EDGELANDS TWISTS: PERFORMING LIMINAL FISSURES IN EDGELANDS REPRESENTATIONS

Authors:
JOANNA LEAH

Affiliation:
LEEDS BECKETT UNIVERSITY, UNITED KINGDOM

INTRODUCTION

Edgelands, coined by Marion Shoard, are liminal places. Like Marc Augé's non-places that result from global and capital production; Edgelands are the waste underbelly of this expansion. Ubiquitous, their matrix-like veins are characterized by activities of dog walkers, kite flyers, graffiti, parkour, and risk takers alongside foragers and photographers. Represented as 'ruin porn,' melancholic pasts, and the subterranean activities of trespass and vandalism, Shoard, in a 'call to arms,' asked for new value and representation of Edgelands that did not rely on the click of a camera for the proliferation of melancholic images. It is the mobile phone, GoPro, or body cams with the ability to be in those activities on the move that creates new imaginative encounters and a new stream of a dynamic dissemination of Edgeland activities. My creative project "*blubilds*" examines inside Edgelands movements; as Tim Ingold states, to be entangled and part of the lifelines of those that live there. "*Blubilds*" are the blueprint lifted off the paper, a live score, a dance diagram where movements taken from the bodies that occupy those places become part of the notation of my embodied diagram, akin to Emma Cocker's work on movement systems in choreographic figures. "*Blubilds*" are short films, serial and processual photographs that capture the process of intersections rather than single images. This paper concludes that "*blubilds*" perform intersecting movements between site and artist to construct new liminal fissures and minor gestures through mediated representations to synchronously break past representations and provoke new connections to rethink Edgelands as our inverted city.

Edgelands space

Marion Shoard coined and defined edgelands as interfacial interzones, rural/urban wilds, distanced from everyday encounters.[1] Edgelands, are the fringes between what we call urban and what is countryside. Those post-industrial landscapes, motorway sidings, and scrub land tracing through and around our cities, caught in our periphery vision from a car or train window. Mitchell Schwarzer calls this fast-paced periphery vision at a distance, "Zoomscape" and identifies that it offers a view of the backs of cities,[2] the underbelly! Farley and Roberts in *Edgelands: Journeys into England's True Wilderness*[3] expand with a distinct typology of Edgelands ranging from pallets, fly-tipped zones, abandoned car parks, post-industrial sites, and land-banked sites. Existing in a dream like condition; they might as

well be imagined areas of desolation we see in films such as Tarkovsky's *Nostalgia* (1983); melancholia and nostalgic ruins of an unearthly kind, part comforting and part eerie.[4] In the industrial ruins, where cables hang, and pools of water lie in cavernous pits where engineering equipment used to function, unearthly ferns spring up in wild gardens.

Fig 1. *Edgeland Pool*, Johnson's Wireworks, Derbyshire, 2015.

We picture, such modern ruins as a generic form of non-place. Marc Augé in *Non-places* (1985) introduces supermodern places as non-places; ubiquitous as a result of globalization such as one airport terminal looking much like another.[5] Similarly, Edgelands can have similar ecologies like of waste and are the most modern invention of the notion of ruin.[6]

However, Edgelands are not simply industrial ruins, or supermodern waste such as empty telecall centres, they are the railway sidings with make-shift poly tunnels; motorway sidings where wild flowers flourish; and car parks from the 1980s where buddleia spring up along the edges to order them in a grid whilst dog walkers hang poo bags on them like Christmas decorations. Edgelands are a strange mix of quarry scars, industrial waste, desire lines and obscured places that trail through and edge out towns.

This is a liminal typology with recognised characteristics of waste, neglect and periphery use. Edgelands could be described as fissures, the geological crack in our organised built environment. I would like to suggest they are also a little like the biological fissure. In the spirit of George Bataille and Yves - Alain Bois & Rosalind Krauss's *Informe* and *Formless* projects value was assigned to waste, excrement[7]; not to visualise shock but remind us of what we hide, shame and assign low value. Bataille's intention? To

draw attention to human conditions, psyche and the values we associate with materials, and forms as a way to question our relationship to them.[8] Likewise, Edgelands are often considered an embarrassing fissure and split within our urban fabric as surplus zones, the excrement of capital waste. Within the *Formless* tome there is a cross-reference to the 'entropic proliferation'[9] coined by Krauss on waste zones and Shoard says: 'Although yesterday's interfacial zones are often swallowed up by subsequent building, sometimes they survive as edgelands within built-up areas'.[10] It seems to me Shoard echoes Bois's concern over the lack of value ascribed to such zones to say, 'we should square up to these hidden facets'.[11]

Edgelands are often aligned with exiled and abject inhabitants with addictions Sibley emphasises how sites of exclusion are not just the exclusion of people but sites where those that are excluded hang out, where certain social and cultural practices dominate.[12] They have become part of an Edgeland aesthetic, a codified landscape for 'other' voices as a cinematic field of melancholic surplus. In Andrea Arnold's writing and film making in *Fish Tank* (2009) edgelands are used as social and 'intentional' landscapes to express controversial voices, excluded voices.[13] In fact, their liminality has entered into cultural consciousness as negative. Shoard's criticism is that edgelands are the lowest form of value amongst how we value objects, people and place, 'where essential but despised functions are located'.[14] In a 'call to arms'[15] she asked how artists might value Edgelands in their own right. I also consider "fissure" as a creative subversion to our cultural appreciations and assumptions of place and it is the thrust of this project to insert a crack in that mass of YouTube parkour videos and GoPro recorded feats of Edgelands as risky grounds of daring playgrounds with my film *It's so serious doing the Twist* from a series I call *"blubilds"*. It sits as a fissure in our interpretation and representations of Edgelands.[16] Shoard says 'this zone has expanded vastly in area, complexity and singularity',[17] Edgelands are set to become an increasingly relevant playground becoming an affectionate blob in the landscape. Edgelands are a strange loophole where, covertly, they can abandon themselves to their own desired cities. In reality there are intersections between gender, economic, social and cultural positions that are ripe for new engagement.

Fig. 2. Detail image from *It's so serious doing the twist*, 2016.

While Edgeland cultures attempt to counter life's other straightjackets, they have in themselves built communities that have become more reified and in turn produced obligations to rules and systems of their own. Typically pockmarked with graffiti, urban explorers, and parkour, networked as social groupings and generically dominated by a distinctly masculine literary discourse, Edgelands have captured the imagination of mostly male 'wanderers, journeymen and wayfarers'. [18] They are territorialised and practiced spaces by men engaged in distinct forms of wayfaring. Doreen Massey notes that any site is dominated and therefore excludes others; all sites are subject to social and relational concerns codes of representation and domination play out in cultural groups formed within those sites.[19]

This problem of representation and engagement acknowledges the convenient forms that now delineate and can confine a sense of place and meaning. Shoard asks of the arts - 'what then to depict them?'[20] and requests a dynamism rather than 'decay and redundancy'[21] based on participation and engagement as sites of activity. By performing and filming my encounters inside Edgelands, I propose it is the subjective and kinetic that creates a new liminal fissure. It is by these connective phenomena that the cracks of liminality could be expanded.

My films "*blubilds*" sit as transgressions to existing norms of a place;[22] choreographed as poetic articulations of my encounters with Edgelands, they engage with the cultural activities of graffiti, parkour and vandalism in an entangled encounter of correspondence, those life lines that Tim Ingold discusses in his works *On human correspondence*[23], as ways to think of bodies as matter with environment. 'Tim Ingold contrasts "the line that goes out for a walk" in Paul Klee's terms—freewheeling, expressive and born of movement'.[24] In place, our lifelines are entangled in a meshwork, where 'every living being is a line' and tangled together in social or cultural life they create knots where we are individual but interlaced. Likewise, we could say "*blubild*" acts are individual but tangled with the cultural life lines I've observed.[25] Immersive, I discovered "the *twist*" as a key movement between self and place, between performance and immersion, and a literal twist within the parkour action between falling and landing. Michael Klein says:

'Choreography is presented as an emerging, autonomous aesthetics concerned with the workings and governance of patterns, dynamics and ecologies. The research indicates that if the world is perceived as a reality constructed of interactions…constellations…choreography can assume…set the conditions for such relations, to emerge.'[26]

Along with Sarah Rubidge, Nicholas Gansterer, Emma Cocker and Mariella Greil's choreographic perspectives,[27] *blubild*s perform propositions on how to embody, dwell, and rethink our interactions in relation to place; a rethink to how place is performed. In this case the thought to break with the cultural practices of Edgelands are refigured through embodied movement with the objects found within or associated with those places.

Fig.3 *It's so serious doing the twist*, diptych screenshot, 2016.

'The Expanded sculptural field' of Krauss's thinking also poses performance in expanded fields of architecture.[28] Dwyre and Perry acknowledge the experimental phase of architecture as one located with characteristics of performance identified significantly since Bernard Tschumi's *Parc de la Villete* (1987), to create in relationships between architecture and landscape.[29] Performance architecture plays with the static and temporary, each in tension with one another. Those red constructions focused on connections with people, spatially arranged as performance architecture - 'there is no space without event'.[30] In a similar way I take the blueprint and turn it into a "*blubild*", a dynamic play on the blueprint to perform in framed encounters with place. While this paper does not presume to be architectural it's conversation never-the-less reflects on what it means to be in mobile interactions with place – Edgelands abandoned architecture and the subcultural groups that dwell there.

"*Blubilds*" performances interact with the specific features that appear to perform a typology of Edgelands rather than the architecture; swampy, broken glass, and broken objects provide specific links to their past function and are embodied within my movements albeit obscured. If we now replace those red cubes of the *Parc de la Villette* with "*blubilds*"; blue performed constructions that cut into Edgelands, they create a split, a break with their past whilst simultaneously acknowledging it within the *blubild* vignette to perform a fissure in the cultural associations of Edgelands spaces.

If 'Line is the basis of the diagram, therefore, the blueprint, it is also the representation of space and the projected vision'.[31] Ingold reflects that the body is also a line, a life-line of material, dynamic matter.[32] Line is the principal component of structuring and measuring space; a powerful way to investigate the nature of space via the body.[33] Therefore, my lively lines choreograph an embodied discursivity of Edgelands in a "Choreo – graphic" dimension of line, system and movement. The performance with objects creates a movement system. Krauss, Ingold and Cocker establish the diagram as an active model of spatial practices go a long way to think about grammar, punctuation or spacing between elements to inform situated notation derived from elements, objects, and movements as a grammar of ecology of Edgelands.[34] "*Blubilds*" choreographic installations play with spacing, as in, Certeau's notion that mobile spaces are 'spaces as practiced place'.[35] Since performances are key in undermining the traditions, representatives and normalization of behaviours of a place my "*blubild*" film *It's so serious doing the twist* was a deliberate play with the movement and object codings of Edgelands activity in Johnson's Wireworks and Uttoxeter Car park, Derbyshire, to create gaps and juxtapositions, where meanings are cut, explored, repositioned, reconciled and split. Dara Rigel says time dimensions are narratives that solidify lived encounters,[36] and informs my "*blubilds*" lived choreographic sequencing in teasing out new spaces as fissures.

The action of the twist, breaks the cultural ecology coding, causing new liminal fissures in the cultural practice of place. 'Twist' references Mark Wigley's essay 'doing the twist'[37], which explored Jacque Derrida's threads of deconstruction, via the choreography of the twist.[38] 'The twist', a function of the

dancing gait twists things out of form, and undoes spatial representation. To 'do the twist' for Mark Wigley is to enact Derrida's thinking of twisting out of the logic of place. To twist is to twist out of the logics, archetypes and characteristics that dominate systems, behaviour gestures and representations. The cultural practices of Edgeland produce, a certain logic to our interpretations and create certain limitations to our expectations. Wigley notes that to operate outside the logics of a place is to work in modes of deviation,[39] and informs my observation that the potential of Edgelands as sites of possibility lie in further deviations and altering practices. Elizabeth Grosz says bodies act like by-products of the spaces we've occupied,[40] so 'To twist' was an isolated action from a foundation of existing social and functional interactions placed it in a different light, and resets how we perform spaces.[41] Fig 4. Demonstrates to twist and fall to create a choreographic encounter with site.

Fig. 4. 'to twist' off 'stairs' in *It's so serious doing the twist*, 2016.

Susanne Ravn and Leena Rouhianen's *Dance Spaces* (2012) points out that bodily movement deploys variable lines, which produce dynamic currents.[42] Both Cupers' and Garrett work highlights the importance of individuals to construct their own reality in the urban landscape – as other spaces through invention, lived encounters.[43] Susan Broadhurst in *Liminal Acts*[44] reflects on performative qualities and emphasis on body and technology and examines liminal performances mediated by screen in creating kinetic relationships as in Fig. 5 a still from the diptych film "*Twist*". It is this Edgeland Twists which could be viewed as a liminal fissure, mediated via film to create a connection with place on a different variable life line. Tim Etchells *Certain Fragments* (1999), asserts that this type of creative documentary writes over the site,[45] and Butler and Zegher say they are choreographic encounters.[46] Grosz in 'Bodies and Cities' says that our perception of bodies and their relationships with urban spheres are formed via the screen and says that through this type of kinetic connection we have the potential to shift the attention away from overriding functions of a site or place, and transform it into

an active dynamic environment.[47] The body is directly responsible for the transformation of places,[48] and the screen interface contributes to our perceptions of how we conceive of our relationships of bodies and city through choreographic spaces that activate the embodied experience of the participant.[49]

Fig. 5, chance encounters in *It's so serious doing the twist*, 2016.

Kyra Norman explains in 'In and Out of Place: Site-based Screendance' that screendance 'creates, encounter, read through layers of space'.[50] In Douglas Rosenberg's essay, 'Video Space: A Site for Choreography', he states that:

> "video dance is a site-specific practice, that site being video itself . . . and it is further the architecture against and through which the audience perceives the work. . . "[51]

"Twist" like a choreographic cartography, mapping an interface where Linda McDowell argues that space links the sociomaterial and the symbolic, where identities and place are remapped and restructured in order to challenge conventional ones.[52] Twist hopefully creates a liminal experience within those ecologies of Edgelands, to prise a crack into existing phenomena, as an action-based tactic. To 'twist' is a playful and strategic tool 'to twist out of form'[53]; to undermine existing representations and displace the coded inscription of place. A liminal fissure, Edgelands Twists are offer potential in their fissure for further liminal spaces to emerge.

Edgelands as a networked community of participants is underway through YouTube, social media, and Vimeo with Go Pro movies. The *blubild* films are a bit of quackery within the agreed language and activity of Edgelands. Donna Haraway asserts the importance of unexpected situated knowledge.[54] It matters who's speaking, or who's moving – the conundrum of embodiment and its specificity. Simon Robinson developed his own immersive research method for Edgelands says these sites become a mirror for the individual to realise their own particular type of engagement.[55] We do

not neutrally engage; we bring our own subjectivities to these sites which can provide new deviations and potentially new fissures.[56]

CONCLUSION

To conclude *"Blubild* "films challenge the essentialisation of Edgelands by creating liminal fissures with embodied differences, vibrations and dynamics, a polyvocality of difference. Haraway and McDowell say these differences remap and restructure relationships[57], and challenge assumptions about places. Maxine Sheets-Johnstone relies on kinetic connections with place[58] and Karoline Gritzner says such encounters with film create a lasting kinetic connection due to their physical sensitivity to place[59]. Edgeland Twists are dynamic connections that link us to Edgelands and provide the potential to activate new movements and rhythms by which to perform them.[60]

NOTES

[1] Marion Shoard, "Edgelands" in *Remaking the Landscape: The Changing Face of Britain* ed. Jennifer Jenkins, (London: Profile, Press, 2001), 117.

[2] Mitchell Schwarzer, *Architecture in Motion and Media*, (New York: Princetown Architectural Press, 2004).

[3] Paul Farley and Michael Symmons Roberts, *Edgelands: Journeys into England's True Wilderness*, (London: Penguin, 2012).

[4] See Andrei Tarkovsky Dir. *Nostalgia*, Tonino Guerra and Andrei Tarkovsky, (Italy: Gaumont Italia and France: Grange Communications, 1983). The landscape scenes depict a combination of desolate earthly expanses wandered by a group of men creating scenes of alienation.

[5] Marc Augé, *Non-Places: Introduction to Supermodernity*, (London: Verso, 1995).

[6] Simon Robinson, *Archipelagos of Interstitial Ground: A Filmic Investigation of the Thames Gateway's Edgelands*, 2017, 72. [accessed 14.05.2016] https://ualresearchonline.arts.ac.uk/id/eprint/13461/1/Simon%20Robinson%20PhD%20Thesis%20Final%20Corrections%20January%202018.pdf.

[7] George Bataille, 'Formless', *Documents 1*, (Paris: 1929, 332) translated. Allan Stoekl with Carl R. Lovitt and Donald M. Leslie Jr, (Minneapolis: University of Minnesota Press, 1985) 31.

[8] George Bataille, *Visions of Excess, Selected Writings, 1927 – 1939*, translated. Allan Stoekl with Carl R. Lovitt and Donald M. Leslie Jr, (Minneapolis: University of Minnesota Press, 1985) 20.

[9] Rosalind Krauss, The *Originality of the Avant-Garde and Other Modernist Myths*, (London, MIT Press, 1986), 143.

[10] Marion Shoard, "Edgelands" in *Remaking the Landscape: The Changing Face of Britain* ed. Jennifer Jenkins, (London: Profile Books, 2001), 143.

[11] Ibid.

[12] See David Sibley, *Geographies of Exclusion, Society and Difference in the West*, (London: Routledge, 1995) who aligns social inequalities with access to places commenting that those free spaces amongst our wastelands are likely to be occupied by those in poverty, outsiders and in the margins, those with health issues either seeking solace in exile or occupying those places as their leisure grounds.

[13] See Lance Hanson, 'Edgelands Aesthetics: Exploring the Liminal in Andrea Arnold's *Fishtank*, *Writing Visual Culture 6*, (University of Wolverhampton, 2015), [accessed 14.05.16] https://www.herts.ac.uk/__data/assets/pdf_file/0010/88093/WVC_TC_3_Hanson.pdf.

Hanson suggests that Arnold's cinematography draws attention to swathes of waste lands depicting lone and exile youths in trouble to make associations between the typology of place and the complex conditions facing youth cultures from urban areas, sections of society that exist in the liminality and peripheries virtually, socially, culturally, in terms of status and value and consequently also occupy those types of places we depict as empty, yet saturated with a sense of exile. Thus, Edgelands have become the dreamscape for such thinking.

[14] Ibid.

[15] Marion Shoard, "Edgelands" in *Remaking the Landscape: The Changing Face of Britain.* ed. Jennifer Jenkins, (London: Profile Books 2001), 118.

[16] See Joanna Leah, *It's so serious doing the twist*, https://www.youtube.com/watch?v=V0Y1pnyBgf8, 2016.

[17] Marion Shoard, "Edgelands" in *Remaking the Landscape: The Changing Face of Britain.* ed. Jennifer Jenkins, (London: Profile Books, 2001).

[18] Garrett, Bradley L. *Explore Everything: Place-hacking the City*, London: Verso, 2013; Nancy MacDonald, *The Graffiti Subculture; Youth, Masculinity and Identity*, (London and New York: Palgrave Macmillan, 2001).

[19] See Doreen Massey, *For Space*, (London: Sage Publications, 2005). Massey explores the local and global implications of spaces and representation taking into account gender that may create multiple spatial accounts.

[20] Marion Shoard, "Edgelands" in *Remaking the Landscape: The Changing Face of Britain.* ed. Jennifer Jenkins, (London: Profile Books, 2001), 130.

[21] Ibid, 17.

[22] Henry Bial, *The Performance Studies Reader*, (London: Routledge, 2004), 27.

[23] See Ingold, Tim. 'On Human Correspondence', [accessed 20.09.2019], *Journal of the Royal Anthropological Institute*, 2016.doi.

org/10.1111/1467-9655.12541.

[24] Kyra Norman, 'In and Out of Place: Site-based Screendance, *The International Journal of Screendance*, Vol 1, 2010, 14. [accessed 20.07.22]. https://doi.org/10.18061/ijsd.v1i0.6141.

[25] Tim Ingold, *The Life of Lines*, (London: Routledge, 2015), 13-16.

[26] Michael Klein, *Choreography as an Aesthetics of Change*, Edinburgh College of Art, Academia edu. 2008. [accessed 23.07.22].
https://www.academia.edu/3809926/CHOREOGRAPHY_AS_AN_AESTHETICS_OF_CHANGE.

[27] Ibid.

[28] See Rosalind Krauss, 'Sculpture in the Expanded Field' in *The Originality of the Avant-Garde and Other Modernist Myths*, (London: MIT Press, 1994). Krauss famously identifies relationship between landscape, architecture, and sculpture to create new sites of interaction, performance in expanded practices.

[29] Dwyre, Cathryn and Chris Perry, 'Performance Architecture', (Massachusetts: *PAJ: A Journal of Performance and Art*, Vol. 37, No. 1. 2015), 2-7. [accessed 25.07.22].
https://www.jstor.org/stable/26386735.

[30] Ibid., 2.

[31] Joanna Leah Geldard, 'A processional Blueprint for our Edgelands: Exploring a Processional Spatial Model between site and elsewhere.' *Arts In Society* (Los Angeles: CG publishing, 2017), 14. https://doi.org/10.18848/2326-9987/CGP/v12i03/13-26.

[32] Tim Ingold, 'On Human Correspondence', Journal of the Royal Anthropological Institute, 2016. [20.9.2019]. doi.org/10.1111/1467-9655.1254.

[33] See microcities.net/portfolio/ measuring-space/31.1.20.

[34] Rosalind Krauss 'The Grid', *The Originality of the Avant Garde and Other Modernist Myths*, (Massachusetts: The MIT Press, 1986); Tim Ingold, *Lines*, (London: Routledge, 2007); Nikolaus Gansterer, Emma cocker, Mariella Greil Editors, *Choreo-Graphic Figures Deviations from the Line* - Edition Angewandte, University of Applied Arts Vienna, 2017.
all refer to diagrams in terms of Krauss, dynamic relations, Ingold and mapping movement and Cocker on Dance Diagrams as embodied and choreographic figures.

[35] See Michel De Certeau, *The Practice of Everyday Life*. translated by Steven F. Rendall. (London: University of California Press, 1984). Certeau asserts that spaces are created through mobile and temporal instances in contrast to places which are usually named and identified with specific associations. Spaces depend upon social and cultural implications converging in specific time and space.

[36] Dara Rigel, Temporal Drawing 'Experience', Drawing Research Network, *TRACEY*, Loughborough University, [accessed 21.4.21].

[37] Marc Wigley, *The Architecture of Deconstruction*, Cambridge, Massachusetts: The MIT Press, 1993, 149.

[38] See Ibid. Mark Wigley, *The Architecture of Deconstruction*, (Cambridge, Massachusetts: The MIT Press, 1993). Wigley takes French Philosopher's concepts the cut, twist and deconstruction to reconsider the disjunctions created through dance and place. He asserts Derrida's logic of place and the dance act to twist, twists the logic of place out of traditional or assumed logics.

[39] Ibid., 6.

[40] Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (Theories of Representation and Difference), (London: Routledge, Taylor & Francis Group, 1994).

[41] Ann Ring Petersen, *Art and Installation; Between Image and Stage*, (University of Copenhagen: Museum Tusculanum Press, 2015), 179.

[42] Susanne Ravn and Leena Rouhianen's *Dance Spaces*, *Practices of Movement*, Odense: University of Southern Denmark Press, 2012, 23.

[43] See Kenny Cupers and Markus Miessen, on *Spaces of Uncertainty,* Müller und Busmann, 2002 in Garett Garrett, Bradley L. *Explore Everything: Place-hacking the City*, (London: Verso, 2013). 8. [accessed 13.7.2019]
https://books.google.co.uk/books?id=kblvDwAAQBAJ&printsec=frontcover&dq=Cupers+and+cultural+geography+and+trespass&hl=en&sa=X&ved=0ahUKEwjT2NKfjbLjAhWLN8AKHR-QAWcQ6AEIKDAA#v=onepage&q&f=false.

[44] Susan Broadhurst, *Liminal Acts: A Critical Overview of Contemporary Performance and Theory*, (London: Cassell, 1999).

[45] See Tim Etchells *Certain Fragments*, *Contemporary Performance and Forced Entertainment*, (London: Routledge, 1999), 191. Etchells comments on the power of witnessing performances in places.
[46] Cornelia H. Butler and Catherine de Zegher. *On Line: Drawing Through the Twentieth Century*. (New York: Museum of Modern Art, 2010).
[47] Elizabeth Grosz, *Architecture from the Outside, Essays on Virtual and Real Space*, Cambridge, Massachusetts, (London: MIT Press, 2001), xv.
[48] Ibid., 387.
[49] Birringer, Johannes, 1998 'Media & performance: Along the border', Baltimore, John Hopkins University Press. in Sarah Rubidge, 'Choreographic Space', in Ravn, Susanne & Rouhiainen, Leena eds. *Dance Spaces: Practices of Movement*, (Odense: University of Southern Denmark Press, 2012), 5.
[50] Kyra Norman, 'In and Out of Place: Site-based Screendance, *The International Journal of Screendance*, Vol 1, 2010, 14. [accessed 20.07.22]. https://doi.org/10.18061/ijsd.v1i0.6141.
[51] Douglas Rosenberg, *Screendance: Inscribing the Ephemeral Image*, (Oxford: Oxford University Press, 2012), 6. Rosenberg's work in screendance has explored concepts on the drawing out of relationships with the body; that they body mediates and draws attention to specific relationships with a place.
[52] Linda McDowell, 'Spatializing feminism: geographic perspectives' in Nancy Duncan, *Bodyspace: Destabilizing geographies of Gender and Sexuality*, (London: Routledge, 1996), 38.
[53] Marc Wigley, *The Architecture of Deconstruction*, (Cambridge, Massachusetts: The MIT Press, 1993).
[54] Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective", *Feminist Studies* (Vol. 14, No.3, Autumn, 1988), 590. https://doi.org/10.2307/3178066.
[55] Simon Robinson, *Archipelagos of Interstitial Ground: A Filmic Investigation of the Thames Gateway's Edgelands*, 2017, 72. [accessed 14.05.2016] https://ualresearchonline.arts.ac.uk/id/eprint/13461/1/Simon%20Robinson%20PhD%20Thesis%20Final%20Corrections%20January%202018.pdf.
[56] Bradley Garrett, *Explore Everything Place Hacking the City*, (London: Verso, 2013), 378.
[57] Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective", *Feminist Studies* (Vol. 14, No. 3 Autumn, 1988); Linda McDowell 'Spatializing feminism: geographic perspectives' in Nancy Duncan, *Bodyspace: Destabilizing geographies of Gender and Sexuality*, (London: Routledge, 1996).
[58] Maxine Sheets-Johnstone, *The Corporeal Turn*, (Exeter: Imprint Academic, 2009).
[59] Karoline Gritzner, 'Form and Formlessness Participation at the limit', Performance Research, *A Journal of the Performing Arts*, Vol. 16, (London: Taylor and Francis, 2011).
[60] Ibid, 111.

Bibliography

Augé, Marc. *Non-Places: Introduction to Supermodernity*. London: Verso, 1995.
Bois, Yve-Alain., and Rosalind Krauss. *Formless: A User's Guide*. New York: Zone Books, 1997.
Broadhurst. Susan. *Liminal Acts: A Critical Overview of Contemporary Performance and Theory*, London, Cassell, 1999.
Butler. Cornelia, H. and Catherine de Zegher. *On Line: Drawing Through the Twentieth Century*. New York: Museum of Modern Art, 2010
Cocker, Emma., and Nikolaus Gansterer. Mariella Griel. *Choreo-Graphic Figures: Deviations of the Line*. De Gruyter: Berlin, 2017.
Dwyre, Cathryn and Chris Perry, 'Performance Architecture', *A Journal of Performance and Art*, The MIT Press, Vol. 37, No. 1, 2015.
Farley, Paul., and Michael Symmons Roberts. *Edgelands: Journeys into England's True Wilderness*. London: Penguin, 2012.
Garrett, Bradley. *Explore Everything: Place hacking the City*. London: Verso, 2013.

Gritzner,Karoline, 'Form and Formlessness Participation at the limit'. Performance Research. *A Journal of the Performing Arts*. Vol. 16. Taylor and Francis. 2011.

Grosz, Elizabeth. *Volatile Bodies: Toward a Corporeal Feminism* (Theories of Representation and Difference), London: Routledge, Taylor & Francis Group 1994.

Haraway, Donna., "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective". Feminist Studies 14. 1988.

Klein. Michael, *Choreography as an Aesthetics of Change*, Edinburgh College of Art, Academia edu. 2008. [accessed 23.07.22].

McDowell, Linda. "Spatializing Feminism, Geographic perspectives". In ed. Nancy Duncan. *BodySpace: Destabilizing geographies of gender and sexuality*. London and New York: Routledge, 1996.

Norman. Kyra. 'In and Out of Place: Site-based Screendance. *The International Journal of Screendance*. Vol 1. 2010.

Petersen, A.R. *Art and Installation; Between Image and Stage*, University of Copenhagen: Museum Tusculanum Press. 2015.

Sheets-Johnstone, Maxine. *The Corporeal Turn*. Exeter: Imprint Academic. 2009.

Shoard, Marion. "Edgelands" in *Remaking the Landscape: The Changing Face of Britain.* ed. Jennifer Jenkins.

Sibley, David., *Geographies of Exclusion: Society and Difference in the West*. London: Routledge. 1995.

Robinson, Simon., *Archipelagos of Interstitial Ground: A Filmic Investigation of the Thames Gateway's Edgelands*. 2017. https://ualresearchonline.arts.ac.uk/id/eprint/13461/1/Simon%20Robinson%20PhD%20Thesis%20Final%20Corrections%20January%202018.pdf 2017.

Rosenberg, Douglas. *Screendance: Inscribing the Ephemeral Image*. Oxford. Oxford University Press. 2012.

Rubidge. Sarah. 'Choreographic Space'. in Ravn, Susanne & Rouhiainen. Leena eds. *Dance Spaces: Practices of Movement*. Odense: University of Southern Denmark Press. 2012.

Thomassen, Bjørn., "The Uses and Meaning of Liminality". International Political Anthropology 2, no 1. 2009: 5 – 28.

Wigley, Mark., *The Architecture of Deconstruction*. Cambridge, Massachusetts: The MIT Press. 1993.