various challenges and delays that the Covid-19 outbreak precipitated.

Jane Morrow
Marc Olivier
Jan Uprichard
Editors

Editorial

Staying Alive!

The second iteration of *Intersections* takes as its thematic focus the very idea of continuing, through an examination of sustainability. More than ever, we are particularly aware of that which is finite and that which is infinite. But equally, everything is part of a plenum; the relentless tumble and fold of objects, structures, histories, materials and ideologies of every scale does and will continue apace. What do we take forward, and how? How can - or should - we transform or reform in the future using the experience that we have? In accepting the momentum of transformation and destruction, humanity rationalises the guises for harm and hope in the best ways we know. Whatever your vantage point, you may not look the other way.

We could not have known, when we selected this theme, the many global crises that would play out during this issues development. Rather than change our exclamatory title, the context for the many ways in which persevering - through locking down and masking up; protesting against racial injustices; recognising the erosion of boundaries between natural and manmade habitats; articulating our unrecognised labour and more - it is now a battle cry to make the change we want to see in the world. With the inquisitive impulses that drive our research adding to an attentive and steady chipping away, in the endeavour to create something new from the old. Recognising and acknowledging each other's efforts when we meet at the intersections.

Intersections is a postgraduate journal for multidisciplinary exchange of research and practice at Ulster University. It is an annual meeting place for - primarily - the Arts, Humanities and Social Sciences to share reviews, processes and theories emerging from current PhD and MA candidates and early career Researchers. In this instance, and given this issues' specific focus - this should be a conversation that includes us all - we have encouraged appropriate cross-disciplinary responses from other faculties which align with the journal's ethos.

Fragment Mouth:
Performance documentation

Dominic Thorpe
Supervised by: Brian Connolly & Dr. Chérie Driver

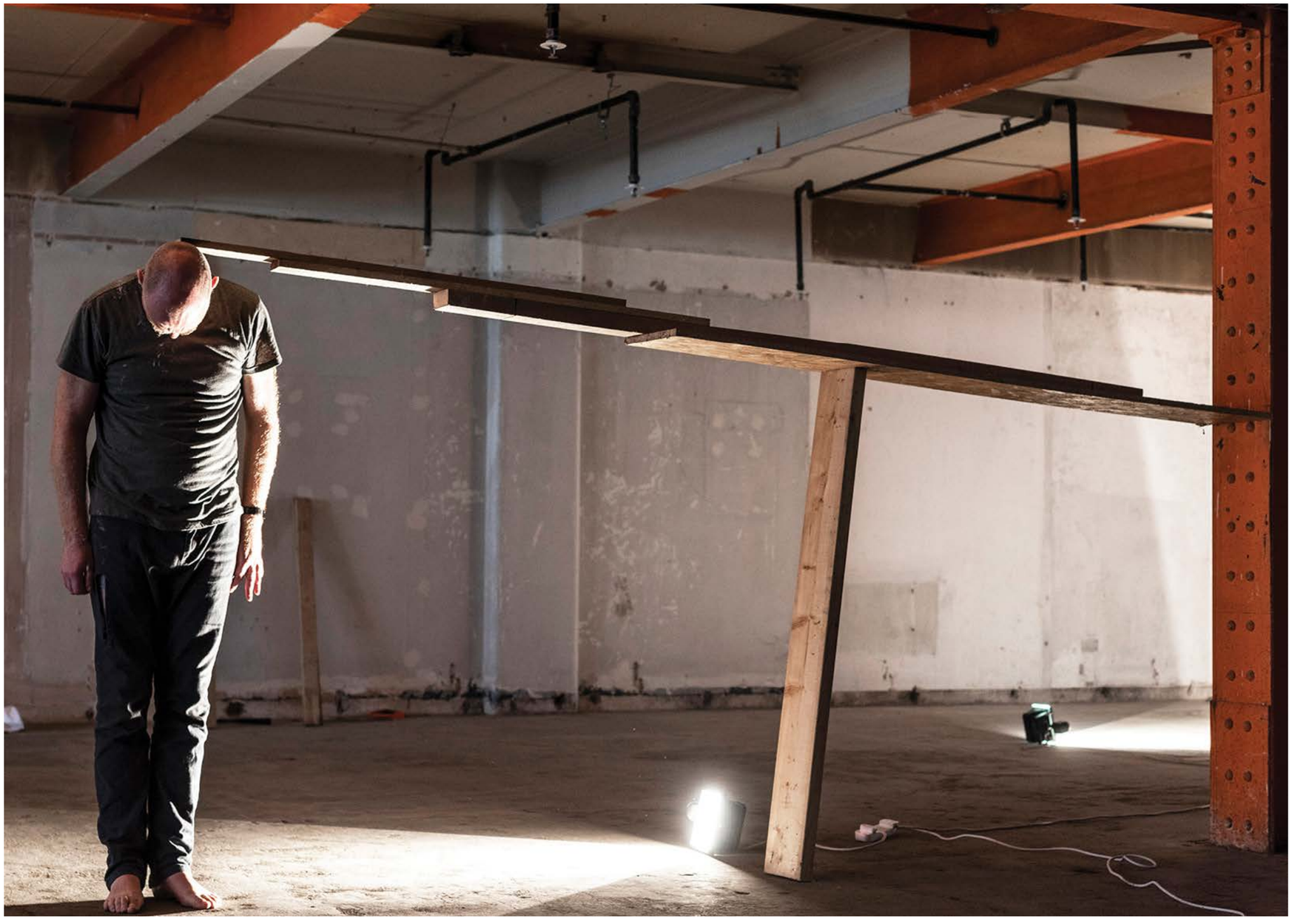
Fragment Mouth, performance by Dominic Thorpe, Michaela Stock Gallery, Vienna 2019. Images by Lea Sonderegger.

This selection of photographic documentation comes from a series of live performance art works being developed as a key component to my PhD research, investigating representations of perpetrators in performance art from Ireland. The performance works are created through a range of methods common to the practices of performance art, including durational, contextual, improvisational and material processes.

The images are presented here as extracts and not intended to offer a full account of live work; rather to signal certain embodied and representational qualities inherent in performance art actions addressing atrocity and resulting traumas, including perpetrator trauma. Centralising the artists body and presence, the research examines the artist's own position in relation to perpetration -

particularly when proposing perpetration as a broad spectrum of actions and proximities in relation to violence, conflict and abuse; for example, direct and indirect perpetration, silence as a form of complicity and identity as a form of implication.

A central tenet of the burgeoning field of perpetrator studies is a recognition of the necessity to acknowledge experiences and identities of perpetrators, as well as victims, to better understand and respond to violence, conflict and abuse. This practice based research aims to identify how performance art can contribute to sustainable responses to atrocity, and in so doing also speaks to wider research across a range of relevant areas, including memory, violence, ethics, and trauma.



Ingress, performance by Dominic Thorpe, Fix, Belfast 2019. Images by Anonymous.

Table Bite, performance by Dominic Thorpe, Michaela Stock Gallery, Vienna 2019. Images by Lea Sonderegger.

Glass Mouth, performance by Dominic Thorpe, Wake Festival of Performance Art, Folkestone, 2017. Images by Andrea Abbatangelo.

A Sustained Solitude:
On building community

Laney Lenox
Supervised by: Dr Máire Braniff and Prof. Brandon Hamber

This paper explores the personal challenges of ethnographic fieldwork and the insight these challenges provide on how to live a sustainable and fulfilled human life. It is written as a meditation on fieldwork conducted in Berlin, Germany as part of my PhD project. This fieldwork focuses on understanding the democratisation processes of cities that have undergone significant societal conflict and division. In this research, I take methodological approaches from the anthropological tradition (such as qualitative interview and participant observation) to examine archives and memorials documenting experiences of incarceration. Placing the ethnographic lens on myself in this piece allows me to explore both my impetus for conducting this type of research and what I have learned from the personal challenges of doing so. Rather than focusing on the purely academic, I chose to write this piece as a personal narrative to describe my inclination for wandering and why I think this inclination is important to examine in the context of my current research. These ideas are connected to wider ideas around sustainability through an examination of the importance of building and fostering meaningful human connections and community during these uncertain times.

Keywords: ethnographic fieldwork, sustainable, Berlin, personal narrative

Once, in Dublin, I met a man that insisted on calling me Penelope. He acknowledged his awareness at this not being my name. However, this did not impede him gesturing toward me for the rest of the night with emphatic bouts of 'Penelope!' He mistakenly thought my friend and I were a couple - a mistake we chose not to correct. If he intentionally called me by the wrong name, then what use would it be providing him such inconsequential details as the truth? As usually happens early in any conversation I have abroad, it came out that I am American. As my friend and I left the bar, this man sidled over to me and said, "Hey, do you think you'll stay in Ireland?" I said that I didn't know, to which he replied: "You should, she really loves you."

Lately, this question of what it means to stay somewhere; what it means to cultivate and sustain a community, has been central in my mind. My life up until now has been defined by, when given the option, always choosing to go rather than to stay. Case in point - I am writing this from Charlottenburg; a neighborhood in the old West Berlin. This has been my home since 30 October 2019 and will remain so until 18 December. I am in Berlin conducting anthropological fieldwork to better understand the role of archives and memorials documenting processes of incarceration play in societies affected by conflict. Particularly, I am interested in the understanding these memory spaces can bring to democratisation processes and the involvement of ex-prisoners themselves in these spaces. This time in Berlin also fulfills the next step in the pattern of wandering that has consumed my twenties.

Anthropological fieldwork always appealed to me because it allows life to have a methodology for understanding. It's a discipline based - fundamentally - in trying to understand humanity and understanding our own humanity through the lives of others. This methodical attempt to understand my own life, and how it fits into the lives of others, has framed my entire life. I've always been a compulsive note-taker—writing in journals, jotting thoughts or observations down in my phone. I still write long letters to old friends, sometimes long emails. Because of this I have an entire archive of the self in old notebooks, files on old laptops, flash drives. For a time, this method of cataloguing also included taking photographs. It was important to me that these photographs capture, as closely as possible, what I was seeing in the space of a moment. Thus, I avoided anything staged. For a while, I even took photos while sitting on park benches just of whatever was in front of me at the time.

While cleaning out a closet during a recent trip to my parents' house, I began leafing through a stack of notebooks I've kept over the years. Some notebooks are meticulously organised, date, time, and place noted at the top of each entry. Others are pure, unadulterated chaos. In these chaotic records I can't even decide which way of the notebook is up, starting through one entry only to, a few pages later, have to turn the notebook upside down (I suppose upside down is a matter of perspective—perhaps a point I was trying to capture, although I doubt it).
I sometimes wonder if I became an anthropologist to give meaning to these notes, to understand why I felt the need to capture everything and to, perhaps, generate some sort of method out of this madness. For me, this archiving was always an effort to understand the world around me and my place in it. I wanted to understand my context and wanted to learn how to be an assertive woman independently, in whatever context I might find myself.

Before heading to Berlin, I designed a methodological plan for my fieldwork. As part of this, I read books on collaborative ethnography, books on qualitative interviews, the semi-structured and dialogue interview methods, and I built a plan for talking to strangers. Through this, I was confronted with an unmistakable and, for me, an uncomfortable truth: writing an ethical, robust, and nuanced piece of ethnographic writing was contingent on learning to build community. Distancing itself from its problematic colonial origins, the new anthropology meant learning and understanding what it means to be human in collaboration with one another.

Fig.1 Berlin, 2019.

This was an uncomfortable truth for me because, for all my adult life, I've focused solely on how to be independent and alone. I thought that, as a woman, this single-ness was a righteous assertion of my right to carve a space out for myself. I'm proud that I've learned to do that well, and I'm proud that I know how to be alone.

Sometimes, because of the wandering, I've felt like snapshots in peoples' lives, rather than an integral part. In meditating on sustainability for this piece, it occurred to me that perhaps as a society we've become too comfortable with the discarding of things and too uncomfortable with broken things. I think about this in my own life: my snapshot way of living, my willingness to discard everything (clothes, kitchenware, sometimes even meaningful connection) for the sake of just moving onto the next thing, the next 'maybe this will be the adventure I've been waiting for. The next 'maybe this is the place where I'll finally "figure it out".' My primary challenge to myself during this fieldwork, equally for personal development as it is for my PhD, has been to revel in the uncertainty it takes to commune with strangers and to transform strangers into meaningful aspects of one's life. I conduct my qualitative interviews as semi-structured conversations, leaving space to be present for the witnessing of someone else's life—to be open to what they want to share with me and what they deem important for me to know.

About a week after the Dublin 'Penelope' incident, I was on a ferry to Scotland reading Milan Kundera's *Ignorance*. This novel, centered around the lives of political refugees returning to Prague for the first time in 20 years, meditates on themes of homecoming and community. These meditations often come through analysis of *The Odyssey*, the story of Odysseus' return to Ithaca. Because of this, my experience with the man in the Dublin bar then became connected with Odysseus' wife, Penelope. This then took my train of thought to what is often referred to as 'The Penelope Section' in James Joyce's *Ulysses*, the only section of the book from a woman's perspective. I wondered then, which Penelope was I? Who had I lost? Who was I waiting for? Rather than answering these questions in my practiced sustained solitude, I hope this fieldwork teaches me meaningful lessons in building community and exploring what it means to collaborate on the project of being human.

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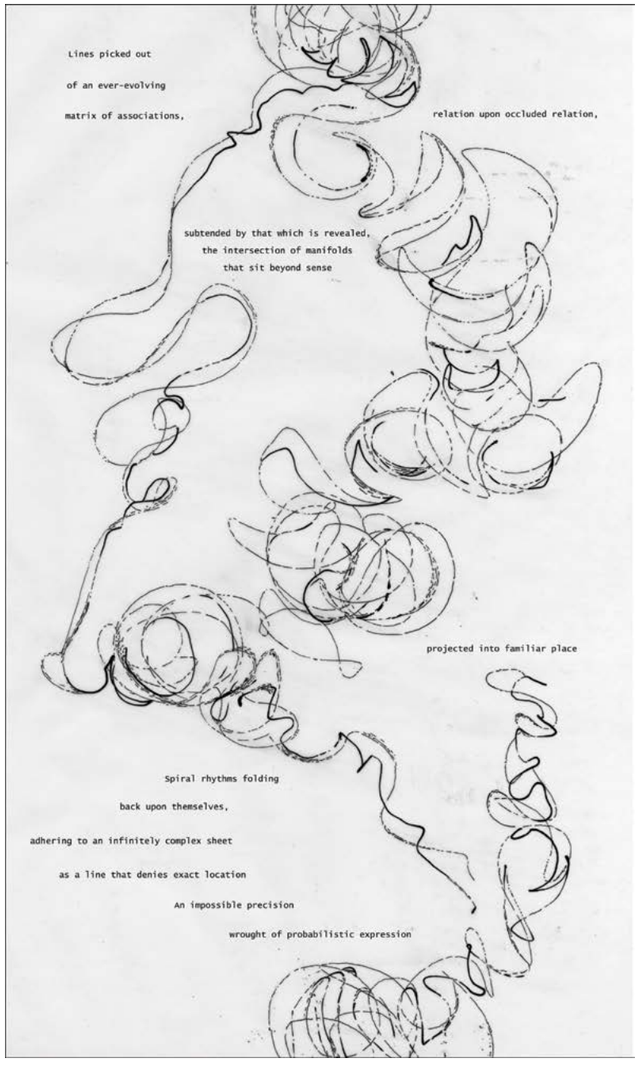
Peculiar Projections of the Demiurge
(Pen and ink drawing and digital typography)

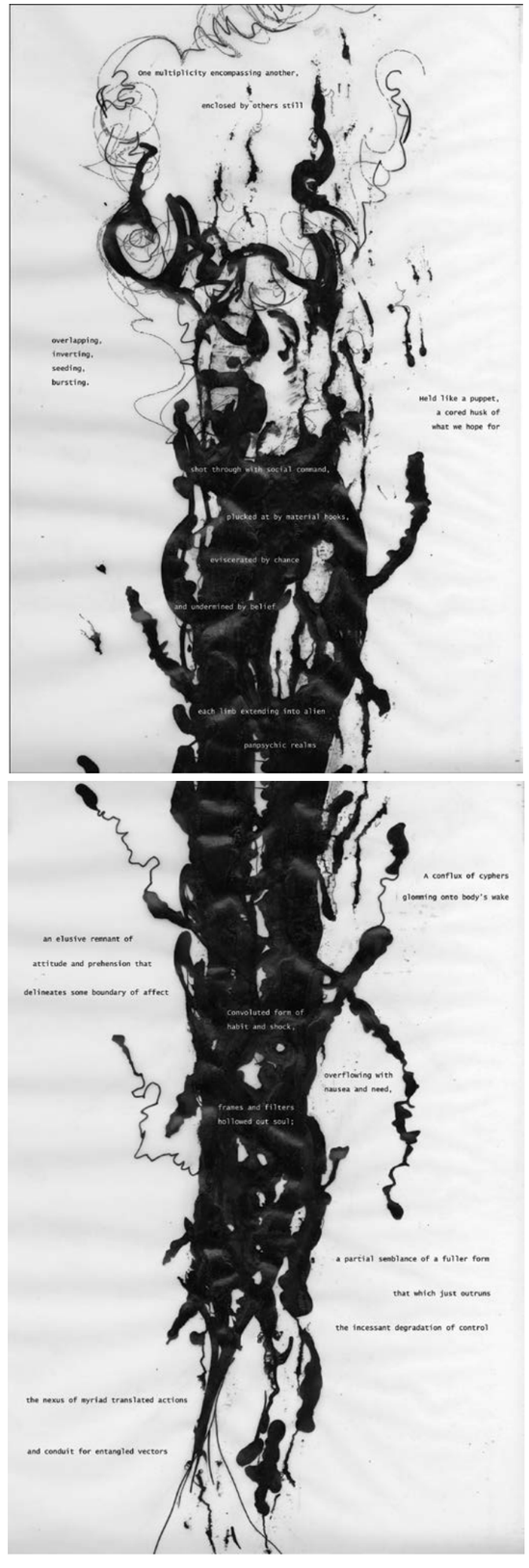
Joey O'Gorman
Supervised by: Dan Shipsides & Dr. Aisling O'Beirn

My current research looks at space and the multiplicity of relations in which we are embedded; drawing on a practice that imagines multidimensional ecologies underlying experience. I consider interactions between disparate systems; how these are given and withheld, and what this means in terms of environmental change.

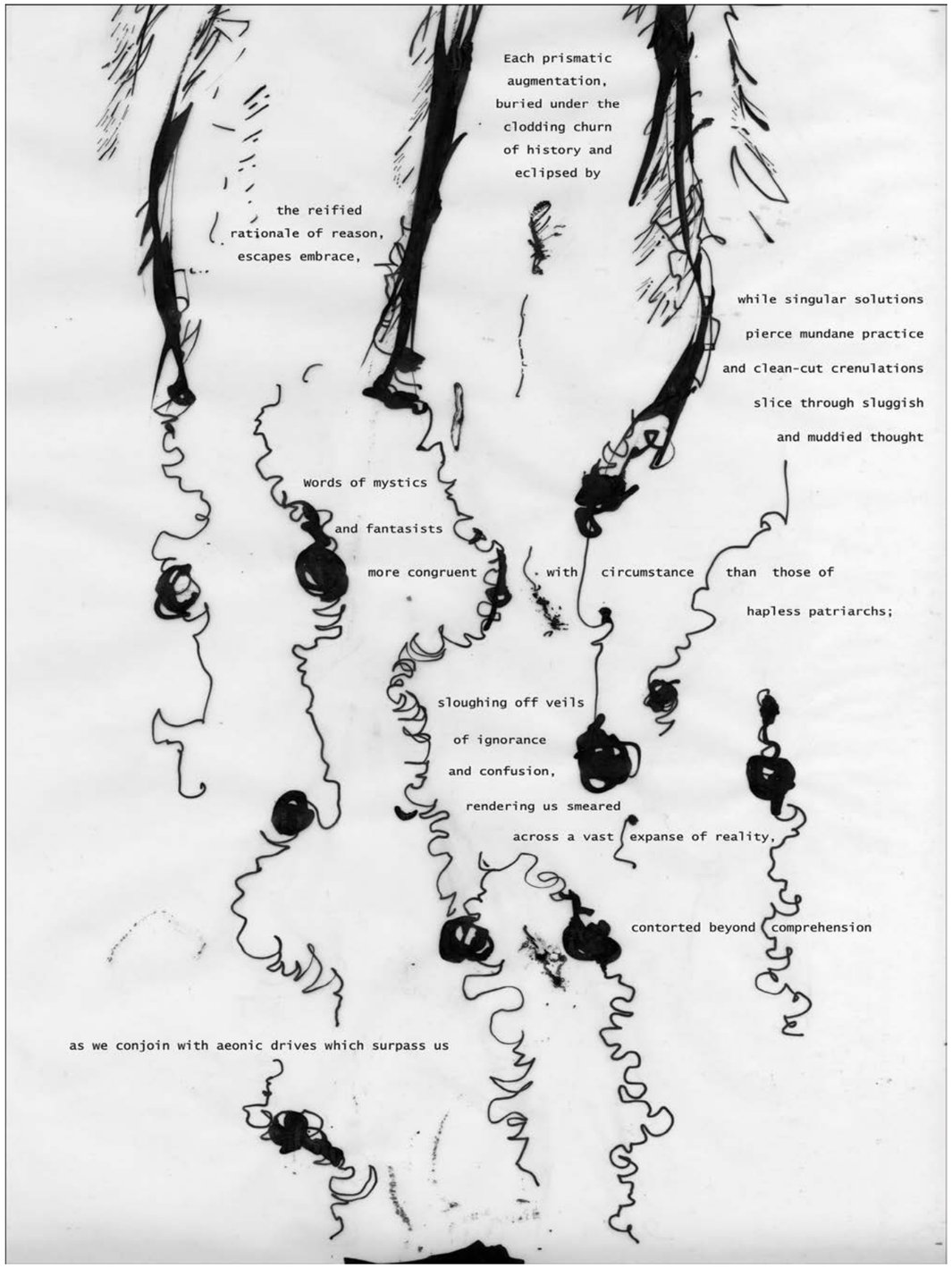


Peculiar Projections of the Demiurge, detail #1, pen & ink and digital typography, 2019.

1. The original text was produced as a wall text for an installation (Catalyst Arts, 2019) about chaotic attractors and Hyperobjects (a term conceived by Timothy Morton). The text was further developed alongside a video work (*Unbearable Burden Still Sought*) that plays with a science fiction conceit about a posthuman, evolutionary schism. This modified text is incorporated here into four sections of a larger drawing (340 x 30cm) that traces the rhythms and transformations that we could imagine constituting complex, evolutionary systems (see Platform Arts, 2019, 'Eco-evo-devo and the Hypercycles of an Extended Self,' for further contextualisation).



Peculiar Projections of the Demiurge, detail #2 (above) detail #3 (below), pen & ink and digital typography, 2019.



Peculiar Projections of the Demiurge, detail #3, pen & ink and digital typography, 2019.

'Ooh, baby, do you know what that's worth?':
Considerations of sustainable approaches to collaborative practice.

Sheelagh Colclough
Supervised by: Dr. Chérie Driver,
Prof. Karen Fleming & Dan Shipsides

Dominant ideologies act to squeeze out the very possibility of possibility (Duncombe and Lambert, 2017). As its starting point, this article considers what thinking may need to be drawn upon for future (trans-) or (re-) formations of collaborative practices. Its primary concern is with collaborative art, which covers a dynamic set of practices including community, participatory and socially engaged art, amongst others. The sometimes semantic, historic, or ideological differences within this arts substrate can be broadly collapsed into their shared foundation in collaborations based on human interaction and connection. Casting an unapologetically wide theoretical net, this article will contemplate the issues we need to grapple with in order to develop more sustainable human relationships - the bedrock of all forms of collaboration. Sustainability here is viewed from an ethical perspective, concerned with issues of agency, expression and equity. Specifically considered are notions of social and ideological disobedience (Wilde, 2018; Holloway, 2015), pedagogies of thought and practice (Freire, 1970; Leistyna, 2004; Buck-Morss, 2016), the framework of (cultural) rights and the contestation of the idea of the arts or artists as purely professional (Matarasso, 2013, 2019; Ryan and Whelan, 2016; Rogoff, 2013). In essence, this article locates itself in the practice of *thinking* as the essential precursor to *doing* and ultimately *becoming* 'more fully human' (Freire, 1970:21). In considering the sustainability of collaboration, thinking *is* the practice.
Keywords: *community art, participatory art, collaborative practice, socially engaged art, cultural rights, sustainability*

1. 'In Praise of Disobedience' (Wilde, 1891)

Infamous felon Oscar Wilde wrote 'progress has been made, through disobedience and through rebellion' (1891:5). Wilde's life and works are a reminder of the transience of social mores and the hard-won cost of human rights. Rights set out as inalienable in innumerable declarations of nation states, are finite in terms of our shared responsibilities to each other, and our shared task of maintaining the common good (Locke, 2016). In practice, to paraphrase George Orwell (1945), some rights are more equal than others, as evidenced by the rapid twenty-first century expansion of the 1% billionaire class and their 'right' to make a profit despite the human, social or environmental cost (Giridharadas, 2018).

Artist Nico Dockx and sociologist Pascal Gielen (2018) identify 'commonism' as emerging from the wreckage of globalisation's profit-as-progress monotheism, drawing on ideas of both the medieval and digital commons; collectively owned, shared and managed resources. Dockx and Gielen acknowledge commonism's ontological subjectivity, but nonetheless 'buy into' its central premise.

> *It is a belief, a make-believe that claims realism. At least it claims to stand closer to our contemporary ecological and social reality than capitalism. But it is also nearer to how social relationships really function, and much closer to what humanity in general is about.* (Dockx and Gielen, 2018:55).

In her consideration of commonism, philosopher Susan Buck-Morss (2016) counsels against *a priori* reactions which calcify practice.

> *It is a mistake to adopt anarchISM or socialISM, TrotskyISM or IslamISM, radicalISM, or parliamentarianISM as a system of belief determining one's actions in advance. Conditions change, and practice needs to respond to new situations.* (Buck-Morss, 2016).

Academic Kevin Ryan and artist Fiona Whelan (2016) cite the four stages of social movement theory - emergence, coalescence, bureaucratisation and decline - in their consideration of the tensions within professionalised collaborative art practice. Echoing Buck-Morss, Ryan and Whelan suggest the 'ISMisation' of creative collaboration runs the risk of experiential necrosis, the kiss of death for a people-centred process which depends on what theorist Grant Kester calls dialogical aesthetics; 'found in the condition and character of the dialogical exchange itself' (1999).

Thus an adapted, applied, Wildean social and ideological disobedience is apposite for our times; one which demands real time relationality, an engagement with each other and the world in which we now find ourselves. A disobedience which is not only sustainable, but one which can help sustain us.

2. 'Anger is an Energy' (Lydon, 2015)

Sociologist John Holloway (2005) argues that rage, not reason, is the primogenitor of thought. While Holloway concedes our rage levels are different and dependent on our individual experiences, he maintains that we all begin life with a scream. Holloway contends that the exploitation and oppression that many endure, (and which we all witness as interconnected and interdependent global citizens), acts to feed this primal scream, but is muted through study: 'There is no room for the scream in academic discourse' (Holloway, 2005:3). Holloway suggests the myth of doctrinal objectivity is a contributing factor in dissipating the urgency of humanity's cry, as it places academics as somehow outside the scream-filled social structures which we all inhabit; busy categorising people as subjects, not fellow citizens. Holloway, with a nod to philosopher Antonio Gramsci's 'pessimism of the intelligence, optimism of the will' (2005:8), presents the scream as imbued with both 'horror-and-hope' (2005:8), arguing that contained within the act of its utterance is the elemental desire for something better. As Holloway outlines, anger can be counted as a renewable resource to be put into the service of both (trans-) and (re-)formation of human relationships.

Musing on the first postgraduate *Punk Scholars Symposium*, academic Mike Dines considers the paradoxes within an academic 'hierarchy of credibility' (2017) present even in a field of study such as punk; commonly populated by practitioners committed to the ethics of do-it-yourself collaborative practices. Writer and community arts practitioner François Matarasso positions punk alongside the UK community arts movement, mirroring the collective development of 'a political consciousness' through 'a very wide range of artistic action that was mostly ignored by established arts institutions', further broadened by 'the artistic expressions' of arriving commonwealth communities (2013:219). Practitioner turned academic, Owen Kelly (1984), has also noted the role social contexts played in both movements. The rise of cultural democracy, which Kelly describes 'as an idea which revolves around the notion of plurality [*and* ...] equality of access to the means of cultural production and distribution' (1984:152), emerging within the practice of community art in the 1960s and 1970s, is noted too by Ryan and Whelan, manifesting in Ireland as 'a deeply political "counter-cultural"

ethos' (2016). Matarasso invokes Article 27 of the 1948 *Universal Declaration of Human Rights*: 'Everyone has the right freely to participate in the cultural life of the community…' (2019:44) as distinguishing 'participatory art' from 'community art' in the latter's commitment to 'a rights-based approach characterised by an aspiration for emancipatory social engagement' (2019:48).

However, the practice of 'emancipatory social engagement', or the current creative outburst of global citizens' anger which we consume daily as news, can be subject to manipulation, particularly when it sits within existing participatory structures riddled with power differentials. As curator Janna Graham notes, drawing on Pierre Bourdieu's analysis of the insulating effects of cultural class membership conferred by the professional identity of 'artist', such separations 'distance the production of social content from social consequence' (2010:127).

3. 'The bureaucratisation of the mind' (Freire, 1990)

Theorists and practitioners alike have reflected on the 'bureaucratic turn' within participatory arts (Bishop, 2012; Hope, 2011; Jeffers and Moriarty, 2017; Kelly, 1984; Matarasso, 2013, 2019; Ryan and Whelan, 2016). As Ryan and Whelan (2016) note in the evolution of collaborative practice within the framework of social movement theory: with professionalisation comes bureaucratisation and inevitably institutionalisation. In the case of the UK as Bishop (2012) has noted, artists were instrumentalised as agents of the (New Labour) state, facilitating trickle down 'engagement' and 'regeneration.' Artist and academic Sophie Hope (2017) traces the lineage of this creative social amelioration to Victorian missionary 'civilising' logic, aligning with educator Paulo Freire's conception of 'false charity' (1970:21), a softening of oppressor power wherein rights are converted into privileges which can be bestowed, as well as removed from above. Matarasso's central thesis that 'everyone involved in participatory art is an artist because an artist is defined by the act of making art' refutes the Enlightenment idea of '*being* rather than *doing*' (2019:49) [author's italics] enshrined in the 'lone genius' theory of art. This professional insistence on delineation 'between artist and non-artist, thereby establishing an asymmetrical power relation' (Ryan and Whelan, 2016) speaks to Freire's 'bureaucratisation of the mind' (Ryan and Whelan, 2016), wherein the dialogue essential to exchange becomes orchestrated turn-taking and 'epistemological curiosity is discouraged or deadened' (Leistyna, 2004:20). In this scenario, cultural collaboration disassociated from the collective practice of rights between equal partners runs the risk of creating unsustainable dependencies, contained within an anaesthetising 'ISM'.

Buck-Morss observes the cognitive dissonance at the heart of global capitalISM, symptomatic of the kind of mental bureaucracy that Freire describes as deskilled indoctrination instead of empowering criticality and agency. Buck-Morss highlights the logic glitches whereupon the free market has more global support and protection than governments give their citizens.

> *The new tautology: Our subjection to the capitalist ethic produces the objectivized spirit of capitalism, which reproduces the capitalist ethic, in an eternal return of the same* (Buck-Morss, 2016).

4. 'Heaven is a place on earth' (Nowells and Shipley, 1987)

When Belinda Carlisle sings about a metaphysical notion of paradise made concrete as a tangible lived experience; by a shared epistemic value of 'love coming first' (Nowells and Shipley, 1987) she echoes the wisdom of Freire and his pedagogical parameters for true dialogue; love not domination, humility not elitism, faith in the power of (wo)man to be fully human and hope as a challenge to be responded to. Now that's what I call a sustainable methodology! Whether it is termed utopian thinking or peace building, imagining the future we want and how we might get there is an essential collective requirement, something far too important to be left to market forces. Activist Steve Duncombe and artist Steve Lambert focus on the concept of utopia as an essential component in the realisation of change:

> *We will share our theory of power with you now: the dominant system does not dominate because most people agree with it; it dominates because we cannot imagine an alternative* (Duncombe and Lambert, 2017:257).

Buck-Morss echoes this problematic stasis whereupon the world's 99% are in 'a mutually dependent social relationship' with the devils we know, insistent on 'believing that the bad old is better than the possibility of the new being good…' (2016).

However, care is needed in (trans-) or (re-) forming our collaborative cultural practices. The temptation to flatten participants into inflexible and unchallenging processes is to rerun the instrumentality of Freire's participatory turn-taking, typical of many people's lacklustre educational experiences. Artist and academic Susanne Bosch cites the Convivialist Manifesto and its recognition of conflict as socially 'necessary and natural' (2018:66) inevitable due to difference within groups, stating that to deny this is a futile exercise. The manifesto identifies two types of threats that face the world: entropical ('material, technical, ecological and economical') and anthropogenic: ('moral and political') (2013). The ability to deal with the existential issues of the former are essentially dependant on humanity's ability to fathom the latter.

> *In short, we have to make conflict a force for life rather than a force for death. And we have to turn rivalry into a means of co-operation, a weapon with which to ward off violence and the destruction it entrains.* (Bosch, 2018:66)

As Graham identifies, citing philosopher Félix Guattari, any form of egalitarian collaborative practice demands a 'constant negotiation' of 'rules and roles' between all parties, discovering how 'to think collectively' (2010:136) as part of the process in order 'to mobilise "a population able to impose its interests"' (2010:134).

5. 'On Being Serious In the Art World' (Rogoff, 2013)

Academic Irit Rogoff makes a case for (re-) instatement of seriousness in an art world which she characterises as made up of 'individual acts of creativity, invention, excelling, and branding rather than notions of common ground' (2013:63). She points out that all attempts at 'serious' professional cultural production whether they are located in the 'gigantic museums' or 'self-organised groups' (2013:68) are triangulated as art and ultimately homogenised as 'visual excitements, displayable objects, or other "consumables'" (2013:69). Rogoff recognises this as a paradox wherein the processes of critique and reflexivity become neutered by their siloed categorization as creative outputs, with no structural or holistic implications. As with the university 'sector' trapped within a dominant ISM, Rogoff underlines 'the internalisation of market values' where 'transferable knowledge' is commodified to become 'cultural entrepreneurship' so becomes 'the dominant reality of the art world' (2013:69). Proposing a methodology which could be called upon to break this circular reproduction of the capitalist ethic (Buck-Morss, 2016), Rogoff offers us 'atmospheres of seriousness' (2013:70) adapting philosopher Bruno Latour's idea of 'atmospheres of democracy' (2013:70) wherein it is not the institutionalised elements of procedure which dictate action or inaction

but the coalescing of people around an issue or concern. Rogoff suggests that awareness of market logic does not have to mean an impotent acquiescence to it, in that 'remaining *unconvinced* is one stratum of the sharing of seriousness – not instrumentalised as either protest or analysis, but rather as a state of being' (2013:70). Folded into Rogoff's notion of seriousness as a state of being is the potential of targeted enquiry.

> *In the university we know that the questions we ask are far more important than the answers we might provide, that the questions are our potential for changing the basis of our thought.* (Rogoff, 2013:73)

Residing within our collective ability to question ourselves and one other, lies our innate and potentially infinite natural resource of 'epistemological curiosity' (Leistyna, 2004:20) and with it the potential of (trans-) and (re-) formation of disciplines - academic and artistic - which are reliant on it. The future sustainability of these fields, heavily underpinned by collaboration in one form or another, requires the renewal of criticality; *thinking as a practice*, to be put to the service of each other.

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Reevaluating the Language of Pain:
A combination of literary and visual arts-based methods

Niamh McConaghy
Supervised by: Karen Fleming , Dr Justin Magee & Dr Pamela Whitaker

This paper explores the impact of maintaining a daily journal using visual and literary methods (blackout poetry and mark-making), to express the experience of chronic pain. Focusing on the dialogues of six participant semi-structured interviews, following two arts-based workshops and two weeks of participant journaling, the challenges and the potential for these methods to promote conscientious self-management and effective pain communication is explored. The results of this study are evidenced to produce therapeutic benefit and encourage an expressive and individualised, alternative method for constructing a narrative of chronic pain experience.
Keywords: chronic pain, self-management, communication

Introduction
Chronic pain is a global health problem, affecting around one in every five people worldwide (Dureja *et al.*, 2013). As a multicausal phenomenon, the effects of chronic pain (e.g. unemployment, arguments with loved ones) can also influence the physical experience. This complexity can create difficulty in differentiating between influencing and effecting factors of pain, which can therefore, impact the ability to communicate the total experience to others. The barrier in pain communication, however, is not only the result of such complexity, as it is also widely argued that pain resists vocabulary because there is a lack of sensory confirmation available in which to fully understand it (Scarry, 1985).

Whilst there are behavioral and symptomatic questionnaires to help clinicians understand pain factors, to assist in planning relevant treatment and management strategies, it is often argued that these methods do not fully communicate the lived experience of pain. Furthermore, whilst metaphorical language may provide, to an extent, a sense of relatability to understand pain experience, there remains a void between the subjective lived experience of pain and external understanding (Padfield *et al.*, 2010). Accurate interpretation of metaphorical language also remains at the will of accurate subjective understanding.

Utilising arts-based methods to enhance pain communication and external understanding have been more recently acknowledged in the past decade, including co-creating photographic pain imagery (Zakrzewska *et al.*, 2019), digital pain drawings (Shaballout *et al.*, 2019) and combinations of arts-based methods within arts workshops (Tarr *et al.*, 2018) etc. There have been none though that combine visual mark-making, or poetry that is constructed from texts that are based upon health communication. This purposefully selected word source reevaluates meaning within medical language for the pain sufferer and argues Scarry's (1985) consideration that language is a barrier for pain communication. The methods used in this study encourage a varied perspective of pain experience through both visual and literary externalisation and promote an effective sense of the reality of chronic pain through reflective documentation. This study explores how merging traditional health communication language with drawing may impact overall pain communication and self-understanding of pain factors. The self-reported impact of the methods used in this study can be categorised into three themes: (1) awareness of interconnected pain factors, (2) the use of emotive language in describing pain experience and (3) future hope within pain narrative.

Participants
Participants were recruited from a course, run by Versus Arthritis, on self-management of chronic conditions. Later, further participants were recruited through disability arts organisation University of Atypical. A final total of six participants were included and who met the inclusion criteria: (1) were over 18 years old, (2). spoke English, (3) experienced self-reported chronic pain, (4) had attended a self-management course for a chronic condition and (5) attended the study's two workshops, one semi-structured interview and completed two weeks of journaling at home. This smaller sample size of six was compliant for the research methodology of Interpretative Phenomenological Analysis (IPA) (Smith et al., 2009). This study would have preferred a gender balance, however, all participants included who met the inclusion criteria identified as female.

Procedure
Participants attended a first workshop, which explained the methods of the visual mark-making and blackout poetry. Visual mark-making was described as the process of reflecting upon the day of pain experience and create a quick drawing in reflection of it. Blackout poetry is the practice of selecting words from an existing text to create a type of visual poem (Kleon, 2014), which participants were asked to select their words by reflecting on both their drawing and of their pain experience. Participants were asked to apply these processes at the end of each day for two weeks, at home, considering all aspects of their pain experience. This paper focuses upon the impact of the first workshop and the home journaling phases.

Awareness
Externalising a health experience, whether through visual art or vocabulary, can be a form of processing and sense-making. It is argued that our interpretation of the past informs how the past makes sense (Martin & Sugarman, 2001). Present interpretations of pain are, therefore, rooted in past experience. This makes the awareness of past, present and future factors of pain an important feature in constructing a fuller narrative of pain to communicate to others. However, the biopsychosocial reality of pain means that some factors of pain can often be viewed as vulnerable or difficult to express verbally. Pain behaviors can often consequentially become accentuated if a person is not aware of them and if left unaddressed, negative factors of pain experience can continue a vicious cycle of pain-related elements. The broad theme of pain awareness that emerged in this study is sub-categorised into four topics: (1) the awareness of the individuality of pain experience, (2) the awareness of shared experience, (3) the awareness of subjectivity and (4) the awareness of utilising arts-based methods for therapeutic benefit and/or pain communication.

Self-reflection was encouraged throughout this study in promoting the awareness of psychosocial, influencing and effecting factors. Participant Five discussed how her created artwork informed her to question the linkage between pain factors, whilst also highlighting the therapeutic benefit of these methods;

It was kind of like an exorcism almost. "What a rubbish day I've had", but you know, once it's out on paper, it's said, and you don't have to carry it on, so it's gone, it's on the page, it's in a different format so you can leave it there and then come back the next day and looking back too, you're able to see which days you had good days and perhaps why (Participant Five, 2019).

Need to get up

Bed instead

Predicable

Reoccurring

Sting

It can only get worse!

Fig. 1. Participant Five, University of Atypical, Belfast, 2019.

Participant Six also reflected on previous entries of her journal, considering her individual pain influences, "*It was something that I would love to be doing all the time. You know, I think, I think it'd be quite good, and you know you really should be taking notes of how sore you are. We should be really doing that, so we can kind of see if like a seasonal thing, or what we've eaten or whatever...* "(Participant Six, 2019).

Freedom is control to art,

drawing the inwardness from trauma.

In life, we can express the pain,

creating and experiencing art.

Fig. 2. Participant Six, markers and paper, University of Atypical, Belfast, 2019.

Participant Four created figurative images of concepts that she finds comforting, like a teddy bear or a beach. She reflected upon these images and explained that these were days when she 'felt like she needed a hug'. She remembered that these were days when her mood was more negative than usual and recalls that in the days leading up to such entries, she had experienced more intense physical pain. She remembered this pain-based experience from the 'comforting' imagery and connects that 'you maybe find the next day that your heads just not right, you feel down, and you feel sorry for yourself and you're feeling low, your mood.' This participant expresses a segment of her lived experience through her figurative images and consequentially communicates her understanding of her personal connecting physical and mental effects of pain. She discusses how these methods now come naturally to her, as she explains her individual colour preferences for representing her experience, 'I would sort of associate your blacks and your greys and browns with the bad days. And the brighter days would be the orange, pinks and yellows'.

Emotive Language

When discussing journal entries, many participants began with disconnected descriptions of physical qualities of pain and the visual aesthetic of the imagery. However, once discussed, many participants seemed to become consequentially prompted to use metaphorical language e.g.: 'my chest felt as if somebody was leaning on me' (Participant One, 2019). Many participants seemed to follow this conversational approach, proportionally ending the dialogue about the emotion that is enthralled within pain experience, 'Stuck. It's how I feel. Stuck. It's like Groundhog Day. I just want to start living again and I'm stuck' (Participant One, 2019).

What began as symptom-based dialogue appeared to be prompted by the visual imagery in altering the pain narrative to focus on the emotional impact of pain. This created a deeper understanding into the reality of daily life with pain, as fragments of the experience seemed to permeate into the conversation, constructing a personal dialogue of pain.

Shaping Future Narrative

There were many images in Participant Four's journal that were created using glitter. When describing a specific glitter-based image, this participants' dialogue switched to future tense, as she explained that it represents who she wants to be. She described these images as 'a bright day, a sparkly day' and discussed how her pain is often misinterpreted by others, stating that many only can, or want to understand her pain experience superficially. Creating the imagery of who she wants to be appears to have encouraged an efficacious approach to her pain, as she discussed that she is more likely to now make a list of questions to ask her doctor about her pain experience.

Whilst there was initial anticipation within the group to create the blackout poetry titles that accompanied the visual images, participants commented that they strengthened the overall understanding of pain when viewed together. Participant One explains one of her poems as the following, 'But this one, "start healing, acknowledge pain, acute, significant". Without doing too much, overthinking it, to me that's what I want to do. Those words just popped out.' (Participant One, 2019). Participant One explains the accessibility of this method and alludes to an efficacious future pain narrative, of which this hopeful interpretation granted an indicator of present pain processing.

Discussion

This study explored the impact of documenting pain experience, evidenced by participants self-reflection of personal pain qualities illustrated within the visual and literary journal. Participants articulated their awareness between the mental and physical impacts of pain, and some differentiated between pain effects and influences. Whilst pain diaries are not uncommon, and more recently have advanced technologically (Garcia-Palacios et al., 2014), these methods produced pride and ownership from the group. Physically extending the pain experience through pen and paper appears to have created a personal connection with the art created and from that, induced an emotive approach to pain language.

This study is predominantly based upon self-reporting measures and so, like other studies, cannot quantitively state that pain communication has been improved. Furthermore, each of the participants expressed uncertainty as to whether the art they had created could be accurately interpreted by others. It is evident though that this approach has acted as a prompt in producing a verbally articulated personal pain narrative. Symbolic meaning was construed through both visual and literary methods, which has assisted participants to reevaluate the approach of language within pain communication. This study provided time and space to discuss the inception of the art created, to ultimately provide a fuller account of the lived experience, however, this may often not occur in reality with family, friends or frequently, time-constricted clinicians.

Conclusion

This exploratory study strengthens the argument for further investigation of combinations of arts-based methods with documentational approaches in pain communication research. It also exemplifies the requirement of time, space and conversational processes to achieve a dialogue of pain, which reflects the reality of the often-vulnerable factors of the experience, in which to be communicated.

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The Bond Between Live Art Actions and a Deeply Mediatised Culture

Eleni Kolliopoulou

Supervised by: Dr Giuliano Campo, Dr Tanya Dean & Ralf Sander

This essay takes as its anchor my third research project *Sky-field* as an example of mediatised live art action. I would like to argue that the division between mediatised and live experience cannot be affronted in base of the deployment of the medium as such. Mediatisation is a relatively new term that refers to the deployment of media with technological timbre into live experience. In order to support my position, I will make a brief excursus on concepts around performativity with reference to P. Auslander, P. Zarilli and W. Benjamin among others. The aim is to unravel and offer a map of the debate around the issue of mediatisation and liveness.

Is it possible to speak about live art actions in contemporary practice without considering that technological means will be acting as a support or creative agent? Following Philip Auslander in his argument regarding liveness: 'Initially mediatised events were modelled on live ones. The subsequent cultural dominance of mediatisation has had the ironic result that live events now frequently are modelled on the very mediatised representations.' (Auslander, 1999 p.10) Auslander notes that despite this fact, 'Performance theory continues to characterize the relationship between the live and the mediatised as one of opposition' (Ibid, p.11). In this respect, within *Sky-field*, (which has been my third research installation) I was inquiring upon the modalities with which the video projection might eventually enhance or disrupt the bodily engagement of the participants.

Sky-field has been the third research installation of my practice-based research. The research has been articulated around three major performative installations that inquired upon the bond between the body and its environment. Performative installations (*Seabed, Waste-is-land* and *Sky-field*) were focusing on different modalities of interaction with the participants as well as a diverse use of media. *Sky-field* was a video install-action (Connolly, 1999) which was activated by the participants' collective action. It comprised a white canvas sheet (3x 4m) with a blend of rice and wheat flour, a video projection addressing the canvas sheet, soft lighting and an audio that ran partially during the action. Through *Sky-field*, I have been experimenting with the potentiality of the video (mediatisation) to enrich the live experience of the participants (live art) by inserting the video projection within the physical structure of the install-action. In *Sky-field*, the participants were asked to enact an aesthetic response to the installation by manipulating the blend of rice and flour. They were encouraged to pay attention to their physical presence and collaborate with each other in a spontaneous way.

According to Auslander, 'live performance now often incorporates mediatisation such that the live event itself is a product of media technologies.' (Ibid, p. 24) He is quoting Jacques Attali's description of the current cultural economy in which performance locates itself, whereby a distinction is drawn between representation and repetition as normative trends of that economy (Auslander 1999). Attali states that 'representation in the system of commerce is that which arises from a singular act; repetition is that which is mass-produced. Thus, a concert is a representation, but also a meal *à la carte* in a restaurant; a phonograph record or a can food is repetition.' (Attali 1985, p.41 quoted by Auslander 1999, p.26). Therefore, Attali is suggesting that in order to inquire into liveness, we should rather direct our attention to the way that an event is crafted—and experienced—instead of focusing on the presence or absence of the technological elements that form it.

Furthermore, Auslander is referring to Michael Kirby's definition of performance art and experimental forms of theatre as 'non-matrixed representation, in which the performer does not embody a fictional character but merely carries out certain actions that nevertheless can have referential or representational significance.' (Ibid, 28). More light is shed on the relation between Live art actions and mediatisation in Kirby's statement that 'in non-matrixed representation the referential elements are applied to the performer and are not acted by him.' (Kirby 1984, p.100 quoted by Auslander 1999, p.28). Kirby in his essay *On acting and not-acting* claims that: 'Although the performer seems to be acting, he or she actually is not. Nonmatrixed [sic] performing, symbolized matrix, and received acting are stages on the continuum from not-acting to acting.' (Kirby 2005, p.42). Hence, once more, the attention is directed to the ways these performers (and in *Sky-field*, the participants) are relating themselves to other human and/or non-human bodies in order to enact an action. In this sense, according to Kirby, since acting is not any more the case, all props might become legitimate collaborators—even the video projection. Similarly, my research focused and encouraged a deepening of the relationship between our body and its surroundings. The surroundings referred to the props (rice, wheat flour but also video projection and lighting) as well as other participants' physical compresence during the action.

However, Auslander is not arguing that 'all instances of live performance art reflect an incursion of the mediatisation in the same ways or to the same degree' (Ibid, p.32), concluding that scale could be considered as one differentiating factor. Sky-field is unfolding in an intimate setting and this preserves a subtler effect upon the perceivers. But as Auslander explains, mediatisation 'pervades even these small-scaled events' (Ibid) drawing also from Benjamin's discussion upon the 'auratic' (auratic from the Greek word aura which means either breeze or aureole) and the mass-reproduced ones (Benjamin, 2008 [1936]). According to the definition auratic, it is pointed out the physicality and uniqueness of an artwork which calls for the lived and subjective experience of the audience in its (artwork's) closeness. In addition, Benjamin, in his essay 'The work of art in the age of mechanical reproduction' (Ibid), emphasises that 'human sense perception is determined not only by nature but by historical circumstances as well.' (Ibid, p.31 quoted by Auslander 1999, p.34). According to Benjamin, the auratic or unique experience is gradually banished as distance has been overcome in mass culture; more effective media of transportation and television broadcasts bring closer what before was far away. As Auslander highlights, 'even in the most intimate of performance art projects in which we may be only a few feet away from the performers, we are still frequently offered the opportunity of watching the performers in close-up on video monitors.' (Ibid, p.34). In the latter case mediatised performance is competing with live art action over the degree of primacy and intimacy it can offer to the audience. *Sky-field*, whilst being a mediatised live art, has been carefully designed so that the mediatisation is not overwhelming to the action itself; therefore it has respected a hierarchy between the live action and the media deployed and in doing so it has preserved the auratic experience.

Other drama theorists such as Robert Edmond Jones and Robert Blossom have consequently argued about the effects of liveness in mixed media environments. Jones (1941) would see the film representing the unconscious and the live actors

representing consciousness. This ensemble for Jones was considered to ensure its complementary function between different aspects of the psyche. On the contrary, for Blossom (1966), who might see the film as representing consciousness and the live actors as representing corporeality or physical existence, there was a competition between these elements. Blossom acknowledged that this conflict among live bodies and filmed images in a mixed-media performance setting was somehow inequitable since the film might be more compelling. Auslander concludes that 'we now experience a mixed-media work as a fusion, not a confusion of realms. A fusion that we see as taking place within a digital environment that incorporates the live elements as part of its raw material.' (Ibid, p.37). Auslander argues that, in a way, we are more accustomed to the compresence of the mediatised and the live in this historical moment.

Among performance theorists, there is quite often a dispute about the integrity of live art and its corrupted nature when mediatised. Peggy Phelan is a performance theorist who argues about liveness in performance art. She believes that 'performance's devotion to the now and the fact that its only continued existence is in the spectator's memory enable it to sidestep the economy of repetition.' (Ibid, p.39). Nevertheless, Auslander takes an opposite position because any cultural discourse could nowadays sprout out of the ideologies of capital and reproduction which characterise our media-based society. He mentions that there is still a strong tendency to foster the tension between live performance and technologized forms: 'live performance is often identified with intimacy and disappearance whereas media with a mass audience, reproduction and repetition.' (Ibid, p.41). Nevertheless, for Auslander, repetition is not an ontological characteristic of either film or video; the latter are bound to deteriorate due to their material nature exactly as live art actions - which are strictly connected to the vulnerability of our corporeal self - might easily fade out.

Ultimately, the current state of live performance is that of being wrested from its 'traditional status of being auratic and unique.' (Ibid, p.50). Auslander proposes that live forms of art are functioning in relation to their mediatised environment, therefore the 'live is an effect of mediatisation; (Ibid, p. 51); the very enchantment of live performance in a mediatised culture is principally fostered by the desire for live experiences which is also a product of mediatisation. Finally, it is arguable that both liveness and media are interconnected and interdependent; either in a competitive or collaborative manner, when co-existing in mixed-media environments they support each other by being different. Moreover, they channel our attention towards the mechanics, rather than to the narration, of the event.

Giulio Jacucci and Ina Wagner, in their essay *Performative Uses of Space in Mixed Media Environments*, quote Schechner claiming that 'while anything can be studied as a performance, something is a performance when social context and convention say it is.' (Schechner, 2002 quoted by Jacucci and Wagner 2005 p.3). Alastair MacLennan's ritualized actions are a good example of this. MacLennan has often performed everyday actions by moving them to the special context of a gallery. For example in *Days and Nights* (1981) he was walking backwards at ACME Gallery for six days and nights. In *Days and Nights*, an everyday action such as walking becomes a performative event because of its duration, modality and the location where it is performed. With this example, I would like to point out the significance of the context and subtext of an artwork in opposition to the medium it is crafted with. Adopting this point of view it becomes clearer that the gap between live art and mediatised art is not insurmountable. If we identify *auratic-ity* (my term), as the quality of outmost salience for the artwork we could switch our attention from the formulation of criticism based on definitions relating to medium.

According to Jacucci and Wagner, Happenings emerged out of the evolution in structure and complexity of traditional environments: 'Kaprow defines this approach to Happenings as being through 'action collage.' (Ibid p.4). They argue that some mixed media environments explore 'immersive and technologically innovative environments diverging from the conventional screening formats.' (Ibid p.5). Therefore, again, what is being pointed out here is the deployment of the medium, rather than the medium itself, in order to speak about its influence upon artistic practices. This essay argues that *Sky-field* would hopefully constitute an example of mediatised live art action where the action collage (research design) has not affected intimacy and uniqueness of the experience (*auratic-ity*).

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Language Standardisation in Modern Irish:
Complaints sustaining discourse?

Jonathan McGibbon
Supervised by: Dr Gearóid Ó Domagáin and Dr Caoimhín Ó Dónaill

Language standardisation is the process by which a particular form of language becomes the conventional norm – particularly in the domains of officialdom (e.g. in government). It involves conscious intervention, often by the state or a language specific authority, to plan which type of language will function in society. This usually involves the development of language uniformity, often at the expense of dialectal diversity. In most cases, it also involves the development of modern terminology, and the production of dictionaries and grammars to stabilise the standard language as a definite frame of reference for correctness and accuracy. This paper discusses that process in the context of the Irish language.

Disparities, complaints and disagreements regarding the correctness and legitimacy of standardised language conventions are investigated. In particular, attention is drawn to the period (1958-2016) during which the Irish government published three versions of their official guidance document for writing in Irish: firstly in 1958, followed by later iterations in 2012 and 2016. The paper shows that Irish language scholars played an important role in sustaining discourse regarding language standardisation; despite the vacuum of over fifty years between these editions.
Keywords: Language Standardisation, Standard Language, Language Ideology, Standard Language Ideology

Introduction

The language standardisation process under discussion in this paper is considered within the theoretical framework of Einar Haugen (1966a). Haugen's framework provides us with a valuable touchstone, to which language standardisation can be described and discussed; of particular note are his 'four aspects of language development': (1) *selection of norm,* (2) *codification of form,* (3) *elaboration of function,* (4) *acceptance by the community*. The discussion below will address, particularly, the areas of (2) *codification* and (4) *acceptance* in the Irish language context[1].

The paper focusses specifically on the period (1958-2016), during which the Irish State body The Department of Translation (*Rannóg an Aistriúcháin*) published three iterations of official guidance for writing in Modern Irish: The Official Standard (1958) (*An Caighdeán Oifigiúil*) (henceforth, CO 1958); The Revised Official Standard (2012) (*An Caighdeán Oifigiúil - Caighdeán Athbhreithnithe*) (henceforth, COA 2012); and The Official Standard (2016) (*An Caighdeán Oifigiúil*) (henceforth, CO 2016).

The case is made here that inconsistency in their prescribed language conventions, and between their conventions and other codified documents (see below), has, in many cases, fostered criticism from Irish language scholars. By providing brief insight into some of those criticisms and their associated language ideologies, the paper shows that Irish language scholars played an important role in sustaining discourse on language standardisation; despite a vacuum of over fifty years between CO 1958 and later elaboration (in COA 2012 and CO 2016).

1. For further discussion of this framework, including discussion on the implementation of language standardisation see Haugen (1966b; 1983; 1987). See also, Garvin (1959; 1993) and Ferguson (1962; 1968). For further specialised discussion of Irish language standardisation, see Ó Baoill (1988), Ó Hainlé (1994), and Ní Ghearáin (2019)

Competing Codifications

The case of Modern Irish is one of a minority language, officialised by the state and recipient of direct intervention in the form of language planning[2]. At a corpus planning level, this direct intervention has facilitated the codification of a number of significant and abiding works (in addition to the aforementioned CO 1958, COA 2012, CO 2016), notably: the English-Irish Dictionary of Tomás de Bhaldraithe (1959); the *Irish-English Dictionary of Niall Ó Dónaill* (*Foclóir Gaeilge-Béarla*, 1977); and the substantive grammar of the Irish Christian Brothers (*Graiméar Gaeilge na mBráithre Críostaí*, 1960) (henceforth GGBC).

Of interest here are the authors' respective assertions that their work is underpinned by the standardised spelling and grammar of CO 1958 (de Bhaldraithe, 1959: vi; GGBC, 1960: vii; Ó Dónaill, 1977: vii-ix). Nevertheless, all these sources show innovations and elaboration not displayed in the 1958 official standard. Take, for example, the composition of new grammar rules and the inclusion of many modern technical terms in Ó Dónaill's *Irish-English Dictionary* (1977: vii-ix); characteristics not typical of a normal dictionary (see also Mac Lochlainn, 2015: 21-44). We should also note that GGBC addresses issues of syntax in detail to which the official standard (CO 1958; COA 2012; CO 2016) could not at all compare.

This type of development in codification has not been without its problems. Nic Mhaoláin (1985: 5) rightly points out that the aforementioned standardised sources are not identical in all rules and guidance. Consider the following convention noted by Mac Lochlainn (2010: 197-199). He observes how the recommendation, in CO 1958 (: 11) and GGBC (1960: 58), to inflect a small selection of feminine nouns ('bos'; 'bróg'; 'cluas'; 'cos'; 'lámh')[3] in the dative case, is contradicted by entries in Ó Dónaill's Irish-English Dictionary (1977).

See below an illustration:[4]

(1) An example using the guidance of CO 1958 and GGBC: *Inflection*

Tá	*mé*	*faoi*	*bhois*	*an*	*chait*	*acu*
am	I	under	palm	the	cat	at them

'They have me under total control'

(2) An example from Ó Dónaill's Irish-English Dictionary: *No Inflection*

Duine	*a*	*chur*	*ó*	*bhos*	*go*	*bos*
Person	to	put	from	palm	to	palm

'To wait hand and foot on a person'

The example used above should by no means be considered *sui generis*. As others have shown, there are plenty of examples of inconsistency across the standardised sources mentioned in this paper (see, Ní Mhurchú, 1981; Ó Baoill, 1983; 2000; Nic Mhaoláin, 1985; Ó Ruairc, 1999: 162-182; Mac Lochlainn, 2010: 21-29, 196-200; 2012; 2015: 21-44).
As a consequence, language users have raised logical questions regarding the clarity and authority of sources in which contradictions are to be found (Nic

2. Before the Gaelic Revival of the late 19th and early 20th Centuries, little written material was available in Modern Irish (following the defeat of the Gaelic ascendency by the English in the early 1600s, Irish fell into disuse as a formal literary language; see Ó Baoill, 1988: 109-113). With the foundation of the Irish Free State (in 1922), the language received official status and attempts were made to re-establish its use; as a written language in the government of the new state and as a living spoken language amongst the general public (see also, Ó Háinle, 1994).
3. bos' palm; 'bróg' shoe; 'cluas' ear; 'cos' foot; 'lámh' hand. It is worth noting that COA 2012 (:40) and CO 2016 (:28) do not identify these five nouns in particular for inflection in the dative case; although some 'longstanding phrases' are identified which include some of the five nouns in their inflected forms. The dative case, then, is an area of continuing uncertainty in CO 2016 where it remains unclear whether choice or prescription prevails.
4. In examples (1) and (2) above, and in examples (3) and (4) further on, the first line should be considered the actual occurrence in Irish; the second line provides a gloss in English to reflect the syntactic structure; the third line is a true translation from Irish to English.

Mhaolán, 1985; Ó Ruairc, 1993). This excerpt from Ó Ruairc (1993), for example, highlights the difficulty faced by the language user seeking a conclusive definition of standard language forms:

> When there is conflict between the official standard as it is laid out in [CO 1958], or as it is illustrated through examples in [*Ó Dónaill's Irish-English Dictionary*], or if there is disagreement between them both and a rule in [GGBC], which of them has the authority? (Ó Ruairc, 1993: 41)

Unfortunately, the state of uncertainty was not resolved in *COA 2012* – or indeed in the latest official standard (CO 2016). In Dónall Ó Baoill's (2013) comprehensive critique of COA 2012 he showed, quite markedly, that the multi-form, polynomic approach adopted had got out of control, reducing greatly the grammar's effectiveness. In CO 2016, the notion of choice and multiformity has been greatly reduced in the direction of uniformity:

> Although not as much choice is included in this edition, as a result of the clear wishes expressed in many submissions, choice continues in particular cases… (CO 2016: xviii)

Questions of multiformity and uniformity are often prominent in Irish Language discourse (as will be seen below); forming a major part of the ideological discussion regarding legitimacy and correctness.

Standard Language Ideology

In their well-respected work Authority in Language, Milroy and Milroy (1991: 30-54) give us a succinct account of the development of standard English. They argue that standard English developed primarily in two ways: a) through the development of uniformity in written conventions; and b) through the development of an ideology of standardisation (or standard language ideology).

Milroy and Milroy (1991) make the case that *standard language ideology* is prominently promoted by writers, and at times by other contributors from the general public, through a *Complaint Tradition*. This can be best understood through their typology of language complaints:

- *Type 1 complaints* – these complaints concern accuracy and correctness; criticising 'errors' or 'misuse' of grammatical or morphological traits (e.g. spelling and punctuation). Only one system of language is considered correct; breaking from its conventions is considered illegitimate and often deviant.[6]
- *Type 2 complaints* – are moralistic complaints, directed at the functional level of language. They concern the use of language in society and its implications for the public. They disapprove of unclear or misleading language and argue for clarity and honesty in communication.[7]

The Complaint Tradition in English and its classification, as explained in Milroy and Milroy's (1991) typology, provides us with a very useful measure of linguistic ideologies as they relate to language standardisation. Of course, it is not always easy to categorise a complaint, or a complainant, in one or other of the above classifications. Often there is an overlap; with complaints, or parts of complaints, relating to both (*Type 1*) and (*Type 2*).[8] Nonetheless, the typology is an effective conceptual tool to illustrate that language standardisation is not an asocial language planning procedure. On the contrary, language users are actors in the process who assume, and often express, particular points of view regarding correctness and legitimacy.[9]

6. Milroy and Milroy (1999: 38-40) note a number of examples, including misuse of the apostrophe in "wing's plural for wings". This remains a common grievance, with some complainants taking complaints to the extreme; as with the vigilante labelled 'The Apostrophiser' who set about redesigning public signage in Bristol in 2012: https://www.bbc.co.uk/sounds/play/b08kys4c
7. Milroy and Milroy (1991: 48) note George Orwell's Politics and the English Language (1946) and his discussion of the word 'pacification' to describe the destruction of villages during war.
8. The authors admit that when complaints concern 'careless' use of vocabulary, they can be difficult to classify. Milroy and Milroy (1991: 41) give the example of the malapropism 'flaunt / flout' which they state is a strong example of how a word can adopt new meaning as a result of being used mistakenly: 'it flaunts (i.e. flouts) every rational calculation of British currency…' Opposition to a change regarding correctness in this scenario (i.e. 'flaunts' becoming the acceptable norm) can be considered a (Type 1) complaint; while resistance to the semantic change (i.e. 'flaunts' adopting the functional meaning of flouts) can be considered a (Type 2) complaint.
9. In the early days (1960s-1970s) of the field now known generally as Language Planning and Policy (LPP), major scholars like Haugen (1966a; 1966b), Rubin and Jernudd (1971) approached language planning and standardisation as a relatively neutral activity. As noted by Jernudd (1997; cited by Jernuud and Nekvapil, 2012: 26) himself many language planning scholars accepted the reality of centralised state power and believed optimistically in the 'good of state action'. In the decades that followed, scholars (such as Baldauf, 1989; Cooper, 1989; and Tollefson, 1991; amongst others) challenged the notion of state neutrality and began to investigate the social impact of language standardisation.
10. Example (3) shows the lenition (a sound change represented in written Irish by the letter h) of initial consonants: in the noun 'bean > bhean' meaning 'woman'; and in the adjective 'beag > bheag' meaning 'little'. This type of initial consonant mutation is a trait of the nominative case in Irish where feminine nouns are lenited following the definite article 'an'; and attributive adjectives are lenited when qualifying a feminine noun. It can be said, then, that example (3) does not employ the inflection one would expect of the genitive case in Irish – see example (4).
11. For further discussion on language change and on the

As will be shown below, not all linguistic contexts have found agreement on the standards to be considered correct or legitimate. Milroy and Milroy's (1991) typology can also help us to understand an ongoing ideological contest in Modern Irish: at its most basic level, between the authority and prestige of regional dialects and the national language concept embodied in the official standard (*CO 1958; COA 2012; CO 2016*).

Language Complaints in Irish

Whilst it is evident that Ó Murchú (1978: 361) was correct in his assertion that relatively little academic discourse concerned the official standard (*CO 1958*) in its early days, it would be difficult to claim this to be the case today. It can be said, to the contrary, that the extent of critique, complaint and review available to us is significant.

Like in the tradition outlined by Milroy and Milroy (1991), complaints in Modern Irish also operate on the ideological level. In contrast with the English tradition, however, Irish complaints are often of a kind we can label 'bottom-up'; that is to say, they frequently challenge the *standard language ideology* itself – opposing the authority of a 'top-down', state sanctioned collection of prescriptive language norms (in this case, *CO 1958; COA 2012; CO 2016*).

Undoubtedly, (*Type 1*) complaints regarding accuracy and correctness are long-standing in Irish. Niall Ó Dónaill (1979: 5), for instance, reproaches scholars like Séamas Ó Murchú for 'picking' unnecessarily at the correctness of particular standardised conventions. He refers specifically to Ó Murchú's (1978: 363, 370), assertion that the spelling '*chó*' (i.e. as) is more frugal than the standardised form '*chomh*'. Ó Murchú also makes a claim for legitimacy pointing to '*chó*' as a closer representation of dialectal pronunciation.

This type of advocacy, for the correctness of local dialectal norms, goes to the heart of the ideological contest between the 'regional dialects' and the 'national language'; and remains a common and contemporary aspect of Irish Language discourse. This can be seen in the contributions of scholars like Art Hughes (2008: 9-20) who champion the validity of dialectal norms. Hughes charts the authenticity of dialectal verbal forms from Old and Classical Irish to Modern Irish (such as '*ghní*' to do; '*chí*' to see) and insists they should not be "weeded-out…denied… or proscribed." (See also, Ó Gairbhí, 2016).

There are also complaints of the second type (*Type 2*) in Irish. Regarding the codified documents mentioned in this paper, the case is often made for clearer guidance and explanation of their conventions, rules and exceptions (e.g. see Mac Lochlainn, 2012; 2016; Ó Baoill, 2000; 2013; Williams, 2012). This type of functional complaint does not always advocate uniformity in the national standard (see Ó Murchadha, 2015). A complaint may advocate polynomic variation appealing to the concept of acceptance amongst the language community:

> …a standard language is to be defined, not on the basis of form but on the basis of recognition and usage…It is not necessary, therefore, that a standard be considered regular…simple, or homogeneous… (Ó Murchú, 1984: 14)

Like in the English case, it is not always possible to divide Irish language-complaints into this sort of dichotomy. The examples below, from Hughes (2001: 116), evince the difficulty. The convention in example (3) illustrates the use of an uninflected genitive.[10] It can be considered descriptive of dialectal spoken norms in a linguistic system undergoing change.[11] Example (4) represents the

prescriptive recommendations of the official standard which seeks to maintain traditional morphological inflection in the genitive case:[13]

(3) Actual occurrence descriptive of dialectal spoken norm

hata	an	bhean	bheag
Hat	the	woman	little

'the hat of the little woman'

(4) Prescriptive recommendation of the official standard

hata	na	mná	bige
Hat	the	woman	little

'the hat of the little woman'

It is clear from Hughes' (2001: 116) examples – (3) and (4) above – that actual occurrences, particularly among L1 native speakers of Irish dialects, do not always correspond with the prescriptive conventions of the official standard (see also, Hughes, 2008). These particular examples show an organic change in spoken language use where the nominative case, and its relatively minor morphological inflection, are increasingly employed in place of the more significant inflection of the genitive case.[14]

Hughes (2001: 116-117) accuses many in academic circles of being unnecessarily critical of this development. Whilst addressing the notion of correctness (a *Type 1* complaint), he criticises 'mistake-spotting" and cautions against 'arrogantly' labelling evolution in the spoken dialects as erroneous. In particular, he poses the question: '*…where does the semantic or communicative problem lie?*' (Hughes, 2001: 116).

Perhaps even more noteworthy, Hughes (2001) makes the case that the type of prescription illustrated in example (4) – i.e. prescription that is out of line with the spoken language – may lead to an inferiority complex amongst young L1 speakers; a (*Type 2*) ramification (see also Ó Cuív, 1969: 32-34).

This concern with the implications of language standardisation and *standard language ideology* on the language user is not inconsistent with recent research. Noel Ó Murchadha (2013a; 2013b; 2018a; 2018b) sheds light on the language ideologies of young L1 speakers in Irish's Munster dialect, showing there to be an unclear line between the concept of a national standard as guidance for writing and its influence on usage patterns in the spoken language. His conclusions that participants are adopting non-traditional spoken norms, despite their overt assertions in defence of the traditional dialects, raise important and emerging areas for future investigation; namely, what influence do the official standard and language standardisation have on the covert ideologies effecting language use in Modern Irish.

Conclusion

Through the discussion of convention variation in the codified documents mentioned here and through the brief illustration of some language complaints in the Irish Language context, this paper has shown that the hiatus between *CO 1958* and *COA 2012* was not a void in the language standardisation process. Despite frequent challenge to standard language ideology, and to the authority of the national language concept, Irish language scholars played an important role in sustaining discourse regarding language standardisation.

With the passage of a legislative requirement in 2013 to review the official standard every seven years, it seems the state intends to sustain standardisation still further.[15] It can be hoped that the Irish language community will no longer have to wait such an extended period of time for their contributions to be considered. Thus, as Liam Mac Mathúna (2008: 89) has previously put it, let us all be 'more *engagé* in debate and delivery'.

contemporary challenges facing Irish, see Ó Domagáin (2013); Ó Giollagáin (2011) and Ó Murchadha (2018a).

12. Example (4) displays the traditional inflection of the genitive case in Irish. The feminine definite article 'na' is used in place of the nominative definite article 'an'. The form 'mná' is used to indicate the genitive singular form of the noun 'bean' meaning 'woman'. The attributive adjective 'bheag' has undergone significant morphological inflection, known as slenderisation, where the vowels e and a have been replaced by i and an additional e has been added to the ending – 'bige'. As can be seen, the norms typical of the genitive case in Irish involve considerable change to the nominative forms displayed in example (3).

13. This reality highlights a significant contradiction in the founding principles of the official standard as they are outlined in the introduction to CO 1958 (:viii). On one hand, standardisation planners sought to choose from amongst "the most widely attested forms in use in the Gaeltacht [Irish speaking area]." On the other hand, they also strived to "accord due importance to the history and literary corpus of Irish." As can be seen in the context of the genitive case, these principles are not necessarily complementary. (See also Ní Ghearáin, 2019: 166-167).

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15. See the Houses of the Oireachtas Commission (Amendment) Act 2013, s 3(2)(f).

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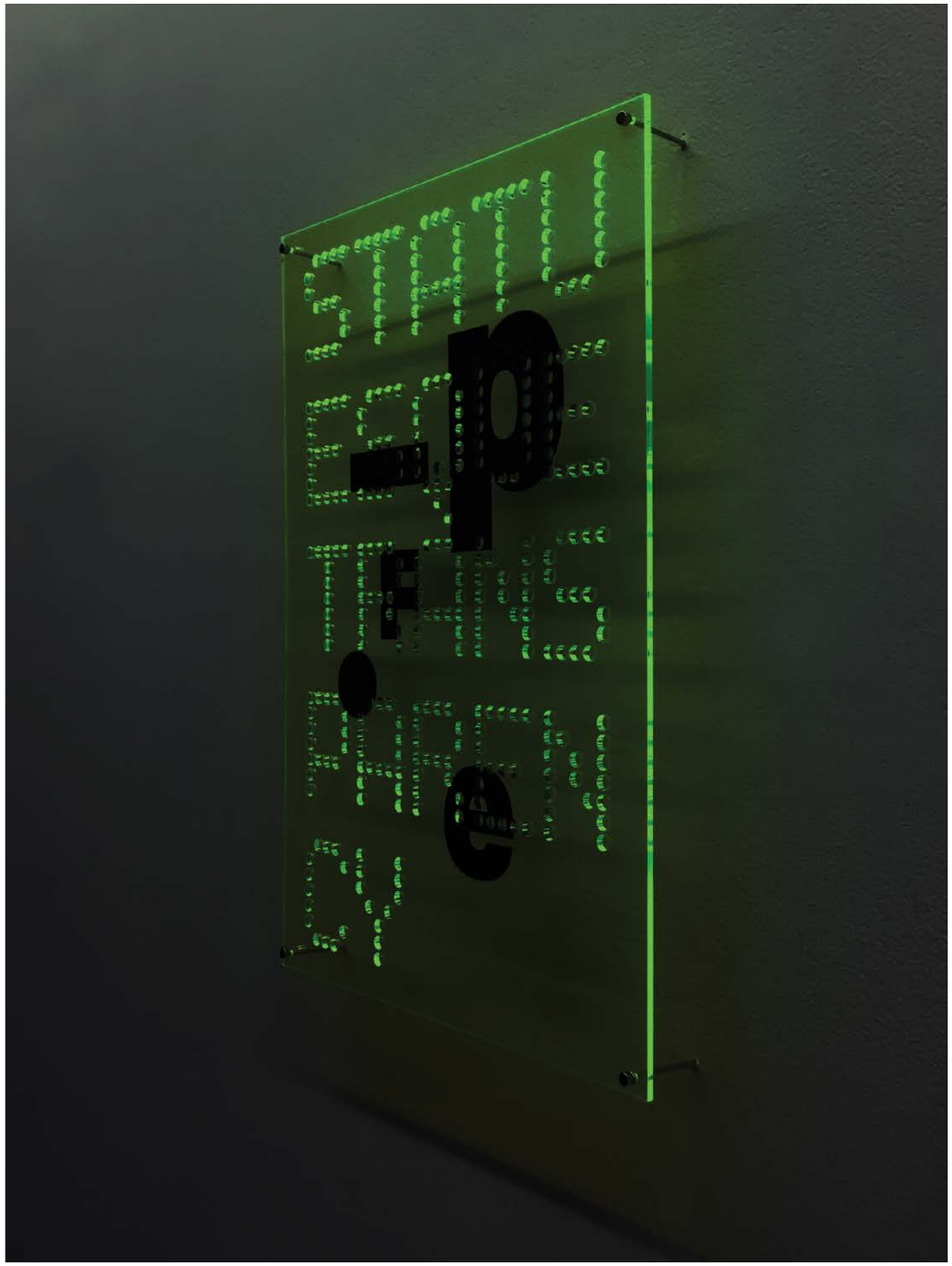
In Process
(2019)

Pauline Clancy
Supervised by: Dr Joseph McBrinn & Dr Kyle Boyd

In Process forms part of ongoing research into typography and the materiality of language. Typography, the visual representation of language, primarily communicates meaning through written, printed or digital forms. Through this tangible embodiment of language, typography offers an outward symbolic meaning, an external reality in the form of a 'Sign'[1]. Viewed through another lens, typography can also reveal the materiality of language; that is when language reflects back onto itself enabling another meaning to form on the visual surface, where text can also be viewed as image. Materiality of language discussed here relates to the medium or form by which language presents itself or that through which language is constructed. As typography is utilised as a vehicle to transport language, where it is the material expression or material form of language, it can therefore be considered a critical component of language.

In Process, mixed media installation, Figs. #1 & 2 (above, right), Pauline Clancy, Ulster University Gallery, Belfast, 2019.

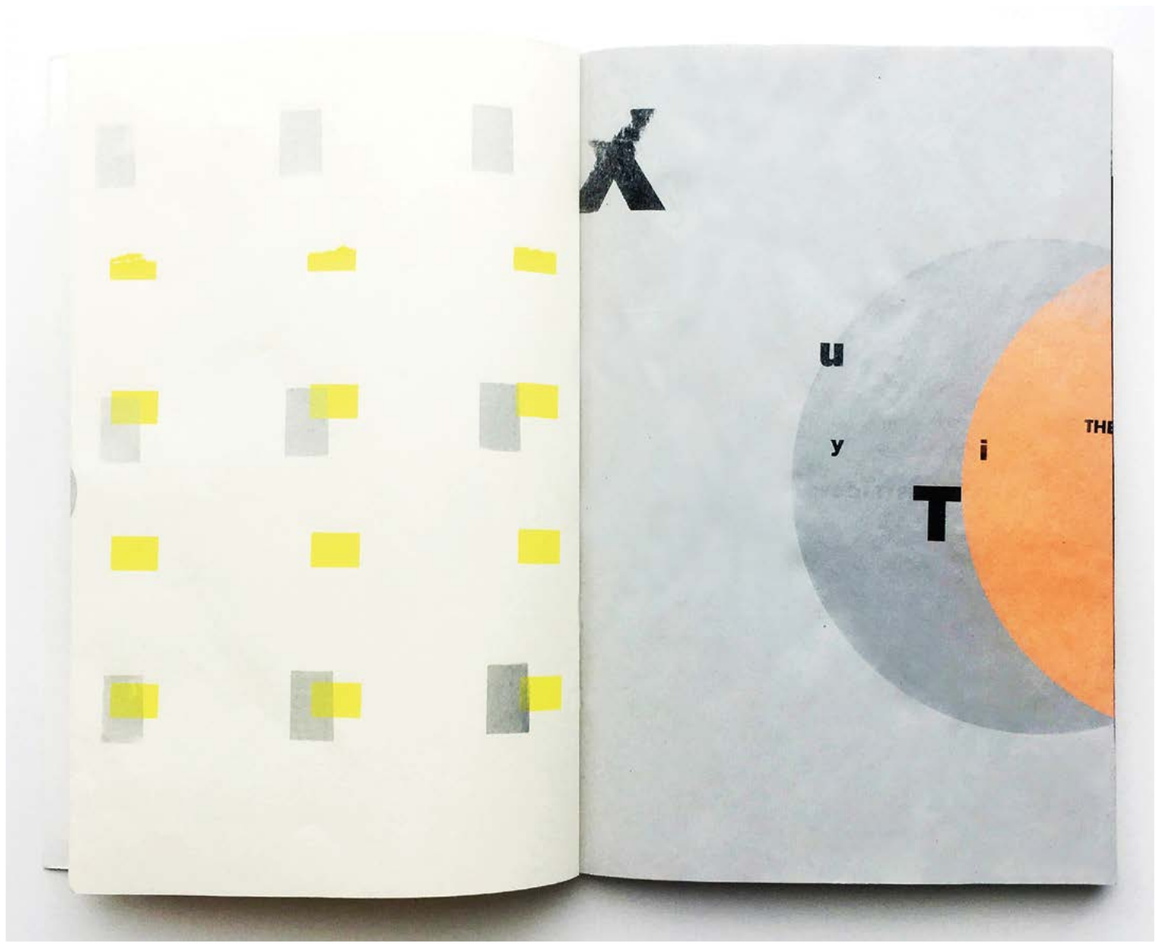
1. In the structuralist system of Swiss linguist Ferdinand de Saussure (1857–1913), Signifier is a physical representation, for example an image, word or sound. Signified is the mental construct, concept or image formed representing the Signifier. When Signifier and Signified come together, a Sign is formed, creating an external reality.



The aim of this research is to examine how a series of of process-led typographic 'events' through analogue (screenprinting) and digital approaches can offer strategies and insights to re-examine and re-configure the visual and (im)material attributes of language in what is considered a post-digital, post-text age. The objectives bring into focus the visual and aesthetic qualities and the surface as a site of meaning production. They also consider an in-between, third space - where digital and analogue assemble and collide, disrupting typographic conventions of legibility and functionality. They explore how the material expression reflects the process of making, in particular examining how changes in the materiality of typography may alter how it is interpreted and understood, further unravelling the link between means of production and production of meaning.

The notion of the typographic 'event' is highlighted in relation to French philosopher Giles Deleuze (1925—1995) and his observations on the 'performative nature of language'. In *The Logic of Sense* (1969) Deleuze contemplates sense as something 'wild' existing within language that is 'non-representing' and uncontainable. For Deleuze, the 'wildness' of language or materiality of language is revealed on the surface as an 'event'. The surface is the place where the performance of language occurs and all meaning is possible.

Statuesque Transparency (255mm x 375mm) is laser cut text onto 4mm yellow flame edge acrylic. The term 'Statuesque Transparency' is derived from Canadian typographer and poet, Robert Bringhurst's (1946) seminal and authoritative typographic book, *The Elements of Typographic Style* (1992). The term statuesque implies something beautiful, elegant, impressive; which is immediately diminished and evaporated by the term transparency. In other words, it is invisible or transparent elegance. The notion of invisible elegance relates to the functional and operational purpose of typography as outlined by US typography scholar Beatrice Warde (1900—1969) in her seminal 1930 essay *The Crystal Goblet (or Printing should be Invisible)*. Here, Warde outlines an argument for a rational approach to typography, comparing typography to the imbibing of wine. Warde argues of the inappropriateness of drinking wine from an ornate vessel, instead, she maintains to fully appreciate the content of the glass, the wine, the drinking vessel itself must be invisible. In the same way, typography must solely be the invisible carrier of information and in no way impact on the content.
Statuesque Transparency as a text is typeset in a dot matrix typeface, a typeface created through a series of 2D dot patterns. The dots or circles were laser-cut, creating small, precise voids in the acrylic, building up to form the programmed text. These voids are reminiscent of binary punched tape or perforated paper tape, primarily used for teleprinter communication in the 1950s and 1960s, where a series of holes are punched out from a strip or roll of paper to record data.



In Process, mixed media installation, Fig. #3, Pauline Clancy, Ulster University Gallery, Belfast, 2019.

In this context, the void or the negative space becomes a positive container for information. In the same way, for *Statuesque Transparency,* the negative space becomes a positive void, as it is needed in order for the text to exist. The positive void is a conflict and a paradox as noted by Deleuze in his paradox of 'empty space'. There is a play on positive and negative; between what is read and what other information is potentially stored in the void (and what could be deciphered). In a sense, this process tries to make language invisible, while simultaneously only becoming visible through the process of subtraction.

Following the laser-cutting, another textual layer is added through the screenprinting process. This text is taken from another 'event' where a pause in a digital sequence performance created a hierarchical positioning of letterforms. The letterforms are screenprinted in black ink over the punched acrylic surface, in some instances emphasizing and highlighting the small voids created by the laser-cutting. Depending on the available light, one layer of text becomes dominant over the other. These surfaces— that of the black screenprinting ink, the acrylic substrate and the empty surface as a result of the laser-cutting—come together in a play of differences, highlighting both visible and invisible language. Here a third space is occupied through two moments or processes coming together — laser-cutting, a digital, technical, subtractive technique; with screenprinting, an analogue, mechanical, additive process—creating a third moment where new spaces of representation and negotiation of meaning are revealed. These dialectic interactions and material exchanges, while simultaneously disrupt and reveal language also seek new perspectives on the materiality and elusiveness of language.

Process Book 15 (400mm x 300mm) forms part of an ongoing collection of screenprinted test prints created from multiple typographic 'events'. Many different prints are overprinted on the same sheet creating moments of interruption and dialogue between the printed and sometimes abstracted typographic forms. There are no pre-determined, definitive visual outcomes intended for the newsprinted sheets, nor are they considered final and complete pieces, but rather they are utilised as documenting or recording the making process. They are printed and overprinted, responding to what is exposed on the screen at that particular moment, fostering chance collision and discovery. The immediacy and responsiveness intrinsic in this making approach critically opens up the work to inherent possibilities.
The oscillation of the material substrate is also of significance where the inside pages are predominantly newsprint, which by its very nature is ephemeral. However, utilising the newsprint in this way, curated into a range of spreads and hand-bound into a book, the importance shifts from a material with a relatively low value to becoming a unique artefact.

‘More Acid Than Woodstock’

Millie Light

Supervised by: Dr Fidelma Ashe, Dr Bethany Waterhouse-Bradley and Dr Jennifer Hamilton

Human activity and growth under Capitalism has had such impact on the environment, that the present epoch is increasingly referred to as the Anthropocene – the Age of Man. It is paradoxical, perhaps, that this focus on *Anthropos* should occur alongside a developing awareness of the entanglement of human and nonhuman species. These nonhuman and more-than-human others have been largely ignored or abused by concepts of human exceptionalism and the endless pursuit of profit. In what Braidotti (2019) terms the ‘posthuman convergence’, that is the junction of mass ecological extinction and vast technological revolution, is there time and space for material beings to form, intra-act and traverse inter-dependently across new and unknown terrains?

More Acid Than Woodstock
Berkeley Pit Lake (1995)

When the geese take flight
they leave behind hundreds of comrades
in a toxic soup, seven hundred acres

filled with metal-laden water
from an open-pit mine:
of copper, arsenic, cadmium,

zinc and sulphate:
acid stirred in a stew,
and corpses like dumplings.

By 2020, they say,
with the rising of the water table
the lake will merge

with Silver Bow Creek
into Clark Fork River. Yet bacteria
specific to anal tracts in Canada geese

digest the lake’s metal waste.
Two dollars buys you a bumper sticker:
Not Your Average Death Metal.

Based on: Hird, M. and Yussolf, K. (2019) Line of Shite: Microbial-Mineral Chatter in the Anthropocene. In: Braidotti, R. and Bignall, S. eds. *Posthuman Ecologies*. New York and London: Rowman and Littlefield, 265-281.

Harm and Hope:
How we relate to our rubbish

Kavita Thanki
Supervised by: Dr James Ward and Dr Stephen Butler

This paper asks the reader to engage with questions about their conceptualisation of and relationship with waste, drawing attention to the ubiquity and in/visibility of it. It considers how waste is, variously, a source of disease and danger; a material resource which is enfolded into our financial and cultural economies; and a fundamental element in the formation of self. The paper gives a brief overview of the ethical, economic and ecological issues with recycling before moving on to explore reuse and repurpose as waste management alternatives, emphasising the radical difference in favouring these processes. Finally it considers indigenous Australian approaches to rubbish, discussing the ways in which these challenge the binary between nature and waste. By muddying this distinction we can shift our thinking towards a creative, positive, compassionate understanding of the past, the material world, the place these have in the future,

'Whatever your vantage point, you may not look the other way.' I quote here from the call for papers put out for this issue of Intersections. I quote it because this line, of the many lines that struck me, hit hardest. There is very little we can say about waste that is fixed or independent of context, but one of those rare, absolute truths is this: everybody, regardless of any geographical, social, or ideological position, produces waste. And yet we all look the other way. Do you know (or care), for example, where exactly the bin lorries go after they complete their rounds on collection day? When was the last time you contemplated the contents of the toilet bowl before flushing? Have you ever tallied up how much carbon dioxide you produce per year simply by breathing? To live is to waste, and yet we have organised our society in such a way that our interactions with waste are so cursory we need seldom think about what waste is, what it reveals about us and our values, what place it holds in our present, and in what ways it can come back to haunt us.

Kristeva has ideas about the reasons for our deliberate waste-blindness (1982), just as Freud offers clinical diagnoses for those who pay it too much (of the wrong sort of) attention (Brown, 1960, pp. 179-201). Marx would say that capitalism requires us to ignore our waste as otherwise we could not continue with the excessive, exponential consumption which it needs to survive. Of course, there are those of us – the migrant workers who clean our offices (Forde, 2011, pp. 1-2), the manual labourers who scrape the fat from the arteries of our sewers (George, 2011, pp. 157-9), the children who are killed by diarrhoea in the slums of Shanti Nagar and Kibera (George, pp. 150-2), the urban poor who live and die off landfill in Ethiopia (Agence France-Presse, 2017), Guinea (Samb, 2017), Mozambique (BBC News, 2018) and Sri Lanka (ABC News, 2017) – who are put in a position in which there is no choice but to look. I would like to put you in this position, for a while at least, and from the comfort of your own, dangerless chair. I want you to look at waste, to look at it as something both infinite and finite, both destructive and creative, as a part of our past which continues into the future – whether we like it or not, whether we see it or not. For waste is always there, vibrating with peril and potential.

The CFP also asks, 'what do we take forward, and how?' Another way of asking this is to consider: "what do our discards say about us?" Dirt, as Mary Douglas outlined, is a process of ordering – a process which necessarily involves categorising, evaluating, valuing and rejecting. To engage, then, in 'dispossession, or the active decision to remove something from one's life and discard it, is as complex a process as possession' (Hawkins, 2006, p77). Findings from *The Garbage Project*, a research group which applied scientific and archaeological techniques to the study of rubbish, provide a good example. Rubbish is homogenised by its unwantedness: a bin bag unifies materials as disparate as, say, a broken mug, a crisp packet and cat litter. Yet, as the research of *The Garbage Project* found, there were certain general waste items for which people made distinctions. Socially transgressive materials such as pornographic magazines were kept out of privately owned curb-side bins and dumped instead at public disposal sites (Scanlan, 2005, pp. 137-9). The more damning the dirt, it seems, the further the distance we put between it and ourselves. In this way, rubbish has 'the power […] to compromise one's carefully constructed identity' (Scanlan, p140). How comfortable would you feel with somebody looking through your rubbish?

Or perhaps, dear zero-waste warrior, you are proud of your discards. Processes of disposal not only expose the things we feel ashamed of, they can also be a means of claiming and signalling our virtue. While recycling has been a means of constructing the ethical self since the 1960s, and waste economies have been in operation since long before that (O'Brien, pp. 58-81), anxiety around plastic pollution was popularised and mainstreamed over the last decade – in no small part a result of David Attenborough's nature series Blue Planet II, released in 2017. Waste had been seen as 'part of a complex network of transactions between burgeoning industry, household cultures of reuse and scarcity, and underdeveloped governmental systems of removal' in the nineteenth century (Hawkins, p. 97): today there are differences in the scale of rubbish production, the materials which constitute it, and the outsourcing/privatisation of waste management. More significant than these differences, however, is the way in which we are now made to believe that we are, individually, responsible for the current ecological breakdown, and that the solution to climate change is a change in our personal (read: consumer) behaviour (O'Brien, pp93-95). Environmental concerns framed in this way compel the conscientious citizen to make recycling (financially) cost effective for governments by taking on the free labour of cleaning and sorting waste. In other words, we are willing to pay for 'more restricted waste services that involve more personal effort' (Hawkins, p. 107) to assuage our guilt that seagulls' stomachs are full of bottle tops.

At the same time we ignore the violent and dirty origins of plastic as a by-product of the refinement of crude oil and gas taken from countries forced into the destructive extraction and pipeline transportation of fossil fuel (Marriot and Minio-Paleullo, 2013, pp.171-183); the 'cheap labour that went into making [single-use plastic goods]' (Dini, 2016, p. 145); and the fact that 'recycling, as it exists today, does not in fact save ecosystems in a way that matters on the whole ecologically or socially' (MacBride, 2019). Recycling comes relatively low in the waste hierarchy, being part of the management category, and is therefore less environmentally sustainable than avoidance practices which call for re-designing before production, and re-thinking production itself (Downes, 2017). Even within the management category, other practices such as re-purposing and re-using have less environmental impact: unlike recycling these practices do not require energy-consumptive processes for transformation, nor do they transform materials into degraded versions of the original. Re-use and re-purpose offer 'redemptive, practical, aesthetic, ecological' alternatives: they are a radical means of resistance to 'a world that runs on desire and speculation' (Dini, p. 156; 197).

Another alternative is to look askance at waste: to conceptualise it differently. Hawkins turns to Australian Indigenous thinking of waste to examine the importance of living with our remainders and the positive implications this can have for our engagement with them. In the Aboriginal cultures she discusses, 'remains are evidence of the reciprocity between country and people. In contrast […] self-erasure [is seen] to be the equivalent of sneaking around the country' (p. 89, emphasis in original). Thinking of waste in this way can alter our ideas about the waste/nature binary that posits nature as a passive entity which man masters (and destroys) through the dumping of our rubbish (Hawkins, p. 8; 61). In this way rubbish is not unnatural, not antithetical to nature, and not a source of shame which must be buried out of sight to be forgotten: it does in fact 'express a personal longing for fixity and stability, for a meaningful link with past actions and relationships' (O'Brien, 2008, p. 118). It is a way of 'bearing witness' to a peoples' presence in a place, and renders waste 'always available for transformation' (Hawkins, pp. 87 – 90). Waste shifts from being the uncanny, with its provocation to fear and disgust, to being the 'potential to charge, catalysing ethical behaviour and profound insights, even compassion.' (Morrison, 2015, p3, emphasis in original).

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Breached

Aislinn Cassidy
Supervised by: Alistair Heron and Ralf Sander

Weeding is the process by which we make informed choices in nature, applying our intelligence and sweat to the earth. To weed is to apply culture to nature and the decisions we make, with regard to what constitutes a weed or not. Weeding makes visible some of our irrational and unfounded hierarchical, moral and aesthetic judgements. The systematic management of plant preservation or eradication within protected heritage sites or monuments, such as the Derry Walls, highlights the delicate and precarious distinctions between the prioritisation of the preservation of our past, and the importance of biodiversity and environmental conservation for sustaining our future life.

In the wider context of life and survival, every living thing enters existence autonomously, and so any of our subsequent projections of value upon particular plant species lie solely with anthropocentric ideologies and intentions. Within the context of the current theme of 'Staying Alive,' *Breached* reminds us that, when it comes to making a decision about the life or death of so-called 'weeds', guardedness is essential.

On whose dispensation am I the 'weed'?

I am the forever opportunist
Breaching your fortified walls.
The recapitulating inhabiter
Emerging from the spaces between.
A formidable ecological imperialist
Unfettered yet besieged.

I infringe upon your ideological barrier,
Subverting your constructed perfectionism.
In your socialised and sanitised world,
My breaching is a reality.
And though you act as Earth's self-nominated manager,
It is in fact you who is the 'weed'.

Grate 22, Derry/Londonderry, City wall

Grate 30, Derry/Londonderry, City wall

Grate 32, Derry/Londonderry, City wall

Grate 37, Derry/Londonderry, City wall

Grate 42, Derry/Londonderry, City wall

Grate 49, Derry/Londonderry, City wall

Grate 52, Derry/Londonderry, City wall

Grate 82, Derry/Londonderry, City wall

Grate 87, Derry/Londonderry, City wall

A Natural History of the Unbuilt

David Haughey

Supervised by: Mary McIntyre and Dougal McKenzie

Plate 1, *Untitled*, 2019.

If the city has become *the* definitive art form of our present, with its structures determining physical movement through positionality; by what methods might these seemingly fixed spatiotemporal terms be rewritten? This photo-essay explores how - using the material conventions of both painting and photography - fissures may be cast in the forms, discourses and increasingly unidirectional relationships imposed by the global city. Decidedly intertextual, this essay draws from the esoteric writing of Pierre Klossowski, a disputed 18th Century painting, and the magic realism of Césare Aira in which the spectres of an unbuilt Buenos Aires have a tangible effect on the lives of its inhabitants.

A breath spirals above the towers of Notre Dame and - speculating upon the next body to wrest control of - describes the process of metempsychosis, in which five or seven similar breaths will arrogate a weakened body. Through this dislocation, the breaths will acquire new virtues and discharge old sins. In Pierre Klossowski's novel The Baphomet, transmigration is the method by which all life is perpetuated, from insects to mammals and all between. As a mammal with a diminutive head and long snout turns in circles and speaks, the identity of the breath that moves it is not recognised by the congregation of surrounding Templar Knights. The animal is assumed to be King Frederick III of Sicily, or Frederick Hohenstaufen. In frustration at this misidentification, the giant anteater exclaims in bursts of a sepulchral voice, 'when one god proclaimed himself unique, all the other gods died of laughter!' (Klossowski, 1992: 175).

Through a slow interrogation, it is revealed the anteater is Frederic Nietzsche, or, as he is described by the Knights, Frederick the Antichrist. Relative to the boy that leads it forward on a long chain, and distinct from the architecture of the Templar's Great Hall, the form and texture of the anteater are unmistakable, but the voice is initially multiple and indefinite. An artist's identity shrouded in a potential plurality opens a similar problem for the painting in which no singular author can be discerned. The character of Inés in César Aira's *Ghosts*, describes a comparable problem - confronting a portrait artist whose spectral subjects remain wilfully diffuse. The spirits ration visibility to the smallest unit, directly corresponding to what the painter is looking at and working on. Exasperated with the incorporeal farce, the painter furiously disposes of his technical support and buys a Leica (Aira, 2013: 163).

The city in the mouth of the Río de la Plata described by Aira bears similar economic and social disparity to the Spanish settlement first demarcated in 1776 as The Viceroyalty of Río de la Plata (Klein, 1973: 441). Buenos Aires existed within this imposed delineation only until 1810, when the boundary was effectively dissolved. Highly contested, the city was won by the Criollo people gaining independence from the feuding Spanish, English and French after a two-year-long siege (Socolow, 1984: 116). During its short life, the Viceroyalty functioned as a Spanish colony and was the personal possession of King Charles III. In July of 1776, the Viceroyalty was consecrated, and a gift in the distinct form of a giant anteater made its way from Buenos Aires to the court of the Spanish King (Walker, 2011). Charles's well-documented adoration for both collecting and natural history had him immediately commission a portrait of the insectivorous Argentine mammal (de Urríes y de la Colina, 2011: 242). The commission fell to the appointed court painter Anton Raphael Mengs, who established a studio in Madrid during 1762, and who, by 1776, was working on sketches for the Royal Tapestry (*Incredible Paintings*, 2012). Charles had the anteater homed at the Buen Retiro Palace, the site of the Royal Zoological Collection. This detail can be discerned from an inscribed pyramidal monolith within the portrait of the animal. This detail can be discerned from an inscribed pyramidal monolith within the

Plate 2, *Untitled*, 2020.

portrait of the animal. The inscription tells us the date of its arrival in Spain and that it had travelled from Buenos Aires, 'where more of its kind can be found' (de Urríes y de la Colina, 2011: 245).

Patri dreams about the unbuilt city of Buenos Aires. She imagines the building shared with her family... incomplete, adrift with rubble, scaffolds and precipitous openings that lead only to the concrete far below. The image summoned by what has been built, and what will be built eventually, is spanned by the amorphous unbuilt. César Aira's character – a daughter and sister in a large immigrant family that live in an unfinished apartment block in the oppressive heat of the Argentine capital – is in continual commune with dust-covered drifting phantasms that move amongst the unrendered walls of the tower. The apparition of the unbuilt city from Patri's dream is a significant feature of Aira's novel. Tellingly, the well-heeled developers and architects visiting their unfinished home appear unaware, or indifferent, to the multiplicity of spectres that occupy the mundane interactions of Patri and her family.

How the fully realised architecture of the city forms and shapes its inhabitants is discussed by Peter Osborne in reference to the photographs of Jeff Wall and the installation of Dan Graham. In his framing, the apartment block and surrounding extant structures may be considered as the manifest effect of power in the city and have become the definitive art form of our present. It is the perfect mirror of institutional and social structure, adjudicating physical movement through positionality (Osborne, 2013: 160). While the elusive phantoms tormenting a portrait painter in Aira's novel drive him to swap his easel for a tripod, the hovering apparition of the unbuilt remains inescapable. The painter's recourse to the camera lens 'only makes things worse, much worse' (Aira, 2013: 163). As the city, in all its forms and discourses, becomes global, and its contained art forms post-conceptual, the city – built and unbuilt – wavers into view as a single grand subject (Osborne, 2013: 161).

Plate 3, *Untitled*, 2019.

Patri dreams of how aboriginal people once shaped their landscape. They begin by presupposing a symbolic animal. This beast operates within the subconscious and is visible only through dreams and hallucinations. It exists in time outside measurable clock-time, a threshold primal state. The landscape of the waking hours is formed by events and causes that take place during the dream; as the undulations that drift across sand are attributable to the snake (Aira, 2013: 83).

Augustine of Hippo in describing his 'time of the soul' collapses the temporal dimensions of past, present and future to 'the threefold present'. This tripartite form is distributed and aligned to the personal and subjective phenomena of 'attention, memory and expectation'. Following this structure, Osborne suggests the temporality of a work of art is defined by what category of attention, memory and expectation are evoked and commanded. Osborne describes the temporality of a work as the product of idealised social and historical relations, practices and processes that have as much to do with the 'deliberate production of boredom', as they do transcendence (Osborne, 2013: 175). Patri describes her dream as pure space, the kind of space arrayed in eternity and timeless. She believes this exclusion from temporality is what makes architecture an art – but is it boredom that produces the dream of the unbuilt and apparitions that haunt her waking life? During an encounter with one of the visitants, Patri asks why it is in 'such a hurry' as it drifts upward? The spectre answers, 'because of the party… the big midnight feast' (Aira, 2013: 128).

As Patri follows the ghosts upward through the empty tower, she pauses on the fifth floor. The dusk light of the city takes on mass and architectural form. Although provisional, the light that cuts through the city and the tower describes a permanence outside of time, as if it were a well thought out meteorological phenomenon (Ibid, 131). This de-temporalisation is a distinctive quality similarly produced by the digital image. In contrast to the arrested time produced by the photonic trace, the digital image deletes time altogether, a schism created by the translation of light into binary code. Boris Groys, in describing the digital image, suggests it is much like a Byzantine icon, 'a visible copy of an invisible God' (Osborne, 2013: 129). In turning the digital camera on the city; the undulation of light, the grids of shadows and layers of roofs are transmogrified to an atemporal numeric revenant.

Plate 4, *Untitled*, 2019.

After the journey from Buenos Aires, the anteater of King Charles III survived a mere seven months. The portrait was completed within this time, the artist visiting the animal at the zoological gardens and painting it from life. What we can be sure about is the diet of mince was having a detrimental effect on the anteater during this time (Walker, 2011).What remains indistinct is precisely who that artist was. Although the commission was granted to Mengs, it is believed that he was fully occupied making sketches for the Royal Tapestries. Working with him on this task was a 31 year-old Francisco Goya (Wittkower, 199:466). The painter Agustín Esteve, as well as Goya, were present at the studio of Mengs during 1776 (Soria, 1943: 243). Although attributed to Mengs for more than 200 years, recent research carried out on the painting strongly suggests that Goya was primarily involved in this commission. A document dated September 1776 records the payment for the canvas and is directed to an unnamed painter in the studio of Meng (Poundstone, 2017). The identity of the artist hovers in an undefined state of likely probabilities, multiple and indefinite.
The painting, once hanging in the offices of the curator of the Natural Science Museum of Madrid, is now on public display and in recent years has been extensively photographed and x-rayed using high-resolution digital cameras.

Courtesy of the MNCN, the digitised anteater painting is distributed across the network and each pore in the canvas, along with the formation of craquelure and the minutiae of brushwork that form the thick dark hair on the beast's back can be accessed at any given moment (Ibid). Speculating on the attributes of the digital image, Osborne suggests that as much as it is a depiction of a situation or an event, it is data that plays the role of the thing depicted – the 'original', if such a term is applicable (Osborne, 2013: 129). The duplication of the anteater painting is not a duplication of an original but the replication of a chimaera, an apparition. Compounding this problem, Osborne describes the contrast between historical representation and the subjective memory of individuals. He describes history as a construction pieced together, severed from memory and which, in this sense, takes on the absolute character of death (Ibid, 193).

Plate 5, *Untitled*, 2019.

Plate 6, Untitled, 2019.

As she follows them toward the roof, Patri asks the ghosts, 'who's throwing the party?' They answer 'we are'. She wonders if she is invited; they confirm that she is. The necessary exchange becomes apparent to her (Aira, 2013: 135). As Patri thinks about the development of real, substantiated architecture, she recognises that it is dependent on accumulating enough surplus to feed and shelter the builders, the workers or the slaves that construct the building. The accumulation results in a necessary inequality. However, she recalls that there is a social mechanism for reducing all resources. Although belonging to prehistory, the potlatch involves a grand spectacle and festivity; where food, drink and all accumulated resources in a brief, tremulous ecstasy are used up and depleted. A destroying of wealth that, far from being indicative of weakness, is a demonstration of collective prosperity and with it comes equality and the regulation of excess (Ibid, 87).

Plate 7, *Untitled*, 2019.

In Aira's novel, it is New Year's Eve, and Patri hears her family - distant in the shell of the tower-block - celebrating. Considering the offer and allure of the party on the rooftop with the ghosts, she pauses to remain in this in-between state, 'between thought and time'. She considers the painter who must delay finishing the painting because of the inherent technicalities, allowing fat layers to dry and so on – but in the interim is assailed by fresh considerations for the composition; what about another mountain or an animal (Aira, 2013: 150)?

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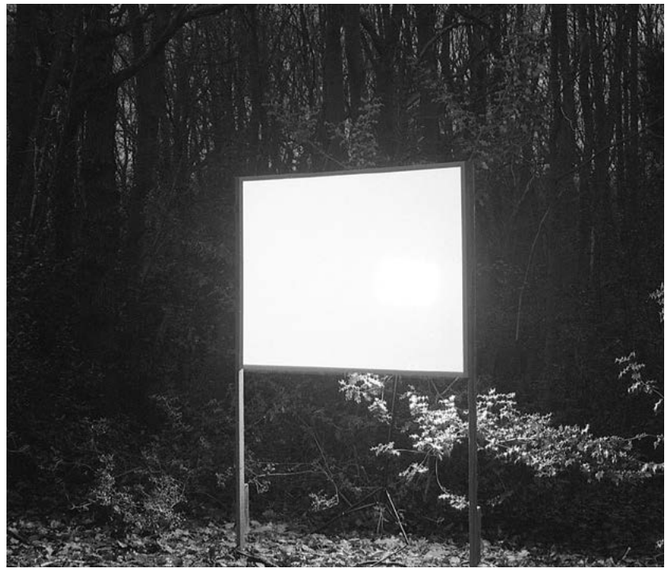
Spring Calling

Lucy Jarvis
Supervised by: MFA Photography



Moth Trap #1: Shaw's Coups, Pound Wood, 2019.

Spring Calling navigates humankind's compulsive nature to control and manage the land, and the result of detrimental impacts caused by permanent land use. The work focuses on a beaver rewilding project in Spains Hall Estate (Essex), as well as two areas of managed coppiced woodland: Pound Wood in Essex and Colin Glen in County Antrim.

In 2019, a pair of European beavers were reintroduced to Spains Hall Estate as part of the *Slow the Flow Finchingfield* programme. This reintroduction sees the beaver, a natural coppicer, reintroduced to a native habitat after being hunted to extinction 400 years ago.

Coppicing, an ancient woodland management method, is carried out by the human workforce. This method has been recently re-employed in Pound Wood to support the reintroduction of the rare *Heath Fritillary* butterfly, in an attempt to conserve the species population.

The close relationship of the beaver and butterfly, and the circumstance in which they were both reintroduced, allows us to understand the ways in which we have created habitats - particularly those reliant on a manual workforce - in order to keep populations sustained. Within this sequence of photographs, empty moth traps are presented within the landscape. Photographed out of season, the obtrusive constructions dominate the landscape in which a variety of species ought to be present.

Settlement, Spains Hall, 2020.

Frogspawn, Colin Glen, 2018.

Exploring the Queer Other through a Northern Irish Lens

Patrick Hickey
Supervised by: Dr Joseph McBrinn and Dr Suzanna Chan

My research and practice explore issues and ideas surrounding queer identity, queer masculinities and queer sexuality. The history of Northern Ireland, from its inception to the modern era, has been one of sectarian violence and division, which has led to other forms of discrimination here being hidden from view (Duggan, 2017). Whilst the history of Northern Ireland and The Troubles are not foregrounded in my artistic practice, they form an undercurrent of thought that permeates throughout. Within Northern Ireland, there is still a queerphobic rhetoric. Therefore, it is important to continue to sustain queer ideas, theories and legacies through visual codes and cues. The goal of my practice is to subvert the idea of the male gaze, put forth by Laura Mulvey in 1975 (Mulvey, 1989). By subverting the idea of the sexualised female form through sexualising and objectifying the male form, I aim to create a queer male gaze in which the male figures become the object of sexual desire by another male. This is important, especially within visual culture, as the power of representation normalises same-sex desire and alternative queer lifestyles. In turn, it also creates and sustains a queer experience between the viewer and the painting, regardless of the viewer's gender or sexuality.

Sink or Swim, oil on canvas,
Patrick Hickey, 2019.

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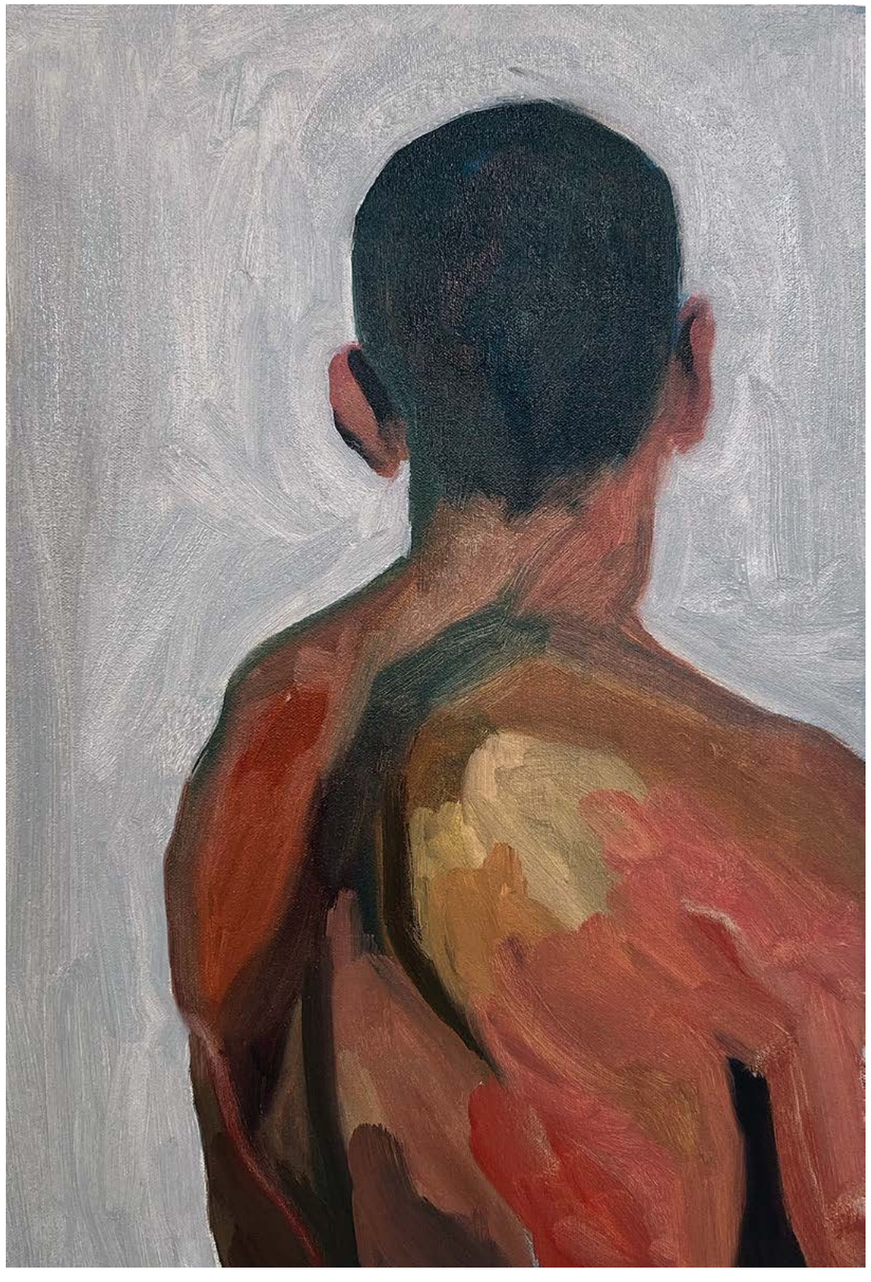

Untitled #3, oil on canvas,
Patrick Hickey, 2019.

Marketing Sustainability:
What next?

Bronagh Magee
Supervised by: Dr Andrea Reid and Dr Donna Towe

Sustainability is a term we are all familiar with, yet achieving balance across each element of ecology, economy and society remains elusive, regardless of how many warnings come from scientific bodies about the state of the climate or biodiversity. The United Nations (UN) Intergovernmental Panel on Climate Change (IPCC) report, which declared that human activity since the industrialisation period has directly contributed to climate change affecting the ecology on the Earth (IPCC, 2018) acts as an urgent call to action for all disciplines. Dealing with the questions asked by this journal - i.e. what should be taken forward, and what should we reform or transform? - this article discusses sustainability marketing from a historical perspective and argues that greater empirical research is required, specifically addressing how sustainability is achieved. The article acknowledges calls to action for greater marketing research addressing sustainability from a macro-level (Gordon, Carrigan and Hastings, 2011; McDonagh and Prothero, 2014), but also recognises that these debates are challenging, given the hegemony of neoliberal economics. Despite this challenge, given the climate emergency, marketing must widen its horizons to the possibilities that macro-level research may offer to society and the discipline, both in theory and in practice. However, meaningful micro approaches that go beyond mere greening of products, to work with stakeholders in increasing awareness and behavioural change regarding sustainability, can still prove valuable as a bridge to where we are now and a more sustainable world. Therefore, using these micro-level innovations to create macro-level change within organisations will be a key output of this current research.

Sustainability is not new in the realm of marketing (Peattie, 2001; Kumar, Rahman and Kazmi, 2013; Kemper and Ballantine, 2019). Within the academy, social, green and sustainable marketing have evolved over the past five decades and progress has been achieved incrementally in the form of greener or more efficient products. While, in the early days of the marketing discipline, theorists focused on myopic debates (Levitt, 1960), the debate on the boundaries of marketing arose in the form of *Broadening the Concept of Marketing* and *Marketing's Changing Role in Social Relationships* (Kotler and Levy, 1969; Lazer, 1969). Kotler and Levy's (1969) study proposed that marketing extended beyond products and services, but also included marketing organisations and 'causes'. Whilst not all of their contemporaries agreed that marketing should extend to non-business activities (Luck, 1969), this juncture in the literature could be attributed to later debates on social marketing and green marketing that have since unfolded.

Beginning with the earliest review of the literature on marketing and the environment from 1971 to 1997, Kilbourne and Beckmann (1998) recognised that whilst the natural environment has been the focus since the early days, towards the latter stages of that period, the wider focus on sustainable development shaped the debate, which also encompassed the social dimension. Peattie and Peattie (2009) also chronicle the evolution of marketing's relationship with the environment. The first iteration of marketing's relationship with the natural environment began with what they describe as 'Ecological Marketing'. It was characterised by concerns about air pollution and oil spills, with a focus on the automotive and chemical industries in the 1970s. They believe that these issues regained momentum after the Brundtland report (1987), which underpins the present-day interpretation of sustainable development. They described research during this period as 'Green' or 'Environmental' Marketing. Following this period came the Sustainable Marketing era, which was interested in 'transforming and reducing consumption' (p.261). In a later interpretation, Lim (2016) expands on the traditional triple bottom line understanding of sustainability and argues that a holistic view of sustainability marketing is one that includes technology and ethics.

The complexity of sustainability's meaning has compounded marketing debates on what sustainability marketing is and is not. Sustainability carries various meanings depending on the lens through which it is interpreted, surrounding economic viability, institutional longevity and environmentalism. Indeed, Belz and Peattie (2009) choose to use 'sustainability' instead of sustainable marketing as it evokes sustainable development rather than long-lasting customer relationships (Belz and Peattie, 2009 in McDonagh and Prothero, 2014). A reoccurring critique of sustainability marketing is the 'product centric' approach adopted by researchers (Kemper and Ballantine, 2019). Some have argued that the reason for this focus - on making the marketing mix more sustainable and selling 'green' products, rather than overhauling marketing assumptions - has been due to it 'not sit[ting] comfortably with the accepted theory or practice' (Peattie and Peattie, 2009 p.262). It is possible that reduction in consumption could lead to limited economic growth and challenge established economic principles. This would then result in a cannibalisation of marketing practice, in that the very strategy that should improve sustainable marketing practice will have the potential to disrupt markets as we know them, and render current traditional marketing practice useless. Therefore, the application of sustainable micro innovations at the macro-level may yield some useful macro-level strategy to avoid this cannibalisation and reignite market practice into the future.

Gordon *et al.* (2011) argue that marketing must move beyond the managerialist approach in dealing with sustainability, stating that there must be 'a breakaway from the dominant positivist managerialist epistemology' (p.157). They offer a conceptual framework for sustainable marketing, which maintains that sustainability can be achieved by a concerted effort of green marketing (micro), social marketing (behavioural change) and critical marketing (critique of existing marketing paradigms). They argue that each component cannot overcome issues such as climate change individually, but all three must occur in tandem (Gordon, *et al.* 2011). McDonagh and Prothero (2014) extend this argument. They build upon Kilbourne and Beckmann's review of the literature by analysing the period 1998 to 2013, and they argue that the debate has remained largely managerialist. Their literature review further explored if sustainability marketing was a micro- or macro-issue and found that the literature tended to focus on sustainability as a micro-issue within a managerialist perspective (McDonagh and Prothero, 2014). Kilbourne and Beckmann (1998) argued that the focus on green issues was at a micro-level until the mid-1990s when macro-studies began to take place. However, McDonagh and Prothero's (2014) review suggests that micro-issues were still capturing much of the scholarly attention within mainstream journals by the mid-2010s.

Further evidence supporting the view that the micro perspective has dominated the literature comes from a more recent extensive review by Kemper and Ballantine (2019), who also found that the micro perspective embodies the mainstream thinking on the subject. In their discourse analysis, Kemper and

Ballantine (2019) categorise this perspective as 'Auxiliary Sustainable Marketing' (ASM), which is the integration of sustainability throughout the marketing mix. Meanwhile 'Reformative Sustainability Marketing', emphasising increased sustainability in consumer lifestyle offers a mid-way point between a micro and more macro 'Transformative Sustainability Marketing', which 'aims to change institutions that inhibit a transition to a sustainable society' (p.289). It is possible that the plethora of micro approaches currently developed in the literature may perform better if institutional conditions are altered to facilitate a truly sustainable future. However, the current managerialist approaches have been designed to operate in an economic culture predicated on infinite economic growth, which is inherently unsustainable. Thus, the current sustainable micro approaches cannot be fully sustainable, as they exist in a framework that is unsustainable. In the meantime, research that can work towards capturing public attention and changing behaviours regarding sustainability - through a mix of marketing strategy and social marketing, involving organisations and a wide range of stakeholders - should also be research priorities.

With this in mind, future research directions discussed in the literature include: addressing the sustainability attitude/ behaviour gap, the use of marketing tools for widespread change, sustainability within organisations and how it affects strategy, making sustainability valuable for customers and investigating the opportunities and threats for organisations who embrace sustainability (McDonagh and Prothero, 2014 pp.1196-1205). McDonagh and Prothero (2014) offer the most extensive list of future research directions for the discipline and some of these overlap with Kemper and Ballantine's (2019) more recent future directions. The fact that these issues remain is indicative that the pace of theoretical development in sustainability marketing is slow. Although this list is five years old, Kemper and Ballantine (2019) conclude that their literature review stating that research on the views of consumers on sustainable marketing and how sustainability is implemented by marketers would be valuable. These recent research recommendations offer a wide remit for current researchers in the field to investigate across the micro- and macro- perspectives.

Given the debates surrounding the meaning of sustainability marketing, and whether or not it ought to receive greater macro treatment, it is hardly surprising that sixty-two per cent of journal articles regarding sustainable marketing strategies during the period 1996 to 2011 were conceptual, rather than empirical (Kumar et al., 2013). Despite calls for greater macro-level research, many micro questions still require answering. Moreover, Kumar et al.'s (2013) study highlights that empirical issues within sustainability marketing strategy are beginning to receive greater treatment by scholars, thus indicating a gradual move towards empirical rather than conceptual studies. Further analysis of Kumar et al.'s (2013) study reveals that eighteen publications were identified as both environmentally focused and empirical, whilst only five studies from this sample were purely qualitative. These five studies occurred between 1997 and 2011 and are product - and organisation - oriented.

Kumar et al.'s (2013) article has shown that whilst sustainability has featured in marketing for some time and considerable contributions have been made in order to warrant several literature reviews to date, the pace of theory development - particularly within the strategy and implementation area - has been slow. The requirement for further studies on empirical issues such as sustainability marketing strategy and sustainability marketing implementation, suggests that there are opportunities for further qualitative studies that provide answers to 'how' questions, and which also offer richness of data in the context of 'where' and 'when' the phenomena occurs (Yin, 1981). With this in mind - in addition to greater discussion regarding macro-level issues - there are some pressing micro questions that could assist with current sustainability efforts. Overall, analysing future research directions and methodological approaches in sustainability marketing, the literature would benefit from knowledge on the implementation of sustainability marketing in practice. Methods suited to answering 'how' based questions such as case studies could prove a useful mechanism to employ.

Conclusion

In summary, as indicated in the literature, sustainability from the micro-level is well researched in marketing and there is a requirement for greater macro-level research to facilitate greater levels of sustainability in business and society. Having said that, traditional micro-marketing approaches may not be redundant, should they be innovated from the macro-level to inform macro-level strategy. When applied to the macro environment, micro strategy could inform changes to policy and redefine marketing practice as we know it. It is recognised that, given the neoliberal economic systems in which businesses currently operate, successful application of micro sustainable marketing in this setting is not without its challenges. However, if traditional marketing practices can be adapted to the macro-level, there is a possibility that marketing can be 'reset' to more sustainable practices. Having reviewed future research directions and methodological approaches within the literature, it is evident that there remain unanswered questions regarding the implementation of sustainability marketing. Moreover, there exists a significant slant towards conceptual studies. Empirical research is well placed to test sustainable marketing theories, which can then be adapted (depending on data findings), to better inform how sustainable marketing is implemented. Qualitative methods have been underused in empirical research to date and, given the effectiveness of qualitative methods at dealing with 'how' based questions, there is scope for research development in this area.

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Designed by
Jan Uprichard

Ulster
University