

**A theory and practice of visual art, framing the
heterotopia of home and belonging: A refugee's
continued sense of exile between homeland and host
land**

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Abstract

Within contemporary processes of forced displacement, complex concepts of home, place and belonging produce personal and collective behaviour based on the interactions with a refugee's host land. These reactions to displacement continue, no matter how long the exile is protracted. The impact of unstable feelings and perceptions of home and belonging will remain within the individual and the diaspora and are passed down through generations. Their emergence is specified by locality, experiences and interactions that generate feelings of disorder, complexity and chaos.

The main contribution of this exegesis, which reflects on visual art practice as research, is a new perspective into a recognised key problem of the perceptions of home amongst diaspora communities. An empirical connection between people and places through an artist's experience is used to examine this sense of dislocation. The critical reflection on artistic practice responds to the refugee crisis within the Middle East after 1990 and the direct influence of my visual art practice through 32 years, including as a forcibly displaced artist. Personal experiences of displacement underpin both art practice and critical reflection.

The methods used form an interplay between theory and practice, based on the production of a series of sculptural and installation works and a written exegesis that draws attention to the social production of home and belonging; modern perspectives of home are analysed through literature, context and creative practice. The significant problem of identifying and perceiving other places as home is approached from an artist's perspective to obtain outcomes that differ from conventional models. Detailed outcomes expose mixed processes of creating that are all related to an artist's voice and vision. The approach taken provides an alternative method of studying the concept of home through visual art and conceptual creative practice.

Further contributions and comparisons with various artist practitioners are made throughout this exegesis and provide a significant foundation for study of the visual representation of perceptions of home in a new setting, portraying a continued sense of exile between homeland and host land.

Keywords: Home, belonging, collective memory, Ai Weiwei, Hiwa K, Henk Wildschut, creative practice, Visual research, autoethnographic.

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My children, born in Turkey and England, have made me fully aware of the different cultural influences, and their perspective of the correlation fuels my critique of home and belonging and sense of experience of displacement. In addition, I would like to dedicate this project to those who taught me one letter during my life and who helped me during our exiled journey. Finally, I hope that this research has performed a moral duty for those people who lost their lives in wars and on their journeys in search of a safe place, and leaves a stigma on human greed.

With love and respect to all,

Azad Karim Mohammed

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Chapter 1: Overview of research framework process: Organisation of the thesis

1.1 Introduction

This research project explores diasporic perceptions of home, belonging and a consequent loss of identity amidst turbulent historical events. The constant tension among displaced generations has seen a negative impact on the individual's cultural consciousness, greatly affecting perceptions of home. This exegesis investigates, through visual arts research, a visual reframing of the heterotopia of home and belonging within contemporary displacements. It analyses the representation of home in literature and visual art through the critical examination of exiled artists living away from their countries of origin, with particular reference to Hiwa K and Ai Weiwei, as well as the artist Henk Wildschut, whose images have challenged contemporary discourses of home within the modern refugee crisis.

This exegesis challenges views of home held by some scholars according to the rules and definitions stated in *Myths of Homeland and Return* (Safran, 1991) and *Diasporas and the Nation-State: From Victims to Challengers* (Cohen, 1996). It appears that within contemporary culture and society traditional notions of a 'homeland' have become meaningless. The 'heterotopia' formulated by the practice studied here challenges the traditional concept of 'home' and points instead to a refugee's continued underlying sense of exile between homeland and host land, even following re-unification with a homeland. It is an abstract concept of home as a place that implies subjective associations and is tied to the need for stability. Today, moreover, the mobility of forced displacement has become problematic through a search for better living conditions. The progressive conflict and crisis of increased mobility challenge the spatiality of home and increase the necessity for a re-evaluation of the concept of home.

This research project aims to expand knowledge of home and its conceptual meaning through art practice as research, in order to represent ideas of protracted displacements that shape the perceptions of 'home' in a new setting between

homeland and host land and to offer new perspectives to the wider society to understand the dilemma of an exiled people's loss of homeland. This practice as research explores concepts of home through sculptural installations and conceptual visual analysis exploring new ideas of home and belonging. The initial sculptural works responded and reacted to my first sight of dramatic photographs taken by the Marina Militare (the Italian navy) on May 25, 2016 (figure 1) while on a rescue operation. The photograph captured terrifying scenes of capsized boats carrying migrants in the southern Mediterranean Sea near the coast of Libya. The migrants were trying to cross the Mediterranean Sea to freedom in Italy (Deutsche Welle, 2016).

Additionally, Henk Wildschut's project known as *The Jungle or Hidden Kingdom or Shelter* (figure 2), had an extreme impact on initial investigations into the question of where 'home' for displaced people and diasporic communities is.

This thesis will extend and expand the conceptual definition of other places as home by exploring Foucault's theories of heterotopia and 'other spaces' (Foucault, 1967). It will then explore the home place in the light of Naficy's suggestion that 'home is any place; the narrative of home is temporary, and it is moveable; it can be built, rebuilt, and carried in memory by acts of imagination' (Naficy, 1999, p. 6). To support my arguments I will also study the discussion of 'diasporic home intimacy' by Svetlana Boym, which is rooted in the perception of a single home (Boym, 1998).

Edward Said experienced his journey in exile as 'an endless game in between in and out of the anything' (Salusinszky, 2003, p. 132-137). Said's 'endless game' has been an influence in drawing the map of my own exiled journey, which started in 1989. *Floating borders* (figure 3), shows the perpetual game of exiled people in search of a home, through the endless tensions between randomisation and discipline and between places and placeless places. In Said's longing for home and promising to himself that he will find his home someday, we see the implicit emotional significance that the word 'home' conveys.

1.2 Problem

The forced displacement of people involves leaving familiar surroundings to begin a new life in a less familiar environment; thus, their offspring especially face the consequences of disembodiment and delocalisation, as they are forced to create a

home in a foreign country and deal with their estrangement and the physical distance from their homeland. The question is how visual art practice can frame the heterotopia of home and belonging, portraying a refugee's continued sense of exile between homeland and host land by highlighting the refugee's dilemma in formulating the concepts of home and identity. With a starting point of understanding the displaced community and their perceptions of home and identity, it is not enough to merely understand that individual displacements have become scattered in both the homeland and the host land. No matter how long it lasts, there is a protracted impact on perceptions of home and belonging.

This question challenges the rules and definitions set up by some scholars in theories of diasporas, for example by Safran in *Modern Societies: Myths of Homeland and Return* (1991, p. 83-99) and Cohen in *Diasporas and the Nation-State: From Victims to Challengers* (1996, p.1-12). The exegesis addresses the problem of finding a concept of home in a new setting from an artist's perspective: such practice challenges the traditional concept of 'home' and points instead to the underlying sense of a home that is between a homeland and a host land.

There is a critical correlation between the experienced and imagined sense of a home place and how the heterotopia of the home is shaped between real places and impossible spaces (Knight, 2014, p. 35-49). The establishment of a home place may be highly ordered, totally random or somewhere in between. It follows, then, that the creation of another place becomes interesting. Through visual practice the problem is to find a mixture of reasons, resolutions, actions, and propositions emerging from the overwhelming chaos. This is in contrast, but not opposition, to the critical approach of predicting a home place in order to locate a complexity within another place. Not only the setting (real or logical) in which things are arranged, but also the means whereby the positioning of things becomes possible, are important to the creative methodological approaches (Foucault, 1967, p.1-9)

1.3 Method

In the following chapters, the study follows the critical methodology of practice-based research to produce a series of sculptural and installation works and a written exegesis that together draw attention to the social production of home and belonging and provide a portrait of a 'heterotopic home place'. This methodology combines

experimental practice in the creation of sculpture installations and photographic documents that are compositional and reflective in their approach. These methods reflect as generative visual art products that respond to a refugee's personal crisis in the Middle East after 1990 and are critically compared to studies of activist art in a historical context, referencing the approaches of artists Ai Weiwei, Hiwa K, and Henk Wildshut. Thus, the outcomes of creative practice provide empirical evidence regarding an unsettled home place. Reflective practice is a method of researching within a practical context that places priority on examining change, making tacit knowledge explicit, the process of exploration and the affirmation of results. The method and reflective practice are:

Framework

- Accumulation of exemplars / facts

- Research on fundamental methods of inquiry and overarching practice-based research.

The methods of action and reflective practice are:

- Embodied research

- Autobiography

- Test, risks and challenges

- Exploring and exposing new narratives.

A problematic situation is addressed by a new way of setting or framing the problem, through the addition of descriptions, exemplars and facts to the existent knowledge that includes the artists' past experiences and particularly my own experiences as an exiled artist. Making sense of a unique situation entails seeing it as a part of an existing knowledge base and reinterpreting that knowledge base as both similar and different to the unique situation, serving as a precedent or a metaphor. This can result in a new way of seeing, the possibility of a new action for the situation.

1.4 Outcomes

The main contribution of this analysis is a new perspective on the formulation of the landscape of home and identity among the diaspora community, utilising visual art for

empirical practice-based evidence. Using recent theory as a foundational methodology, the searching for a home place in between homeland and host land through artistic practice consideration is taken into the production of heterotopic space as a symbolic representation; the space of imagination and perceptions of space.

A detailed investigation exposes the creation of a heterotopia of home place, the fundamental connection between homeland and host land, real places and placeless places, utopias and dystopias. These have a key influence on the perception and portrayal of home as realised in a new setting. This approach enables a concrete visualising of place that creates a response to the individual and collective memories of a diaspora community. The approach taken provides an interesting and alternative method of studying home through visual art approaches and methods. This methodology proposes criteria for evaluation of this new approach to home in a new setting between homeland and host land, offering new perspectives to the wider society to understand the dilemma of exiled people and their loss of homeland. Fundamental connections between home as a place and the composition of visual art and technique will be introduced to establish links between home theory and visual art practice.

1.5 Thesis overview

This thesis is divided into two main sections, each preceded by a brief overview. The first section presents the theoretical background for the study and the methodology of the study. Chapters One and Two will discuss the academic literature and the background issues surrounding the problem of unsettled perceptions of home amongst forced displaced people, while Chapter Three considers the work of relevant artists. The second section, Chapters Four, Five and Six will discuss and describe my research practice in terms of approach, technique, critical making and material thinking. My approach as a reflective creative practitioner and its creative origins are drawn from experimental studio practice (sculpting) and my reflection, evaluation and analysis then seek to draw conclusions from my practice.

The theoretical methodologies that are of key importance to this study include autoethnography, memory of home intimacy studies, human geography and visual methodologies. I discuss the functions of a particular culture, and key problems of the perceptions of home place amidst diaspora communities. An empirical connection

between people and places through an artist's experience examines this sense of dislocation.

After introducing the purpose of this thesis, Chapter 1 presents an overview of the research framework and mentions the conceptual frameworks this study has engaged with in order to understand how the exploration of home and identity through creative methods might encourage an expanded field of self-knowledge, self-confidence, and sense of creative self.

The methodological approach in Chapter 2 is concerned with visual culture and associated theories. A deeper analysis of displacement is examined and presented to give the background for the visual and theoretical argument. The aim is to identify a place of home and diaspora home intimacy with a heterotopic of home place amongst displaced people, realised through visual art practice.

Chapter 3 investigates and reviews examples of visual art that form the perception of home in forcibly displaced people alongside a critical reading of activist art applications in a historical context. Important and accessible concepts are presented through the lens of my 32 years' experience as a displaced visual artist providing a sufficient background for the purpose of this review in a comprehensive understanding of the concept of home, and how my own practice as a researcher can establish the concept of home differently in a new setting. The review presents a comparative discourse highlighting the similarities and differences of the various frameworks and approaches of other visual artists such as Hiwa K and Ai Weiwei and Henk Wildschut. Their works are rooted in notions of displacement, uncertainty and power solidarity and represent artists around the world who are confronted by new human values and anti-war worldviews. This approach has continued as a powerful form of politicised creativity, reflecting the events and wars in the Middle East crisis after 1990 and particularly events from 2014 onwards.

The purpose of Chapter 4 is to consider the various embodied and performative practices I engaged in as a process of critical making and material thinking to develop my doctoral research artefacts, which included: making, testing, walking, photographing, documenting, catalogue book making, community engagements, exhibitions, curating, project management, artist's talks, seminars, teaching, and learning. The term 'process' is of particular importance here. I will foreground, in my discussion of the visual and embodied methods which I employed to create my visual

productions, what I have learned about myself, my identity, the culture of the place examined and the root of my sense of rejection from that place on the one hand and on the other hand the diaspora dilemma of framing the scene of safe home or continued sense of exile between places of homeland and host land. The process of making these installation sculptures was a visual methodology for a new perspective of knowledge of instability in perceptions of place of home. I will argue that through being mindful of the process and performance of creativity, I have found ways to support alternative views of myself, my past, my memories and the contested space of my childhood. I have developed my previous practice from the period of my master's degree and beyond to engage with notions of corporeal identity and a place-based sense of self and uprootedness. Part of this chapter is an autoethnographic performance, aiming to visually and physically articulate tensions found in my own personal and social identity which emerged from a sense of displacement and rejection from the place of my birth; the exploration of these tensions makes up the practice element of this thesis. I consider how the various visual and embodied methods I employed to create the sculpture: photography, walking/movement through space carrying a house, and personal linguistic narrative, all add meaning to the art effects themselves.

Chapter 5 aims to bring together the reflecting in action and reflecting on action: not only thinking about and evaluating what I have read and what I have done, but also what this means for my future actions. Practice is discussed with respect to critical context based on the proposed methodological criteria. The results reveal a clear and fundamental connection through visual language and representation between people and a home place. Observations and mixtures of perceptions of heterotopic home places are presented as elements of a hypothetical space of home. Some exploratory practical results are presented as structures of other typologies of home that suggest further inquiry. The aim of this chapter is to bring together what I learned about the role of visual practice in clarity with my personal experience as an exiled artist. This study, with the outcomes of new perspectives on knowledge of home production, creates opportunities for the wider community to understand the dilemma of displaced people in their journeys of seeking and portraying home.

In Chapter 6, I describe new perspectives on a portrait of home as a place in a new setting between homeland and host land, which can be reaffirmed through compositional practice-based research and recognised as an important area for

critical contemplation and reflection. I critically analyse and examine the conceptual frameworks with which this study has engaged, including autoethnography, memory studies, human geography, home, identity and visual methodologies. I investigate and critically discuss the material and embodied making of a series of sculptures of houses and boats, root installations, walks for mapping places, photographs and posters, as both a representation and documentation of all the autoethnographic performance discussed and explored throughout this thesis. This thesis has explored the important role played by visual methodologies and practice-based research in exploring opposite representations of the autoethnographic insights posed here. This study has evidence that our cultural experiences inform our identities and that the creative act of making with our hands encourages the articulation of gaps in knowledge.

1.6 Autoethnographic narrative

Throughout the written element of this study, the reader will encounter alternate direction through displacement passages. These are autoethnographic and reflexive performances of self which contextualise my theoretical investigation into the culture of home place, the mental behaviour of self and experiential, embodied knowledge. The unexpected shift in tone is intentional, to disturb a comfortable discourse between author and reader, performer and audience, and to reflect the awkward nature of developing new knowledge of the self through experiential practices.

1.7 Illustrations, appendices and bibliography

I have included two categories of illustrations in this thesis. First, illustrative images are located in appendix 1 and are embedded in the text, captioned with reference to the source text where it is published; images are provided of the tests, works-in-progress and prototypes, also photographs of sculptural outcomes which have been exhibited in both the United Kingdom (as a replacing homeland) and Iraq (as a lost homeland) in 2017, 2018, 2019, 2020, 2021 and 2022. Second, a separate portfolio as a catalogue book, which makes up the body of the practice element of this thesis. These illustrations can be found as A4-sized, in a separate attachment to this thesis.

The appendices and bibliography contain all the sources of the figures: studio practice, exhibitions and the illustrative work of others that have been used for research purposes, published journal articles, exhibited collaborative artists'

catalogues, conference papers, and information about works exhibited as a dissemination method in different galleries in the United Kingdom and Iraq. Relevance to the research for this project is clarified and demonstrated through involvement with both the artist community and wider communities in various roles such as director of gallery, curator, running workshops, project management, developing and planning projects, consulting and teaching. Full journal articles and images of works disseminated through the exhibitions are included.

Chapter 2: Literature review and background

This practice-based investigation is particularly relevant to the research debate on the concept of home amongst displaced people and understanding the dilemma of the perception of a constant reformulating of home and place. It is not enough to merely understand that individual displacements have become scattered in both the homeland and the host land; no matter how long the displacement lasts, there is a prolonged impact on perceptions of home and belonging.

This study seeks to produce new perspectives of knowledge through an interplay between theory and practice based on the production of a series of sculptural and installation works and a written exegesis, drawing attention to the social production of home and belonging and providing a hypothesis on the establishment of heterotopias of home. Through these methods, I embrace a new conceptual formulation to the question of "home as a place" and how this hypothetical space between homeland and host land emerges and grows. This study aims to contribute to current knowledge on forced migration, displacement, return and resettling through reflective artistic practice-based research. It forms a visual reframing of the heterotopia of home and belonging: a refugee's continued sense of exile between homeland and host land. This is evidenced through an interplay of theory and creative practice drawing attention to gaps and problems in the social fabric regarding diasporic communities, provoking key questions on the refugee crisis and home and belonging. To investigate and answer the research question, this research attempts to set up the hypothesis of a home between homeland and host land. This is achieved through a critical reading and contextualising of historical events and an understanding of forced migration and its consequences, using different contexts to disseminate knowledge, methods, and tools. Artistic practice suggests alternative concepts and identities of home as a place, discursively articulating the changing face of home in a contemporary context. This research reveals the process of cultural and social transformation that has been brought about through refugees' interventions in their host land. The works foreground the notion of forced displacement, identity and national affiliations that are becoming more indistinct, ambiguous, and complex.

My 32 years of experience as an artist and exiled person have come together in this

research. My early art practice widely embraced and focused on issues associated with the refugee crisis and expatriation, and investigated the effects of war on human desire. These projects explored how we make a context for objects that are out of place, and how we are best able to represent a map for stories and journeys told amongst this uprooting and relocating. My very early works *The Man from East* (figure 4), *Missile* (figure 5) and *Riverside was Evidence* (figure 6), followed another echoed exploration within my master's degree study at Teesside University, such as a *Dream Fly Machines* (figure 7) and *Uprootedness One, Two and Three*, (figures 8, 9 and 10).

The above artworks on uprootedness have been exhibited in a multitude of geographical locations since 2001. The continuing concern of loss, home and identity influenced my practice during the research period from 2001 to 2016 and beyond. Those experiences and problems become a springboard for the key question in this study: 'Where is home?' for forced displaced people. The aim was to engage viewers from different social and cultural backgrounds to highlight the gap in the social fabric, to understand the dilemma of psychological disorders and the refugee experience as a continual sense of displacements and an unstable sense of home.

A theoretical framework of a diasporic consciousness can make a significant contribution to the understanding of the complex dynamics involved in forced migration and globalisation. Some academics use the same formula for constructing an ideal type of a 'diaspora' as that of forced migration. However, the definition of 'diaspora' expands to include a broader range of phenomena. Whatever the immediate difficulties with Safran, Cohen and Clifford's arguments of key characteristics of diasporas, it is not enough to understand the individual diaspora scattered in both the homeland and the host land. No matter how long disassociation lasts, there is a protracted impact on perceptions of home and belonging. This was clearly observed on my return to Iraqi Kurdistan for work as a lecturer at the Fine Art College at Salahaddin University in 2014. My observations led to a dramatic shift; a rethinking of earlier systematic efforts to delineate the concept of diaspora proposed in the rules and definitions by Safran, Cohen and Clifford. Safran argues in *Myths of Homeland and Return* (1991, p. 83-99), as Cohen does in *Diasporas and the Nation-State: From Victims to Challengers* (1996, p. 1-12), that:

'Diaspora' is a variety of collective experience and expatriate minority communities' that are dispersed from an original 'centre' to at least two 'peripheral' places. They maintain a 'memory, vision, or myth about their original homeland'. They 'believe they are not and

perhaps cannot be fully accepted by their host country'. 'They see the ancestral home as a place of eventual return when the time is right'. 'Their consciousness and solidarity are importantly defined by this continuing relationship with the homeland'.

Safran's definition becomes a useful starting point, suggesting that diaspora can be analysed according to these criteria, to identify the research aims and to investigate the perceptions of home and belonging among diasporic individuals and community experience.

However, as Clifford argues in *Diasporas: Cultural Anthropology*, the traditional notion of a diaspora does not consider the relationship of dispersed people to a centre and their desire for homecoming. Instead, he proposes broad and complex factors in a diaspora which connect with transnational networks. He explains that whatever their ideologies of purity are, diasporic cultural forms can never, in practice, be exclusively nationalist (1994, p. 302). Moreover, groups can be identified as more or less diasporic using criteria by Safran and Cohen; even in pure forms of diaspora, there is an ambivalence, even a sense of embattlement concerning the basic features of diaspora. At different times in their history, societies have experienced, in a diasporic sense, obstacles, openings, antagonisms, and connections in host countries and transnationally.

Clifford maintains that a diaspora is committed to the restoration or maintenance of the homeland to which they will eventually return. However, diasporic experience raises concerns about the accuracy of Safran's, Clifford's and Cohen's theories of diaspora. Those traditional notions of 'homeland' have become meaningless; the 'heterotopia' formulated by such practice challenges the traditional concept of 'home' and points instead to the underlying sense of a refugee's continued sense of exile between homeland and host land.

2.1 Approach

The aim of this work is to identify a place of home amongst displaced people realised through visual art practice that will have a significant impact, on artists, scholars and societies. The expression of home and identity of diaspora communities within arts practice is a recognised growth area and the visual arts are changing perceptions and transforming these practices into new areas of knowledge with key influence on culture and society.

Recent conflicts in the Middle East have led to devastating changes in some countries such as Iraq, Syria, Libya and Yemen, with other countries on the edge of collapse such as Egypt, Palestine, Lebanon, Bahrain, Iran, Afghanistan, Somalia and Sudan. These internal and external conflicts have forcibly displaced people, as a result of persecution, conflict, violence, human rights violations or events seriously disturbing public order. In the year 2021, based on UNHCR's refugee reports, statistics showed that forced displacement worldwide dramatically increased (Global Trends Forced Displacement, 2021, p. 2).

These human disasters have created a new culture of solidarity among artists around the world, especially in those confronted by new human values and anti-war rhetoric (Rank, 200, p. 1-8). The objectives and outcomes of these works demonstrate a new perspective on the perception of home place in a new setting. This can be seen through focused investigations into:

- Approaches based on reflective practice and experimental visual art practice such as photographs, installation, performance and sculpture.
- Techniques and materials of visual art practice as a vehicle in the examination of the global dynamics of culture.
- Documentation of process and practice.
- Empirical observation and reflective evaluation.
- Creating through visual art practice a discourse on the theories of home within the context of the continuing sense of exile between homeland and host land.
- Through visual art new understandings of the setting of home place through empirical inquiry will be interpreted.

This study investigates visual art practice as a vehicle for understanding concepts of home and belonging within the context of the refugee crisis and displacement. Some of the work reviewed in this chapter is described in the literature of visual art as conflated with or related to house and home, particularly in the works of artists Chiharu Shiota, Owais Husain, Mona Hatoum and Laurent Chéhère. There have been several approaches to applying concepts of home in the production of visual art; this review presents a comparison highlighting similarities and differences of approaches. The scope of this review will provide the artist and theorist with a balanced view of this

emerging field of home in art practice, developing new understandings through empirical inquiry into the work of exiled artists living away from their countries of origin, such as Hiwa K and Ai Weiwei. These images have also been challenged by contemporary artist Henk Wildschut in a discourse of place, home and identity within a modern refugee crisis in Europe after 1990.

Ultimately, visual artworks, as unique forms of observation and experience, do not fit a narrow stereotype of an experimental method. Nonetheless, they are experiments. The phenomena surrounding the refugee crisis are deep and obscure and from visual experimentation, they can gain a permanent acquisition of new techniques and thinking. The point is also a social one, seeking to express that visual artistic activities are not purely for galleries.

These approaches in the public sphere help society in achieving its goals. In the opinion of exiled artists, the evolution of visual art itself was originally motivated through an experience of exile.

2.2 Home

There are fundamental questions that have been asked by people who are forcibly displaced: 'What is the meaning of home? and where is home?' These questions become a springboard for enquiry. Is a home where our story begins, and memories are created? Or is this sense of home a personal experience for each individual in exile? Or is home something else? The concept of home is ambiguous and connected to a specific place. Due to its associative nature, home has a myriad of individual meanings and expressions. It is an abstract concept that implies subjective associations and is tied to the need for stability. Today, however, flexibility and mobility have become dogmas, whether based on a necessity for life, a search for better living conditions, or lifestyle choices (Lanchans, 2017, p .1).

As far as I can remember the first of my drawings was a house and in childhood, I would often play using cubes to make houses. As many children do, I converted blankets and cardboard into the shape of a tent to represent a house. Through play, we create a feeling of belonging, even though those tents and cubes will disappear after a short time; but I did not expect the sensations and memories of that moment while playing to remain forever in my childhood memories and be carried everywhere in my life. The formulation of the concept of 'home' seemed simple back then when

growing up among the ambivalences of life.

Through the years there has been a proliferation of writing on the meaning of 'home' within the disciplines of sociology, anthropology, psychology, human geography, history, architecture, philosophy, and the arts. Although many researchers now understand home as a multidimensional concept and acknowledge the presence of and need for multidisciplinary research in the field, there has been little sustained reflection and critique on the meaning of home in visual arts practice-based research. This text examines the dominant and recurring ideas about home and identity among displaced communities and how these are represented in the relevant theoretical contexts of visual arts practice. It raises the question as to whether home and identity are a fixed place.

Home is variously described in the literature of visual art as conflated with or related to house, family, haven, self, gender and journeying. Many authors and artists also consider notions of being at home, creating or making the ideal home or a fantasy home. To facilitate interdisciplinary conversations about the meaning and experience of home, each of these themes will be considered in this research. This study has examined the symbolic concept of home by visual artists as part of a comprehensive understanding of the concept of home. My practice as a researcher has established a different concept of home in a new setting.

The series *Flying Houses* by French artist Laurent Chéhère (figure 11) expressed differently the meaning of home or place. The artist was inspired by the Ménilmontant district, a poor and cosmopolitan neighbourhood of Paris, where he lives. Each image poetically and subtly tells the story of a contemporary reality by revealing the concerns of a class impoverished by society. He also gives a sense of the freedom of mobility (both personal and social) in the movements of the flying house with no boundaries.

The installation *House of Windows* by artist Chiharu Shiota expresses an alternative reading of home (figure 12). "The first house that protects us and of which we are the first residents, *first house* is commonly referred to as the house of self" (Genç, 2015). Rethinking this in terms of sunrise and new beginnings, Shiota begins to grasp the concepts inherent in the first house. New beginnings here are centred on the individual: the self and the attendant voyage of discovery that define a person. Who are you? How do you realise your best self? What will you become? First house speaks to the realisation of one's ultimate potential.

Owais Husain's practice explores how one experiences the meaning of 'home' in the project *Heart of Silence* (figure 13). Husain says "the house to me is a symbol of an intangible sense of identity; personal and communal, permanence versus the transient, and migration. Everyone is an immigrant today - culturally, economically, linguistically and personally, everyone is not anymore where they used to be, we are driftwood, complacent in our ecosystem of misbelief" (Husain, 2015). Husain reshapes the parameters of identity and its ownership and outlines the invisible words from experience and memory into an application. This provokes questions of national and cultural boundaries, with regard to image making, addressed through an objective lens.

In Mona Hatoum's installation *Mobile Home II* (2005) (figure 14), she draws influences and materials from different cultures and locales. Structures and themes are addressed using familiar, everyday domestic objects transformed into foreign, uncanny things, blurring the distinction between subject and context in a disturbing significance of home and identity.

These artists and their works are rooted in notions of displacement, uncertainty and power. Most of them personalise the issues and create a powerful statement to audiences, in an awareness of the problem. This form of art as protest is a medium that is accessible to all socioeconomic classes and represents an innovative tool to expand the transient, interdisciplinary and hybrid nature of the performativity of art to engage audiences. The openness and immediacy of the medium invite public participation, and the nature of the artistic medium is a hub for media attention.

Home, here, is a broad concept. I aim to show the place of home in different contexts, and how themes are established and innovated through the legacy of other artists who work on concepts of home and identity. As discussed by curator Ramirez in the project by artist Daniel Joseph, home is "something we associate with the everyday, but artists use it to communicate narratives that have been marginalised or repressed" (Miranda, 2017).

2.3 Homeland

The connotations of 'home' are multidimensional and sometimes contradictory among exiled people. The concept of home becomes more complicated the more we think about it. The classical idea of the place of birth and a cultural and racial identity which

has been formed by a home location gradually collapses amongst the forced displacement of people. Avtar argues, in *Cartographies of Diaspora Contesting Identities*, "Where is Home? On the one hand, home is a mythic place of desire in the diasporic imagination and, in this sense, it is a place of no return, even if it is possible to visit the geographical territory that is seen as the place of origin. On the other hand, home is also the lived experience of a locality" (Brah, 1996, p. 187), and according to Naficy "Home is anyplace; the narrative of home is temporary, and it is moveable; it can be built, rebuilt, and carried in memory by acts of imagination" (Naficy, 1999, p. 6). When thinking about home and belonging, do we consider a geographical site, the country we were born in and the city we grew up in, or a 'home' in a host land of diasporic intimacy; a sense of familiarity of habits that create a sense of belonging, a lived experience of a locality? Or is a home that place that continues a sense of exile or the portable? Abdelhadi discusses the example of Lebanese immigrants who have constructed homes in new settings (2008, p. 53- 72). A sense of a continuity with the past and a familiarity with the present are found in these constructions, which, however, do not lead to a desire to return to Lebanon, not even for a short visit. A stable home has been created within a new space. None of the respondents revealed any certainty about return; instead, their narratives showed that home had been imagined and reconstructed in the new setting.

As a researcher and an artist, I seek to use different methods and tools to present experientially the issue of the refugee crisis by provoking the question of a heterotopia of home place and, thus, asking "Where is home?" My practice has framed the controversies of forced displacement, exploring imagery that frames the 'other' places of home in the representation of the consciousness of the refugee's condition. Those outcomes will be described in the following chapters, which will include methods of dissemination such as exhibitions, artist's talks, seminars, conferences, social media and other illustrations in publications such as catalogues. My participation, through those activities, brings together a vast array of voices on the themes of the colonial mindset, its legacies and the understanding of place and belonging. My critical thinking is informed by visual exploration and metaphorical examination of the conceptual meaning of home and identity among exiled peoples, endeavouring to provide a map of this sense of chaos and confusion thrown up as a refugee in search of a homeless home; a framing of the concept of home, the chaos and confusion, the dismantling of inherited cultural structures and the interference between reality and

imagination while entering a place and leaving a place. The film *The Terminal* directed by Steven Spielberg in 2004, reminded me of this dislocated sense of chaos; random, disciplined, hopeful and disappointing. This film was inspired by the extraordinary true story of Mehran Karimi Nasseri, better known as 'Sir Alfred' at Charles de Gaulle Airport or "the terminal man". Nasseri spent 18 years living and sleeping inside the airport's Terminal One building, trapped in an international no-man's land without the proper documentation needed to move on (Tapalaga, 2020). Nasseri was Iranian but had become a homeless person (figure 15): a man with no homeland who remained trapped between two places, a place of home countries not accessible and a host land not yet existent. 'Sir Alfred', during the period of 18 years' exile, was called by different titles: 'political refugee', 'prisoner', 'exile', 'rebel', 'gentleman', 'citizen', 'liminal space of the world', 'media magnet', and, most of all, 'delayed passenger' (Gilsdorf, 2008). During those 18 years, Nasseri created his own 'state', by owning a small geographical space in Charles de Gaulle Airport Terminal 1, from 26th August 1988 until July 2006. This place became an imaginative and creative world for him. Everything was celebrated in the confusion of a non-place. The formulation of the spaces of home within other places asks questions about the creation of place within a non-place; this place differs from other places, and a non-place can turn into a temporary place. Nasseri could not return to some earlier or perhaps more stable home or situation. The result of his statelessness ended up in a non-place, and bureaucracy ruled his destiny. However, Nasseri actualised utopias in the air terminal, and formed the ability to mirror, subvert, and transform the place into a dialogue with place and placelessness. He treated exile as both an actual and a metaphorical condition. The translating of the imagination enables one to address larger strategies of a narrative representation of home; a double perspective that never sees things in isolation. In my practice those tensions become a dynamic of creative realisation, deeply engaging with the concept of home and place.

2.4 Foucault and the concept of heterotopic space within a diasporic context

"My point is not that everything is bad, but that everything is dangerous, which is not exactly the same as bad. If everything is dangerous, then we always have something to do. So, my position leads not to apathy but to a hyper- and pessimistic activism. I think that the ethico-political choice we have to make every day is to determine which is the main danger" (Foucault, 1983, p. 231- 232).

Heterotopia as a concept introduces a new spatial type “of other places” (Foucault, 1967, p. 3). It is a rich concept in urban design that describes a world off-centre with respect to everyday spaces on the margins of ordered or civil society: one that possesses multiple, fragmented, or even incompatible meanings. The term has had an impact on architectural and urban theory since it was coined by Foucault in the late 1960s, but has remained a source of confusion and debate since. The conceptual framework of the notion of heterotopic space initially formulated by Foucault is a sense of spatial mendacity at the centre of sociological thinking as the concept of space and it possesses a unique place in Foucault’s intellectual canon.

Foucault’s *Of Other Spaces* (Foucault and Miskowiec, 1986, p. 22- 7) does not provide a succinct and unproblematic definition of the term ‘heterotopia’. However, he does present us with various examples of heterotopic sites. The philosophers Dehaene and De Caeter attempted through *Heterotopia and the City* to clarify the concept of ‘heterotopia’ as proposed by Foucault. They propose heterotopias as those spaces throughout our contemporary world: in museums, theme parks, malls, holiday resorts, gated communities, wellness hotels, festival markets, cemeteries or travelling by boat (Dehaene and De Caeter, 2008, p. 5). For Foucault, there are several categories of heterotopia, and their importance lies in their ability to break up a canvas of rational, ordered and seemingly transparent space. Foucault offered us various examples of heterotopic sites and marginal/ liminal spaces, with the example of the ship as the heterotopic space par excellence (Johnson, 2016, p1-11)). As Foucault remarks, the ship is a curious floating space that connects to and yet separates itself from the rest of the world, a fragment that is whole, a placeless place. Both the metaphorical and real ship will never settle, continually connecting and unravelling.

In my research, the concept of heterotopia has a strong influence on my critical practice outcome in formulating representations of home for the refugee and diaspora. The boats conceptually appear in my research as vehicles that leave the land and journey to uncharted spaces, way beyond our own home place. The ship literally and imaginatively takes us beyond the familiar, forever stretching the envelope of experience and imagination. As we have seen through ancient rituals to modern times, the image of the ship has long associations with the odyssey, from narrative fables such as Sinbad the Sailor, Robinson Crusoe and Homer’s *Odyssey* extending to modern odysseys such as the journey of Syrian refugee Hashem crossing the Mediterranean seeking a new homeland (Kingsley, 2014). These analogies also

remind us of the many millions of Africans abducted from their native lands, made prisoner in rotten dark pits and stacked in slave ships in what was known as the 'Middle Passage' or the 'slavery triangle' (United Nations, 2007), estranged from the fixed reality of their stable homeland, removed from their indigenous land and culture, and not yet 'American': mired, instead, in a liquid uncertainty.

Heterotopia also etymologically links to another more familiar term, 'utopia', which Foucault cites as a theoretical counterpart to the heterotopia. According to him, both utopias and heterotopias are external sites that "have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (Foucault, 1967, p.3-4). Whereas utopias are unreal, fantastic, and perfected spaces, heterotopias, in Foucault's conception, are real places that exist like counter-sites, simultaneously representing, contesting, and inverting all other conventional sites. The heterotopia presents a juxtapositional relational space; a site that represents incompatible spaces and reveals paradoxes. Foucault uses the idea of a mirror as a metaphor for the duality and contradiction, the reality and the unreality of utopia and heterotopia. A mirror is a metaphor for utopia because the image that you see in it does not exist, but it is also a heterotopia because the mirror is a real object that shapes the way we relate to our own image.

The conclusion of Foucault's references to utopia, dystopia and heterotopia reveals utopia as a place where everything is enjoyable; a dystopia as a place where everything is unpleasant; and a heterotopia is where things are different, that is, a collection whose members have few or no intelligible connections with one another.

Finally, heterotopias have a function in relation to all spaces that remain in and outside human behaviour. This function unfolds between two extreme poles. The function of a heterotopia of illusion is to create a space of illusion, that exposes every real space, and the function of a heterotopia of compensation is to create a real space – a space that is other. Thus, heterotopias enable us to both confront our illusions and create new illusions of the utopias we cannot have. A major concern in my critical thinking and practice is in studying heterotopic 'other places' of 'home' within a diasporic context to examine whether displacement and diasporic experiences change exiled notions of home or reaffirm and reproduce normative concepts of home.

2.5 Being a refugee

"I am always in and out of things, and never really of anything for very long, my background is a series of displacements and expatriations which cannot ever be recuperated" (Said, quoted in Salusinszky, 2003, p.132- 137).

This quotation from Said illustrates how displacement motivates, shapes and contributes to the refugee's discourse on homeland and identity formation. Said's ability to retain this identity of a refugee throughout his life and works transforms invention into a solid and exact map of a collapsed, replaced, resurrected and unstable refugee's world. Said's endless game of betweenness ("in and out of things and never really of anything"), has been a key influence on drawing a map of my own exiled journey. This journey started in 1989: *Floating Borders* (figure 3) is the visual representation of the ongoing game of exiled people in their search for home. For Said, a longing for home is a promise to himself that he will find his home someday and the implicit emotional significance that the word 'home' conveys. His words suggest that his understanding of the concept of home is unambiguous and connected to a specific place. Due to its associative nature, home has a myriad of individual meanings and expressions.

This research project attempts to show how visual art practice can portray diasporic perceptions of home, belonging and a consequent loss of identity amidst turbulent historical events. It analyses the impact of protracted displacement and exile on the individual's cultural consciousness, and how exile affects the formulation of the concept of home. Displacement or out-of-placeness is more than a theme. It is a process that shapes the culture memory and determines the mode of autobiographical artistic and culture production. It expresses the individual as representative of the collective. Displacement implies that the displaced undergo continuous political and geographical marginalisation, as they lack a land of their own. Through my background as an exiled artist, I generate a reflective experience of the concept of home. Experiences of 32 years of continual displacement as an artist, and observations from my first visit back to my birthland region of Iraqi Kurdistan in 2014, have created the forms that I reveal in my practice. This visit of return was the first re-connection with 'home' that I felt deeply. I describe it as a memorable event in and of itself, marking an awareness of the passing of time (*Helen and Giorgia*, 2006). This revisitation brought about many questions on the meaning of home and belonging,

and a reconsideration of identity and ethics as a nostalgic myth of the homeland, together with a critical reading and thinking of home and questioning 'where is home'?

Culture and visual art have responded to the refugee crises from the middle of the twentieth century, artists with notable names being Jacob Lawrence, Yinka Shonabare, Imran Qureshi, Walead Beshty, Banksy, Nikolaj Bendix Larsen, Tiffany Chung and Wafaa Bilal.

Jacob Lawrence produced a series of painted works titled *The Migrants Kept Coming* (1940-1941), which depict the migration of African Americans to the northern United States from the South that began in the 1910s (figure 16). Lawrence was known as a painter of Black history and life. He was the child of migrants who moved, together with millions of other African Americans, from the impoverished rural South to urban, industrialised Midwestern and North-eastern cities during the mass relocation known as 'the great migration' (1915–1950s). Lawrence maintained that he was a "child of the great migration," which shaped the course of his own and his fellow African Americans' lives (The Museum of Modern Art, 1995).

The modern graffiti artist Banksy explored the refugee crisis through his art by spraying on a wall inside a Calais refugee camp in France in 2015. The work featured *Steve Jobs* (figure 17), the late founder of technology giant Apple Company, with a refuse bag thrown over one shoulder and an Apple computer in one hand. This references Jobs's own Syrian heritage; his father migrated to the United States after World War II. This mural was one of a series of works Banksy created in response to the modern Middle East refugee crisis.

These artists not only make us conscious of the scale and impact of the refugee crisis but also remind the viewer that this is not a new problem, and that migration is both a national and transnational issue. The exhibition *Disappearance at Sea* by Nikolaj Bendix Larsen displays a unique approach in the art world to the global crisis (figure 18). The ambiguity of Larsen's long-term artistic project parallels the deep-rooted fluidity of the situation with which he engages, specifically the daily realities of current immigration.

Other artists whose work presents dialogue on the modern refugee crisis include Tiffany Chung, whose *Global Coalition* (figure 19) meticulously gathers statistics about the increasing numbers of internationally displaced persons and war casualties in the Middle East. She subsequently translates these into a series of maps in which

the colours and magnitudes of the dots indicate the intensity of the crisis. These artists show how visual art practice can portray the refugee's crisis through visual critical thinking about home, the meaning of home and questioning where home is.

2.6 Diasporic intimacy

Throughout the early 21st century the number of refugees has been increasing dramatically. People find themselves displaced from their places of birth, living in involuntary exile. Their intimate experiences occur against a foreign background, where they are aware of an unfamiliar stage whether they like it or not. This diasporic intimacy becomes the innermost nature of a personal connection that appears paradoxical (Boym, 1998, p. 499). This diasporic intimacy is not opposed to uprootedness and defamiliarisation but constituted by it. Diasporic intimacy can be approached only through narrative, intimation, through stories and secrets. Boym argues that:

"intimacy is in contrast to the utopian images of intimacy as transparency, authenticity, and ultimate belonging. Diasporic intimacy is dystopian by definition; it is rooted in the suspicion of a single home. It thrives on unpredictable chance encounters, on hope for human understanding. Yet this hope is not utopian. Diasporic intimacy is not limited to the private sphere but reflects collective frameworks of memory that encapsulate even the most personal of dreams. It is haunted by images of home and homeland" (1998, p. 501).

In my practice, there are many invisible objects of intimacy present alongside other tangible objects. What they seek is to tell a story of domestic embarrassment of both 'homes' (homeland and host land). The connection with homeland through tangible objects comes in different ways; sometimes mostly through the very simple objects which have strong connections with nostalgia and longing for the homeland, for example, the remains of embroidered text or pattern on a piece of cloth or rug, or any other crafted pieces; music, letters and photography are all representations of homeland intimacy. Those objects become symbolic of everyday objects that appeared profoundly as the experience of intellectual intimacy. The symbolic concept of home used by other artists, is always in my thoughts in a comprehensive understanding of the way we connect with home, and how my practice as a researcher can establish differently the concept of home in a new setting. Everyday domestic objects are transformed into foreign, uncanny things as a blurring of the distinction

between subject and context in a disturbing manner. In the home intimacy in Owais Husain's practice, forms become intangible sensations of personal belongings (figure 13). In Ai Weiwei's *Laundromat* project (figure 28), the possessions left behind by thousands of refugees - clothing, shoes, blankets and other personal belongings - become metaphorical objects that represent the temporary home place by preserving the memories of tangible items that were once used by people.

In Yin Xiuzhen's *Portable Cities* (figure 20), second-hand clothes and textiles are used as metaphors for portable cities. She starts to analyse themes such as memories, transience, departure and instability, and also looks at the effects that major makeovers on cities such as Beijing and Shanghai have had on their inhabitants (Pace Gallery, 2016- 2017). Yin realised that as cities rapidly change, memories become lost and vanish forever from people's minds. This process of remembering and the storing of memories becomes, therefore, vitally important for Yin who continues to symbolically employ clothing in her works. She believes that clothes reveal a person through narrative invisible information, such as the memory of a certain period when the piece was worn and the reason it was kept (Irenebrination, 2012). In Hiwa's project *Documenta 14* (figure 21), a series of steel tubes are houses filled with personal object; cots, lamps, and books to show different living environments. The project links three issues together: the refugee crisis, the power of capitalism and the intimacy of home. As mentioned above, the installation *House of Windows* (figure 12) by artist Chiharu Shiota clearly expresses the meaning of home intimacy. Finally, Laurent Chéhère's project *Flying Houses* (figure 11) expresses differently the meaning of home and place. The imagery represents a sense of the freedom of mobility for both the personal and social.

The intimacy in my work highlights the tension and draws on the awareness of something un-homely. A narrative between chaos and structure; the transformation and change in the dystopic. In my work *Fragile Boat 7* (figure 75), shown as a shipping cargo boat carrying houses, the symbolic houses refer to a concept of 'home', which is not just persons exiled from a home but dramatic change: culture, identity, morality, attitude, mental cognition and behaviour. This journey is a one way journey of no return. In this work, I try to show the house as objects on a boat prepared for travel. The two come together to create a disturbing sense of relocation; of houses moving although we know we cannot move the giant heavy structure of a house that is permanently fixed to the ground. Doing so is to change the metaphor of 'house' and

how those houses became unstable. I endeavoured to express increased tension through the contrasting achromatic colours of white and grey. The solidity and abstraction of the forms of house become a representation of home. The 'home intimacy' will no longer only be confined to homeland' but will struggle against the rules of domestic containment and discrimination, a recreation and re-appropriation of myth and metaphor.

In Chapter 4 I will show, through my studio practice, the connectivity to intimate objects that become unseen, abstract, illusory and metaphorical, with eventually, home and belonging becoming entirely invisible. Thus, the intimacy of home takes on spiritual forms, landing in a holy place with 'no one power'. Only imagination can resettle a place as home in the space between homeland and host land. As mentioned above, diasporic intimacy can be approached only through intimation, through stories and secrets (Boym, 1998, p. 499). It is spoken in a foreign language revealing the inadequacies of translation. Diasporic intimacy does not promise an unmediated emotional fusion but only a precarious affection, no less deep whilst aware of its transience. In contrast to the utopian images of intimacy as transparency, authenticity, and ultimate belonging, diasporic intimacy is dystopian by definition; it is rooted in the suspicion of a single home (Boym, 1998, p. 501). It thrives on unpredictable chance encounters, on a hope for human understanding. Diasporic intimacy is not limited to the private sphere but reflects collective frameworks of memory that encapsulate even the most personal of dreams. It is haunted by images of home and homeland. Diasporic intimacy does not promise a comforting recovery of identity through shared nostalgia for the lost home and homeland. In fact, it is the opposite. It might be seen as the mutual enchantment of two exiles from different parts of the world that sense the tenuous and fragile feeling of welcome from a foreign home. Diasporic intimacy is possible only when one masters a certain imperfect aesthetics of survival and learns to inhabit exile. Diasporic intimacy is an affectionate farewell to the motherland. Through the methods and contexts that expand the conceptual understanding of home, and by critical thinking and making, the artist and their works reveal notions of displacement, uncertainty, and power; thus the heterotopia of home intimacy will grow in between a place of utopias and dystopias.

2.7 Where is the home place for displaced people?

Important and accessible home concepts are presented within the context of my 32

years' experience as a displaced visual artist, alongside other approaches to applying home and identity in the production of critical thinking in visual art. This review presents a comparative approach highlighting the similarities and differences of the various frameworks and approaches. To understand a diasporic perception of home, place and identity it is not enough to merely understand that the individual displacements have become scattered in both the homeland and the host land. No matter how long it lasts, there is a protracted impact on perceptions of home and belonging.

My creative practice described in Chapter 4 transforms and visualises alternative experiences of 'home' in other places and maps the experiential invisible territories of a conscious and unconscious perception of home. In this context, I will start to draw attention to something different, a contrast between chaos within the structure of home that transforms the reality of dystopic to metaphoric experience of forced displacement. A flight from conflict and a framing of the perception of home, and the search for rootedness which establishes the value of home in place. The methodology of an expanding practice was realised in an entering and exiting from places, a reimagining of those spaces as controversial objects and an acceptance of a visual language through a contrasting interplay between colour, size, location, light, material and form. The engagement with these qualities aims to draw attention to the social production of identity and place and provides a portrait of a 'heterotopia' of home and belonging. Perceptions of home, in a new sense of a safe home, can bring self-realisation and understanding of the ways in which one's situation is shaped in relation to imagination and a quotidian reality. The notion of temporary homelands and belonging entails a revision of the sense of the new setting described by Naficy. He suggests that "home is anyplace; the narrative of home is temporary, and it is moveable; it can be built, rebuilt, and carried in memory by acts of imagination" (Naficy, 1999, p. 6). Falaus also argues that home is imagined and reconstructed in order to provide a sense of home in a new setting (Falaus, 2014, p. 2).

Examining different definitions of home and belonging situates critical inquiry in the dispersed interval, knowing where or what home is, and an ontology of home. For instance, being at home away from home, and most importantly of a sense of becoming. A process of becoming that needs to rethink the notion of a process that involves not only the understanding of home and the formation of the identity politics of a diasporic community, but also of the structural dynamics of desire and affect as

formative of both the self and the diasporic community within the larger dynamics of globalisation. Space is not only the setting (real or logical) in which things are arranged, according to Foucault, but is also the means whereby the positioning of things becomes possible (Foucault, 1967, p. 1-9).

2.8 A heterotopia of home and belonging

“Where we have awakened in our lives within one of these international divisions and we believe within ourselves that we are present in our homeland, the reality, history and facts say otherwise” (Mohammed Azad, 2012).

The social sciences have reflected the fascination and, at the same time, the apprehension with which sedentary societies have approached nomads, refugees, and migrants. This was my personal experience when finding a new home in England, existing in a state of alienation and realising that now this was the condition of being from one place and living elsewhere. The alienation and exile experienced have been an object over the years, and has affected my creative production, visual culture and style of works. This creative production, made in exile, refers to a sense of displacement and shifting identities, thus the art production of other mental places and spaces. The constant tension among displaced generations harms perceptions of home and belonging, which can lead to a rethinking of the foundational problem of up-rootedness (Alinia and Eliassi, 2014, p. 73-78). Seeking a new sense of a safe home can bring self-realisation and an understanding of how one's situation is shaped in relation to imagination and a quotidian reality. The notion of temporary homelands and belonging entails a revision of the sense of the new setting. Moreover, Abdelhadi discusses the example of Lebanese immigrants who have constructed homes in new settings. Falaus similarly takes the notions of homelessness, exile, and a search for identity as reference points, aiming to explore the ways in which two Romanian exiled writers, Norman Manea and Andrei Codrescu, engage in creating and representing the concepts of Romanian-ness and American-ness at the same time (Falaus, 2014, p. vii). Falaus sketches a portrait of countries and societies which used to, and still do, accommodate their own identifications of self, namely Romania and America.

The critical correlation between the experienced and imagined sense of a home place and how the heterotopia of the home is shaped between real places and impossible spaces is clearly presented by Knight (2014, p. 35). In the same way, Muggeridge

and Doná argue that refugees' experiences of their first visit back to their country of origin, and the first re-connection with 'home', are described as a memorable event in and of itself, marked by an awareness of the passing of time (Muggeridge and Doná, 2006, p. 4). It provides both an end to waiting and worrying and a measure of one's progress or lack thereof in life, thus enabling participants to move on. Experiences of continual displacement and observations from my recent return to my birthland region of Iraqi Kurdistan in 2014, led to a critical reading of continual uprootedness among diasporic communities. The establishment of safety nets in both host and home countries as a condition for permanent return distinguishes the dilemma of some refugees from that of other migrants. Thus, the first visit contributes to the re-examination of the meaning of the myth of home among refugees.

This exegesis provides a link between the literature on return as imagined while in exile and accounts of the reality of post-return. The haunting imagery of social ostracism obviously reflects a longing for belonging to a home torn apart by violent and destructive forces. In contemporary literature and cultural studies this can be seen in Avtar's *Cartographies of diaspora and the contesting of identities*. She has been increasingly concerned with diasporic cultural identity and integration in the practices of exiled individuals, how consciousness is driven by imaginary and virtual memory, rethinking and replacing the home portrayed by metaphoric and symbolic settings with a new home that lays in between the homeland and host land. Avtar asks, "Where is home?" The complexity of this question as Avtar references it in *Cartographies of diaspora*, takes its conceptual point of entry into the problematics not only of knowledge and the representation of home, but also of what makes these visible. That is, notions such as diaspora, identity and multiculturalism disrupt the apparent homogeneity of the aforementioned epistemic categories, opening them up to questioning and re-consideration.

The establishment of safety nets in both host and home countries as a condition for permanent return distinguishes the predicament of refugees from that of other migrants. As the meeting between imagination and reality, the first visit contributes to the re-examination of the refugee cycle, the myth of return and the meaning of home, in a context where return encompasses one discrete experience, the visit, and subsequent events. The ambivalence of rethinking the setting of home and the paradoxical nexus between personal experience of exile and the production of art has merged and corresponded in characterising my concepts of home and belonging.

The unbearable rift between a human being and a native place means that the achievements of any exiles are permanently undermined by the sense of loss. The experience of cultural exile has become the driving force of this intellectual analysis, as well as always remaining deeply ambiguous intellectually and culturally. However, the time and period of exile does not discount the personal pain of loss. The imagined and virtual memory of a heterotopic homeland that lies between the homeland and host land drives the desire of the diasporic communities to live everywhere. Thus, examining and developing the subject's theoretical aspect and the practical notions of a 'third space' through which metaphoric concepts of home are established, we realise in this third space the formulation of a perception of home and belonging in a diaspora. How it establishes itself or alienates itself; how it constitutes itself as radical responsibility in the world for a person who no longer has a homeland; and where longing and imagination become a place to live. Through memories of an imaginary homeland, a person begins to understand a situation in relation to imagination. There arises a conversation of shared wishes for home. A source of inspiration comes from the bosom of inherited cultures that have been experienced from having lived most one's adult life away from one's homeland and having settled among foreigners. One cannot now exile an alternative reality and a, now, foreign country prior to and without migration. The forced migrants try to do so and are defeated by the possibility of resolving the hypothetical choices presented to the self.

2.9 Conclusions

The aim of this chapter was to establish a contextual foundation through which to debate my studio practice. Overall, this chapter investigates the theoretical debates and artists' practical responses to the concepts of home amongst displaced people within different contexts. As this discussion has shown, forcibly displaced people's perception of home cannot be understood merely by registering the scattering of individual displacements in both the homeland and the host land. Regardless of the length of exile, it has a continued impact on perceptions of home and belonging. The confusion and fog that surrounds the diasporic intimacy of forced displaced people involve leaving familiar surroundings to begin a new life in a less familiar place and thus their offspring, especially, face the consequences of disembodiment and delocalisation as they are forced to create a home in a foreign country and deal with the estrangement of physical distance from their homeland. This chapter has been

able to identify the gap among displaced people in the perception of home and a continuous dilemma and tension in setting the home within the homeland and host land; a continuity of seeking to discover the hypothetical home place with a new setting between the two. This gap subsequently gave a solid fundamental background to my research and methodological approaches in challenging traditional concepts of 'home' and pointing instead to the underlying sense of a home between a homeland and 'host land'.

Home theory is a diverse and constantly changing area that is studied in many ways. It is interesting to note that among the anthropological community some also view their cultural belonging from an artistic perspective. From its initial beginnings at the heart of art and culture, visual art has been an important foundation in creating a sense of belonging and identity. There have been several approaches to applying home and identity in the production of critical visual art inquiry. This review has highlighted the similarities and differences of the different framework approaches. The scope of the review provided the artist, theorists, and society with a chance of a balanced view of this emerging of unsettled space between homeland and host land. My methods are based on recent perspectives of visual art theory and practice that have responded to the critique of the refugee crisis in the Middle East after 1990. Thus, the outcomes of composition practice provide empirical evidence regarding the refugee crisis.

This approach enables a concrete visualising of places that respond to the production of individual and collective memory within diaspora communities. The approach taken provides an interesting and alternative method of studying home place and identity in general, independent of visual art application, thus giving concrete background to debate on my studio practices to create a shift of context in composition, process and overcome the presentation of perceptions related to the problems of home identified within a historical context and personal experience as a displaced artist and family. The method of approach is concerned with culture of art and its associated theory, combined with visual practice. A deeper analysis of the displacement crisis is examined and presented sufficiently to provide background for the thesis. An overview of the tools used within the thesis is given. Finally, a plan of focused investigations and their evaluation strategy is described.

The discussion in this chapter must be viewed in the context of an emerging discipline, in terms of both home theory and visual art practice. These pioneering efforts should

not be underestimated and constitute a valuable foundation for the generation of home place among the diaspora community, for those theorists and artists and their works that are rooted in notions of displacement, uncertainty and power. Most of them personalise the issues and create a powerful statement to audiences in an awareness of the problem.

Chapter 3: **Creative approaches and artworks that have responded to the crisis of Middle East displacement after 1990**

Consistent processes have been used in critical reading of the works of other artists who embrace the modern Middle East refugee crisis and this review gives a solid background to my practice in the representation of home in a new setting.

Consequences of political conflicts have led to the killing, genocide and forced displacement of millions of human beings throughout history to this day. UNHCR's refugee reports statistics showed that forced displacement worldwide dramatically increased from 40 million in 1990 to 89.5 million in 2021, which is the highest number of asylum seekers since the foundation of UNHCR in 1950 (Global trends forced displacement, 2021, p. 8). The impact of these ethno-religious, sexual, and nationalistic atrocities worldwide has been particularly grievous for civilians and children—and not so much for military forces. According to a United Nations Children's Fund report, *State of the World's Children 1996*, some two million children had been killed in the previous decade in wars, four to five million disabled, twelve million made homeless, and more than a million orphaned, or homeless and unable to locate their parents (UNICEF, 1996). If the psychic scars left by these traumas are taken into consideration, the profound impact of unbridled particularism and Heimatism on the displacement of civilian populations, especially children, will become clear. Both the physical violence and the psychic ruptures of war, exile, rapid change, disease, and other factors have led to a crisis of the body, which is the first and most intimate, home of humans.

These human disasters have opened the doorway for a new epoch of cultural solidarity among artists around the world who are confronted by new human values and anti-war worldviews. This approach has continued as a powerful form of politicised creativity, which has included the events and wars in the Middle East after 1990 and particularly events from 2014 onwards, which have had a great influence on political decisions in the region. Artists have produced some of the most thought-provoking artworks on the refugee crisis and have influenced political views and

societies' responses to issues of displacement.

This chapter is seeking to study and examine the symbolic concept of home and belonging as used by other visual artists, as part of a comprehensive understanding of the concept of home and how my practice as a researcher can establish differently the concept of home in a new setting. These artists and their works are rooted in notions of displacement, uncertainty, and power. Most of these artists personalise the issues and create a powerful statement to audiences in an awareness of the problem. This form of art as protest is a medium that is accessible to all socioeconomic classes and represents an innovative tool to expand the transient, interdisciplinary and hybrid nature of the performativity of art to engage audiences. The openness and immediacy of the medium invites public participation, and the nature of the artistic medium is a hub for media attention.

3.1 From the displacement to the generative

This exegesis attempts to investigate examples of visual arts that examine a visual framing of the heterotopia of home and belonging within contemporary displacements, in particular representations of home in literature and visual art by exiled artists living away from their countries of origin, such as Hiwa K and Ai Weiwei. Such images have also been challenged by contemporary artist Henk Wilschut in a discourse of home place within a modern refugee crisis referring to the Middle East after 1990. Many academics have studied artists' responses to the Middle Eastern refugee crisis, predominantly after the events of 2014, through critical studies on activist art applications within a historical context. There have been several approaches to applying home and identity in the production of critical making in the visual arts. The statements made by these artists can be added as forms of knowledge contributing to an understanding of home among displaced people and their continuing dilemma of searching for home. Thus, these tangible works point to political and social gaps in the understanding of dispersed societies and the ongoing instability of home and belonging.

Ai, Hiwa and Wilschut provide a comprehensive understanding of the refugees' journeys in their search for home beyond the borderland, revealing the painful images of refugees as described by the Secretary-general for Humanitarian Affairs during conflicts in Syria and other places as "a slaughterhouse, a complete meltdown of

humanity” (O'Brien, 2017, p.1-6). These works have influenced political views and societies' responses to displacement.

It is very important to this research to have a critical reading and analysis of these three artists' works that reveal refugees' journeys searching for a home place. The most important thing is how Ai Weiwei and Hiwa K, both of scattered origins, tell their personal stories and their experience of being a refugee. It is significant and notable that this experience reflects in their critical thinking and making. These experiences robustly refresh my own memory as a scattered artist within the telling of a series of displacements and expatriations, and a continuous search for a home that may never be recovered.

3.2 Ai Weiwei

“I understand everything about how low humanity can go”, (quoted in Applebaum, 2018).

Ai Weiwei's personal background sheds light on his emotional connection to the current global refugee situation. It is important here to note how the artist's self-experience can add value to practice and the aesthetic power of artefacts. Since he was a child, he understood what it meant when human rights are taken away from you:

“I was a child refugee, I know how it feels to live in a camp, robbed of my humanity. I remember experiencing what felt like endless injustice, in such circumstances, there is no place to hide and there is no way to escape” (The Guardian Refugees Opinion, 2018).

Ai Weiwei was born on 28th August 1957 in Beijing China. His family was exiled when he was very young. His father's poetic artistry and the family's precarious political situation were to have a deep effect on his culture mentality. Ai Weiwei uses a wide range of mediums to express to audiences his critique of society and its values, from architecture to installations, social media to documentaries.

Ai Weiwei's artistic journey dates to 1995, with the performance of dropping a *Han Dynasty Urn* (Guggenheim Bilbao), and *Ton of Tea* in 2007 leading him into all kinds of confrontational situations (Art Funded, 2011), including during *Straight Project* in 2008. Human rights have been at the core of Ai Weiwei's work, and he is a fearless dissident. The Chinese authorities have frequently clashed with Ai Weiwei's activities. In 2011, during a crackdown on objectors, he was arrested at Beijing airport. His

passport was removed, and he was detained for 81 days. Following his release, Ai Weiwei was put under house arrest, and his passport was revoked and held back until 2015 (Branigan and Watts, 2011). Once he was free to travel again, he lived in Berlin, Germany with his family. Ai Weiwei has travelled extensively as a refugee since his exile and displacement from China in 2015, and almost entirely focused his work on the refugee crisis and advocating human rights and documenting the refugee's tragic condition. He is now one of the most iconic artists of our times and human rights have been at the core of his work.

3.2.1 Ai's expansion of the issues of the Middle Eastern refugee crisis after 2015

Ai Weiwei's first step into the refugee crisis began by sending two of his studio members to a refugee camp in Iraq while he was under house arrest. When his passport finally came back from the Chinese authorities, he started visiting twenty refugee camps to explore the life and experiences of refugees. He captured 16,500 images on his iPhone during visits to the refugee camps in Germany, Greece, Turkey, Lebanon, Jordan, Israel, Gaza, and Kenya. These captured images were faces of hope and despair, deflated lifeboats, discarded life jackets, makeshift settlements, and the day-to-day distressing existence of refugees. Since his first visit to the Greek island of Lesbos in December 2015, the Instagram feed of Ai Weiwei and his team has become something of a real-time news service. As a contemporary tapestry relating to refugees, it also symbolises Ai Weiwei's use of the Internet and social media platforms. He considers blogs, Twitter and Instagram as democratic spaces that allow for free speech and expression and as platforms to raise awareness (Ai Weiwei's Instagram, 2018).

The photos and videos of the refugees were candid and unedited, a striking difference from many images often seen online and in magazines. This was a conscious decision to focus on the real people and their plight. In a 2016 interview with Masha Goncharovaug, he stated:

"Sometimes reality is so fresh and vivid. Any artistic or aesthetic intervention would distort that feeling. In those moments, I think of it as an opportunity to redefine our aesthetic understanding, and as an artist, that is my favourite practice, to change the way we look at things" (Goncharovaug, 2016).

It is remarkable how he turned the huge number of photographic documents into powerful art projects. The images convey the massive scale of the refugee crisis, including the plight of those migrating through the Greek island of Lesbos, an entry point for many migrants trying to reach western borders (figure 22).

The project *Safe Passage*, exhibited at the Photography Museum in Amsterdam on September 16th, 2016 (figure 23), (Foam, Fotografiemuseum Amsterdam, 2001), and the House Museum in the Netherlands on September 1st, 2017, was a powerful project that consisted of 16,500 captured photos. The impact of the *Safe Passage* project was important in making strong aesthetic statements that resonated across today's geopolitical world (Cimoli, 2016).

His creativity extended to other parts of Europe; *Law of the Journey* at the National Gallery on March 17th, 2017 (figure 24) in Prague, Czech Republic, *Libero* at Palazzo Strozzi in Florence on January 22nd, 2017 (figure 25), *Translocation – Transformation* at the Belvedere 21 museum in Vienna on July 14th, 2016 (figure 26), *Royal Academy of Arts* on September 19th, 2015 (figure. 27) in London, *Laundromat* at Deitch on November 7th, 2016 (figure 28) in New York and the *Life Vest Installation* outside the Konzerthaus in Berlin on February 16th, 2016 (figure 29).

On the *Gaza Crisis* and case documentary photos taken on May 12th, 2016 at the port in Gaza City, Ai Weiwei stated that “if we are doing a documentary film, we have to search for what happened in this refugee situation in the global sense and Gaza is a very, very important location we have to film in” (Zaanoun, 2016), (figures 30, 31 and 32).

Ai Weiwei engaged with all aspects of the crisis, stating “There’s no refugee crisis, but only human crisis, in dealing with refugees we have lost our very basic values” (Taylor, 2017). These words resonate with the intellectual ethical legacy of the most important thinkers of our time. Ai conceived a series of art projects devoted to the contemporary global odyssey while filming the documentary series *Human Flow*, which travels to the heart of the refugee crisis. Ai’s reflections on the refugee crisis journeys reveal the shocking plight of migrants on the move. The documentary has no easy answers, expressing instead a deeply affecting empathy for those caught up in a global crisis. His installation works in European galleries draw attention to the unfolding human tragedy (Bradshaw, 2017). Ai Weiwei uses a wide range of mediums to engage audiences and examine society’s values. The artist, through his works,

tries to raise the awareness of politicians and citizens and stimulate them to act and help the immigrants entering Europe. His project is highly precise. The large number of photographs taken have attempted to understand the conditions of humanity in recent times through the forced displacement of otherness, by investigating the conditions of refugee camps. The works resonate in a timely manner across today's geopolitically troubled world. This is the real aesthetic of art and knowledge. Ai has almost entirely focused his work on advocating for the refugees' human rights and documenting their tragic condition over a period of three years.

3.2.2 Provocative performance works - Ai Weiwei

Lifeless Body, performed by Ai Weiwei on February 6th, 2016 on the Greek Island of Lesbos, was one of his most provocative performance works (figure 33). This act framed in performance the extremely tragic case of the death of the Syrian toddler Aylan Kurdi (figure 34). This performance created a reaction amongst politicians and intellectuals such as Hamid Dabashi, who criticised it, saying, "Ai Weiwei the artist died in – and with – that fake death" (Dabashi, 2016). Niru Ratnam said that it was "crude, thoughtless and egotistical" (Ratnam, 2016). Moreover, Toby Fehily said "There are better ways for Ai to take a political stand than posing as a drowned infant" (Fehily, 2016). Ai Weiwei responded to those critics stating, "I do not understand why people were saying I cannot do this picture; as an artist, I need form, I need media, and I need performance" (The Tab Interviews, *Life News*, 2016).

The images of Aylan were originally taken by Nilüfer Demir, the Turkish photojournalist and photographer based in Bodrum, Turkey. They highlighted the tragic story of baby Aylan Kurdi, the three-year-old toddler who drowned and washed ashore off a beach near Bodrum, Turkey on Wednesday September 2nd, 2015 (Griggs, 2015). Whatever, if any, political purpose was behind this image on the part of the Turkish regime or others. Still, the tragedy behind the images was a silent scream that has reverberated around the world and changed the way we view Syrian refugees and others who are Middle Eastern migrants. The power of this photograph made millions of people around the world get involved and show their sympathy. The painful images of thousands of refugees showed them arriving every day on Greek islands, coming with nothing, barefoot, cold, even having to walk across the rocky beach. All this made Ai Weiwei feel very angry that politicians had not responded sooner (Tan, 2016). Ai Weiwei's act was a reframing of the catastrophic event to

constantly provoke the issue of refugees, the crisis and human flow. The power of the narrative of a small boy in a red T-shirt, blue trousers and black shoes, lying face down in the sand, has drawn attention to the crises of mankind, sparking international outrage. The image is haunting and represents the whole immigration crisis and the hopelessness of the people who have tried to escape their pasts for a better future.

When migrants were forced to evacuate the Idomeni refugee camp along the Greek-Macedonian border on May 24th, 2016, Ai Weiwei came to gather what they had left behind (figure 35). The outcome of this practice became a large project called *Laundromat*, (Deitch, 2016), which comprised thousands of pieces of clothing, shoes, blankets, and other personal belongings of refugees collected by the artist and his team and transported to their studio in Berlin before the disposal of the evidence by the Greek authorities (figure 36). All the items were washed carefully by the team, piece by piece. Each article of clothing was washed, dried, ironed, and then recorded. The work replicated that of a laundromat service, preserving the memories of tangible items that once belonged to the thousands of displaced people (Designboom, 2016). In an interview with Robin Pogrebin of the *New York Times*, the artist said "I do not like to see them dirty, no matter how poor we were, my mom would say wash your hands. So, for me it is human dignity to be clean" (Pogrebin, 2016). The paraphrased sentence from the artist's memory confirms that the personal story and life experience is a strong material to inform what the artist wants to produce, and this is reflected in my own work from *Fragile Boat* through to the *Places* series of works.

Ai Weiwei created another performance to highlight the issue of refugees and the migrant condition in London on September 17th, 2015, the *London Walk*, a walk of artists to show compassion. Anish Kapoor joined hands with Ai Weiwei as they strode down London's Piccadilly at the beginning of an eight-mile walk from the Royal Academy to Kapoor's *Orbit* monument in the Olympic Park in Stratford (figure 37). Around one hundred kindred spirits and as many journalists joined them, to show solidarity and draw attention to the worldwide refugee crisis (Brown, 2016). Ai said, "We are artists, we are part of the whole situation, and this problem has such a long history, a human history, we are all refugees somehow, somewhere and at some moment" (Brown, 2016). The artist Anish Kapoor said, "It is an act of solidarity and minimal action, we like that spirit, and this is a walk of compassion, a walk together as if we were walking to the studio, Peaceful, Quiet, Creative" (Brown, 2016). The message was sent out from the *London Walk show* of Ai Weiwei and Anish Kapoor

and participants to politicians through their creativity and solidarity to highlight the world's biggest migration crisis since the Second World War.

3.2.3 Conclusion of a critical reading (visual analysis) of the works of Ai Weiwei

Ai Weiwei investigated a variety of ways of using the refugee crisis, both the journey and the condition of their life, to make sculptures, installation, performance, video, and documented photos that respond to the dilemma of refugees' dislocations and changes in their life environment and loss of identity. The problems encountered in his own life have impacted on his artistic personality as an activist and political artist. His works call attention to human rights violations on an epic scale. Ai Weiwei reconfigures everyday objects to illuminate the trials of refugee life on a grand dramatic scale. Throughout his career, the artist has never shied away from difficult truths and has resolutely fought for freedom of opinion and expression. Through different mediums, photography, film, sculpture, installation, and across a range of materials including ceramics, marble, paint and natural forms, he has campaigned for human rights with works dealing with oppression, and human injustice, giving thoughtful critique to political, economic, and social systems and pushing communities to engage thoughtfully and make steps toward social transformation. Ai Weiwei believes and understands the idea that art may have the power, even the responsibility, to make society change itself. It can contribute to positive perceptions of an individual's attitude. He believes it is important to continue to speak out publicly on issues. Ai Weiwei's works produce a critical commentary of the Middle East crisis. He is also one of the earliest conceptual artists to use social media such as Instagram and Twitter as his primary medium. As an artist, he can address the issue of crisis, not only to the political community or the intellectual community, but to everyone, with the assistance of refugees. He has been successful in using a variety of materials to send the message to different levels of society. Ai Weiwei has been a ceaseless unflagging voice. He has been an iconoclast, a radical, a voice for the voiceless. He is one of the leading cultural figures of his generation and serves as an example for free expression both in China and internationally. This narrative of a tracing of the journey of refugees by Ai Weiwei has had a significant impact on how my own practice is contextualised and critically mapped in the space of critical making.

3.3 Hiwa K

Hiwa K, an exiled artist living away from his country of origin, is a key example of paradox in an artist exhibiting both diasporic intimacies as well as a domestic sense of home compromised within the purity of Kurdistan nostalgia. His studies of forced displacement represent home, through visual art practice that forms a wider discussion of the crisis and the representation of home within a post-colonial critique. Hiwa brings his refugee experience to the forefront of his work in his immense installation works.

Artist and musician Hiwa K was born in Iraqi Kurdistan in 1975 and is a conceptual artist now based in Berlin. He grew up in Sulaimaniya, and fled Iraq in 1996, travelling on foot across the mountains to the Iranian border through Turkey. His dislocation and transformation from the place he used to call home are key aspects in his life and work (Ruya Foundation, 2015).

3.3.1 Hiwa K's artworks

Over the years, Hiwa K's work has reflected a wide range of topics including the experience of immigration and his current life as a refugee within the Kurdish community. His portrayal of refugee life is a comment on the harsh realities of the immigrant's journey and the function of cultural memory, which draws attention to the journey undertaken by migrants and refugees desperate to find a safe place by crossing the Mediterranean Sea and other European borders. His work explores his identity as a refugee and a migrant. Hiwa's experience is influenced by conflict, migration, displacement, urban progress, and transformation in relation to history and cultural memory and responds directly to one of the biggest humanitarian crises in the world. Boym argues that "intimacy is in contrast to the utopian images of intimacy as transparency, authenticity, and ultimate belonging; diasporic intimacy is dystopian by definition" (Boym, 1998, p. 498- 524). Diasporic intimacy reflects collective frameworks of memory that encapsulate even the most personal of dreams, rooted in the suspicion of a single home and haunted by images of home in other places. Artist Hiwa K pays tribute to those shared experiences of paradoxical Iraqi Kurdistan intimacy in the *Documenta 14* project (figure 38) in Kassel, Germany in 2017(*Documenta 14*, 2017).

Documenta 14 was a series of steel tubes filled with personal objects; cots, lamps,

and books to show different living environments. Hiwa's project links two issues together, the refugee crisis and the power of capitalism, with 74 domestic embarrassments. The city of Kassel has a strong industrial sector, especially in the manufacture of weapons. We know that during recent conflicts and the war in Iraq against 'Isis' in 2016, Germany sent thousands of weapons to Kurdish governments to fight 'Isis' (Ali, 2016). This work is based on a story of refugees who travelled for several weeks inside a truckload of drainpipes. In their attempt to cross European borders people seek all kinds of routes and hideouts. The artist's personal journey in unconventional and perhaps perilous ways from Iraq to Germany 20 years ago provokes shared responses in people with similar stories of migration such as myself. Hiwa K said, "I am afraid many visitors only see the story of me who was seeking refuge in one of those pipes in the port of Patras in Greece" (Rothe, 2017).

Hiwa K perceives himself onstage, his life resembling an ordinary narration with occasional dramatic outbursts. Sometimes he sees himself as a hero of a novel, but such ironic realisations do not stop him from suffering through each and every novelistic conflict of his own life. Again, Hiwa K tries to show the collective memory of the experience of a harsh journey, not only seeing the story as a monographic story of his own. The installation tries to represent the Iraqi home in exile, a defamiliarising home, inhabiting the uninhabitable; the two main obsessions that drive his work. Each installation stages an intimate encounter of the artist with his past and invites the viewers to do the same. In Hiwa K's works, we observe the desire to inhabit in the most trivial, everyday manner, the space of 20 pipe houses and one room apartments. We note those places as aesthetic desires to make everyday existence beautiful and memorable. This is a bizarre aesthetic practice that transforms kitschy souvenirs into safe logs of memory, yet does not allow for a centralised nostalgic narrative. It does not cover up the common loss and pain of displacement but allows one to survive it, to go beyond it, at least temporarily. The common wound could become a community bond, but it would be misleading to view diasporic intimacy solely as a search for identification through suffering or as a nostalgic reconstitution of past identity. This would not do justice to the efforts of so many displaced people who make their home abroad and do not manage to settle or live harmoniously.

Through the pipe installation, Hiwa K tries to show the contrast between home as safety and a house as a space. Each of the 20 pipes represents the mix and confusion of an intimate collective memory and feeling. The reflection of memory and intimacy

in household artefacts such as lights, rugs, pieces of cloth or patterns symbolises a fragmentary biography of the inhabitant and a display of collective memory. Their ways of making home away from home form a new modern still-life.

The installation *One Room Apartment* (figure 39), exhibited at Benaki Museum, Athens, on April 8th 2017, (KOW Berlin, 2019), was inspired by the artist's intimacy of homeland, since his first visit to Kurdistan in 2003 (figure 40). The rapid urbanisation and industrialisation experienced there alongside the geographical shifts in Iraqi Kurdistan have further inspired Hiwa K to focus his attention on issues of space production. The connection to further ideas interprets the shifting landscape of the region. Through the installation, he shows contemporary life and how it reflects the individual shifts within a free-market economy controlled by imperial capitalism. It has, indeed, nothing to do with migration or the image of the refugee in that sense, but it has everything to do with the economic crisis, with neoliberal trends within new Middle East mapping (Del Sarto, 2018, p.1- 27). The original idea for the project *One Room Apartment* came when the artist was travelling towards Iran in Kurdistan, near Halabja, and saw the houses built recently near the minefields in Iraqi Kurdistan; minimalistic apartment buildings for single people (KOW Berlin, 2009). Hiwa's conversation with Jens Rothe regarding the project *One Room Apartment* in *Ocula* magazine, states "This architecture is kind of symptomatic of Milton Friedman's famous credo that links the freedom of the individual to the freedom of the market" (Rothe, 2017).

The project *Chicago Boys* from 2010 also takes issue with the fetishisation of individualism in modern societies, especially Eastern bloc countries. Neoliberalism is slowly taking over all aspects of life. It separates people from each other and our sense of the collective slowly disappears; and Hiwa K states that he feels more and more like a stranger when he visits Kurdistan: "It's supposed to feel like my home, but it has been estranged so much by privatisation and international investments that I can't find my way home anymore" (Rothe, 2017). The formal minimalism in this work is not related to a certain period of art history but comes from pragmatism and sufficiency.

The *Estrangement* project seeks to capture the tension between European cultures and what was once constructed as 'The Orient', investigated from the different European cultural contexts of England, Belgium and Germany, as well as Iraqi

Kurdistan. While Europe and the Western world are not homogenous in cultural terms, the West appears to deny having anything culturally in common with this reinvented 'Other'. Through the *Estrangement* project (figure 41), Hiwa K attempts to find a way to reformulate those relations. The project was triggered by unfulfilled desire, loss and estrangement, and the fears, obsessions and denials that are produced by contemporary politics and its economic backgrounds, which both appear to be based on cultural constructs, with the foundational questions in Hiwa's work being authorship and displacement from the individual onto the collective. He is telling a story of personal experience, but his work always starts with something personal and then leads to addressing something that is relevant to a larger worldview. This method is mirrored in my own practice, which explores the global aspects of dislocation, exile, and the continual search for home.

3.3.2 Conclusion of a critical reading (visual analysis) of the works of Hiwa K

Ultimately Hiwa's projects tell a story of domestic embarrassment looking at how cultures mirror, mimic and reflect one another; how they produce fictions, fragmented comprehensions, hybridised understandings and misunderstandings. He points critically both at Occidentalism, which formulates Europe as a normative concept, and at the legacies of colonialism, recognising the historic entanglements in imperial pasts (Rothe, 2017). The provocative questions from Hiwa K's projects do not have geographical borders, but rather possess cultural and psychological boundaries that do not represent cultures, but rather individual experiences. Hiwa expands the definition of art to include new forms of social engagement. His works underscore the idea that art may have the power, and even the responsibility, to change society. He believes it is important to continue to speak out to the public. Hiwa reconfigures everyday objects, illuminating the trials of refugees' lives on a grand and dramatic scale. There are many nostalgic objects in the refugee's collective memory, yet the narrative they tell is not the expected narrative of nostalgia and intimacy. Diasporic remembrance does not reconstruct the narrative of return but rather tells the story of exile. The former country of origin itself turns into an exotic place, represented through its arts and crafts. Newly collected memories of exile and acculturation shift the old cultural frameworks; even souvenirs of Iraqi Kurdistan can no longer be interpreted within their native context, but have become a cipher for exile itself and for a newly

found domesticity of exile. The rooms filled with diasporic souvenirs are not altars to the unhappiness of the emigrés, but rather places for communication and conversation. The immigrants respect their promised land with its intimacy, away from their homeland and yet not quite a promised land. What might appear as an aestheticisation of social existence to the 'native' strikes the immigrant as an accurate depiction of the condition of exile. That is, of course, when the first hardships are over and an immigrant can afford the luxury of leisurely reflection. Immigrants always perceive themselves onstage, their lives resembling a mediocre fiction with occasional romantic outbursts amid the grey quotidian daily routine. Sometimes they see themselves as heroes of a novel, but such ironic realisations do not stop them from suffering through each novelistic conflict of their own lives.

Hiwa's work has never shied away from difficult truths. He has resolutely fought for freedom of expression through his photography, film, sculpture, installation, architecture and across a range of materials including performance and music. He has campaigned for human rights with works dealing with oppression and, as an activist and political artist, he calls attention to human rights violations on an epic scale. He expands the definition of art to include new forms of social engagement. His works underscore the idea that art may have the power, and even the responsibility, to change society and he believes it is important to continue to speak to the public. Hiwa reconfigures everyday objects, illuminating the trials of refugees' lives on a grand, dramatic scale, including deeply moving enormity and profound silence in astounding and emotionally charged works. Their profundity represents the serious and sad narratives he expresses.

3.4 Henk Wildschut

Among the other artists, Henk Wildshut's conceptual viewpoint and his experience of tracking the refugee journey have had a central influence on my research.

Henk Wildschut was born in 1967, in Harderwijk, Netherlands. He studied at the Royal Academy of Art in the Hague and lives and works in Amsterdam. Wildschut's recent projects are broadly about uprooting and alienation. They connect with people who, through misfortune or other inescapable circumstances, find themselves forced to improvise to survive. This work resulted in his self-published book *Ville de Calais* in April 2016. *Ville de Calais* is mentioned in many lists of the best photographic books

of the year 2017. It was awarded the Arles Prix du Livre 2017 and shortlisted for the Aperture award best book of the year (Rencontres d'Arles, 2017). In 2006 and the following years the artist travelled to refugee shelters and camps in Calais (figure 42), Malta (figure 43), South of Spain (figure 44), Rome (figure 45), Patras (figure 46), Dunkirk (figure 47), Jordan (figure 48), Beqaa valley, Lebanon (figure 49), and Tunisia (figure 50). The image of the shelter, wherever it is in Europe, became the symbol of the misery of those experiencing life as a refugee (Wildschut, 2018).

3.4.1 The *Shelter Project* or *The Jungle*

Henk Wildschut's first journey into the migration crisis started in 2001 when he visited Calais in northern France for the first time. It is a major ferry port and a border with the United Kingdom. The Red Cross organised the Sangatte camp in September 1999 after a large number of illegal immigrants stormed the Eurotunnel (Reinisch, 2015, p.1-8). The camp attracted large groups of illegal immigrants trying to come to England through the tunnel. There was much media attention at the time. Upon arrival at Sangatte, Wildschut was struck by the large number of immigrants and the inevitability of the problem, and he started to revisit Calais regularly from January 2015, due to the emerging refugee crisis in Europe reaching a climax. During these visits he documented photos that captured images for the *Shelter Project*. The project was shown publicly on March 16th, 2016 in Amsterdam. It revealed the hidden kingdom of the Calais 'Jungle'. The narrative behind each image pointed to a parallel world and the crisis of thousands of people from Iraq, Afghanistan, Pakistan, Somalia, Sudan, and Nigeria, who were all in search of a better life in Britain; the destination of their dreams (Wildschut, 2016). A growing series of images captured by the artist shows the transformation of the camp since earlier visits in 2006. Some of his early photos (figure 51) showed groups of trespassers running away from border guards. It seems as if this threshold space, the border area, had become a place to 'hide and seek' and 'hit and run': spaces of conflict between the residents of the 'Jungle' and the authorities.

The 'jungle town' has gradually expanded from tents to wooden houses and into a primitive city; a hidden kingdom, with its own rules which challenge the formal laws of surrounding towns and the establishment. Here, it seems, the instinct for survival is strong. The people occupying this area have travelled many miles to get there, and their journey is still not at an end.

The series of documentary photos of the camp reveals blanket forts, cardboard sheds and wooden houses with flags and gardens. The refugees create a homely touch and one can notice people's gardens around the entrance of tents. In the photos, you can see colourful shacks made of blankets and clothing and all sorts of waste, carefully tied together with bits of rope and tape in the best cases. Gradually their forest camps have grown to resemble a city with houses, shops, restaurants, churches, mosques, libraries. The paths have become a road network, and toilets and electricity have been provided; the cultural characteristics of the country of origin can barely be distinguished in these images (figures 52, 53, 54, 55, 56, and 57). An image as moving as it is surprising, as if in one way or another you could, through the need to create order and domesticity, create misery. Through the rise and fall of the informal refugee camp, often dismantled by the French authorities in Calais (Willsher, 2018), (figures 58, 59, 60 and 61), the nation of the Jungle has never given up. They build their homes in new positions and different places in 'the Jungle town' (figure 62).

3.4.2 A Critical reading of the works of Henk Wildschut

Wildschut endeavours to show, through documentary photography, a timeline of the rise and fall of the 'Jungle' refugee camp. The images form a storyboard, a method of scriptwriting depicting the narratives of harsh and tough lives. He ultimately engages with the possibility of photographing the phenomenon of domesticity in refugee camps, with the idea of creating an alternative reading of refugees. Through the *Shelter Project* the camp becomes alive like a vibrant three-dimensional film. The photographs drag you into their stories, sometimes fun and sometimes sad. The darkness of night always covers the crime of the day. It is a cutting yet sarcastic and humorous document of the place, which is both intelligent and reflective.

Wildschut's photographic projects, *Ville de Calais*, *Shelter*, *Borders*, *Urban Farming*, *Gardens*, *Supermarket* are like a series of odysseys and ambiguous mystery stories reminiscent of the *Thousand and One Nights*. His photography is full of the contrasts between love and hate, evil and naivety, the darkness of night and the light of day, construction and destruction, stability and instability, hope and disappointment and 'hit and run', like endless games in between places, in and out of the anythings. Through his homogeneity of style, subject matter and approach, there is a natural common denominator, the delicate balance between story and function, aesthetics, and a dramatic human geography. Henk Wildschut very cleverly tackles complex

personal and humanitarian issues. His documented photographs record the moment, and in so doing his art and cultural practice respond to the modern refugee crisis and contribute a positive perception of themes of crisis. As an artist, he is able to address the issue of crisis not only to the political community or the intellectual community, but to everyone. These works illustrate Wildschut's standing as one of the most important contemporary artists working today, through his use of social media and new technology. His work asks us to consider what we value, why we value it, and what we are accountable for destroying, preserving or transforming. The *Jungle* project asks fundamental questions about human rights and responsibilities. His work includes deeply moving enormity, profound silence and astounding and emotionally charged works in their beauty and power. Henk Wildschut has continued to study the growing influx of immigrants who are on their way to oblivion outside Calais and, instead of capturing personal stories and personal photos, he documents the physical effects of these invisible people in a hidden kingdom.

3.5 Summary and conclusions

The perception of home as viewed in the forced displacement of people through visual art practice has been evolving for a long time, from the slavery trade period and through the historical context of wars such as WW1 and 2, to the context of events of the refugee crisis in the 21st century. The plight of refugees has had a significant impact on artists, art production and art culture. Theory and practice of the home, place and identity is a diverse and constantly changing area studied in many different ways. It is interesting to note that among the scientific community some also view their work from an artistic perspective. From their initial beginnings at the heart of visual art culture, the practice has become an important foundation for creativity in emotion and inspirations. Global collaborations among artists and cultural organisations provide new insights into these distinct visions within the new environments of diasporic communities, perceived as problematic concepts of home and belonging. The work produced by Ai Weiwei, Hiwa K and Henk Wildschut can be perceived as a way of highlighting the refugee's journey and search for home. The difficulty of locating home lies in the overwhelming potential for chaos, randomisation, discipline, order and disorder, the behavioural setting of home within new spaces in a complexity of homeland intimacy.

Chapter 4: **Studio practice as integrated research methods: visual and material practice**

4.1 Introduction

This chapter creates a platform for expanding and highlighting the gaps and issues through visual material practice. This has allowed my methods for creating collections of forms with a broad range of perceptions of home within a new setting, reflecting in new ways on personal and collective perspectives on home. The chapter also offers a critical investigation into the visual art practice, based on a proposition to reflect on the creative potential of portraying other readings of home amongst forced displaced people; a vision of a home between homeland and host land.

The purpose of this chapter is to consider the various embodied and performative practices I engaged in as a process to develop my doctoral research artefacts. This methodology combines experimental practice in the creation of sculpture installations and photographic documents, compositional and reflective in their approach, with other outcomes such as making, testing, walking, photographing, documenting, catalogue bookmaking, community engagements, exhibitions, curating, project management, artist's talks, seminars, teaching, and learning. Whilst the significance and context of the claims are described in words, a full understanding obtained with direct reference to those outcomes and my claim for an original contribution to the field are held to be demonstrated through the original creative work outcomes.

The term 'process' is of particular importance here. I will foreground in my discussion of the visual and embodied methods which I employed to create my visual productions and what I have learned about myself, my identity, the culture of the place examined and the root of my sense of rejection from that place on one hand, and on the other hand the diaspora dilemma of framing the scene of safe home or continued sense of exile between homeland and host land. The process of making these installation sculptures forms a visual methodology for a new perspective of knowledge to draw attention to the social production of home and belonging and provide a portrait of a 'heterotopic home place', and instability perceptions of place of home among exiled

people.

To support my arguments, the chapter includes my own mental processes, demarcating a dual role: it reveals my experience as an exiled sculptor as practitioner and reflects on my practice as researcher. The important and accessible concepts are presented through the lens of my 32 years' experience as a displaced visual artist, providing sufficient background for the purpose of this review in a comprehensive understanding of the concept of home, and how my practice as a researcher can highlight the issue and represent a framework for stories and journeys told amongst uprooted and displaced people and establish differently the concept of home in a new setting.

Whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to the outcomes. This study follows a clear structure that sets out the aims, background, methods and outcomes of the research, with substantial contextualisation of the creative work by way of a review of theory, and consideration of creative outcomes that demonstrated new approaches not just to me, but to the wider world. (Candy and Edmonds, 2018, p. 65).

I will argue that through being mindful of the process and performance of creativity, I have found ways to support alternative views of myself, my past, my memories and the contested space of my childhood. Previously, I developed my practice to engage with notions of corporeal identity and a place-based sense of self and uprootedness, with works such as such as *The Man from East* (figure 4), *Missile* (figure 5) and *Riverside was Evidence* (figure 6). These followed another echoed exploration within my master's degree study at Teesside University, such as *Dream Fly Machines* (figure 7) and *Uprootedness One, Two and Three*, (figures 8, 9 and 10). Also, the visual practice entitled *Mapping Place* in this chapter is an autoethnographic performance. This performance aims to visually and physically articulate tensions found in my own personal and social identity, which emerged from a sense of displacement and rejection from the place of my birth. These explorations make up the practice element of this thesis.

Uprootedness On My Way Home (figures 141 and 142), became critical material to challenge the theories of diasporas set down by Safran in *Modern Societies: Myths of Homeland and Return* (Safran, 1991, p. 83-99). This work is the last form and practice outcome for my doctoral research, and was exhibited on May 14th, 2022, at Cihan

Gallery, Cihan University, in Erbil, Kurdistan, Iraq. This method of critical making and material thinking was strongly connected to previous works and echoed the exploration within my master's degree study *Uprootedness*. I consider how the various visual and embodied methods I employed to create the sculpture: photography, walking/movement through space with houses being transported, and personal linguistic narrative, all add meaning to the art effects themselves.

My interpretations and visualising of the tangible feeling of home and the intangibility of the visual form of home, as a place with ambiguity and a heterotopic meaning of home within my work, will be explored and examined within a critical commentary that is thematically expressed in abstract forms of houses which represent exiled people's life, as well as 'psychoanalytic' ideas of people, that possess conscious and unconscious thoughts, feelings, desires, and memories within an intimacy of home and belonging. The outcome of the artworks engages with ongoing theoretical debates by emphasising that it is the mission of art not to be merely aesthetic. Art should be seen through social contexts, as well as visual material, representing a specific culture and form of knowledge to aid our understanding of displacement and the dilemma of refugees' continued sense of exile.

4.2 Embodied research

As the artist-researcher and artist-as-theorist, my practice involves processes. These are methods of thinking that proceed through making, experiencing, manipulating and interacting with objects; they incorporate to become one element in a series of activities that include planning, reviewing, adapting, managing, analysing and reviewing the characteristics of things and their meanings. I produced maps and action plans to guide the implementation of the creativity process as research. (figures 63, 64, 65, 66 and 67). The relationship between practice and theory and the discourse entered into by the creative practitioner and maker as a theorist in the research process is analysed in this chapter and the following chapter of Reflection, Evaluation and Analysis. The methodology in this chapter forms an original investigation undertaken in order to gain new knowledge, partly by means of practice and the outcomes of that practice, the research can claim originality in that contribution to knowledge demonstrated through creative outcomes (Candy, 2006 p. 3).

4.3 Autobiography

To fully understand my restless search for 'home place' throughout 32 years of my adult life as an exiled artist with a family, I sought theoretical frameworks and methods that would enable me to examine my sense of uprootedness from the culture within which I lived my formative years, in and out of place in both country of origin and host country. From my study of visual culture and cultural memory at master's level and my life-long interest in materialist understanding of the status quo, I was aware that sociology and ethnography were key methodologies for me to engage with through my Ph.D. With the framework of autoethnography I found the reflexive tools I sought in order to attempt to understand my response to the culture I lived in.

The background of my autobiography as an exiled artist-researcher and practitioner, gives me the ability to express my opinions, attitude and methods effectively and in a different way within the discourse of exile. The research methods utilised within my research expand on the concept of embodied research, in which activities are mapped in negotiations and intertextual connections that turn into practice, as distinguished from theory utilising existing methodologies (Stewart, 2005, p.6).

4.4 Test, risks and challenges

The nature of studio enquiry gives rise to a discourse, not only with the critical and the theoretical, but in making itself as a re-contextualising and invention of visual language. This creative essence of material thinking is expressed in the material form of the artwork. The critical and theoretical resonates within the making process and informs production, exploring the essence of theory in making.

Here is the technical and productive aspects of the studio as the laboratory for the process of making artefacts and merging together material and thinking approaches to establish new forms of making. In the studio as laboratory, there are iterations and, often, a learning through failure and challenge. The dialogue between essence and sculpture making becomes a reflective and responsive process, where results are analysed and experiments in making quantified, adapted and reinvented using different techniques and making processes to attain the essence and form within the work that responds to the conceptual and critical motivation.

In creating the boat from fragile materials - cardboard, woollen rope, fibre - in *Fragile*

Boat 1, 2, 3, 4 and 5, I adapted boat-making techniques, expanding them in scale and bringing new elements to the process for *Fragile Boat 6*. The fragile materials and artworks created in the *Fragile Boat* project were the final result of experimental iterations that were often unsuccessful and many times either unfastened or were too fragile. The artwork itself went through many repetitions and required remaking until it found a stable form through an investigation of materials and experimenting with techniques of production. Repeating processes, and methodologies that recognised failure as an experimental path to new knowledge were important in the integration and use of different methods in the making processes. In this way, my approach to making an artefact takes the form of creative innovations and 'playing' with the thresholds of established techniques and processes. In the works described in the series of *Fragile Boats* in this chapter, objects are embedded within wooden structures that are consequently made through experimental, reflective and responsive critical making.

4.5 Exploring and exposing new narratives

Creative practice as a discursive method of intertextual research is a useful instrument that brings together theory and practice in significant research outcomes. It provides the practitioner-researcher with a framework to structure how studio enquiry operates as knowledge production.

Through the connections made in dialogic inquiry, a rich partnership is formed that creates new stories within a third space merging theory and practice into transformative narratives that are richer and more expansive than those that have gone before. Through exploration, explanation and presentation, new narratives are presented through the outcomes of research that mediate knowledge and expand the landscape of thinking within the field. Here is evidenced a collaborative process between the theoreticians and thinkers within an intertextual field; the comparative makers and communities of practice that I am part of internationally; the works themselves; and the audience as participants in the appropriation of the works. Creative practice as research and the artist-as-theorist establish a storytelling that links practice to theory. In the studio, the works are realised through a creative laboratory experience that encounters practical dilemmas, with materials and techniques being manipulated mentally and visually creating work that not only has importance and meaning but also validation.

4.6 My practice

Home theory is a diverse and constantly changing area that is studied in many ways. There have been several approaches to a critical appraisal of applying home and identity in the production of visual art. Many important topics have resonated with my practice: inspiration, motivation, analysis, thinking in different ways, taking the opportunity to 'see beyond seeing' and 'feel beyond feeling', and show that 'home' in contemporary art is no longer only confined to the homeland or host land, but struggles against the rules of domestic containment and discrimination, recreating and re-appropriating those myths and metaphors in order to investigate contemporary and existential questions. The outcome of art engages with ongoing theoretical debates by emphasising that it is the mission of art not to be just aesthetic. Artworks have to be seen in their social contexts, as well as being visual material that represents a specific culture and knowledge. Throughout my studio practice in this research, I have produced sculptural objects, installations, documentation and photographs of performance to draw attention to the gaps and problems in the social fabric of diasporic communities, their exposition, and the conceptualisation of a concept of home and belonging. The controversial arguments within this critical exegesis show the context of my creative practice as an uprooted artist and family. The outcomes form a critical methodology of reading, thinking, making, and writing, challenging and responding to concepts of home and identity in a new setting for forcibly displaced people. They provide a specific form of knowledge to aid our understanding of the refugee displacement dilemma, through original knowledge production that expands the boundaries of knowledge in the field.

4.7 Studio practice as an exploration of the refugee consciousness of home place

As an exiled practitioner of 32 years, I attempt to frame the existing crisis through narratives of displacement and storytelling of the journeys of exiled people. These practical engagements contribute to an enhanced understanding of cultural differences in an increasingly complex world. The narrative of my work stands up as an artist's document through the themes of travel and addressing metaphorically complex ideas stationed around the rethinking of symbolic and oneiric objects and spaces and highlighting the tension of objects to create a disturbing sense of

dislocation, such as in the moving of houses (figures 80 and 81). The house, as we know, is a giant heavy structure which normally, we cannot move. By doing this, I attempt to change the metaphor of instability and stability. Moving structures and creating contrasting juxtaposition, I start to draw attention to something different: a narrative between chaos and structure; transformation and change in the dystopic chaos and structure.

My creative production argues the possibility of combining observational and knowledge-producing practices, both anthropological and artistic, to overcome the limits that are inherently present in representational practices. I have attempted to draw on the implications of complex theories of exile and migration through an art practice that can combine to offer solutions to the problems of representation that emerge when dealing with the complex issues of uprootedness. These representational practices combine practices of art and the experience of personal and family uprootedness; thus, a space is opened up in which we can attempt to resolve the complex realities of a people's struggles, giving meaning to their lives in ways that do not reduce them to scientific statistics or documented reports. Acting from such a position allows us to see beyond the mundane hidden values that are taken for granted and challenges us to explore a new field of possibilities.

My engagement relies on observational skills and varying forms of visual literacy to collect and represent data. The common ground on which visual art engages can be defined in terms of observational and knowledge-producing practices. The representation of my findings by means of imaginative artistic mediums is an 'ethnographic turn'. My contemporary works have adopted an 'anthropological' gaze of fieldwork in the appropriation of other cultures and explores, in this way, new forms of visual research and representational practices that go beyond written texts. My creativity preserves the original content and provides some insight into a social psychology of creativity. It begins to study the ways in which social factors can serve to maintain creative and cognitive mechanisms by which motivation might have an impact on creativity, and how this creativity incorporates extensive new material to provide a picture of how the motivation for creative behaviour reforms and revolutionises ways of knowing and seeing, the real dilemma of a diaspora. By drawing attention to the social production of home and belonging, I provide a portrait of a heterotopia of home and belonging: the sensation of not feeling 'at home' in one's home. The experience of the diasporic community in fleeing conflict and living with a

continued sense of exile leads to a search for metaphors and hypothetical portraits of home in third places between a homeland and a host land.

The process of remembering and making stories from memories, therefore, becomes vitally important and continues to symbolically work through the raw material in my works. They talk of the same feeling of conflict, inside and outside of the individual in diaspora communities; of the rational and the irrational of uprootedness through liminal spaces or disciplined spaces in a continual feeling of instability; but also of a refugee's remembrance not to reconstruct the narrative of return, but rather to tell the story of exile.

- My challenge is that of the artist as researcher, not only in critical thinking but through producing original ideas that expand the boundaries of knowledge.
- I aim for a practice that produces alternative concepts and identities of home, discursively articulating the changing face of home in a contemporary context.
- I am attempting to use different contexts to disseminate knowledge, methods, and tools presenting the experiences I have gained.
- Controversies on displacements and replacement places have been explored through methods such as exhibitions, social networks, conferences, seminars, workshops, artist's talks, publicity, interviews, publishing, community meetings and other illustrations such as catalogues. Many important topics have been resonating through my works, inspiration, and motivation, through analysis, thinking in different ways, and taking the opportunity to 'see beyond seeing'.
- My works attempt to show that 'home' in contemporary art is no longer only confined to 'homeland' or 'host land', but struggles against the rules of domestic containment and discrimination, recreating and re-appropriating those myths and metaphors in order to investigate new expressions of home.
- My works on uprootedness and heterotopias of home and belonging will be exhibited in a range of geographical locations with the intention of engaging viewers from different social and cultural backgrounds to highlight the issue of the refugee's dilemma.
- My experience and knowledge, through my lifetime as an artist and exiled person, will come together in this research to provide the experience of uprootedness.

- My studio outcomes engage with ongoing theoretical debates by emphasising that it is the mission of art not to be just of high aesthetic quality. Artworks have to be seen through social contexts, as well as being visual material representing a specific culture.
- I will attempt to use different contexts which will disseminate knowledge, methods and tools to present the experience I have gained, fulfilling the requirements of the research, and highlighting the crisis and issue of exile and migration and ongoing issues and conflicts in the world, especially in the Middle East.

The practical and creative outcomes aim to understand exiled people and their fundamental tensions; the dilemma between seeking home and the formation of identity. This research expands on knowledge of forced migration, diaspora, and the refugee's plight, through the interplay between theory and creative practice in the production of a series of artefacts, sculptures and installation works and a written exegesis, that together bring to light a series of objective questions and draws attention to the gaps in social production and the response to societal needs. This study will aim to contribute to current knowledge on forced migration, displacement, return and resettling, considering those perceptions of home through reflective artistic practice.

4.8 Heterotopic home in Phase One

"I'm sorry, mom and dad, to be leaving you, because the war wasn't over, and I had to travel like other millions of people, you know my dreams were not bigger than your love. I'm sorry to build your hopes, I was very naive to understanding every beautiful thing surrounding us is temporary and illusion".

The above quote is an autobiographical extract from an earlier letter written by me in Turkey and sent to my mother in Iraq in 1999, after my father had passed away. I could not attend the funeral because I was a refugee and not legally entitled to travel. Unfortunately, this letter never arrived and was never opened. The words of the letter have remained forever silent. Thus, the sentiment, passion and determination became the catalyst for this research.

The central theme of my creative practice is the connection between people and place in the aftermath of forced displacement. It seeks to uncover the dynamics affecting

this relationship by exploring narratives of 'home' and 'belonging' embedded in the refugee's experiences of displacement and exile. It also focuses on how protracted displacement from homeland and the consequent loss of identity impacts on unstable perceptions of home and belonging. It attempts to come to terms with the meaning of home, both literally and metaphorically, how the experience of home as a place is shaped, and how diasporic consciousness emerges. My personal experiences of 32 years of continual displacement and my observations on a recent return to Iraqi Kurdistan in 2013, raised many questions on the meaning of home and belonging, and a reconsideration of identity as a nostalgic myth of a homeland. My career as an academic in my homeland started in 2013, at the same time as the Middle East crisis reflecting those central themes of exile, refugees, diaspora, and meaning of home place. This investigation through creative practice explores how inward notions of home are formed, how the conscious elusive transience of home is maintained by the mind and how this mental space reflects on my personal status in becoming dependent and transferring agency for one's own safety to an unreliable and unauthorised power. My creative practice explores concepts of home through sculptural installation and conceptual analysis of ideas of home and belonging.

The structure and context of the works in this chapter follow a method of storytelling: they recount the story of exiled people's journeys in the search for home through the eyes of a displaced visual artist. The initial sculptural works responded and reacted to my first sight of dramatic photographs taken by the Italian Marina Militare while on a rescue operation on May 25th, 2016 (figure 1). The photograph captured terrifying scenes of capsized boats carrying migrants in the southern Mediterranean Sea near the coast of Libya. The migrants were trying to cross the Mediterranean to freedom in Italy. My first response to this stimulus in my practice began by framing the migration crisis in the work called *Fragile Boat*. The idea for this title came as a response to the scene of the capsized migrants' boat. These boats are designed with a strong heavy metal structure so as not sink; however, the solid structure became very fragile and sank. This led to the death of thousands of people in the Mediterranean Sea, people who once believed there was a 'land of peace' somewhere. The contrast and tension between solid and fragile began to establish the themes that are now prevalent within my practice. These themes arrived as a visual way of expressing my ideas by making maquettes as conceptual works. I focused on the materials of boats to expose this tension between solid and fragile, explored in material investigations through the

works *Fragile Boat 1, 2, 3, 4, 5, 6, 7 and 8* (figures 68, 69, 70, 71, 72, 73, 74, 75 and 76).

Is it possible to represent the individual and collective physical and psychological responses to migration, exile and home through artistic concepts? And how can these central ideas to the root of home and our search for regained rootedness be shared? In my works, I echo my earlier explorations of *Dream Fly Machines* (figure 7), in *Uprootedness* (figures 8, 9 and 10). The works represent the rooted stability and value of home, which in the capitalist world are designated more as property and finance. The symbol of the boat in my practice relates mythically to the concept of travel, exploration and migration; the journey that ultimately leads to transformation and change both geographically and personally. This also considers modern movement, globalisation and cultural transformations. My aim is to engage, provoke and introduce conjecture with regard to varying frames of reference of the diasporic experiences of homeland and host land. Key aspects of the contextual framework surrounding my practice include comparing the theories of diaspora, subjectivity, double-consciousness, memory and the identity experiences of ethnic and racial groups and the nature of home and belonging. My work portrays how a refugee's physical and social movements, as well as cultural memory, mental borders and boundaries, are being challenged and sometimes successfully dismantled through visual, sculptural and spatial presentation in the representation of other spaces.

Fragile Boat 6 (figures 73 and 74) was the first work in the series. This work was exhibited at the System Gallery in Newcastle in March 2017. The theme of *Fragile Boat* expresses the boat as a vehicle for movements; for escaping and crossing the political and geographical boundaries, risking death at sea in the Mediterranean. These works express a search for a new homeland somewhere else on the earth, which echoes the themes encountered through literature research on migration and exile. Ultimately, I try to represent mankind in the 21st century, by exploring a sense of uprootedness and hope, and imaginations of a new 'home place' by entering other hypothetical spaces. Thus, displacement follows a path of escape from reality and a harsh life by entering other places.

The concepts surrounding ideas of belonging, identity and liberation recall the narrative of the film *Room 8*, directed by James W. Griffiths in 2013. The movie's narrative arc takes place within a prison, mostly inside one room. The locations of the film are interesting, because within the room where most of the action takes place

there is another room that is inside a box. There are two main locations in the film, both of which are the same location but on a different scale (Griffiths, 2013). A man receives a prison sentence. An old man who is already there before him, appears to be the creator of the box. The man, who discovers that he can put his hand in the box and move things, tries to escape, and reach outside the prison room through the smaller room in the box. The prisoner wishes to free himself from the prison in the same way. This is a metaphor of how people perceive barriers and try to go beyond the confines set for them by nature and society. However, they do not get far. The prison room, and rooms inside rooms in the box and the matchbox, are the mental representations of the world which is created by us. One is born into this space and cannot change it. The rooms in this film try to show a prison within a prison, a world within the world, a space within a space. This film displays the sense of exile within exile, entering other places, a loop that goes on forever.

My work *Fragile Boat* maps endless journeys to other spaces, moving out of places and back into other places, the worlds within worlds, mirroring and yet upsetting what is outside. Foucault clearly identified that the prison and the boat provide examples of the concept of a heterotopia (Johnson, 2012, p. 1-11) and make those forms of the spaces tell a different story against any preconceived ideas. The work *Fragile Boat 7 and 8* was exhibited at the Saabat Gallery at South Bank, Teesside in August 2018 and was shown as a shipping cargo boat carrying houses (figures 75 and 76). The symbolic houses refer to a concept of 'home', which is not just persons exiled from a home but all things dramatically changing: culture, identity, morality, attitude, mental cognition, and behaviour. This journey is a one way journey of no return. In this work, I tried to show the houses as objects packed on a boat prepared for travel. The two come together to create a kind of disturbing sense of relocation; of houses moving although we know we cannot move the giant heavy structure of a house which is permanently fixed to the ground. This changes the metaphor of 'house' and creates an instability. I endeavoured to express more tension through the contrasting achromatic colours of white and grey, two different colours typically associated with specific meanings. The colour grey is a moody colour that is typically associated with meanings of the dull, dirty, and dingy, loss or depression. The grey colour causes unsettling feelings, unlike white, which is an inherently positive colour associated with purity, virginity, innocence, light, safety, brilliance, illumination, understanding, cleanliness, spirituality, possibility, humility, and perfection. White helps to create new

beginnings, removes prejudice and preconceived notions and reveals the innocence in others. White helps to clear ongoing emotions and therefore, release clutter and silence the inner critic (Bourn, 2010).

The symbolic concept of home as used by other artists is always in my thoughts as a comprehensive understanding of the concept of home, and how my practice as a researcher can establish differently the concept of home in a new setting. As mentioned in previous chapters, the concept of 'home' has inspired and is expressed in different ways by artists. They have given 'home' a sense of the freedom of mobility (both personal and social) in the movements of the homes moving freely through political boundaries and restrictions. Examples of these expressions are *Documenta 14* (figure 38) by Iraqi Kurdish multi-media sculptor, performance and musician artist Hiwa K; *Global Coalition* (figure 19) by Vietnamese American multi-media artist Tiffany Chung; *Mobile Home II* (figure 14) by Palestinian multi-media and installation artist Mona Hatoum; *Heart of Silence* (figure 13) by Indian multi-media, painter and filmmaker artist Owais Husain; *Portable Cities* (figure 20) by Chinese sculpture and installation artist Yin Xiuzhen; *Law of the Journey* (figure 24) by Chinese contemporary artist and activist Ai Weiwei; and *Rise of Jungle City* (figure 62) by Dutch photographer artist Henk Wildschut.

'Home' in these works is a very broad concept, as it is in my practice. I aim to show the place of home in different contexts and how themes are established and innovated through the legacy of other artists who work on concepts of home and identities. As Curator Ramirez at the Gallery Wendi Norris says of meanings of home in artist Daniel Joseph's project, "It's something we associate with the everyday. But artists use it to communicate narratives that have been marginalised or repressed". The Fragile Boat and bright achromatic colours of the houses on the one hand represent a romantic illusion, and on the other describe a terror, the war as a threat that sounds the negative aspects of a liberal homegrown western terrorism as hyper-capitalism.

4.9 Heterotopic home in Phase Two

Phase Two highlights, through my practice the issues of replacing the home. The following critical evaluation reveals a mixing of methods and contexts that expands the conceptual understanding of home and promotes higher levels of thinking through making. The works begin to identify a range of concepts that express contemporary

events, exile and conflict. In this phase, I try to embrace notions of home through a series of installation works. I offer a critical reading of the continual uprootedness among diasporic communities in the present day. I have tried previously to give a documentary context of the artist's experience of the subject of uprooting. All of the artist cited above rethink the recent transformation of the notion of cultural identity, modern migration, refugee crisis, diaspora, homeland and host land.

The most interesting of Yin Xiuzhen's works explore issues of globalisation and cultural identity, interrogating the role of the local, the individual and the environmental while exploring the connections between the 'individual' and the 'collective'. Contrast is everywhere in her works, in material, place, space, concept and gender. The works explore contexts that particularly relate to the concept of home. For example, in *Portable Cities* she uses second-hand clothes and textiles as metaphors for portable cities (figure 20). The *Portable Cities* in suitcases represent her experiences and memories and are marks of time, and from them Yin starts to analyse themes such as memories, transience, departure and instability, and also looks at the effects that major transformations of cities such as Beijing and Shanghai have had on their inhabitants. Yin realised that as cities rapidly change, memories become lost and vanish forever from people's minds. Therefore, the process of remembering and storing of memories became vitally important for Yin, who continues to symbolically employ clothing in her works. Moreover, she believes that clothes reveal a person. At a single glance, clothes show character, identity, age, style, gender, and income, but they also narrate invisible information such as the memory of a certain period when the piece was worn, and the reason it was kept.

The outcome of my studio works in this section, entitled *Heterotopia*, rethink the recent Middle Eastern refugee crisis and the diaspora, within identity transformation, attempting to identify a new perspective and maintain the notion of knowledge, through art practice, of protracted displacements and the heterotopic home. This has been formulated through the creation of metaphorical places and spaces. My practice challenges the traditional concept of 'homeland', and points instead to the underlying sense of a home between homeland and host land. Those places carry a tangible sense of loss of identity and uprootedness. The project *Heterotopia* comes in a serial form that maps the context of the aims of this research.

4.10 *The Package*

The work entitled *The Package* (figure 77), shows shapes of packaged houses with sticker labels ready for shipping or already shipped. These transitional markings show the instability of the houses. The project aims at framing the forced displacement crisis in the Middle East after 1990, particularly recent forced migration after 2014, through the idea of packages. This concept follows on from the exploration of heterotopias of home in the symbol of the boat in action as a mythical concept of travel and exploration through the journey that ultimately leads to transformation and change both geographically and personally.

In these works, I endeavour to create the sense of moving and transporting by using packaged houses that are metaphorically ready for shipping through a long journey within restricted political boundaries. Thus, the labelled boxes are ready to move and leave as witnesses to the conflicts within the area. They show the sense of displacement and replacement of homeland places in the Middle East during and after the expiration of 100 years of the Sykes-Picot agreement (International Boundary Study. 1969. p. 8). The labels on the boxes ensure that these visual representations of home attract attention (figures 78 and 79). Labelling is a feature of all social communication, therefore an aspect of public policy (utterance and practice) and an element of political discourse. Labelling refers to a relationship of power and some of the more easily imposed conditions on people and situations. Through labelling, a politics of control is being discussed in a variety of forms, both in the imposition of specific interests and in the values represented.

Further explorations of the heterotopic nature of home are shown in the tests and maquettes that formed the practical research process of *Heterotopia, Mapping Places and Moving Home* (figures 80 and 81). The clay figures carry, pull, and squeeze boxes and folding houses. This shows the ongoing instability and fragility of home. The portable houses were presented in different locations in my host land of North East England. In this way they formed a mapping of location and landscapes, expressing notions of stability and instability through the carrying and grounding of houses (figures 82, 83, 84, 85, 86, 87, 88 and 89).

The portable houses were situated in different spaces; observed, repositioned, recorded, moved and removed on the sea coast of Redcar in the North East of England, therefore mapping the journeys of people through the sea, referencing

migrant boats and the sense of restricted borders (figures 90, 91 and 92). This sense of restricted borders, escaping and entering a new space and exiting other places creates attention and contrasting relationships with hope and the threat of drowning. Here waves create the sense of existence and the crises of the past and the present, the sense of an unstable and dangerous situation, the extremes of a sea that can give life and also can take life. My walking and carrying of houses to and from different locations and the recording of that process became a piece of action art, augmenting the gallery context of smaller house installations, and dispersed the art into the landscape. This released it, not just out of the gallery, but out of almost all spatial limits, as in the works of Richard Long which marked the earth and recorded his practice in the mapping of the landscapes he walked over (Macfarlane, 2009).

In my practice, the houses, which become a mobile structure, are moved, and removed contrasting significantly with reality. You cannot, in reality, pick up a house and relocate it. These works became performative, land-based works interested in the instability of home. By carrying the houses and moving them around to different locations and documenting this process with photos, the work attempts to create the sense of other places, referencing the harsh exiled journey through the mountains, desert and sea. In the work *Portable Home*, I attempt to show the continual instability of home by carrying the small houses in boxes and setting the forms of houses in order, structured in rectangular spaces specifically designed for the small house forms. This practice re-examines the sense of the portability and instability of home (figures 93, 94, 95 and 96).

4.11 Heterotopic home

My creative practice transforms and visualises the alternative experience of 'home' in other places and maps the experiential invisible territories of a conscious and unconscious perception of home. In this context, I started drawing attention to something different: a contrast between chaos and structure, a discourse in transformation and change through a dystopic reality. Here I created a metaphor for the experience of the refugees' flight from conflict and how a framing of the concept of home and of a search for regained rootedness, establishes the value of home in space and place. This methodology of expanding practically a sense of other places was realised upon entering and exiting from places; a reimagining of those spaces as controversial objects and an accepting of visual knowledge through a contrasting

interplay between colour, size, location, light, material, and form. The engagement with these qualities aims to draw attention to the social production of identity and place and provides a portrait of a heterotopia of home and belonging. The specific titles of the works in this series show the development of concepts and ideas at higher levels to establish places and spaces of home as framed within different spaces of tension.

4.12 Places: creating homes in places between homelands and host lands

Place 1

In *Place 1* (figures 97 and 98), the elements express the houses as waves on the ocean, with no particular direction and no boundaries. In this work, I express a sense of chaos and freedom and the tension between them. The chaos in the reality of an exiled and diasporic person and how they frame their sense of home and other places of belonging is stated here through metaphorical objects. Here, there is a freedom in those places that become a chaos, a maze of sculptural forms. The migrant searching over and over the unstoppable waves, and experiencing the two elements, freedom, and tension, working together and completing each other. These conflicting tensions generate a sense of instability.

Place 2

In *Place 2* (figure 99), I attempt to show the continuous tension between order and disorder. This is present and embedded in a diasporic culture that rearranges and seeks metaphorically to return to a home place from other places. The work expresses the desire for order and stability within a place of chaos. We attempt to mentally arrange our thoughts and plans and shelve the imagination to create stability (figures 100 and 101). Tension, as mentioned in the commentary on *Place 1*, works as a moving of waves to destroy that mental order, and turns the imaginative structures we plan into chaos, repeatedly, whilst striving for order (figures 102 and 103).

Place 3

In *Place 3* (figures 104 and 105), every so often I try to reshape and dis-shape the territorial map and its space; territories that have been exploited by imperialism and

internal conflicts in the post-colonial Middle East. I express the straight line of the house and, occasionally, draw an artificial border as a reminder of the division of land by the colonialist French and the British during World War 1, recalling colonial thinking about the division of the Ottoman Empire using straight lines as borders. These artificial boundaries were created deliberately, regardless of any concerns of identity and geographic ethnic barriers; straight lines were used to create borders between the countries of Egypt and Libya, Nigeria and Algeria, Egypt and Sudan, Iraq and Jordan, leaving behind uncertainly, instability, disruption, and ongoing chaos (figures 106 and 107) (Fisher, 2015). The straight line presents the houses in such a way as to show the discipline of the reality of life. In showing the disorder of houses, by contrast, I express the experience that exists in chaos and the harsh feelings of the reality of life in exile. How many times do these border lines cross and divide the identity and sense of belonging of the people who live there? Nothing has survived those divisions; trees, rocks, rivers, farms, houses, villages, towns, countries, nurseries, schools, family, culture, and memories.

Place 4

The installation *Place 4* arises from a sense of all for one, and one for all (figures 108, 109 and 110). The concept arises from building the form of one house which grows and forms a part of many small houses. The concept of the house consisting of many houses in one house represents the individual diasporic person, and those individual memories forming the collective culture of home and belonging; repeating layer after layer a mirroring expressed through a discipline of making and order. A building of a very elegant and, at the same time, fragile structure with the purity of white houses and the reflection of a cool blue light with an irradiating red light (figures 111, 112 and 113). These tensions also create the heterotopic scene in a sense of home in 'other space'. This work contrasts with my previous works *Place 1* and *Place 2*, where there is a generated sense of chaos and freedom in the house's movements. This discipline becomes part of a daily life in a routine, regimented and structured form. The discipline of locating home is very restricted, as order informs cultural difference within a host land of cultural restriction. All these facts have shaped a sense of a dystopia of home, either from both a reality of home in a homeland and a host land. Home is a searching that mirrors the uprootedness and the disrupted consciousness.

Place 5

Place 5 was influenced by the illegal refugee camps which were set up during conflict and migration. This work started with memories; an echo of the experience of those moments which I had during my exile journeys, such as the illegal camp in 1990-1991 on the Turkish and Iranian borders. These camps were random and were surrounded by the cruel brutality of nature, the intense cold, and an unwelcoming brutal terrain. This land was furnished with snow, landmines and a sky filled with the brutal bombing of Saddam Hussein's regime as we were pursued by uncountable numbers of the regime's army, with the borders in front of us closed. If you try to use all the words in the world to express it, the experience is still unimaginable: more than the horrific images and the sounds of the mines and exploding bombs, and the screams of women, children, and the exclamations of the anger of men. It is still ringing in my ears now. Those images are imprinted in my memory forever, as if they had happened only yesterday. Such human tragedy that has been repeated elsewhere is represented in my work. *Place 5* is influenced strongly by the illegal refugee camps, as well as key references to Ai Weiwei's journeys through the refugee camps, and Henk Wildschut's documented photographs in his *Jungle* project in the Calais refugee camps.

Place 5 rearranges those tents and cardboard house made from the trash of exiled people throughout their journey into very clean and tidy well-organised egalitarian small houses, white in colour with precise and ordered gaps between them. A distinction between those tensions and injustices in the rule of refugee camps is echoed in the structure of the work. I show the discipline of those houses which must be in order, in the right box and in straight lines, an equity. The camp's tents grow in numbers in the shadows of night and after each evacuation, a result of daily conflict. The disciplined design and the way the houses are ordered with white coloured forms and red lights show the plasticity of life and the illusion of a new life, with all the discipline of a new setting waiting for unsettled people who are moving on to yet another journey (figures 114, 115, 116, 117 and 118).

Place 6

The work titled *Place 6* expresses the sense of instability at home (figure 119). Anxiety and tension result from the work's attempt to create psychological instability. The

narrow surface on which the house is placed and the surface of the ring in which it is placed create a feeling of tension; the falling or rolling house, above the ring is about to roll, collapse or move. Anxiety is a feeling of unease, worry or fear which is constant and impacts the senses. Occasional feelings of anxiety, particularly about the meaning of a sustainable home or where home is, is a situation that is challenging and threatening and is normal to the refugee and an extremely common response to a sense of not belonging or a lack of belonging. These feelings of concern regularly cause significant distress. They start to impact an individual's ability to carry out their daily life.

Place 7

In the artwork *Place 7*, I am trying to show a sense of disorder through the 'unshaped' homes. The formulation of endless shapes of houses and places expresses an infinite game, rather like children playing with cubes to make a house, or by converting blankets into the shape of a tent. Children often act out homemaking, pretending while they are building the home that they have taken responsibility for that territory and control of the space. Through this play, they love a feeling of belonging, even though those tents disappear after a few days. At the moment of play, they feel that the playhouse will be there forever in those childhood memories (figure 120).

Place 8

Place 8 aims to represent the key theories of this research, even though it is still inadequate in truly expressing those traumatic experiences of chaos left behind by colonialism - a colonialism that directly impacted the formation of unstable cultural diasporas and the question of 'what is home'? War is often depicted as an unexpected catastrophe, but for millions who had been living under imperialist rule, terror and degradation, it was nothing new. My thesis represents an exiled psychology and an understanding of the structures of a diasporic culture. There is an apparent lack of understanding of the continuation of existing problems and the chaos which surrounds the exile's life. The past 100 years of conflicts and war between East and West were a primary means for establishing a home away from homeland. By redesigning and remapping places, the chaos and conflicts between stability and the unstable through the way the houses are displayed in a space representing the feelings of the individual (figures 121 and 122). A tension exists between the sizes of houses and the positions

of the houses. The houses in straight lines show the discipline of becoming part of a daily quotidian life in their regimented routine structured form. I show the disorder of those houses to express the experience of chaos and the harsh reality of life for exiled peoples (figures 123, 124, 125 and 126). In addition, the use of blue and red light attempts to create a space of an unnatural character that affects the psychological state through manipulation of the raging red light and the blue colour to show the silent atmosphere (figures 127, 128 129, 130, 131, 132, 133, 134 and 135).

4.13 Uprootedness On My Way Home

The project *Uprootedness On My Way Home* (figures 141 and 142) is the last form and practice outcome for my doctoral research. It was exhibited at the Cihan Gallery, Cihan University, in Erbil, Kurdistan, Iraq, on May 14th, 2022, curated by Ahem Nabaz.

This method of critical making and material thinking is strongly connected to previous works developed in my master's degree study *Uprootedness One, Two and Three*, (figures 8, 9 and 10).

The story and journey of exile echoed in uprootedness in those works had been exhibited in different places in the United Kingdom since 2011. The continuing loss of home and identity had influenced my practice since 2001, when I arrived in England with my family. The first response to my feeling a stranger in the place was in 2004, in the work titled *The Man from East*; since then, this feeling has been rooted within my works. Those experiences and problems became a springboard for the key question in this study 'Where is home?' for forcibly displaced people.

The aim of the last exhibition was also to be a method of dissemination to support my argument that there is no fixed home place and to highlight the gap in the social fabric, to understand the dilemma of psychological disorders of the refugee experience searching for a place to call home, the continual sense of displacement and an unstable sense of home.

My experience of the journey of exile was like an endless game between 'in and out of the anything', resulting in the mapping of my exiled journey which started in 1989. *Floating Borders* (figure 3), shows the perpetual game of exiled people in search of a home, through the endless tensions between randomisation and discipline, and

places and placeless places, like Said longing for home and promising himself that he will find his home someday (Salusinszky, 2003. p. 132- 37); the implicit emotional significance that the word 'home' conveys. The feeling of home intimacy and connection to my homeland came out in the work *Uprootedness On My Way Home* as critical material challenging the view held by Safran according to the rules and definitions set down in the theories of diasporas in *Modern Societies: Myths of Homeland and Return* (Safran, 1991, p. 83-99). The aim became to reconnect critical material to thinking about the place called home; in my experience, there is always suspicion of a single solid home place (Boym, 1998, p. 499). "The narrative of home is temporary, and it is moveable; it can be built, rebuilt, and carried in memory by acts of imagination" (Naficy, 1999, p 6).

"There is no stable home for a man who has been 32 years screeching for land called home. I remember once I was a citizen of the country called home, and also, I remember how I became uprooted, also, I remember once again how I become a foreign citizen in a foreign country, also, I remember once again how I become a refugee in home country, also, I will remember forever. I am only a foreign citizen carrying ungrounded floating memory that cannot be rooted again, I am holding the hand and walking with my 56-year-old self as he keeps searching for place called home".

The concept of *Uprootedness On My Way Home* explores and exposes a new narrative of that embodied knowledge of home and exile.

4.14 Conclusion

This chapter has explored and critically discussed the material and embodied making of a series of sculptures, a walk and carrying and grounding the portable houses in different spaces, illustrating the ongoing instability and fragility of home places in my host land of North East England. Symbolic portable houses are observed, repositioned, recorded, moved and removed on the sea coast of Redcar in the North East of England, mapping the journeys of people through the sea and referencing migrant boats and the sense of restricted borders and sometimes hope of escaping through invisible borders, sometimes ambiguous and sometimes hopeless. This form was a mapping of location and landscapes, expressing notions of stability and instability through the carrying and grounding of portable houses, as an autoethnographic performance. This chapter has considered the visual methods I employed, including practices of planning, empirical model-making, sculpting, walking

performance, documenting photography, presenting a portfolio book. I have suggested that I have created an alternative view of the dominant utopia of the homeland place. In doing so, I suggest that through being mindful of the process and performance of creativity, I have found ways to support alternative views of myself, my past, my memories, my experience and the contested space of my birthplace. Now I will measure and value my creativities, demonstrated and exhibited as a visual narrative of the life I lived in a place I never called home. I am holding the hand of my 56-year-old self and walking with him as he keeps searching for a place called home.

Due to its associative nature, home has a myriad of individual meanings and expressions. Prior to this work, perspectives on home place and home intimacy within homeland or host land have always been based on experiences from exiled artists and intellectuals, among others. My practice shows a fundamental connection between invisible homeplaces and a visible homeplace among displaced people. Experience, imagination, and metaphor can provide a concrete form for expressing a sense of unsettled feelings of home through the 32 years of personal experience as a displaced artist searching for a home place. These works interpret, in different and complimentary ways, the traditional view of identities of home in similar locations and different invisible spaces of home. This chapter has presented and described the ethnographically based approach of my studio visual art practice and its aim in understanding how the form of home placed within a new setting becomes an emerging field of knowledge. I have described the global approach to this research project, as well as the immediate tools used for the study, because the study unites a global understanding of writing within the local practices of literacy-in-action. The methods used for the critical thinking, making, and analysis were chosen to support an understanding of critical practice and to respect the accomplishments of the other participants in the context of the refugee's crisis. I was aware that my practice should not be dominated by my texts, connecting writing and practice would always be a crucial issue in the writing of my practice-led Ph. D theses. The relationship of practice to theory is driven by two interests, the practice and theory and the dedication of works by other artists within the context of the research problem, and my experience as an exiled artist.

Nostalgia in my practice is first evident in the series of iconographic images of other places. Although later my works became more abstract, they still contained the sense of the smell and temperature of my homeland environment. The current works

combine abstract sculpture and a searching in other places for home in order to achieve a poetic and symbolic interpretation which will enable the works to communicate with people in the diaspora community themselves as well as international audiences. The subtlety of the juxtapositions between abstract sculpting and forcibly displaced people is made possible by an innovative technique, which allows the production of aesthetic images and the expression of experience of exiled people to be equally presented through sculptural media, thus forming a distinctive piece of artwork, *Floating Borders* (figure 3). The practice in this work attempts to create a sense of tension between chaos and freedom, by gathering the most tension and contrast in same place and time, a sense that strongly resonates in my works. I involve contrasts such as small and big, stable and unstable, solid and fragile, utopia and dystopia visible and invisible, hot and cold, conscious and unconscious, order and disorder, building and dismantling, justices and injustice, elegant and fragile, rise and fall, hope and hopeless, happiness and sadness, laugh and cry, silence and scream, anger and pleasure, in and out of things, discipline and indiscipline, home and homeless, citizen and refugee, homeland and host land. The anxiety and tension with abstraction forms that result from my work create a psychological instability between discipline and indiscipline of behaviour and express the sense of instability of home in and out of borderland. Nothing survived from those divisions; trees, rocks, rivers, farms, houses, villages, towns, countries, nurseries, schools, family, culture, and memories. However, my creative practice transforms and visualises an alternative experience of 'home' in other places and maps the experiential invisible territories of a conscious and unconscious perception of home through the projects of the places. The sources of imagination included the experience of being in exile searching for a form that presents home, and the surfaces of home found in my memories that are documented through my practice. The resulting sculptures look abstract, made from wood and domestic objects, forming big and small houses, with blue and red light. They attempt to create a space with an unnatural character that affects the psychology through a manipulation of red light and blue colour to show the silent atmosphere, evoking absent bodies. I compare them with the houses of Rachel Whiteread's sculptures, although they are telling different stories.

Chapter 5: Reflection, evaluation and analysis – significance of the outcomes from my practice

5.1 Outline of the dissertation

This research has attempted, through the sculptures' paradigm, to offer the creative arts a radical new vision and a way of distinguishing its research from dominant knowledge models. The refugee's mobility across the world raises questions on the perception of home and how perceptions of home and belonging are shaped. My research goals were to achieve a critical reading through creative and art practice of migration, exile, the diaspora and cultural transformation. The aims of this practice-based research were in the understanding of art as a critical method in the interpretation of critical thinking: what an art object does and how. This interpretative movement involves recognising that what we call art is a form of material culture intended to have specific social effects. The following questions are the main aims of the exploration through visual art as critical creativity action, (reading, thinking and making) to reveal the dilemma of displaced people in their journeys of seeking and portraying home:

- What is the meaning of home and where is home?
- How is displacement mapped through the perceptions of homeland and belonging in diaspora communities?
- How does a refugee who has long departed their fatherland think about home?
- How is a diasporic sense of 'home' shaped through the process of relocation and the circumstances surrounding the departure from the original country?
- What is the diasporic experience between the country of origin and the host land, a space which is fraught with tensions and ambivalence?
- Is 'home' a personal experience for each individual exile or collective intimacy memories?
- How can the visual arts and artists respond to the Middle East migration crisis after 1990, particularly after 2014?

- How do political factors affect the personal responses of artists in the production of artworks in very different circumstances?
- To what extent does the culture of art impact positively on individual attitudes?
- Does the hypothetical paradigm of critical creativity and the statements made respond to the displacement crisis and the continued sense of exile between homeland and host land, adding forms of knowledge?

5.2 Dissemination of research

My experience and knowledge, through my lifetime as an artist and exiled person, have come together in this research. I have attempted to use different contexts to disseminate the outcomes of this research, the methods and tools that present the experience of home among displaced people from the Middle East after 1990, by highlighting ongoing issues and conflicts in the world, especially in the Middle East. Many important topics resonate through my works, such as inspiration, motivation, analysis, thinking in different ways, and taking the opportunity to investigate and seeking to see beyond seeing. The work I undertook within controversies on displacements, places of home and other metaphoric places has been disseminated in many ways. These include exhibitions, social networks, conferences, seminars, workshops, artist's talks, publicity, interviews, publishing, community gatherings, meetings and other illustrations such as catalogues.

My works attempted to show that 'home' in contemporary art is no longer only confined to homeland or host land but struggles against the rules of domestic containment and discrimination, recreating and re-appropriating those myths and metaphors in order to investigate the research questions. My works on uprootedness and heterotopias of home and belonging have been exhibited in a multitude of geographical locations in the United Kingdom since 2001.

5.2.1 Dissemination through exhibitions

The works have been exhibited during the research period from 2016, engaging viewers from different social and cultural backgrounds. My message brings together themes of colonial mental legacies, helping audiences to understand place and belonging and how these construct identities; using art to engender reflection and

contemplation on the themes of home, displacement and as a vehicle for the dissemination of new knowledge, as illustrated in the following list of galleries and venues.

- *Heterotopia* project, an exhibition for a group of artists, most of them exiled artists, curated by Ahem Nabaz, including my work titled *Uprootedness On My Way Home*. Cihan Gallery, Erbil, Iraq, May 2022. (figures 141 and 142).
- Exhibition at the Royal Scottish Academy of Art and Architecture, Edinburgh, March 27th. 2020 (figure 136). The *Fragile Boat* work was selected for the annual exhibition 2020.
- The *Heterotopia* project was shortlisted for exhibition by Visual Art Open (VAO) at Chester Arts Fair, England, November 28th. 2019 (figure 137).
- Exhibition *Road through Kurdistan* at P21 Gallery, October 3rd. 2019, London, UK (figure 138).

Heterotopia work was selected by the Gulan organisation in London, for this exhibition at the P21 Gallery, which brought together an eclectic mixed group of international exiled Kurdish celebrity artists and European artists. The exhibition *Road through Kurdistan*, also known as 'Hamilton Road' (Hamilton Archibald 1898–1972), curated by Richard Wilding and Mariwan Jalal, showed artworks and artefacts relating to the 100 years of colonisation and the continuities of the conflicts and migration in the region and showed Kurdish history, culture and identity. It also reflected the region's religious and ethnic diversity, genocide under Saddam Hussein's regime, destruction of heritage by Daesh (ISIS), and future hopes for the Kurdish people.

- Exhibition at Saabat Gallery, Teesside, UK, September 2019, (figures 90, 91, 92 and 93).
- Exhibition at Saabat Gallery, Teesside, UK, September 2019, (figures 93, 94,95 and 96).
- Exhibition at Saabat Gallery, Teesside, UK, July 2019 (figure 139).
- Exhibition at Crown Street Gallery, Darlington, UK, May 2019 (figure 135).
- Exhibition at Saabat Gallery, Teesside, UK, March 2019, (figures 114, 115, 116, 117and 118).

- Exhibition at Heritage Gallery at Cargo Fleet, Teesside, UK, February 28th 2019, (figures 199, 100, 101, 102, 103 and 140).
- Exhibition at Teesside University, The Curve, conference hall, Teesside, UK, September 2018 (figure 79).
- Exhibition at Saabat Gallery, Teesside, UK, August 2018 (figure76).
- Exhibition at Teesside University, Teesside, UK, April 2018 (figure 75).
- Exhibition *Framing the Disappearance at Sea* at System Gallery, Newcastle, UK, March 2017 (figure 74).

5.2.2 Dissemination through personal social networks

- <https://www.facebook.com/azadkm>
- <https://www.facebook.com/saabatgallery/>
- <https://azadkm.art/>

5.2.3 Dissemination through the artist's talks

The Saabat Gallery hosted a panel event as an 'artists' conversation', presented by Dr Madeline Clements from Teesside University in discussion with Saud Baloch, Ray Husband and the present researcher to talk about the themes raised by the exhibition of *Heterotopia* and how it explored issues around austerity, migration and mental health. There was also a discussion on the Introduction paragraph written by Dr Peter Johnson from the Heterotopia organisation in August 2018 for the *Heterotopia* exhibition, which was hosted by the Saabat Gallery on the 20th of September 2018 (figure 143).

In addition, there was an 'artists' conversation 2', hosted by the P21 Gallery in London on Thursday October 24th, 2019. The panel discussion was chaired by Jonathan Watkins, Director of the Ikon Gallery, Birmingham, with *Road through Kurdistan* curators Richard Wilding and Mariwan Jalal together with the exhibition artists (figure 144).

5.2.4 Dissemination through publicity

The following publicity covered the recent outcome works from this research, which have been exhibited in different locations and have received national and international coverage. This gave an outstanding opportunity to larger audiences to view those works and the messages behind them.

- *Kurdistan 24*, May 14th, 2022, <https://www.kurdistan24.net/en/story/28462-Heterotopia-art-exhibition-in-Erbil-focuses-on-migration-abroad>
- *Kurdsat Daily*, May 14th, 2022, https://www.youtube.com/watch?app=desktop&v=TBNqI_qw-AE&fbclid=IwAR0i8KG9PXo31sLmZPNFnpoOhwxanXDed7FGUFWXckUKOdSbfkYkHvCkFF0
- https://www.facebook.com/watch/?extid=CL-UNK-UNK-UNK-AN_GK0T-GK1C-GK2C&v=1234803840662478
- Royal Scottish Academy website annual exhibition 2020. <https://www.royal.scottishacademy.org/exhibitions/rsa-annual-exhibition-2020/>
- *The Guardian*, September 30th. 2019, by Henry McDonald.
- *Middle East Monitor*, October 4th. 2019, by Charline Bou Mansour.
- *SBS Kurdish*, Australia, October 4th. 2019, by Mayada Kordy Khalil.
- *Kurdistan 24 TV*, October 3rd. 2019, by Wladimir van Wilgenburg.
- *The National*, Abu Dhabi, October 9th. 2019, by Melissa Gronlund.
- *Kurdsat Magazine*, October 16th. 2019, (Kurdsat Broadcasting Corporation's daily magazine).
- Gulan website, October 3rd. 2019.
- Teesside live, *Evening Gazette*, October 13th. 2019, by Scarlet McBride.
- Visual art open (VOS) website, UK & International Artists Awards, Chester, UK, November 2019.
- *CRAK Magazine*, August 2018.
- *Rudaw Magazine*, 2018.
- Peyamner News, a Kurdish news agency, featured the work in 2017.

5.2.5 Dissemination through illustrations and catalogues

- Catalogue issued by Saabat Gallery for the *Heterotopia* exhibition, Teesside, UK, August 2018.
- Catalogue issued by Teesside University for the exhibition curated by Julie Macbean, hosted by the Heritage Gallery at Cargo Fleet, Teesside, UK,

February 28th, 2019.

- Catalogue issued by Chester Arts Fair, November 15th, 2019.
- Catalogue issued by Gulan Charity Company for the exhibition hosted by the P21 Gallery, London, October 3rd, 2019.
- Catalogue of completion of research issued by the author, 2021.

5.2.6 Dissemination through conferences

- Teesside University PhD student conference, September 13th, 2018.
- Award of first prize for best PhD poster at Teesside University conference, September 13th, 2018.
- Certificate of participation at Manchester University postgraduate research conference *Provoking Discourse*, March 7th, 2018.

5.2.7 Dissemination through seminars

- Creative community seminar with Matter lurgy at Mima (Middlesbrough Institute of Modern Art) April 13th, 2017.

5.3 Results and reflections

The aim of my visual art practice-based research is to present unique insights into the perceptions of home for exiled people and their fundamental tensions: the dilemma between seeking home and the formation of identity. This research has expanded on knowledge of forced migration and diasporic plight through the interplay between theory and creative practice in the production of a series of artefacts, sculptures and installation works and a written exegesis that brings to light a series of objective questions and draws attention to the gaps in social production and the response to societal needs. This study has aimed to contribute to current knowledge on displaced people, their return and resettling and their perceptions of home, through reflective artistic practice. The fundamental question about home as a place, 'where is home?', and how this home is formulated in other places in between homeland and host land is examined through creative art practice. Literature reviews made during this research have shown that a diaspora embodies generally a site of struggle between homeland values and the emergent culture in the host nation. It has provided an empirical analysis on the role of war, imperialism and colonisation, and security

factors that have attracted the exiled people to remain with the host community. This study has focused through creative practice mainly on people displaced from the Middle East after 1990, who self-settled in host communities and stayed. Using artistic practice grounded in theories and concepts of displacement and resettlement, this study has revealed various factors that have influenced the diasporic decision to return to their original homeland or remain in the host communities. This research has shown that the answer is not that simple; on the contrary, the factors are complex and interrelated. One of the main findings is that multiple factors need to be understood in relation to the resettlement of the home in other places. To understand the multiple variables and their impact on decisions to return or remain, this study applied a push-and-pull perspective. Through practice-based research, the previous chapters have examined displaced peoples' perceptions of home and a consequent loss of identity amidst turbulent historical events. These particular factors act as obstacles to the resettling of the exiled back to their original homeland. The aim of this later part of the chapter is twofold. First, to evaluate results, and second, to reflect on the significance of the art practice as critical thinking and reflection. This is evidenced through an interplay of theory and creative practice shown in the series of sculptural objects, installations, documents, and photographs of performance, drawing attention to gaps and problems in the cultural and social fabric regarding diasporic communities and thus through art practice provoking key questions on the refugee crisis and exile. These practical experiments and experiences have shown how to adopt and conceptualise a concept of home place, with an emphasis that is not aesthetic but realises the realities of art objects and images in social contexts to discover new perspectives of knowledge through the visual arts. The general theoretical standing of this thesis is to understand the purpose of artistic culture and art as a critique of political challenge and to consider how creative interaction becomes an agency for change in response to the crisis of war and exile. It also emphasises the extent to which the culture of art impacts positively on individual and collective beliefs, behaviours and attitudes. The process of examining the elements of visualising a hypothesis of home has led to further inquiry. Perceptions of home and identity formed by experience are discussed, suggesting that further inquiry is desirable. An overall evaluation of the perceived advantages and disadvantages summarises these results. This thesis clearly states the research methods where creative practice is influenced by research, in relation to the requirement for contributing to knowledge within the field of the research. The context of dissemination presents and describes the

ethnographically based approach of my studio visual art practice. Finally, the methods of dissemination of research outcomes have effectively shown reach and significance through exhibitions, social network, conference, seminars, workshop, artist's talks, publicity, interview, publishing, community meeting, workshops, and other illustrations such as catalogues.

This thesis has discussed existing substantial knowledge and related it to the different roles practice can take within a research context. My main challenge and concern were to show how practice can be used in research in valid and rigorous ways to provide a basis for the further development of debate using visual art practice as a form of knowledge and answering the key issue of a research study. This thesis has made a clear distinction between the rules between visual art practice and theory on one hand, and critical thinking and reading on forced displacement on the other hand, and how the interplay between them successfully produces a new perspective of knowledge related to the research key question of how forced displaced people portray home.

The works that resulted from my professional creativity are influenced by my personal experience of 32 years as an exiled artist. Firstly, this theoretical exploration employed in the process of research as a method of practice generates and acquires knowledge, and secondly, the produced artefacts embody that knowledge. In both cases, the critical making and thinking through the context of practice has been accompanied by written theory (analysis, explanation, and critical reading) and can be recognised as part of this research. This also raises questions about a possible third role of practice in research, and that is the role of practice as a means of communication in the dissemination of the research. This leaves open the question about a possible contribution of practice to forming the research question or problem, and in providing a context to the specified research. The reflections from an examination of the critical thinking of forced migration, the refugee crisis and diaspora within a historical framework have brought an improved understanding of the definitions and causes of forced migration and people displaced by war, religion, and political persecution.

My previous creativity productions presented a firm grounding in support of my argument: a discourse of the refugee crisis, uprootedness, and journey for searching the safe home places, therefore, the themes examined in my initial literature review. *Fragile Boat* was the first work that prepared the ground in framing the forced displacement crisis. The title came as a response to the scene of capsized migrants'

boats (figure 1). A solid structure became a very fragile frame which caused a human catastrophe with the death of people in the Mediterranean Sea and other places, as referenced in previous chapters. The contrast and tension between solid and fragile began to establish the themes that are now prevalent within my practice, and this has led to tension over how to portray the concept of home through my practice. The alienation and exile experienced have been an obstacle over the years, and have affected my art production, visual culture, experience of chaos in life, and the continued sense of exile between homeland and host land. Those previous works made in exile refer to a sense of displacement and shifting identities, and the constant tension and negative experience in exile had considerable impact on my perceptions of the concept of home and belonging in this research. In this way, the research methods evidence that:

- Creative practice is influenced by research, in relation to the requirement for contributing to knowledge within research.
- Experience and knowledge, through my lifetime as an artist and exiled person, have come together in this research.
- The artworks engage with ongoing theoretical debates by emphasising that it is the mission of art not to just possess aesthetic quality *per se*. Artworks have to be seen through social contexts, as well as visual material, representing a specific culture.
- Creative production has argued the possibility of combining observational and knowledge-producing practices.
- The works transcend the everyday in their use of symbol and metaphor, and inhabit the most uninhabitable ruins in order to survive and preserve memories.
- The outcome of this research portrays the effects of a refugee's physical and social movements, as well as how cultural memory, mental borders and boundaries are being challenged, and sometimes successfully dismantled, through visual, sculptural, and spatial presentation in the representation of other spaces.
- These practical experiments and experiences have shown how to adopt and conceptualise a concept of home and belonging with an emphasis that it is not just aesthetic but realises the realities of art objects and images in social contexts to discover new perspectives of knowledge through the visual arts.

- All these tangible facts point to political and social gaps in the understanding of dispersed societies and the ongoing instability of home and belonging.
- The practical outcomes have produced alternative concepts and identities of home discursively articulating the changing face of home within a contemporary crisis context.
- The portrait of home becomes a place that continues the sense of exile or portability.

5.4 Reflections from my role as sculptor researcher

It is a truism to say that words are inadequate for the task of encapsulating the material fact and the experience of a work of art; and one could argue that any kind of mapping process is a distancing device that creates objective 'data' and denies the embodied experience that is central to our encounters with art. This may be true, but it is not the task of an essay, research statement, artist's statement, catalogue essay or dissertation to stand in for or describe the artwork. The artwork must stand eloquently in its own way and if it does not it fails. However, through mapping what the research does, artistic researchers are able to demonstrate not only how art can be understood as research, but also how its inventions can be articulated. This does not deny the artwork its eloquence, but does enable us to demonstrate and argue the impact of artistic research in the broader realm, and particularly in and outside the academy.

The simple yet challenging question has been asked by Avtar: "Where is home?" This can lead to a rethinking of the foundational problem of uprootedness, with an eye towards political and cultural realignment; seeking a new sense of a safe home can bring self-realisation and the understanding of ways in which one's situation is shaped in relation to imagination and a quotidian reality.

The combination and contrasts of debates through the previous chapters frame concepts of home and diaspora in dialectical tension. This allows us to deconstruct rigid ideas of culture, society, and identity. Through these literary imaginings of home, I have been able to show that home is not that fixed point of origin; it emerges as necessarily constituted of unresolved contradictions and dilemmas. To show this, I have engaged with several key issues concerning the reconfiguration of home and belonging, re-presenting the home from imaginary perspectives that defy interpretations of culture and history. These texts as objects, images, installations,

and artefacts have been able to negotiate homeland realities to assess and address the increasing significance of the homeland as a cultural, historical, and political identity.

5.5 Significance and main finding and its specific contribution to the current state of knowledge

This thesis clearly highlights the difference between creative practice-led research and practice-based research, wherein creative practice is influenced by research through the context of original investigation from practice and the outcomes of the practice in relation to the requirement for contributing knowledge in the field. In its exegesis, it has discussed existing substantial knowledge and related it to the different roles that visual art practice can take within a research context. I have shown how practice can be used in research in valid and rigorous ways to provide a basis for the further development of debate in visual art practice-based research. Through critical evaluation and reflection, this thesis has made a clear distinction between visual art's practical knowledge and theoretical knowledge, as opposed to making a distinction related to the intrinsic problems of research. This thesis also clarifies the method of distinction between practice and critical thinking in visual art culture, on the one hand, and the critical reading on the concept of home and formulating home place among the diaspora community on the other hand. The works that resulted from my professional creative practice are influenced both by theoretical research and by the personal experience of 32 years as an exiled artist. Firstly, practice is employed in the process of research as a method to generate and acquire knowledge, and secondly to produce artefacts that embody that knowledge. However, in both cases, practice accompanied by written analysis, explanation, and critical reading, thinking and making are recognised as key to the research.

The past vast imperial and colonial frameworks have sustained a continuation of crises and conflicts in the Middle East from the period of Orientalism in the 18th -19th centuries to our present day. As a result, different opinions and debates about refugees and diaspora arise and have been argued. The concept of home and identity among refugees' communities in a diaspora has been the focus of many academic texts as well as visual art, culture, and artistic production. The statistics about the increasing numbers of internationally displaced persons and war casualties allowed

me to rethink critically about the use of visual art as a political tool for challenge and debate. Both critical reading and critical thinking have translated into a series of artefacts which attempt to change ways of looking at and understanding refugee communities. My previous creative production presented a firm grounding in support of my argument: a discourse of the refugee crisis, uprootedness, and places, thus, the themes examined in my initial literature review on forced migration.

My critical thinking through experience has attempted to show that 'home' is no longer simply a situated, desirable domestic dwelling, but is an immediate experience of belonging through our active embodied interactions with different places by virtue of border-crossing itineraries throughout multiple local living environments. My practice reveals the instability and fluidity of notions of identity, home, and community, as they are challenged and reformed under the pervasive social and cultural influence of globalisation. However, the diaspora problem will remain, entrenching the idea of an unstable notion of home place. Moreover, this text highlights the following issues:

- Selected displacement and diasporic texts tend to give more importance to personalised memory of national events and history over historical accuracy and representation, offering alternative metaphors for national identity construction which interrogate and problematise narratives of home.
- Representations of host land, in order to show the diasporic subjects, interrogate homogenised ethnic conceptions of home and identity and highlight intergenerational diasporic conflicts with their ramifications for the relationship between the refugees and their host country.
- Through critical research and reflection, I have been able to show powerfully evocative artefacts that represent exiled narratives of home as a settled place between initially leaving and then departing from the host land.
- Through creative practice, I have formed an innovative visual language to represent the contemporary forced migration from the Middle East after 1990 through visual narratives of assimilation and integration which can be studied through the vantage point of different generations and a returning diasporic subject.
- This reflective text succinctly shows the ways in which diasporic filial relationships within the homeland and within diasporic homes problematise

the negotiation of diasporic identities and home places, by questioning and resisting traditional narratives of homeland hegemony and host land stereotypes.

- My practice strongly implicates, embraces and highlights the meaning of home and belonging, and the frailty of our state regarding home and the sense of belonging it represents. The key arguments show the existing problems and gaps in understanding the structure of displaced culture formulations in arts and visual culture.
- My tangible creativity (critical reading, thinking and making), has influenced a new conceptualisation of the meaning of home and identity among exiled people. The objects I have created provide a map of the sense of chaos and confusion which frames the concept of home in between reality and imagination.
- Through my hypothesis, I have explored the effective capacity of contemporary art to transcend geopolitical and socioeconomic borders. An art that fosters communication and highlights conflict in a globalised world, it acts as a portal to a third place that is separate from the two usual social environments of home (first place) and the host land (second place).
- Critical reflection and practice in this research have built a strong synergy of diasporic debates and discussions, exploring the heterogeneity, difference and diversity of diasporic representations. Cultural, sociological, political and post-colonial aspects have been integrated within one research project.
- I have been able to show that the works present those conflicts as integral, as they redefine the intergenerational conflict within a diaspora. The instability of home place through my artworks always foregrounds the unresolvable dichotomy between homeland and host land, and how belonging becomes temporary whilst simultaneously being constant. The definitions of home and belonging transpose home or re-homing within diasporic frameworks as a process of cultural translation and relocation. As a result, diasporic representations of homeland and host nations are defined through an interminable discussion between scattered historical inheritance and a heterogeneous present.

Finally, the discussion of works in this conclusion aims to further challenge the traditional relegation of mundane domesticity to the trivial, uncreative exile, and to reconsider and reaffirm its meaning and importance in exploring and demonstrating our experiences of being and belonging in the world under globalisation. The formulation of the home place within an 'other' place lies around specific questions, which resolve the idea of super modernity to create non-places, and those non-places differ from other places. A non-place can turn into a temporary place. All these tangible facts point to political and social gaps in the understanding of displaced societies and the ongoing instability of formation of home and belonging. The common ground on which visual anthropology engages can be defined in terms of observational and knowledge-producing practices. Both visual art and visual anthropology rely on observational skills and varying forms of visual literacy to collect and represent data on the refugee situation and crisis through an 'ethnographic turn'.

5.6 Limitations and threshold of the study: future challenges and responses to dissemination, artistic research data and results

The study has found the space where the fields of visual art and anthropology meet to discover the epistemological representation of home and the challenges that arise from this encounter. Despite this broad coverage of home, my focus on the representation and mediation of displaced people and identity in relation to the home has inevitably meant that I have been unable to address some important areas that lie outside the scope of my thesis.

Therefore, I can show that these literary and artistic works explore the fluidity and reflexivity of cultural identity; an interaction between diasporic positionalities and the matrix of peoples and cultures showcasing the complexities of belonging and identity negotiation in a diaspora. As a result, the representation of the diaspora is defined by an endless discussion between the fragmented historical heritage and the heterogeneous present. What questions might research evoke in future?

- I did not wish to focus on the figure of the nomadic or the diasporic traveller, or on labour migration, as such a focus which would have drawn my research in a different direction requiring more attention on the narrative of sense of home and the transnational subjects in ways that would have prevented me

remaining clearly focused on understanding displaced people's negotiations of and with the homeland and host land.

- I have become aware of the extensive reach of my core concerns and that I could have given more attention to the work of other exiled artists who have returned and settled in their homeland. For example, my experience as an exiled artist who returned and settled in my original homeland for a short time of two years gave me that space to understand that I am now a foreigner in my original homeland, and this theme could have been further explored.
- The heterotopia of place can be explored to analyse the diversity of other types of economic uprooting and how they are shaping the sense of home and identity. This will be another important area of research for visual arts practice and can be argued as a form of conceptual approach that demonstrates a strong command of the theoretical and conceptual framework of visual art and, thus represents the meaning of home and belonging in different contexts, times and places.
- There is the potential to provide further platforms for substantial questions on 'home and belonging' within a controversial context and to involve critical discussion using different methodological approaches of how visual arts as tools for change can engage communities. Thus, this platform will be available for further development on the same topic through practice-based research.
- Expanding the methods of dissemination could substantially inspire me to become involved in further opportunities. This is undoubtedly an important aspect, which to some degree has been neglected. Artistic research projects are generally presented at conferences through a paper or an oral presentation with some documentation. Conferences devoted to artistic research within specific themes are becoming more frequent, and on many occasions, it is not clear to the public that the artistic result is financed and developed through artistic research itself; this in itself is a gap.
- Greatly motivated by current research, the topics strongly inspired me to become involved in further opportunities to deeply consider and understand the subjects as well as taking opportunities to deploy a range of skills such as presenting at conferences, managing others, working in teams, representing the group externally, being involved in strategic planning exercises for

technical areas and for group management.

5.7 Overall evaluation

- It was not the intention of this thesis to look for and demonstrate a visual place for home, rather to present a re-imaging through the context of visual art with a hypothetical portrait of home.
- The results present a framing through visual art of the hypothesis of home between homeland and host land.
- The dissemination and implementation of the research outcomes show that there is a different and unique perspective on how one can investigate and look at the refugee's dilemma of a continual unstable sense of home, particularly among the forced displaced people of the Middle East crises after 1990, based on the existing studies and knowledge on the diasporic dilemma of losing home and identity.
- Studio practice seeks a connection between homeland and host land with a new notion of other spaces of home, thus producing a mixture of place, of home and host land as a third place.
- The process of examining the elementary visual hypothesis of home has led to further inquiry amidst forced displaced people.

Chapter 6: Conclusions

As the artist-researcher and artist-as-theorist, my practice involves processes as patterns of thinking through making, experiencing, manipulating and interacting with objects which I incorporate to become one element in a series of activities that includes planning, reviewing, adapting, managing, analysing and reviewing the characteristics of things and their meanings.

These visual art practice-based research outcomes as identified in this thesis provide a fundamental link between visual art and concepts of home and identity, giving a familiar point of reference for both artist and academic.

This visual perception of home has great potential as a versatile visual model, taking the artist from the familiar to the exotic, by simply changing the method of reception of the concerns of a refugee's crisis, and understanding beyond seeing the inner and unresolved emotional conflicts of displaced people.

I have critically analysed and examined the conceptual frameworks this study engaged with, which include autoethnography, memory studies, human geography, visual methodologies. I have explored the development and functions of diaspora, exile, uprootedness, place of home and home intimacy culture through the frameworks of memory studies, human geography and through Foucault's theories of other places.

I have critically challenged and rethought the earlier systematic efforts to delineate the concept of home among the diaspora, which were proposed in rules and definitions by Safran, Cohen and Clifford.

I have critically investigated visual art practice as a vehicle for understanding concepts of home and belonging within the context of the refugee crisis and displacement, particularly in the works of artists Chiharu Shiota, Owais Husain, Mona Hatoum and Laurent Chéhère, whose approaches applied concepts of home in the production of visual art. This review presents a comparison highlighting similarities and differences in approaches.

I developed new understandings through empirical inquiry into works by exiled artists

living away from their countries of origin, such as Hiwa K and Ai Weiwei, and considering the visual images challenged by contemporary artist Henk Wildschut in a discourse of place, home, and identity within a modern refugee crisis journey in Europe countries after 1990, particularly after 2014.

I have critically analysed the materialistic expectations of perception of place of home culture and its roots in social communication and production of visual cultural meaning. Theories of memory and place have been studied to understand how memory and place play an important role in defining our identities.

The creative works in Chapter 4 have attempted to address the problems of exiled people experiencing a continued sense of uprootedness between homeland and host land and the instability of framing of home place. The studio practice created a sense of tension between chaos and freedom, by gathering the most tension and contrast in same place and time. This sense has resonated strongly within my works and created the contrasts, the anxiety and tension.

I have investigated and critically discussed the material and embodied making of a series of sculptures, *Fragile Boat*, *The Package*, *Mapping Places and Moving Home*, *Mapping Places*, *Portable Home*, *Places*, and *Uprootedness On My Way Home*, all as representations and documentation of all of the autoethnographic performance discussed and explored throughout this thesis.

I have argued that the various visual and embodied methods I employed to create the sculptures, photography, walking/movement through space, experiments, catalogue making, and personal linguistic narrative, all add meaning to the artefacts themselves. The abstract forms that result from my studio practice have been created from a psychological instability between discipline and indiscipline of behaviour and express the sense of instability of home in and out of places. The ethnographically based approach from my studio was presented and described as aiming to understand how the form of home placed within a new setting becomes an emerging field of knowledge.

Moreover, the dissemination of creative practice through the gallery shows attempted to transform and visualise an alternative experience of 'home' in other places and maps the experiential invisible territories of a conscious and unconscious perception of home through the projects of the places. The sources of imagination, including the experience of being in exile, become a form that presents home, and surfaces of

home that I found in my 32 years' memories as an exiled artist have been documented.

This thesis has explored the development of collaborative practices through my introduction of a series of workshops away from the formal studio environment over a five-year period. Through analysing five years of anonymous surveys taken by galleries, I have confirmed that the collaborative workshop setting impacted positively on participating practice and sense of creative identities.

I have evidenced that the outcome of my creative projects encourages world society to a better understanding of the dilemma of exiled people in framing a settled home place, and the continued sense of exile between homeland and host land. How could the uprooted self be explained through storytelling? This thesis is evidence that identity can be constructed and articulated through self-experience and a series of artefacts such as those at the centre of this doctoral study. I define this partially as a performative autoethnographic project because, at its heart, it is storytelling, giving testimony, going in between cases, staging encounters, and identifying gaps.

I performed my autoethnographic account in this thesis as a true ongoing story of life experience of uprootedness as the artist-maker, researcher and artist-as-theorist in two ways. Firstly, through my uprootedness passages of personal narrative that are interwoven into the body of the text, and secondly through the making of creative studio outcomes which contain representations of the journeys of giving your life to gain a new life, crossing the borders, seeking to find a safe passage to find a safe home place, though the minefields, mountains, seas, oceans, and political borders. For all the reasons shared throughout this thesis, this particular story was a very difficult one for me to acknowledge to myself, let alone share publicly. As I note in Chapter 4, without the freedom to tell my story my way, in my own voice, with my visual practice tacitly expressing what I could not articulate, this narrative would not have been told.

Finally, the impact of unstable feelings and perceptions of home place and belonging will remain within the individual and the diaspora and are passed down through generations. Their emergence is specified by locality, experiences and interactions that generate feelings of disorder, complexity and chaos. The constant tension among displaced generations has a negative impact on perceptions of place home and belonging, which can lead to a rethinking of the foundational problematic of up-

rootedness.

6.1 Future work

Generative visual art experiments have the capability to both produce products and inspire further development of the perception and formulation of concepts of home. As a consequence of this reflective practice-based research, a new perspective on experience of exiles has shaped the mental space of home demonstrated through empirical observations.

The discovery of a connection between invisible home and visible home from reflective practice-based research into generative sculptures, installations and photo documentation and performance has implications for future work in both literature and visual art culture in studies of formulation the home and identity amongst diaspora communities. This will serve to encourage interdisciplinary collaboration between the arts and literatures in that task. Detailed analysis of the results is ongoing and may provide further new insights into the wider perception of home place and home intimacy. Some of the more important areas for future work will now be discussed.

Future work in terms of my own practice will build on the work described in this thesis as an ongoing process. From a compositional point of view, it is now necessary to publish works that utilise this new approach, to re-visualise my sense of exile within the diaspora communities alongside accompanying papers that describe, evaluate and reflect on the process. This will be exemplified in sculptural installation-based compositions, and possibly human performance from a visual art perspective. Compositions that are based on visual outcomes are mostly available for free download at the azadart.com website as they are completed. Using my 32 years' experience of displacement has afforded me the potential for portraying my perceptions of home and reform conceptually as another spatial dimension between homeland and host land. Other interpretations of location of home will likely be discovered, by using diaspora intimacy. My experience as a displaced artist, in this funded research for exploring the meaning of home for exiled people within the context of the Middle East crisis after 1990, allowed a brief glimpse of the potential to use other definitions of home.

6.2 Personal goals

I had a personal goal in beginning this project. I hoped that I might reconnect disparate parts of my life. I had been a visual artist and sculptor before becoming involved in research and writing. Exploring the work of other artists who worked on similar topics allowed me to reconnect with this part of the mystery and chaos of my unsettled life and my experiences as part of an exiled family searching for home. Working as an artist, I have had many projects on the same topic as this research in different contexts that I have exhibited throughout my career. I did not previously write as part of my practice as a forced displaced artist. Reconnecting with my creative practice was made easier by reading, viewing, and reviewing as an exiled person. The forced migration and terrifying scenes of bodies thrown from capsized boats carrying migrants, in the southern Mediterranean Sea near the coast of Libya, and the images of silent screams produced through the most tragic cases such as the death of the Syrian toddler Aylan Kurdi, have reverberated around the world and changed the way we view Middle Eastern migrants. The documentary photographs of Henk Wildschut of the fall and rise of refugee camps in the Jungle town of Sangatte in the northern coast of France, alongside works of exiled activist artists such as Ai Weiwei that track and capture the global migrant crisis, and the narrative of Hiwa's works strongly influenced my self-experience as an exiled artist. I have encountered inspiration and disappointments in my reading and writing research. The artists mentioned above, among others, have strongly impacted my practice and my life across the years of this study.

I have also benefited and been able to contribute through involvement with both the artistic community and local, national, and international communities through various roles such as director of the gallery, curator, running workshops, project management, developing and planning projects, consulting and teaching. I hope to continue to contribute in this way.

- Elected as one of the Judges for *Teesside Print Prize 17*, hosted by Saabat Gallery, November 3rd. 2017. See appendix 6.
- Organiser of *Fantasy*, an art exhibition of creative works by Health Arts South Bank, hosted by Saabat Gallery, April 1st. 2017. See appendix 6.
- Curating of *Choreographed* exhibition for artist Maureen McAdams, hosted by

Saabat Gallery July 10th, 2019. See appendix 6.

- Curating of *TRIBE* exhibition for artist Graham Canwell, hosted by Saabat Gallery, June 8th, 2019. See appendix 6.
- Curating of *Out of the Shadows* exhibition for David McArthur, hosted by Saabat Gallery, December 10th, 2020. See appendix 6.
- Project management of *Secret Gallery Project*, part of the Black Path project with other partners such as Black Path in West of South Bank, Saabat Gallery South Bank, Redcar Council, Groundworks N.E. Cumbria, who are funding the Project. Took place on September 24th and 25th 2019. See appendix 6.
- Curating of *What has changed?* exhibition for artist Ivan Woods, hosted by Saabat Gallery, July 4th, 2020. See appendix 6.

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Appendices

Appendix 1: Figures for studio practice and the illustration works of others



Figure 1: *Capsizing boat of migrants* before a rescue operation by Italian navy ships "Bettica" and "Bergamini" (unseen) off the coast of Libya. Picture released by the Italian Marina Military on the 25th of May 2016.



Figure 2: *The Jungle*, Henk Wildschut, February 2006, Calais, France, photo by Henk Wildschut.

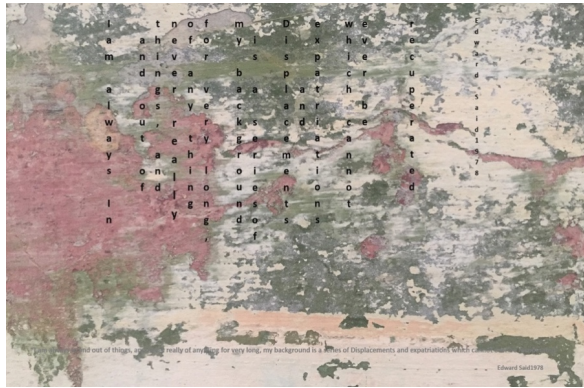


Figure 3: *Floating Borders*, Azad Karim Mohammed, 2018, digital work inspired by the quotation of Edward Said.



Figure 4: *The Man from East*, Azad Karim Mohammed, 2004, Tees Valley, Middlesbrough, North East England, material- steel wire, H 200 cm x W 60 cm X D10 cm, Photograph by Tess valley Art.



Figure 5: *Missile*, Azad Karim Mohammed, 2010, Washington art gallery, Washington, North East England, material- wood, Size- H175 cm X W 70 cm X L 175 cm, Photograph by Azad Karim Mohammed.



Figure 6: *Riverside was evidence*, Azad Karim Mohammed, 2012, Riverside festival, Stockton- On-Tees North East England, material- wood, Size- various Size up to 500 cm, Photograph by Ikram Tahir Mohammed.

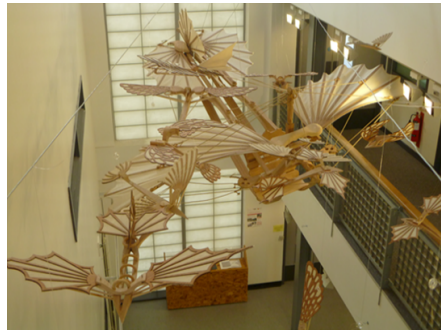


Figure 7: *Dream fly machines*, Azad Karim Mohammed, 2010, Teesside University, Middlesbrough, North East England, material- wood and fabric, Size- various size from L 35 cm x H10 cm X W 35 cm X up to L 500 x H110 cm X W 450 cm, Photo by Ikuko Tsuchiya.



Figure 8: *Uprootedness 1*, Azad Karim Mohammed, 2011, Teesside University, Middlesbrough, North East England, material- natural roots, Size, various Size between- L 100 cm x H70 cm X W 90 cm to L 240 cm x H120 cm X W 240 cm, Photo by Ikuko Tsuchiya.



Figure 9: *Uprootedness 2*, Azad Karim Mohammed, 2013, MICA Gallery, London, England, material- natural roots, size- L 240 cm x H 120 cm X W 240 cm, Photo by Ikuko Tsuchiya.



Figure 10: *Uprootedness 3*, Azad Karim Mohammed, 2013, Inspired by gallery, Danby, North East England, material- natural roots, size- L 240 cm x H 120 cm X W 240 cm, Photo by Ikuko Tsuchiya.



Figure 11: *Flying Houses*, Laurent Chéhère, 2017, Circus © Laurent Chéhère.



Figure 12: *House of Windows*, Chiharu Shiota, 2005, old wooden windows, light bulbs
solo exhibition: Raum Haus am Lützowplatz, Berlin, Germany photos by Sunhi Mang.



Figure 13: *Heart of Silence*, Owais Husain, 2015, multi-media installation; paper,
wood, acrylic, graphite, steel, water, mirrors, Photos by artist courtesy.



Figure 14: *Mobile Home II*, Mona Hatoum, 2005, Diverse objects and engine.119 x 220 x 600cm.La Caixa collection of contemporary Art.



Figure 15: *Terminal Man* autobiography of Sir Alfred, at Charles de Gaulle airport, Nate Chamberlain, 2012, photo by Nate Chamberlain.



Figure 16: *And the Migrants Kept Coming*, Jacob Lawrence, (1940-41) Credit: © the Museum of Modern Art/Licensed by SCALA / Art Resource, NY.



Figure 17: *Steve Jobs*, Banksy, in the Jungle city, Calais France in 2105, Photograph by Philippe Huguen/AFP.

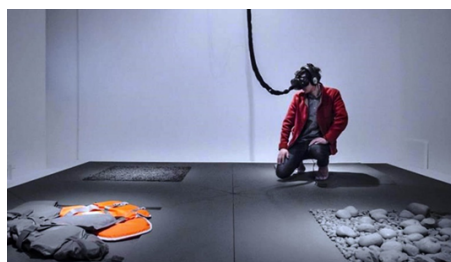


Figure 18: *Disappearance at Sea*, Nikolaj Bendix Larsen, 2016, the group show 'Mare Nostrum' at the Baltic Centre for Contemporary Art, Gateshead. Photo (c) Mark Pinder / Courtesy of Baltic Centre for Contemporary Art.

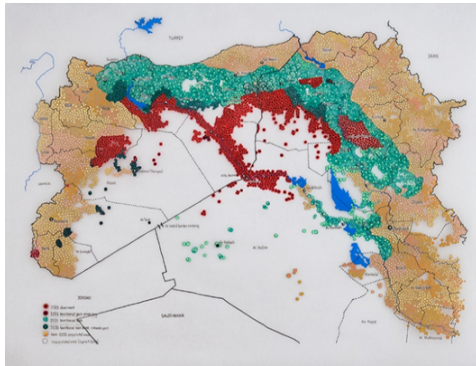


Figure 19: *Global Coalition*, Tiffany Chung, 2017 mapping a conflict without border: areas of influence in Syria and Iraq, acrylic, ink and oil on vellum and paper, 50.8 × 55.9 cm, 20 × 22 in, Courtesy Tyler Rollins Fine Art.



Figure 20: *Portable Cities*, Yin Xiuzhen, 2012, Groningen, Image courtesy of Pace Gallery.



Figure 21: *Documenta 14*, Hiwa K, various materials, 2017, Kassel, Germany, Courtesy *documenta 14*. Photo: Mathias Völzke.



Figure 22: *#Safe Passage*, Ai Weiwei, September 2016, Greek island of Lesbos, photo by Ai Weiwei Studio.



Figure 23: *#Safe Passage*, September 16, 2016, "Foam" photography museum, Photo by Anne van der weijden /foam.

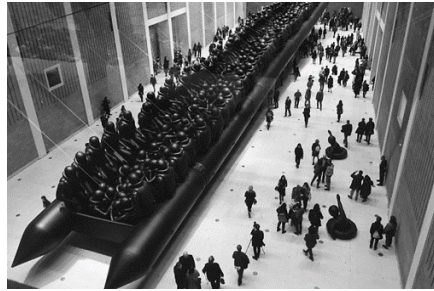


Figure 24: *Law of the Journey*, Ai Weiwei, March 17, 2017, National Gallery, Prague, Czech Republic, photo by courtesy Ai Weiwei Studio.



Figure 25: *Libero* at Palazzo Strozzi, Ai Weiwei, January 22, 2017, Florence, photo by Courtesy of Alessandro Moggi.



Figure 26: *Translocation – Transformation*, Ai Weiwei, July 14, 2016, Vienna Photo by Belvedere 21 museum.



Figure 27: *Honorary Royal Academician*, Ai Weiwei, September 19, 2015, Ai Weiwei "Royal Academy of Arts" London, London visitor's photo by, WordPress photo.



Figure 28: *Laundromat*, Ai Weiwei, November 7, 2016, Deitch, New York, photo by Genevieve Hanson, courtesy Jeffrey Deitch inc.



Figure 29: *Life Vest*, Ai Weiwei, February 15, 2016, Oliver lang, courtesy of Konzerthaus Berlin.



Figure 30: *Human Flow*, Ai Weiwei, October 20, 2017, Syria, Jordan border, photo by AC Films/Kobal/Rex/Shutterstock.



Figure 31: *Human Flow*, Ai Weiwei, October 20, 2017, Syria, Jordan border photo by AC Films/Kobal/Rex/Shutterstock.



Figure 32: *Gaza crisis*, Ai Weiwei, May 12, 2016, the port in Gaza City, Photo by Mohammed Abed / Afp.



Figure 33: *lifeless body*, Ai Weiwei, February 6, 2016, Performance works by imitating of baby Alan Kurdi, Greek Island of Lesbos photo by Rohit Chawla.



Figure 34: *Alan Kurdi*, the tragedy story of baby Alan three-year-old toddler found at Bodrum's beach in Turkey on the 2nd of September 2015, photo by Journalist and photographer Nilüfer Demir.



Figure 35: The evacuation of *Idomeni camp*, May 24, 2016, in northern Greece along the border with of Macedonia, photo by, DW/P. Kouparanis.



Figure 36: *Laundromat*, Ai Weiwei, October 20, 2016, Berlin, Credit Courtesy of the artist and Ai Weiwei Studio.



Figure 37: *London walk show*, Ai Weiwei with Anish Kapoor among other artists and intellectuals' people, September 17, 2015, London, photo by Martin Godwin.



Figure 38: *Documenta 14*, Hiwa K, June 2017, Kassel, Germany, various materials, Courtesy documenta 14. Photo: Mathias Völzke.



Figure 39: *One Room Apartment*, Hiwa K, April 8, 2017, Exhibition view: documenta kassel, Benaki Museum Pireos Street, Athens, Photo: Jens Maier-Rothe.



Figure 40: *One Room Apartment*, Hiwa K, 2003, near Halabja town, Kurdistan, Iraq, Photo by artist Hiwa K.



Figure 41: *Estrangement*, Hiwa K, with Aneta Szylak, curator, Director of Gdansk, Poland, February 25, 2011, Berlin, Germany, Wyspa Institute of Art.



Figure 42: Jungle, Henk Wildschut, February 2006, Calais, France, photo by Henk Wildschut.



Figure 43: Marsa Camp, Henk Wildschut, August 2006, Malta, photo by Henk Wildschut.



Figure 44: *San Clemente*, Henk Wildschut, September 2007, Spain, photo by Henk Wildschut.



Figure 45: *Ostiense Railway station*, Henk Wildschut, June 2008, Rome, Italy, photo by Henk Wildschut.



Figure 46: *Patras*, Henk Wildschut, November 2008, Greece, photo by Henk Wildschut.



Figure 47: *Dunkirk*, Henk Wildschut, May 2010, France, photo by Henk Wildschut.



Figure 48: Al Za'atari refugee camps, Henk Wildschut, April 2014, Jordan, photo by Henk Wildschut.



Figure 49: *Beqaa valley*, Henk Wildschut, 2017, Lebanon, photo by Henk Wildschut.



Figure 50: *Shousha*, Henk Wildschut, July 2011, Tunisia, photo by Henk Wildschut.



Figure 51: *Trespassers running away from border guardian*, Henk Wildschut, February 2006, Calais, France, photo by Henk Wildschut.



Figure 52: *Calais from jungle to city*, Henk Wildschut, February 2006, Calais, France, photo by Henk Wildschut.



Figure 53: *Calais from jungle to city*, Henk Wildschut, July 2016, Calais, France, photo by Henk Wildschut.



Figure 54: *Calais from jungle to city*, Henk Wildschut, February 2009, Calais, France, photo by Henk Wildschut.



Figure 55: *Calais from jungle to city*, Henk Wildschut, February 2009, Calais, France, the Eritrean church form the centre of the camp, photo by Henk Wildschut.



Figure 56: *Shelter supermarket*, Henk Wildschut, July 2015, Calais, France, photo by Henk Wildschut.



Figure 57: *Calais from jungle to city*, Henk Wildschut, November 9, 2015, Calais, France, photo by Henk Wildschut.



Figure 58: *Fall of Jungle city*, Henk Wildschut, March 12, 2016, Calais, France, photo by Henk Wildschut.



Figure 59: *Fall of Jungle city*, Henk Wildschut, March 12, 2016, Calais, France, photo by Henk Wildschut.



Figure 60: *Fall of Jungle city*, Henk Wildschut, April 6, 2016, Calais, France, photo by Henk Wildschut.



Figure 61: *Fall of Jungle city*, Henk Wildschut, July 2016, Calais, France, photo by Henk Wildschut.



Figure 62: Rise of Jungle city, Henk Wildschut, December 16, 2016, Calais, France, photo by Henk Wildschut.

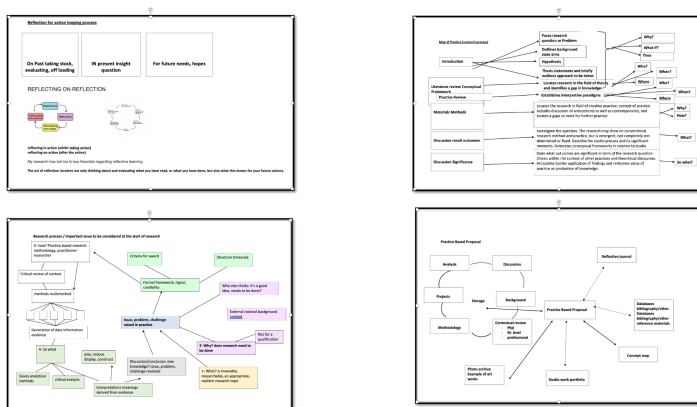


Figure 63: Methods of create process map and action plan that implementation in research. "Reflection for action looping process, Important to be considerate at the start of research, Map of the practice research process, Practice-based proposal".

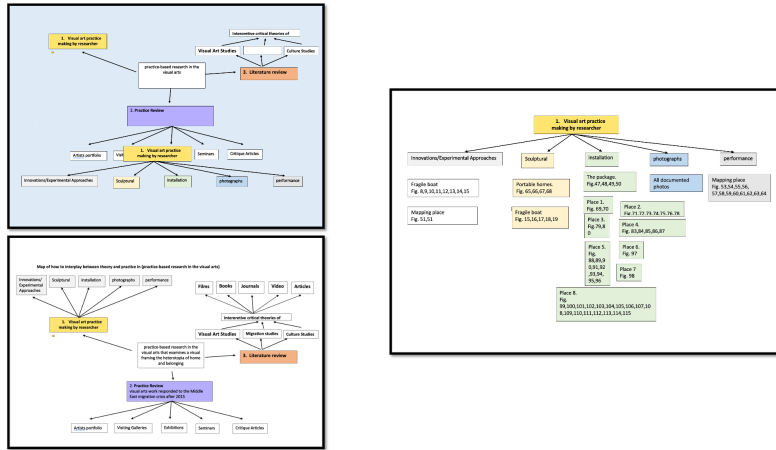


Figure 64: Methods of create process map and action plan that implementation in research, "Map of interplay between theory and practice-based research in visual art".

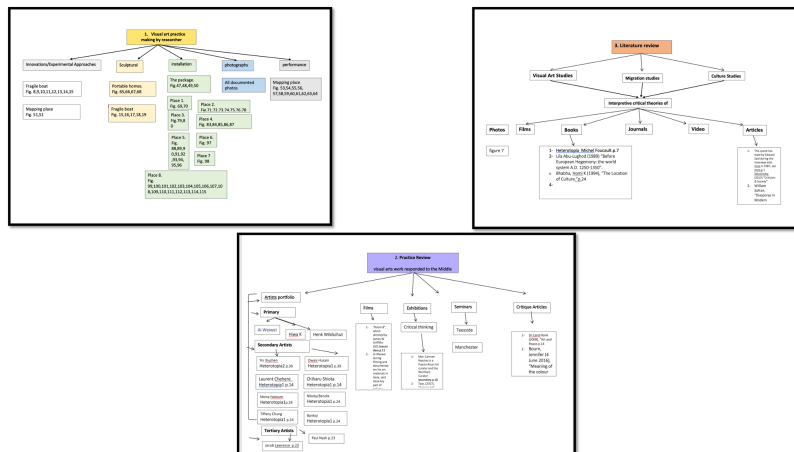


Figure 65: Methods of create process map and action plan that implementation in research, "Literature review, Practice review visual arts work responded to the Middle East crisis".

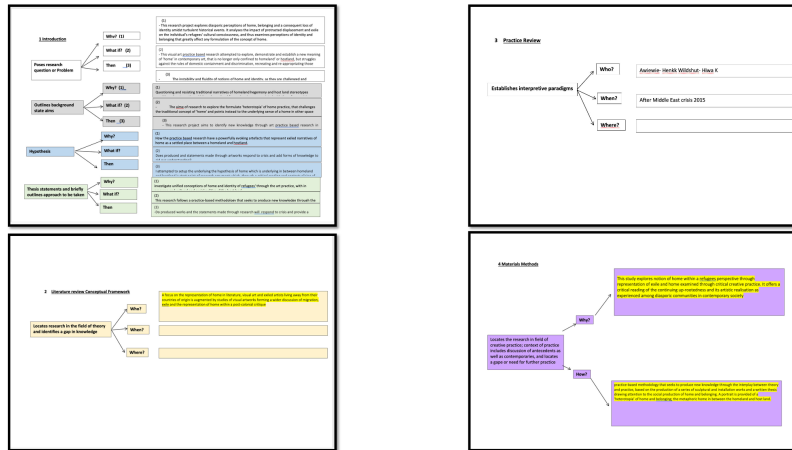


Figure 66: Mapping action plan of the methods implementation in research, “Introduction, Literature review framework, Practice review, Material method”

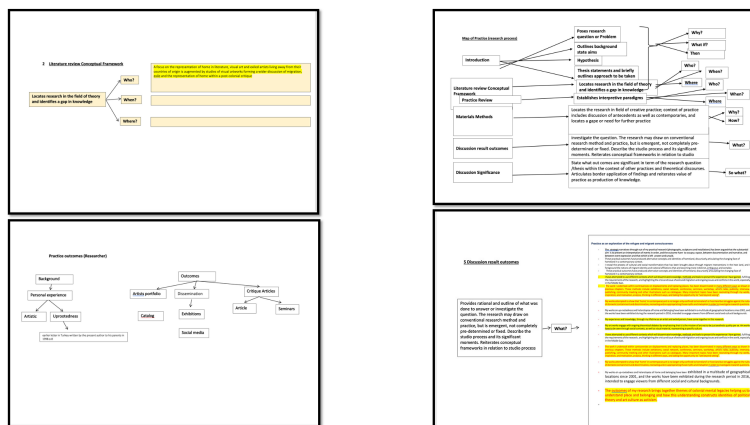


Figure 67: Mapping action plan of the methods implementation in research, Literature review conceptual framework, Practice out comes (researcher), Map of practice (research process), Discussion results out comes”.



Figure 68: *Fragile Boat 1*, Azad Karim Mohammed, January 2, 2017, Teesside University, Teesside, UK, material- natural leaf, size- L 10 cm x H 3 cm X W 3 cm. A leaf was the beginning of the formation of the idea, Photo by Azad Karim Mohammed.



Figure 69: *Fragile Boat 2*, Azad Karim Mohammed, January 3, 2017, Teesside University, Middlesbrough, Teesside, UK, material- natural fibres size- L 10 cm x H 7 cm X W 3 cm, Photo by Azad Karim Mohammed.



Figure 70: *Fragile Boat 3*, Azad Karim Mohammed, Teesside University, March 15, 2017, Teesside, UK, material- cardboard, size- L 150 cm x W 65 cm x H 60 cm, Photo by Azad Karim Mohammed.



Figure 71: *Fragile Boat 4*, Azad Karim Mohammed, Teesside University, April 6, 2017, Teesside, UK, material-cardboard, size- L 250 cm x H 35 cm x W 45 cm, Photo by Azad Karim Mohammed.



Figure 72: *Fragile Boat 5*, Azad Karim Mohammed, Teesside University, March 17, 2017, Teesside, UK, material- Cotton Rope Size- L 150 cm x W 35 cm x H45 cm, Photo by Azad Karim Mohammed.



Figure 73: *Fragile Boat 6*, Azad Karim Mohammed, Teesside University, May 28, 2017, Teesside, UK, material- wood, Size- L 380 cm x H 54 cm x W 45 cm, photo by Azad Karim Mohammed.



Figure 74: *Fragile Boat 6*, Azad Karim Mohammed, System Gallery, March 2017, Newcastle, UK, material- wood, size- L 380 cm x H 54 cm x W 45 cm, photo by Azad Karim Mohammed.

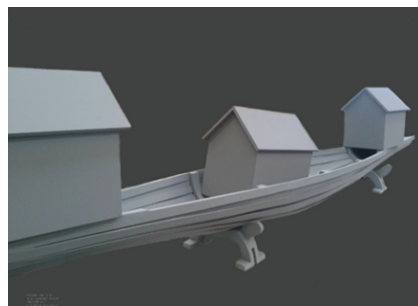


Figure 75: *Fragile Boat7*, Azad Karim Mohammed, April 2018, Teesside University, Teesside, UK, material-wood, Size- L 380 cm x H110 cm x W 65 cm, photo by Azad Karim Mohammed.



Figure 76: *Fragile Boat 8*, Azad Karim Mohammed, August 2018, Saabat, gallery, Teesside, UK, material-wood, size- L 380 cm x H 110 cm x W 65 cm, photo by Azad Karim Mohammed.



Figure 77: *The package*, Azad Karim Mohammed, January 4, 2019, Teesside University, Teesside, UK, material- wood, cardboard, size- various size, photo by Azad Karim Mohammed.



Figure 78: *The Package*, selected labels have contributor to project of *Heterotopia 1*, December 12, 2018, Teesside University, Teesside, UK, Photo by Azad Karim Mohammed.



Figure 79: *The Package*, Azad Karim Mohammed, September 2018, The Curve, conference hall, in September 2018 University, Teesside, UK, material- wood, cardboard, Size- various size, photo by Azad Karim Mohammed.



Figure 80: *Mapping Places and Moving Home*, September 10, 2018, maquettes and process of 'Heterotopia of home" projects, Azad Karim Mohammed, Teesside University, UK, material- clay, size- L20 cm x H7.5 cm W 7 cm, photo by Azad Karim Mohammed.

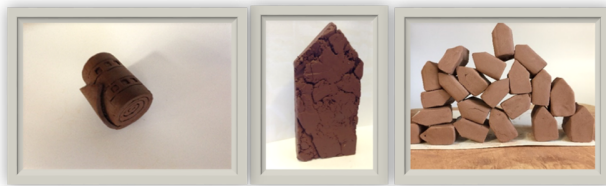


Figure 81: *Mapping Places and Moving Home*, Azad Karim Mohammed, September 10, 2018, maquettes, and process of 'Heterotopia of home" projects, Teesside University, UK, material- clay, size - left image, L5 cm x H3.5 cm W3.5 cm, middle image, L3.5 cm x H7cm W1cm, right image, L14.5 cm x H7cm W2.5 cm, photo by Azad Karim Mohammed.



Figure 82: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Brik Brow Lay- By, North York Moor National Park, North East, England, material- wood, Size – L 44 cm X H 38 cm X W 29 cm, photo by Naz Azad Karim.



Figure 83: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Brik Brow Lay- By, North York Moor National Park, North East, England, material- wood, various size, big house forms is L 104 cm X H 75 cm X W 55 cm, medium house forms is L 64 cm X H 53cm X W 40 cm, and small house forms is L 44 cm X H 38 cm X W 29 cm, photo by Naz Azad Karim.



Figure 84: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Caring the house, Botton, Whitby, North East, England, material- wood, Size – L 44 cm X H 38 cm X W 29 cm, photo by Naz Azad Karim.



Figure 85: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Sea Coast of the Redcar, North East, England, material- wood, Size – L 44 cm X H 38 cm X W 29 cm, photo by Naz Azad Karim.



Figure 86: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Sea Coast of the Redcar, North East, England, material- wood, Size – L 44 cm X H 38 cm X W 29 cm, photo by Naz Azad Karim.



Figure 87: *Mapping places*, January 21, 2018, Artist's daughter, Naz Azad next to the replacing house on seacoast of the Redcar, North East, England, material- wood, size – L 44 cm X H 38 cm X W 29 cm, photo by Azad Karim Mohammed.



Figure 88: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Westerdale, Whitby, North East, England, material- wood, size – L 44 cm X H 38 cm X W 29 cm, photo by Naz Azad Karim.



Figure 89: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Sea Coast of the Redcar in the North East of England, material- wood, Size – L 44 cm X H 38 cm X W 29 cm, photo by Naz Azad Karim.



Figure 90: *Mapping places*, Azad Karim Mohammed, January 21, 2018, replacing the house on seacoast of the Redcar in the North East of England, material- wood, Size – L 44 cm X H 38 cm X W 29 cm, Photo by Naz Azad Karim.



Figure 91: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Sea Coast of the Redcar in the North East of England, material- wood, Size– L 44 cm X H 38 cm X W 29 cm, Photo by Naz Azad Karim.



Figure 92: *Mapping places*, Azad Karim Mohammed, January 21, 2018, Sea Coast of the Redcar in the North East of England, material-wood, size– L 44 cm X H 38 cm X W 29 cm, Photo by Azad Karim Mohammed.



Figure 93: *Portable Home*, Azad Karim Mohammed, September 2019, Saabat Gallery, Teesside, UK, material- wood, size of the box is - L 64 cm X H 40 cm X W 42 cm, and the number of houses is 306 and size- L 5.5 cm X H 4 cm X W 3 cm, photo by Azad Karim Mohammed.



Figure 94: *Portable Home*, Azad Karim Mohammed, September 2019, Saabat Gallery, Teesside, UK, material- wood, the size of the box is - L 64 cm X H 40 cm X W 42 cm, and the number of houses is 306 and each house size is- L 5.5 cm X H 4 cm X W 3 cm, photo by Azad Karim Mohammed.



Figure 95: *Portable Home*, Azad Karim Mohammed, September 2019, Saabat Gallery, Teesside, UK, material- wood, the size of the box is - L 64 cm X H 40 cm X W 42 cm, and the number of houses is 306 and each house size is- L 5.5 cm X H 4 cm X W 3 cm, photo by Azad Karim Mohammed.



Figure 96: *Portable Home*, Azad Karim Mohammed, September 2019, Saabat Gallery, Teesside, UK, material- wood, size - L 64 cm X H 40 cm X W 42 cm, photo by Azad Karim Mohammed.



Figure 97: *Place 1*, Azad Karim Mohammed, September 2018, Teesside University, Teesside, UK, size- L 150 cm x H 4 cm x W 150 cm, material: wood, photo by Azad Karim Mohammed.



Figure 98: *Place 1*, Azad Karim Mohammed, September 2018, Teesside University, Teesside, UK, size- L 200 cm x H 4 cm x W 200 cm, material: wood, photo by Azad Karim Mohammed.

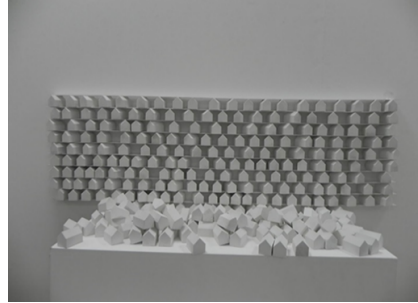


Figure 99: *Place 2*, Azad Karim Mohammed, February 28, 2019, Heritage Gallery at Cargo Fleet, Teesside, UK, material- wood, plastic, size- L 110 cm x H 75 cm x W 45 cm, photo by Azad Karim Mohammed.

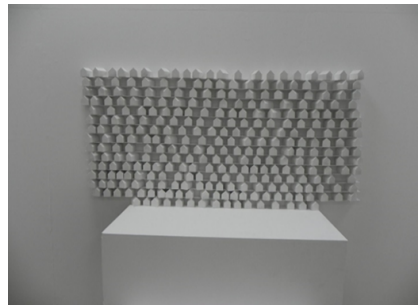


Figure 100: *Place 2*, Azad Karim Mohammed, February 28, 2019, Heritage Gallery at Cargo Fleet, Teesside, UK, size- L 110 cm x H 75 cm x W 45 cm, photo by Azad Karim Mohammed.



Figure 101: *Place 2*, Azad Karim Mohammed, February 28, 2019, Heritage Gallery at Cargo Fleet, Teesside, UK, material: wood, plastic, size- L 110 cm x H 75 cm x W 45 cm, photo by Azad Karim Mohammed.



Figure 102: *Place 2*, Azad Karim Mohammed, February 28, 2019, Heritage Gallery at Cargo Fleet Teesside, UK, material- wood, size- L 110 cm x H 75 cm x W 45 cm, photo by Azad Karim Mohammed.



Figure 103: *Place 2*, Azad Karim Mohammed, February 28, 2019, Heritage Gallery at Cargo Fleet, Teesside, UK, material- wood, size- L 110 cm x H 75 cm x W 45 cm, photo by Azad Karim Mohammed.

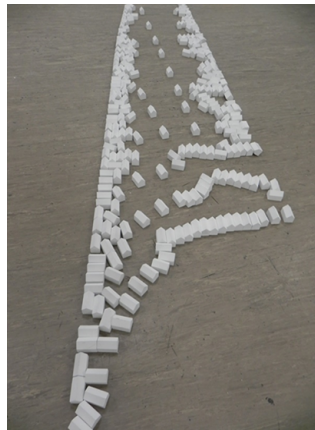


Figure 104: *Place 3*, Azad Karim Mohammed, February 2019, Saabat Gallery, Teesside, UK, material- wood Size- L 300 cm x H 4.5 cm x W 75 cm, photo by courtesy Azad Karim Mohammed Studio.

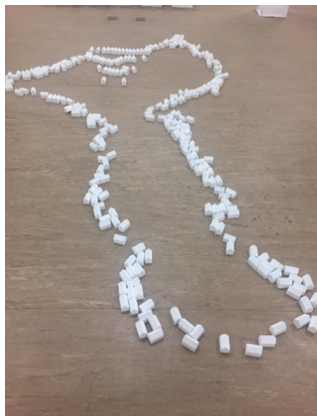


Figure 105: *Place 3*, Azad Karim Mohammed, February 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 250 cm x H 4.5 cm x W 105 cm, photo by Azad Karim Mohammed.



Figure 106: Google map



Figure 107: by Philippe Rekacewicz, August 1992.



Figure 108: *Place 4*, Azad Karim Mohammed, March 2019, Saabat Gallery, Teesside, UK, material: wood, plastic and light, Size- L 50 cm x H 110 cm x W 38.5 cm, photo by Azad Karim Mohammed.



Figure 109: *Place 4*, Azad Karim Mohammed, March 2019, Saabat Gallery, Teesside, UK, material: wood, plastic and light, Size- H 140 cm x W 38.5 cm x L 50 cm, photo by Azad Karim Mohammed.



Figure 110: *Place 4*, Azad Karim Mohammed, March 2019, Saabat Gallery, Teesside, UK, material: wood, plastic and light, Size- L 50 cm x H 140 cm x W 38.5 cm, photo by Azad Karim Mohammed.



Figure 111: *Place 4*, Azad Karim Mohammed, March 2019, Saabat Gallery, Teesside, UK, material: wood, plastic and light, Size- H 160 cm x W 38.5 cm x L 50 cm, photo by Azad Karim Mohammed.

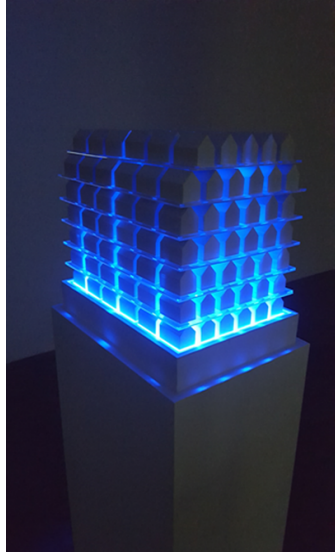


Figure 112: *Place 4*, Azad Karim Mohammed, October 2019, P21 Gallery, October 2019, London, UK, UK, material- wood, plastic and light, Size- H 160 cm x W 38.5 cm x L 50 cm, photo by Azad Karim Mohammed.



Figure 113: *Place 4*, Azad Karim Mohammed, March 2019, Saabat Gallery, Teesside, UK, material: wood, plastic and light, Size- H 160 cm x W 38.5 cm x L 50 cm, photo by Azad Karim Mohammed.



Figure 114: *Place 5*, Azad Karim Mohammed, March 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 46 cm x H 6 cm x W 28 cm, photo by Azad Karim Mohammed.



Figure 115: *Place 5*, Azad Karim Mohammed, April 2019, Saabat Gallery, Teesside, UK, material; wood, plastic Size- L 120 cm x H 7 cm x W 120 cm, photo by Azad Karim Mohammed.

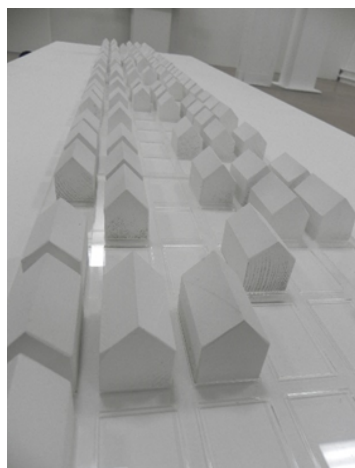


Figure 116: *Place 5*, Azad Karim Mohammed, April 2019, Saabat Gallery, Teesside, UK, material: wood, plastic, Size- L 240 cm x H 56 cm x W 120 cm, photo by Azad Karim Mohammed.

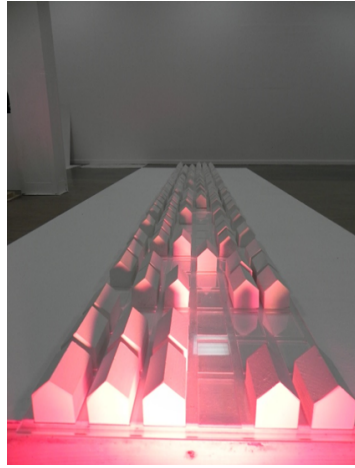


Figure 117: *Place 5*, Azad Karim Mohammed, April 2019, Saabat Gallery, Teesside, UK, material: wood, plastic, Size- L 240 cm x H 56 cm x W 120 cm, photo by Azad Karim Mohammed.

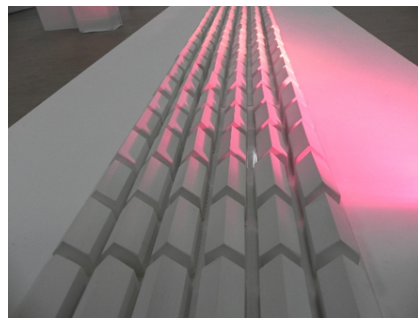


Figure 118: *Place 5*, Azad Karim Mohammed, April 2019, Saabat Gallery, Teesside, UK, material: wood, plastic, Size- L 240 cm x H 56 cm x W 120 cm, photo by Azad Karim Mohammed.



Figure 119: *Place 6*, Azad K. Mohammed, April 2019, Saabat Gallery, Teesside, UK, material: wood, plastic, Size- L 10 cm x H 17 cm x W 7 cm, photo by Azad K. Mohammed.



Figure 120: Place 7, Azad Karim Mohammed, April 2019, Teesside University, Teesside, UK, material- wood, sizes- L 150 cm x H 6cmx W 60cm, photo by Azad Karim Mohammed.

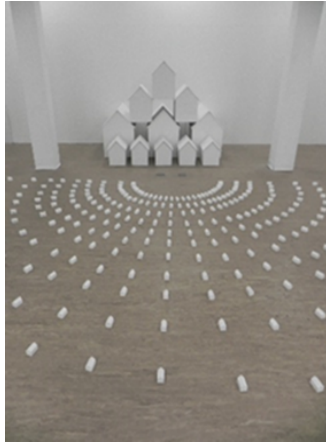


Figure 121: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood Size- L 750 cm x H 140 cm x W 750 cm, photo by Azad Karim Mohammed.



Figure 122: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, UK, material- wood, Size- L 200 cm x H 140 cm x W 120 cm, photo by Azad Karim Mohammed.



Figure 123: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 7 cm x W 750 cm, photo by Azad Karim Mohammed.



Figure 124: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 80 cm x W 750 cm, photo by Azad Karim Mohammed.



Figure 125: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 7 cm x W 750 cm, photo by Azad Karim Mohammed.



Figure 126: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 200 cm x H 140 cm x W 120 cm, photo by Azad Karim Mohammed.



Figure 127: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size L 200 cm x H 140 cm x W 120 cm, photo by Azad Karim Mohammed.

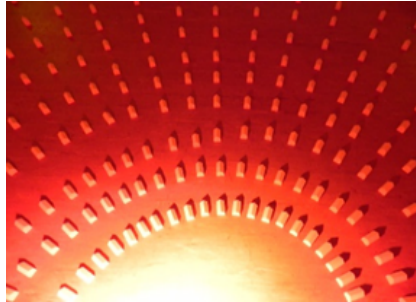


Figure 128: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 7 cm x W 750 cm, photo by Azad Karim Mohammed.

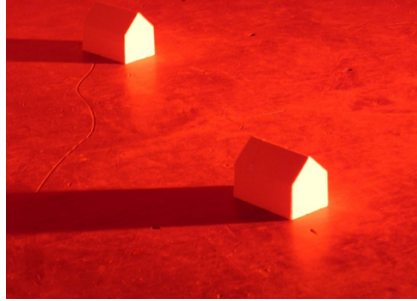


Figure 129: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 7 cm x W 750 cm, photo by Azad Karim Mohammed.



Figure 130: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 7 cm x W 750 cm, photo by Azad Karim Mohammed.

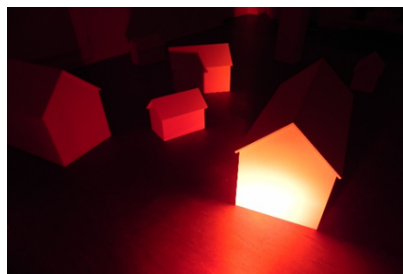


Figure 131: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 7 cm x W 750 cm, photo by Azad Karim Mohammed.



Figure 132: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 7 cm x W 750 cm, photo by Azad Karim Mohammed.

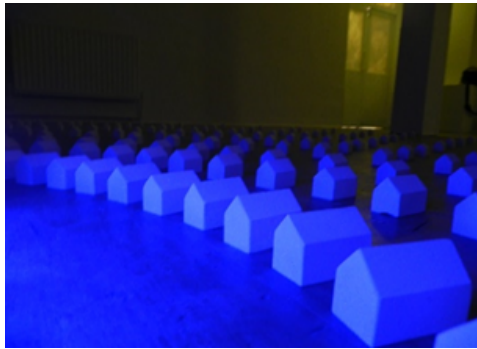


Figure 133: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 750 cm x H 7 cm x W 750 cm, photo by Azad Karim Mohammed.

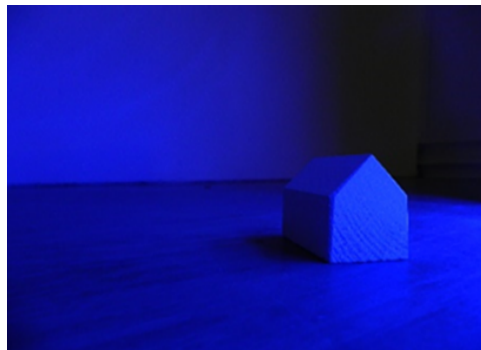


Figure 134: *Place 8*, Azad Karim Mohammed, June 2019, Saabat Gallery, Teesside, UK, material- wood, Size- L 5.5 cm x H 4 cm x W 3 cm, photo by Azad Karim Mohammed.



Figure 135: *Place 8*, Azad Karim Mohammed, May 2019, Crown Street Gallery, Darlington, Teesside, UK, material- wood, Size- L 750 cm x H 80 cm x W 750 cm, photo by Azad Karim Mohammed.



Figure 136: *Fragile Boat*, Azad Karim Mohammed, March 27, 2020, Royal Scottish Academy 2020 annual exhibition, material: wood, Size- L 380 cm x H 59 cm x W 45 cm, photo by Salam Nriman.



Figure 137: *Place 4*, Azad Karim Mohammed, November 2019, Visual Art Open (VAO) at Chester Arts Fair, Chester, UK, this work has been selected to Chester international Art Fair, material: wood, plastic and led light, Size- H 160 cmx W 38.5 cm x L 50 cm, t, photo by Azad Karim Mohammed.

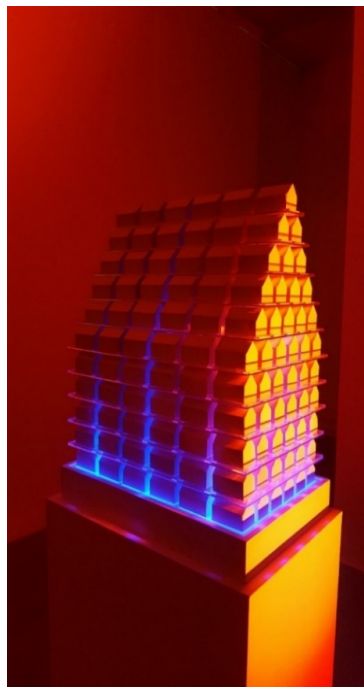


Figure 138: *Heterotopia*, Azad Karim Mohammed, October 3, 2019, this work selected by Gulan organisation in London for exhibition *Road through Kurdistan* at P21 Gallery in London.

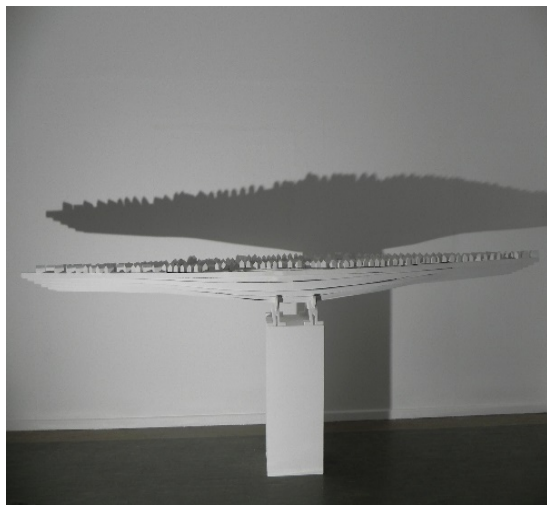


Figure 139: *Fragile Boat 9*, Azad Karim Mohammed, July 19, 2019, Saabat Gallery, Teesside, UK, material: wood, Size- L 380 cm x H 59 cm x W 45 cm, photo by Azad Karim Mohammed.



Figure 140: *The Package*, Azad Karim Mohammed, February 28, 2019, Heritage Gallery at Cargo Fleet, Teesside, UK, material: wood, cardboard, plastic, size - L 150 cm x H 160 cm x W 100 cm, photo by Azad Karim Mohammed.



Figure 141: *Heterotopia, Uprootedness on my way home*, Cihan Gallery, May 2022, Erbil Iraq, photo by Ahmed Nabaz.



Figure 142: *Heterotopia: Uprootedness on my way home*, Azad Mohammed, Cihan Gallery, Cihan University, May 2022, Erbil, Kurdistan, Iraq, Photo by Ahmed Nabaz.

Appendix 2:

Dissemination through the workshop and community gathering

- Participant and organiser of workshop conversation by writer Natalie Scott and Curator Mark Parham, hosted by Saabat Gallery in collaboration with community groups (inspiring new writing that explores belonging with affinity to a place and identity as gateway to belonging) exhibition at Dorman Museum for artist painter David Watson on 23rd of October 2019.
- Participant and organiser of the workshop "Both past and present of the Smiths Dock in Teesside" led by artist Victoria Parker on 14th of July 2019. This workshop aimed to develop the practical and research skills of participants through the evidence material. Social, cultural, political and navigational practice and evaluating the locality, belonging and history.
- Participant and organiser of the workshop "our lens shifted to the past, present and future of Black path with artists/musicians, Amenda Hadlett, Mark Hadleltt and Bob, on 14 of July 2019.
- Organisation and delivery of the workshop "Sculpting the human form 3" at Saabat Gallery on 8th of July 2018.
- Organisation and delivery of the workshop "Sculpting the human form 2" at Saabat Gallery on 14th of May 2018.
- Organisation and delivery of the workshop "Sculpting the human form 1" at Saabat Gallery on 23rd of January 2018.
- Thomas Field Workshop at Mima (Middlesbrough Institute of Modern Art) on 2nd of February 2017.
- Organised the public meeting of ceremony held at Saabat Gallery for "Reinstalling the old clock belong to the south bank town hall city on Saabat Gallery

building on 6th of April 2017.

Dissemination through the social network

- <https://www.facebook.com/azadkm>
- <https://www.facebook.com/saabatgallery/>
- <https://azadkm.art/>

Dissemination through the artist's talks

Saabat Gallery hosted the event for "*Artist's Conversation 1*" by Dr Madeline Clements from Teesside University in discussion with Saud Baloch, Ray Husband and present researcher to talk about the themes raised by the exhibition of "Heterotopia" and how it explores issues around austerity, migration and mental health (figure 147). Also, discussion on the Introduction paragraph, which was written by Dr. Peter Johnson from "Heterotopia organization" for exhibition of Heterotopia in August 2018, and artist's conversation hosted by Saabat gallery on the 20th of September 2018.

Artist's Conversation 2", hosted by P21 Gallery in London, on Thursday 24th October 2019, the Panel of discussion chaired by Jonathan Watkins, Director of Ikon Gallery, Birmingham with Road through Kurdistan curators Richard Wilding and Mariwan Jalal together with exhibition artists (figure 148).



Figure 143: *Artist's Conversation 1*, hosted by Saabat gallery on the 20th of September 2018, by Dr. Madeline Clements, from Teesside University in discussion with Saud Baloch, Ray Husband and Azad Karim Mohammed, Middlesbrough, UK.



Figure 144: *Artist's Conversation 2*, hosted by P21 Gallery in London, on Thursday 24th of October 2019, Panel discussion chaired by Jonathan Watkins, Director of Ikon Gallery, Birmingham with Road through Kurdistan curators Richard Wilding and Mariwan Jalal together with exhibition artists.

Dissemination through the publicity

The publicity covered the recent outcome works from this research which has been exhibited in different locations and has received national and international coverage, which gave an outstanding opportunity to larger audiences to have the opportunity to view those works and the messages behind them, such as:

- Bnkei Galawej, 2022. <https://galawej.com/y1452022644.html>
- "The Guardian" on the 26th of February 2021, by Paul Smith
<https://www.theguardian.com/travel/2021/feb/26/monument-to-hard-graft-a-post-industrial-walk-on-teessides-black-path>
- Royal Scottish Academy website annual exhibition 2020.
<https://www.royalscottishacademy.org/exhibitions/rsa-annual-exhibition-2020/>
- "The Guardian" on the 30th of September 2019, by Henry McDonald.
- "Middle East Monitor" on the 4th of October 2019, by Charline Bou Mansour.
- "SBS Kurdish, Australia" on the 4th of October 2019, by Mayada Kordy Khalil.
- "Kurdistan 24 TV" on the 3rd of October 2019, by Wladimir van Wilgenburg.
- "The National, Abu Dhabi" on the 9th of October 2019, by Melissa Gronlund.
- "Kurdsat Magazine" on the 16th of October 2019, by Kurdsat Broadcasting Corporation's daily magazine.
- Gulan website, on the 3rd of October 2019.
- Teesside live, Evening Gazette, on the 13th of October 2019, by Scarlet McBride. *Secret gallery on black path in Teesside that leads to a stunning hidden treasure: Did you know that there's a 'black path' on Teesside that leads to a stunning secret gallery?* 13 OCT 2019, Teesside ,UK.
<https://www.gazettelive.co.uk/news/teesside-news/black-path-teesside-leads-stunning-17045005>.

- Visual Art Open (VOS) website UK & International Artists awards, in November 2019- Chester- UK.
- CRAK Magazine, in August 2018.
- Rudaw Magazine in 2018.
- Kurdish news agency "Peyamner" in 2017.



Figure 145: *The memory of uprootedness and loss, the art world has paid tribute to talented exiled artist Ausama Khalil, who took his own life in December 2016, Iraqi artist came to Middlesbrough to start a new life but 'could not escape his tormented past'.* by Bethany Lodge, Mar 13, 2017, TeessideLive.

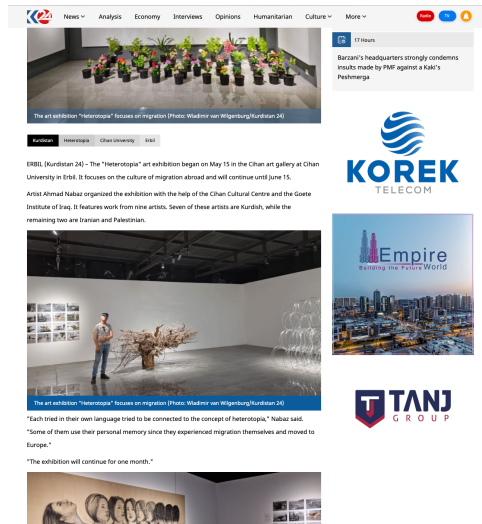


Figure 146: kurdistan24 news, May 14, 2022, Heterotopia exhibition, "Uprootness on my way home", in Erbil, Kurdistan, Iraq.



Figure 147: Kurdsat Daily news, May 14, 2022, Heterotopia exhibition, Heterotopia exhibition, "Uprootness on my way home", Erbil, Kurdistan, Iraq.



پرۆژەى نەمايش ھونەرى ھېترۆتوپيا لە ھەولتەر ماوەى مانگىك بەردەوام دەييت



پرۆژەى نەمايش ھونەرى ھېترۆتوپيا لە ھەولتەر ماوەى مانگىك بەردەوام دەييت

Figure 148: Kurdsat Daily news.TV, May 16, 2022, Erbil, Heterotopia exhibition, "Uprootedness on my way home", Erbil, Kurdistan, Iraq.

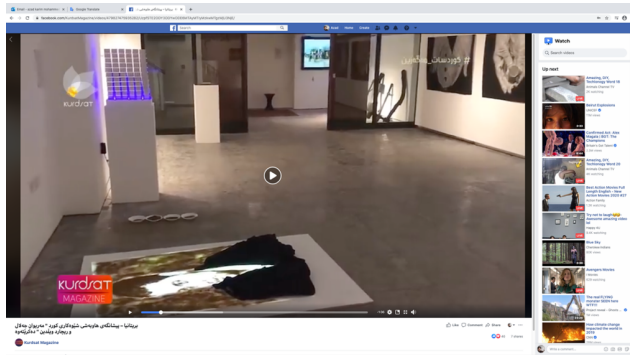


Figure 149: *Road through Kurdistan*, Kurdsat Magazine, October 16, 2019, by Kurdsat Broadcasting Corporation's daily magazine.

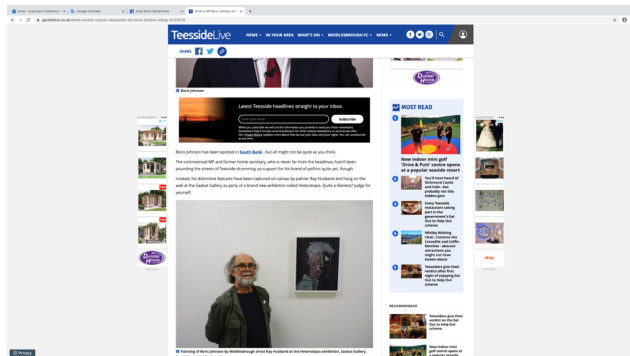


Figure 150: *Heterotopia*, exhibition hosted by Saabat Gallery on Teesside live, Evening Gazette, by Joanne Welford, September 10, 2018.



Figure 151: *Road through Kurdistan*, The Guardian, September 30, 2019, by Henry McDonald.



Figure 152: *Road through Kurdistan*, The Guardian, September 30, 2019, by Henry McDonald.

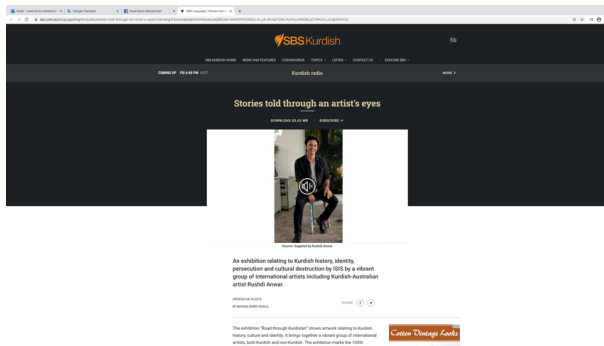
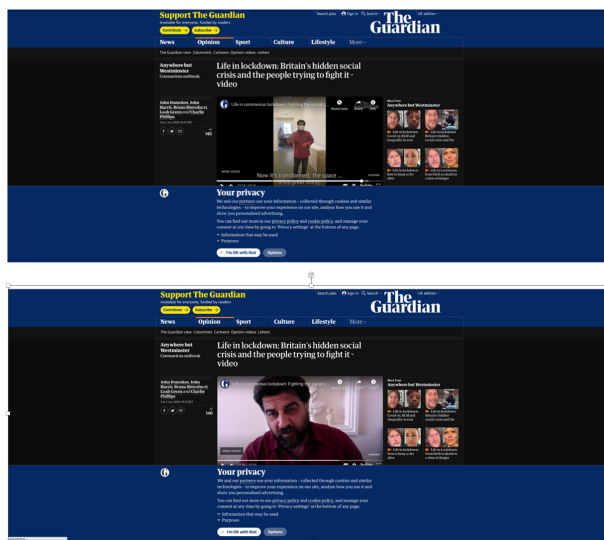


Figure 153: "Road through Kurdistan, SBS Kurdish, Australia", October 4, 2019, by Mayada Kordy Khalil.



Figures 154: "Life in lockdown: The Guardian, Britain's hidden social crisis and the people trying to fight it", June 2, 2020, by Johan Domokos and John Harris.

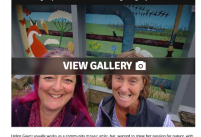
There is a 'black path' on Teesside that leads to a stunning secret gallery

Did you know that there's a 'black path' on Teesside that leads to a stunning secret gallery?



Did you know that there's a 'black path' on Teesside that leads to a stunning secret gallery? It's a hidden space where you can see some of the best art in the region. The gallery is located in a building that was once a coal mine, and it's now a gallery. The art is by local artists, and it's a great way to see the work of the community. The gallery is open to the public, and it's a great place to see the work of the community. The gallery is open to the public, and it's a great place to see the work of the community.

The gallery is open to the public, and it's a great place to see the work of the community. The gallery is open to the public, and it's a great place to see the work of the community. The gallery is open to the public, and it's a great place to see the work of the community.



1000 Getty Images/Getty Images via iStockphoto.com. Photo by iStockphoto.com. Photo by iStockphoto.com.

It's not a 'black path' on Teesside that leads to a stunning secret gallery

Did you know that there's a 'black path' on Teesside that leads to a stunning secret gallery?



The gallery is open to the public, and it's a great place to see the work of the community. The gallery is open to the public, and it's a great place to see the work of the community. The gallery is open to the public, and it's a great place to see the work of the community.

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Figure 155: Secret gallery on black path in Teesside, UK, 13 OCT 2019 by Scarlet McBride.

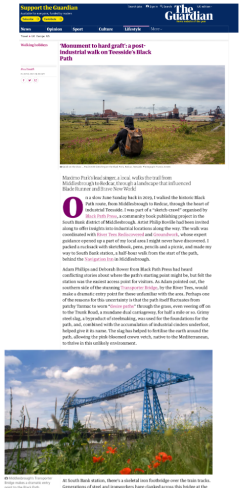


Figure 156: Monument to hard graft, a post-industrial walk on Teesside's Black, The Guardian, Teesside, UK, 26th February 202, by Path Paul Smith.

Dissemination through the illustrations and catalogues

- Exhibition at Cihan Gallery, Cihan University, "Heterotopia: Uprootedness", May 2022, Erbil Iraq.
- Issued catalogue by Saabat Gallery for "Heterotopia" exhibition in August 2018, Teesside- UK.
- Issued catalogue by Teesside University curated by Julie Macbean, hosted by Heritage gallery at Cargo Fleet on the 28th of February 2019, Teesside- UK.
- Issued catalogue by Chester Arts Fair, on the 15th of November 2019.
- Issued catalogue by Gulan Charity Company for exhibition, which is hosted by P21 Gallery on the 3rd of October 2019, London.

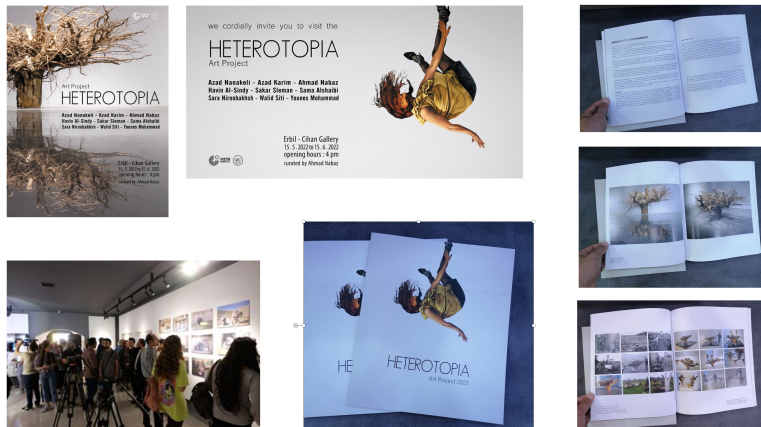


Figure 157: *Heterotopia: Uprootness on my way home*, Azad Mohammed, Cihan Gallery, Cihan University, May 2022, Erbil, Kurdistan, Iraq.



Figure 158: *Teesside University Beyond graduation*, curated by Julie Macbean, hosted by Heritage gallery at Cargo Fleet on 28th of February 2019, Teesside- UK.

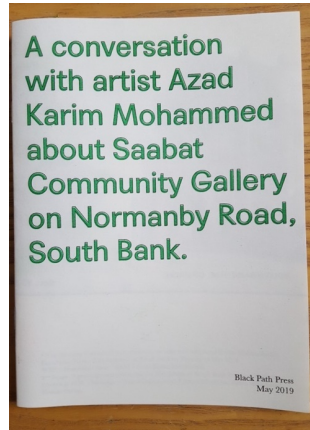
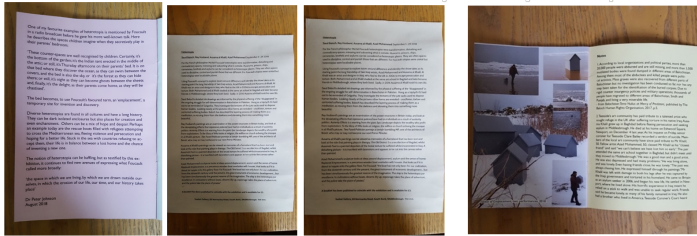
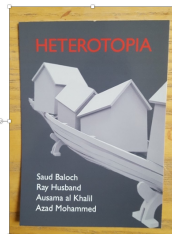
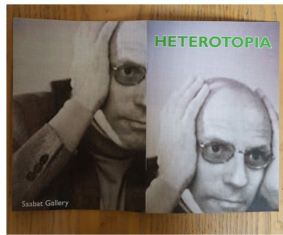


Figure 159: A conversation with artist Azad Karim Mohammed about Saabat community gallery. on Normanby Road, South Bank, May 14, 2019,

Black Path Press, by foundation press



Figures 160: A paragraph written by Dr. Peter Johnson from “*Heterotopia organization*” as an introduction of *Heterotopia* show at Saabat Gallery in August 2018, Teesside, UK.

Appendix 3: Testimonials and response comments by visitors and online audiences

There is some selection of feedback from the visitor's book and online comments for "Road through Kurdistan" exhibition at P21 Gallery, London, on 3rd of October 2019, and with some other ongoing online comments, together with some feedback from emails. Also, some of the comments in Kurdish have been translated by "The Gulan organisation". Such as:

- Amazing! Captivating as it was Beautiful, and Emotion filled “.
- “Great exhibition and makes point beautifully “.
- “Most interesting and very well curated. We should see more exhibitions like this “.
- “Wonderful, inspiring exhibition! “.
- “Very interesting and thought-provoking – thank you. A very moving exhibition. Thank you “.
- “Really loved all the representation of all Kurds shown by the exhibition “.
- “Thank you for offering a window into Kurdish culture and arts at such a prescient time. Really enjoyed exhibition and will return “.
- “Wonderful exhibition. Thank you for bringing this work to our attention “.
- “Moving, very beautiful and a great surprise. We should come more to this wonderful gallery “.
- “Such a delight to be here, the music, sketches Beautiful sculptures and I will WhatsApp my Yezidi friends, so they see that many are talking about them, their art, and situation “.
- “It's my second time visiting Journey through Kurdistan exhibit, and it touched me even more. Thank you Gulan for sponsoring a much-needed understanding, so we are never jaded “.
- “Impressive and diverse exhibition – thank you “.
- “Really enjoyed the exhibition. Very effective way of showing destruction of

war on [human] and life. Loved symbolism of Mariwan's work. Hope to see more of such exhibitions “.

- “Stumbled upon your exhibition by chance. Very insightful. Thank you. Cape Town “.
- “Powerful exhibition that reminds us of the atrocities witnessed by this land “.
- All pieces of art are marked by sensitivity and emotion “.
- “A beautiful land with a sad, sad history “.
- “I am amazed and proud to see such a wonderful collection from our Kurdish artists across the world “.
- “Moving thoughtful provoking “.
- “Voices that should be heard – an important collection – even more so given the current situation “
- “What a powerful exhibition. I am humbled and privileged to have seen it, from Melbourne, Australia “.
- “Fascinating exhibition – really moving stuff “.
- “Great to have representation of Kurdish culture, fascinating and important “.
- “Very interesting. Good to see this exhibition of Kurdish culture – its opened up another experience for me “.
- “A fascinating exhibition which has opened up a world and a people of whom we know too little “.
- “A very insightful and enticing exhibition. Very grateful that the Kurdish people's experiences have been voiced through such a great project. Thank you for showcasing history “.
- “Poignant lessons to learn from this exhibition “
- “An incredible, insightful and harrowing exhibition. The stories that each artefact, sketch, video and picture tell are important tales of history but also of the present, where history is repeating itself “.
- “The depiction of cultures, people and the level of displacement ongoing on

our plant is extensive. Educating, learning and growing the understanding of the past, current and future generations of our world. Not to be forgotten “.

- “A truly great exhibition. At such a time where Kurdistan is going through another genocide, really inspiring to see such artwork. BISI KURDISTAN “
- “Fantastic exhibition, inspiring and thought-provoking. Beautifully curated “.
- “Very interesting story about the Kurdish people’s struggle “.
- “Very insightful. I came away with more questions “.
- “A well thought out exhibition, well executed both in content and craft by the artists. Also well curated “.
- “Moving and dignified. An important reminder of the determination and courage of a people preserving their culture and history. Well worth the rather humid visit “.
- “I was very moved and enjoyed the community spirit in such dark times “.
- “A very interesting and well-organised exhibition that depicts the horrors of the conflicts and the resistance of the people “.
- “Thank you so much. A very interesting and moving exhibition. I also understood how to play some of the rhythms on the Kurdish drums! “.
- “Fascinating exhibition very informative. Very eye opening and relieving to see beautiful art can come out of tragedy and pain “.
- “I am away from my country, like a refugee. But I saw my country here today, I have learned a lot. As Omiri says: “I wish I was a child again and be in my mother’s heart. I loved it “.
- “It was an absolute pleasure to visit this exhibition. My friends and I travelled from Austria, German and the USA, and we knew we must see this exhibition, especially with what is happening in Rojava and Kurdistan “.
- “Very important in terms of education. Moving heartfelt work. Thank you! “.
- “Brilliant – a rare privilege to enter into the recent history, suffering and beauty of this region. Thank you “.

- "Eye-opening and important issues discussed through art and expression. A privilege to have witnessed and seen the show ".
- "Very nice variations of different styles of Art and collectibles. Rich in history and sentiment. "
- "Very thoughtfully assembled and a display which conveys a lot of both despair and help ".
- "A fantastic show. Congratulations for all the artists and Gulan ".
- "I am amazed by this exhibition and the message it's portraying. The courage of the Kurds and how they have been battling through history to now has given me a whole new perspective of Kurdish ".
- "Really moving, informative exhibition. Well done all involved ".
- "Very moving exhibition, well-organised and in depth. Thank you for all your hard work and effort ".
- "Really incredible exhibition – thank you for all your hard work in organising ".
- "A wonderful exhibition. Very moving and beautiful curated. It is very important to show such powerful history and art forms from rich culture of Kurdistan. Thank you! "
- "Just stumbled across this in the rain. Glad to see the exhibition and learn more
- all those places and buildings are very beautiful – sad that conflict has destroyed so much for the people and the country. Thank you ".
- "My friend and I came across this exhibition by mistake and have found it to be a fascinating, interesting and disturbing exhibition. We hope it will be touring elsewhere too. She has no words. It has left us both with a profound sense of incredibly sad gratefulness. Thank you to the artists and to Gulan ".
- "Very moving exhibition ".
- "One of the best and most powerful exhibition I have ever been to ".
- "All the best on your way to Kurdish freedom. I liked it ".

- "Beautiful, well curated exhibition showing the spectrum of Kurdish art from the diaspora. Important and necessary! "
- "Powerfully curated! Thank you. Also incredibly sad. Maybe one day there will be exhibitions for the achievements and contributions of our people as well showing off the beauty of the people and the culture and the land. Healing from the wounds from the past "
- "Great exhibition, so interesting to see the work of Kurdish artists! "
- "So glad we managed to catch this exhibition before it closes. A very powerful collection that should be seen by everyone. Will definitely be recommending this and following any future events "
- "Very powerful and important messages behind these great artworks "
- "Some pieces conjure up dread and foreboding. Some are simply beautiful. Together they tell a powerful story of a people that deserves PEACE "
- "Such a powerful and interesting exhibition. I enjoyed the way it was so varied and the biogs of the artists was fascinating "
- "I'm glad I managed to see the exhibition. I have learned a lot not only about Kurdish culture but also about myself and how I see the world. Thank you! "
- "Very interesting Art and subject with creative ideas on topics that are not discussed and exhibited on the main stream. Thanks a lot "
- "A powerful hit these images of suffering humanity rendered so beautifully. Thank you everyone "
- "Many congratulations to all concerned with regard to this ongoing event. The exhibition contains wonderful examples of creativity that are entirely original in concept, beautiful, moving, thought-provoking, occasionally harrowing, often life-affirming, and in a space which does full justice to the works on display. It was a joy to see Della despite knowing she still has a way to go with the treatment, but how amazing she is "
- "The Kurdish Memory Project films are wonderful, thank you for showing them "
- "Many thanks David, Sarah and Richard for introducing me to your fantastic organisation and for such a moving evening. Gwynne's films were stunning. I loved

the exhibition which was so full of thoughtful and haunting personal testimonies and responses to such terrible ongoing persecution. There was, as you said in your conclusion Sarah, much hope there too. London felt different as I stepped out of the gallery “

- “I enjoyed it very much, it’s a beautiful exhibition – I found the video of the young boys making toy weapons particularly captivating and stood looking at it for a long while. I’ll check out the other events – thanks “.

- I hope you have continued success for the rest of the exhibition “.

- “Many congratulations to all concerned with regard to this ongoing event. I think the exhibition contains wonderful examples of creativity that are entirely original in concept, beautiful, moving, thought-provoking, occasionally harrowing, often life-affirming, and in a space which does full justice to the works on display “.

- “The Kurdish Memory Project films are wonderful, thank you for showing them “.

- “I was humbled to join poetry event as part of Gulan cultural organization’s 10th anniversary festival, where Dr Rebwar Fatah presented his insight on “.

- “Contemporary Kurdish poetry & poem reading blended with soothing music. Congrats Gulan “.

- “Thank you so much for your time and the tour of the exhibition. I was so moved by the works and feelings that were captured in the work. Thank you for curating such a great show! ...I am SO happy that I visited your exhibition “.

- “I have a special view of the exhibition – Richard toured me around and introduced me to the artist whose work was downstairs, who gave me a personal tour of his work. The entire exhibition was both unnerving and uplifting – mixture of horror and beauty in equal measure. Well done “.

- “It’s such an interesting exhibition with contributions from artists from all over the world and in such varied media. So well done for helping it happen. Richard was very informative and helpful as well “.

- “The job of an artist is to show to the public to ensure that his artistic message is reached, especially in this historic moment which Kurdistan is going through “.

- “I thank you for your commitment, your love for this people who are far from you.

Fantastic show. We loved every piece. Made me nostalgic for my time in Kurdistan “.

- “Beautiful and thoughtful exhibition. It was so nice meeting Mariwan and learning more about each of the artists. Thank you!”.

- “Thank you for letting us be part of your fantastic exhibition. What a brilliant turn out! It is so good to hear such positive feedback. Let us keep spreading the word”.

Appendix 4: Paragraph from Heterotopia organisation

A paragraph written by Dr. Peter Johnson from "Heterotopia organization" as an introduction of our Heterotopia show at Saabat Gallery in August 2018 (figure 161, 162,163,164,165,166,1673.1, 3.2, 3.3, 3. 4, 3.5, 3.6 and 3.7)

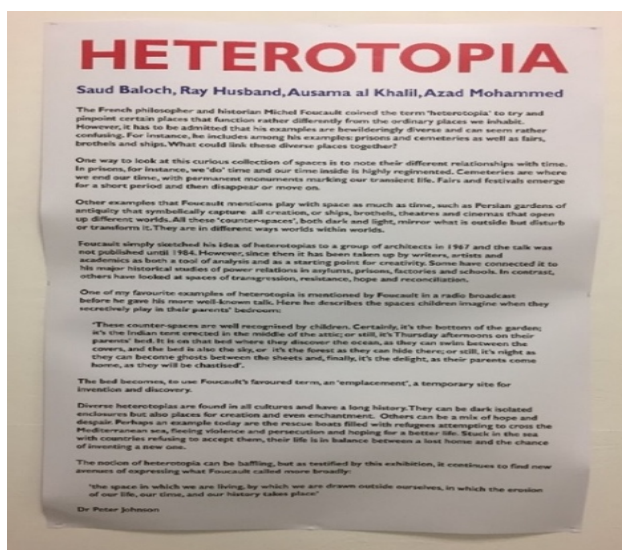


Figure 161

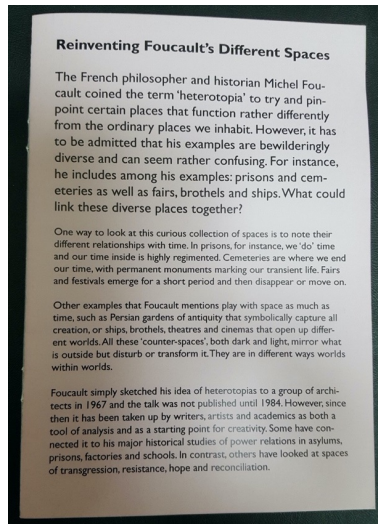


Figure 162

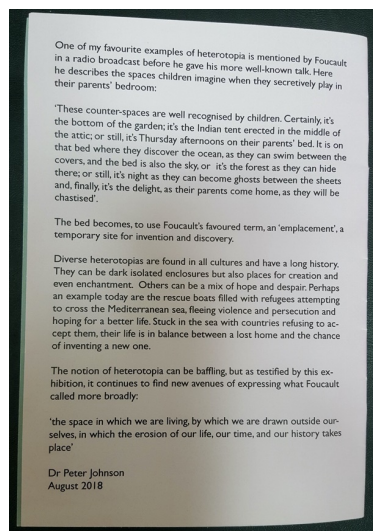


Figure 163

41.9% of children live in poverty (9809 children). While in June 2018 new figures from HM Revenue & Customs revealed that in certain parts of Teesside the poverty levels in Redcar and Cleveland are as high as 60%, with Middlesbrough close behind on 55%.

8. Rough sleeping has risen by 169 per cent since 2010. The NHS has been forced to cancel operations and even urgent surgery as it struggles to meet ever greater demand. Nearly 1,000 Sure Start children's centres and 478 libraries are estimated to have closed since 2010. Potholed roads and uncollected bins are evidence of the scale of austerity borne by councils. For Britain, the sixth largest economy in the world, with its own currency and low borrowing costs, austerity has always been a choice, rather than a necessity. National governments have a duty to manage the public finances responsibly. But as economic evidence shows, the best long-term means of debt reduction is productive investment, not politically-driven cuts. Government borrowing, it is said, will "burden" younger generations. Yet austerity has enfeebled the collective institutions that they depend on and that their forebears strove to build.

- George Eaton, 2018. *The year of privatisation and austerity* become indistinguishable. *The New Statesman*, 20 August 2018.

9. Brothels and colonies are two extreme types of heterotopia, and if we think, after all, that the boat is a floating piece of space, a place without a place, that exists by itself that is closed in on itself and at the same time is given over to the infinity of the sea and that, from port to port, from tack to tack, from brothel to brothel, it goes as far as the colonies in search of the most precious treasures they conceal in their gardens, you will understand why the boat has not only been for our civilization, from the sixteenth century until the present, the great instrument of economic development (I have not been speaking of that today), but has been simultaneously the greatest reserve of the imagination. The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up; espionage takes the place of adventure, and the police take the place of pirates.

- Michel Foucault, *Of Other Spaces (1967)*, *Heterotopias*.

Figure 164

Notes

1. According to local organizations and political parties more than 20,000 people were abducted and are still missing and more than 3,500 mutilated bodies were found dumped in different areas of Balochistan. Among them most of the abductees and killed people were political activists. Mass graves were also recovered from different parts of Balochistan but no investigation has been conducted so far; nor has any step been taken for the identification of the buried corpses. Due to rigid counter insurgency policies and military operations, thousands of people have migrated to different areas of Balochistan, Sindh and Punjab and living a very miserable life.

- from *Balochistan Terra Nullus at Mercy of Predators*, published by The Baloch Human Rights Organisation, 2017, p.5.

2. Teesside's art community has paid tribute to a talented artist who sought refuge in the UK after suffering torture in his native Iraq. Aunsa Khaili grew up in Baghdad before fleeing persecution and seeking asylum in Middlesbrough. He died at his home on Estwood Square, Newport, on December 4 last year. At his inquest on Friday, senior coroner for Teesside Clare Bailey recorded a verdict of suicide. Members of the local art community have since paid tribute to Mr Khaili, 50. Fellow artist Azad Mohammed, 50, classed Mr Khaili as his "closest friend" and said "we can't believe we have lost him so early". The pair attended the same art school together in Baghdad, but didn't meet until they moved to Middlesbrough. "He was a good man and a good artist. He was also depressed and had many problems. He was living alone, and was lonely. Even having friends close, he was lonely." The past was always chasing him. He expressed himself through his paintings. "Mr Khaili was left with damage to both his legs after he was captured by the Iraqi government and tortured in his homeland. He came to Britain as an asylum seeker in 2006, and began his new life. He settled in Newport, where he lived alone. His horrific experience in Iraq meant he relied on a stick to walk and was unable to seek regular work. Friends said he became lonely, as many of his family remained in Iraq. He also had a brother who lived in America. Teesside Coroner's Court heard

Figure 165

how friend and neighbour Hassan Wardi called Mr Khalil at around 7.30pm on December 4, as the pair were planning to go out, but he did not answer his phone. In a statement, Mr Wadi said Mr Khalil used to suffer from depression, yet he was assessed as being fit for work. Mr Wadi said: "He used to always feel lonely, as he was always talking for hours with his family and friends. "He planned many times to leave his life here and move to Iraq or London. "There are lots of other people going through the same thing. I feel like the system has failed him." Mr Khalil had worked with South Bank's Sabaa (sic) Gallery.

- Bethany Lodge, Iraqi artists came to Middlesbrough to start a new life but 'could not escape his tormented past', The Gazette, 13 March 2017.

4. Whoever has succumbed to torture can no longer feel at home in the world. The shame of destruction cannot be erased. Trust in the world, which already collapsed in part at the first blow, but in the end, under torture, fully, will not be regained.

- Jean Améry, *At the Mind's Limit*, p.40.

5. Middlesbrough has the highest suicide rate in England, at almost double the national average. Almost three quarters of those who take their own lives in the town are men.

- Stan Davies, *The men saving lives in Middlesbrough by 'talking nonsense'*, BBC News website, 1 June 2018.

6. The Fit for Work assessment service was introduced in September 2015, and gave both employers and general practitioners the power to refer employees for a free occupational health assessment when they had been absent from work for four weeks or longer. In November 2017 The Department for Work and Pensions (DWP) announced that the Fit for Work service would come to an end after "low" referral rates. It was scrapped on March 31st 2018.

7. In January 2018 End Child Poverty published their figures on child poverty in each constituency, local authority and ward in the UK. They revealed that 2.7 million children live in poverty. In Redcar and Cleveland 30% of children are in poverty (5676 children). In Middlesbrough

Figure 166



Figure 167

Appendix 5: Achievement, participation and involvements

An award of first prize for best PhD poster at Teesside University conference on the 13th of September 2018 (figure 68). Certificate of participation at Manchester University postgraduate research conference "provoking discourse" on the 7th of March 2018 (figure 169).

Involvement with both artist community and local communities through various roles such as director of gallery, curator, running workshops, project managements, developing and planning the projects, consulting, and teaching. The below images it is some of the documented publicity of my involvement in activities during my Ph.D.

journey (figure 170, 171, 172, 173, 174, 175, 176, 177, 178 and 179).

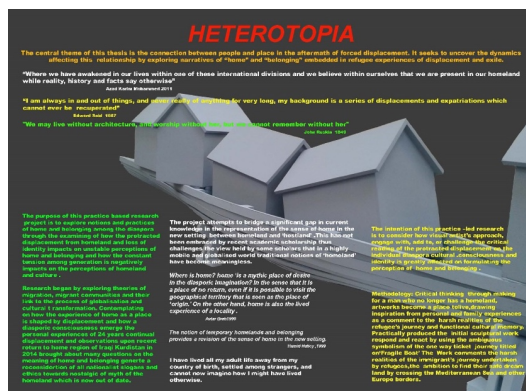


Figure 168: An award of first prize for best PhD poster at Teesside University conference on the 13th of September 2018.



Figure 169: Certificate of participation at Manchester University postgraduate research conference "provoking discourse" on the 7th of March 2018.



Figure 170: Receiving "The mayor's community achievement awards", Azad Karim Mohammed 2018, Redcar, Teesside, Uk.

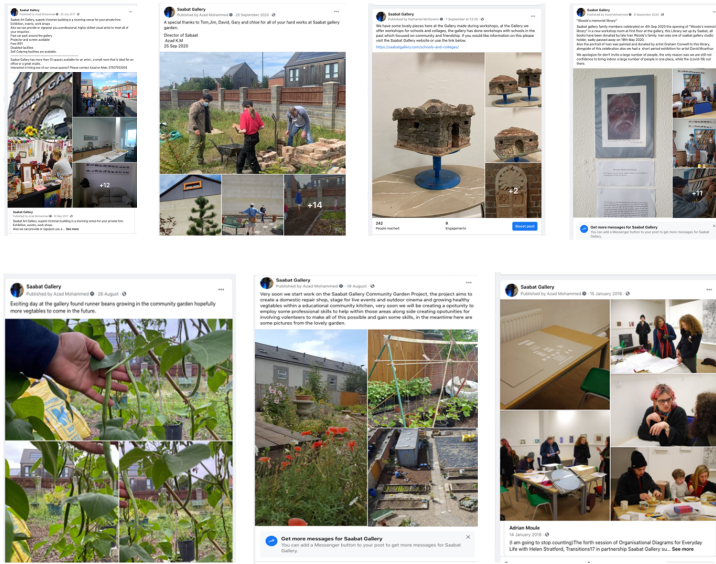


Figure 171: Community engagement at Saabat Gallery 2017-2022.

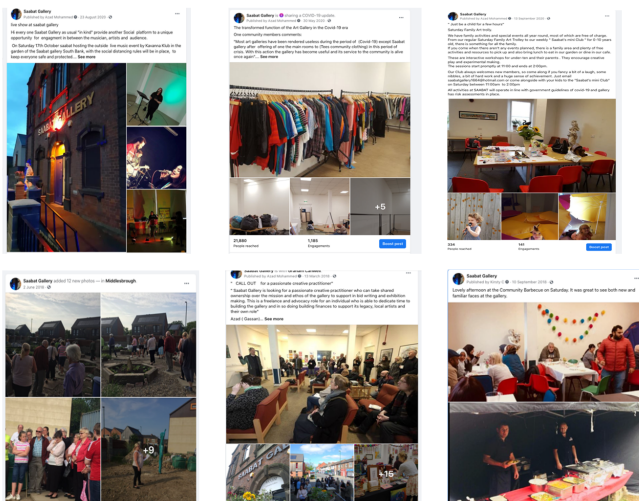


Figure 172: Community engagement at Saabat Gallery 2017-2022.

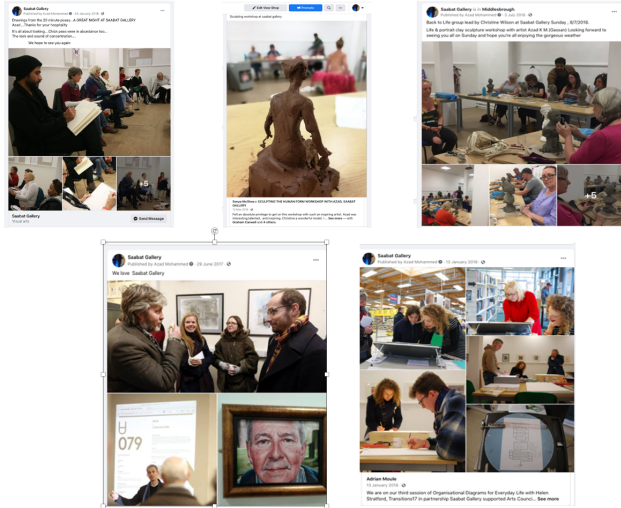


Figure 173: Workshop, my roles teaching and delivering workshops.

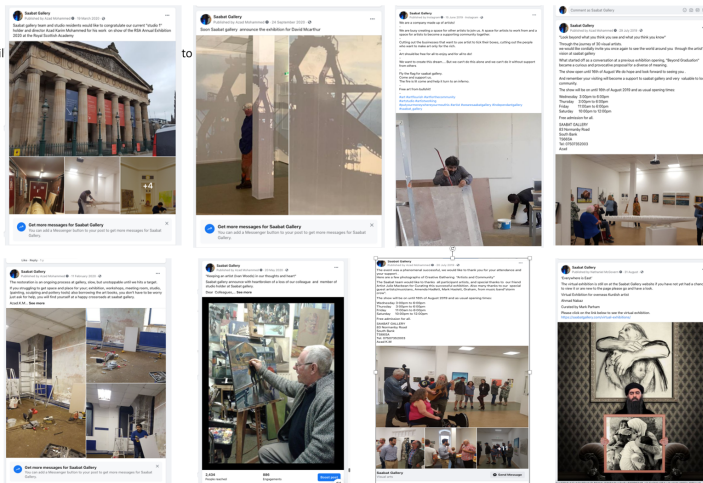


Figure 174: Roles and responsibility, Director and curator of the Saabat Gallery, 2014- 2022.

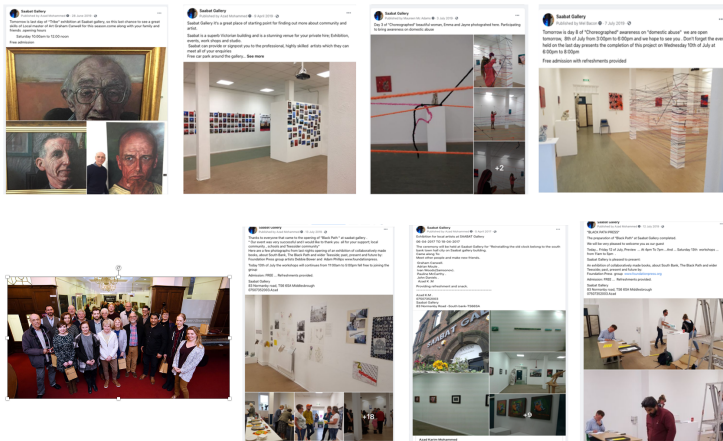


Figure 175: Roles and responsibility, Director and curator of the Saabat Gallery, 2014- 2022.

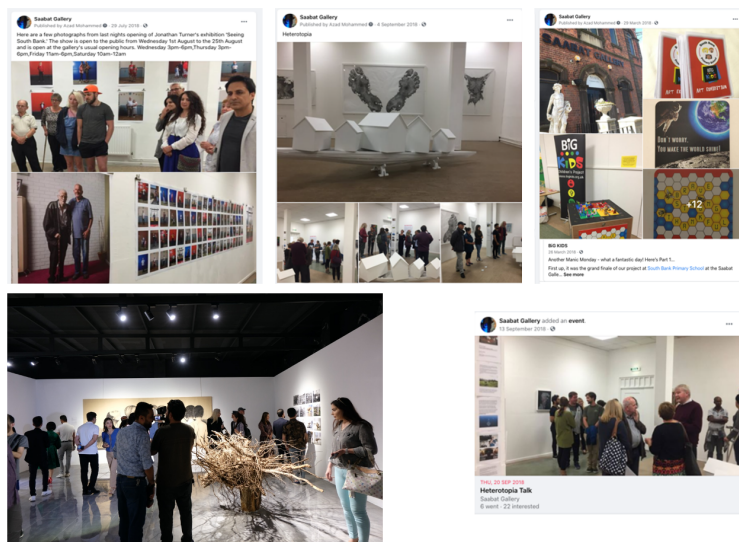


Figure 176: Roles and responsibility, Director and curator of the Saabat Gallery, 2014- 2022.

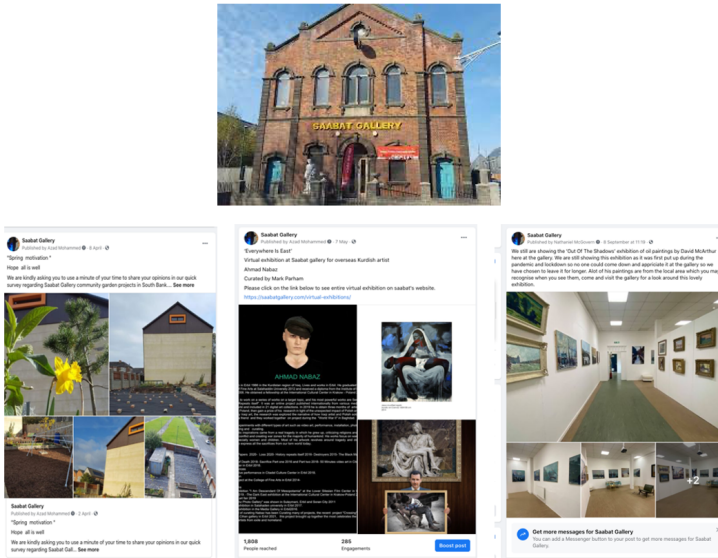


Figure 177: Roles and responsibility, Director and curator of the Saabat Gallery.

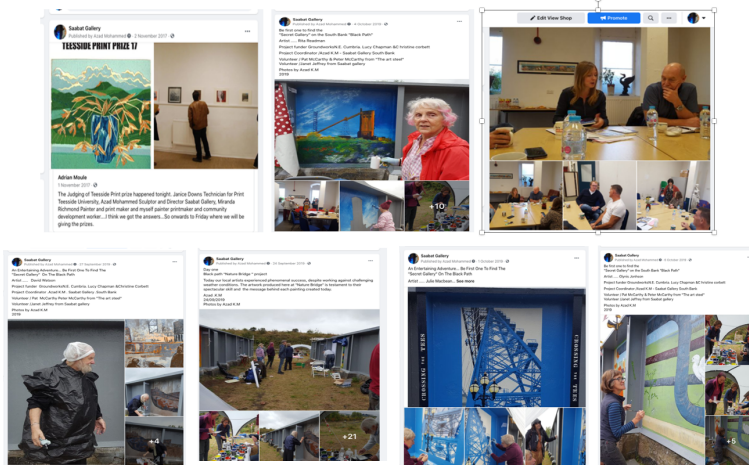


Figure 178: Secret Gallery on Black Path 2019, my role, project management, Teesside Print Prize 17, my role, Judge panel.

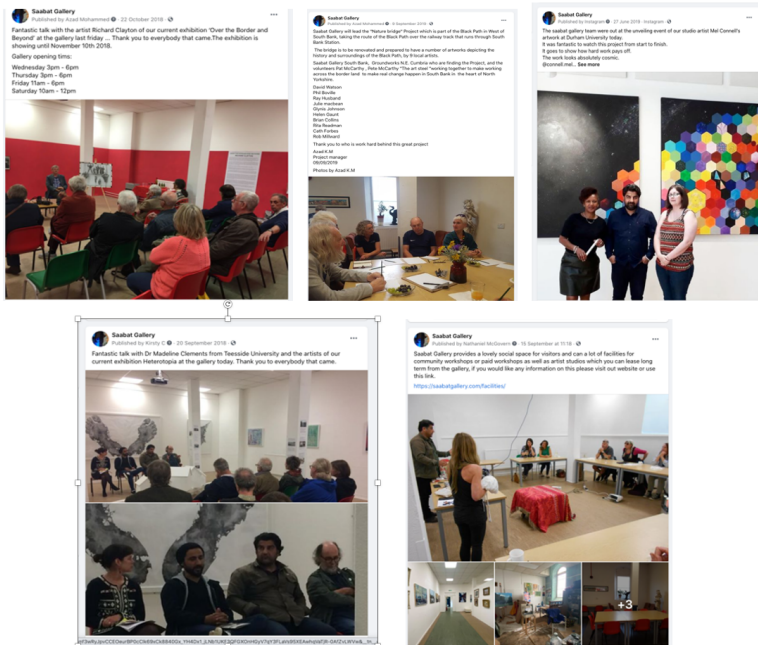


Figure 179: Teaching and Consulting.

Thank you for reading, thinking, and acting.

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