

Rea Dennis

River | Body | Walk:

A Choreographic of Arrival

On Being Immigrant¹

I am the daughter of a Greek migrant. Like many Australians I am first generation. I am also a migrant. Having lived abroad for 10 years I now live in Melbourne and find myself undertaking the daily tasks associated with new arrivals such as exploring, feeling alienated, reaching out, settling, and finding home.

Born on a river in northern New South Wales, I have often found myself drawn to the rivers in the cities where I have lived. In 2014, I returned to Australia, but not to New South Wales, after more than a decade away. During this period, I had a fixed address in Wales but travelled extensively throughout the United Kingdom and Europe, to the extent that both my sense of self and sense of place were strongest when I was *on the move*. When I arrived in Melbourne, I was home but not quite, settled but not quite; that is, until I found the river, which even now, three years later, brings me great comfort as I walk along it.

This paper offers a poetic reflection on a performance research project that brings my experience of comfort (my moving body) into conversation with my sense of estrangement (my foreign body). More specifically, this paper and project—titled *The River and the Immigrant Body*—reflect on the difficulties of bringing themes of migration and mobility (whether flying from London or walking in Melbourne) into the museum, which is sometimes, though not always, our most static of cultural institutions. Conceiving, proposing, realising and performing the installation *River + Stones* (2016) prompted me to reflect on the relationship between walking, writing and choreography, understood in the broadest possible sense of the term as the way “constructed spaces become embodied places for the public” (Shiller and Rubridge 2014, 2). In what follows, I offer a brief overview of the literature on mobility, particularly

walking, before turning to the Immigration Museum and my attempt to bring the river—or at least as sense of “riveness”—into the institution.

Walking, Research, Performance, and the Gallery

To continue with the personal, walking has long been a part of my artistic practice: my instincts drive me forward and in moving I feel myself. Similarly, *walking to think* has long been part of my research practice. For me, walking is a means of marking the day, rematerialising the “dematerialised” or disembodied self that sits at the desk, and remaking the displaced self that has migrated or is in the process of migrating. Over the years, I have come to understand this daily practice as “accumulative and deeply autobiographical,” the next chapter in the “very real, sometimes boring, sometimes exciting, collection of everywhere I go” (Rogers 2008 cited in Hunter 2015b: 113). I have also, like Misha Myers, come to understand it as “a mechanism of performance and a methodology of research” (Myers 2014, 30). The mention of Myers, Rogers, and Hunter suggests that I am not the only artist and scholar who feels this way about walking, and indeed there is now a significant literature on it as well as its relation to performance.

For performance thinkers and makers, walking enacts what might be considered as a *perceptual mode of thinking*, in which thinking produces movement, movement produces affect, affect produces thought, which drives further walking, though of course it is never as linear, or even as circular, as that. To put it another way, what the body perceives and how it receives this perception, feeds an affective experience as a form of embodied cognition. For Stephen Hodge and Cathy Turner, walking is a distinctive and personal choreographic action, which both makes and occasionally disrupts our day. Or as they put it, there is “a spectrum or dynamic of walking that enables it both to disrupt our quotidian occupation of space and to have the potential to generate new relationships, new spaces and new ways of moving through them” (Hodge and Turner 2012, 111). It also makes and unmakes place, in their terms. If, as they state, “place is experienced in mobility and movement” then walking, by definition, makes that experience and that place (2012, 91). Yet, it also enacts a kind of homage to experiences of displacement where we find ourselves oscillating between feelings of dislocation from place and actions of (re)claiming of place. Paradoxically, in their terms, the objective of belonging is subjugated to an aesthetic experience of “continual displacement” (Hodge and Turner 2015, 110). Performance scholar Deirdre Heddon also comments on relationship between knowing space and knowing the self. She writes that in the walking, the artist-researcher brings their attention to “autotopography” in an act of “writ[ing] the space ‘through self’” (2008, 91). This gives us a way to experience a place as our own. The place might feel interior, inside of us; yet it is reinforced by what we perceive outside of us. In this way, walking enacts a kind of *writing of place through self* while simultaneously *writing self through place*. Heddon conceives this walking as autobiographical *placemaking*, enabling an autotopographic research practice.

Despite the abundance of literature on walking (see also Adams 2017; Solnit 2000; Nicholson 2009), and the rise of “walking as art” (see Walking Artists and Wilkie 2015), there is relatively little writing about walking and the gallery. Of course, almost every gallery and museum has a “guided tour,” but would such a tour see any art made through walking? To put it another way, where do all the walking artists go? Do they ever end up in the gallery or museum? If so, in what shape or form? In this sense, the problem that walking presents for the gallery is the problem that performance more generally presents—what to do with bodies, their actions, and their aftermaths. While the GLAM sector increasingly values performance for its ability to “enliven” a space or increase “audience participation” and “outreach,” it remains perplexed by what to do with, how to host, and how to theorise aesthetic genres. Performance scholar Shannon Jackson observes that:

The entry of the artist’s body into the space of a gallery could only feel dematerializing in a context that equated materiality with the object-ness of the art and not with the embodiment of the body. From the vantage point of the theatre and dance histories, these newer uses of dematerialized and immaterial labels felt simultaneously familiar and defamiliarizing. Once again, dance and theatre workers had already inhabited the “unproductive” realm for quite some time by virtue of the fact that their products did not last, at least not in the ways that the market, the museum, or the archive understood the idea of lasting. But, if, after Marx, such performance labor produced a product that “is not separable from the acts of producing,” the labour was not so much “dematerialized” as differently material. (Jackson 2012, 19).

The “differently material,” I would argue, disrupts and opens spaces for feeling. It is in the space of the “not separate from” that experience and affect, as well as thoughts about each, arise.

Sometimes, galleries cope with performance by programming it offsite. To be fair, artists have also been moving outside of traditional venues for decades. Dance scholar Victoria Hunter argues that site-specific dance has “evolved to encompass a broader range of site-generic and site-adaptive, installation, walking practice, flash mob, intimate performance and digital art practices that are less concerned with absolute specificity *per se* ... and instead address and interrogate broader notions of mobility, presence, subjectivity, affect, disruption and resistance” (Hunter 2015a: 14). Despite this, over the course of this research project, I felt my general interest in choreography, performance, and the gallery narrow, as I discovered the Immigration Museum. How does this *unmoving* building, once a Customs House, share its *moving* stories and subjects? Could performance help to tell these mobile stories, or would it hinder? Would the museum itself the hinder performance?

Melbourne's Immigration Museum

On first arriving in Melbourne, my walking enacted a sort of “artistic wanderlust” mimicking a false send of neighbourhood, reaching from South Yarra, along Alexandra Parade through the city to Flagstaff Gardens (Adams 2017). This quickly morphed into a purposeful stretch of the Yarra River in the Melbourne CBD between Princess Bridge and the Old Customs House which now houses the Melbourne Immigration Museum.² My walking route reflected a familiar footfall mapping—taking in the landmarks, walking by the river and up across the bridge—reminiscent of my walking route in Cardiff, where I had most recently lived. Like an echo from one side of the world to the other. And so I walked the Yarra River in Melbourne; passing the Immigration Museum each and eventually walking into the Museum itself.

Today I walked into the immigration museum. Everyone seemed happy to be there, as if something good was about to happen. They all seemed to love working there. I met Beryl. She was introduced to me as a volunteer. She was beaming, “I’ve been volunteering every second Monday for 7 years.” (Research Log, February 22, 2015).

It seems like no accident that I found myself at the Immigration Museum. I am, as my research proposal (and epigraph) notes, the daughter of a migrant, as many Australians are. Indeed, according to the 2016 census, 49 percent of Australians are either born overseas or have at least one parent who was born overseas (Australian Bureau of Statistics 2017). In 1998, the Victorian government founded the Immigration Museum precisely to record this history, map this memory, document these experiences, and share these stories. Its curation re-performs various waves of arrivals: of Anglo, Southern-European, and South-East Asian migrants. It walks a crooked line through a complicated history, touching on the gold rushes of the mid-19th century, the passing of Immigration Restriction Act (commonly referred to as the White Australia policy) in 1901, the post-World War II migration boom, the end of the White Australia policy in 1973, the passing of the Racial Discrimination Act in 1975, and the rise of multiculturalism in the 1970s, 80s, and 90s. It is, in some ways, a document of the past but the Community Gallery provides a space for migrant communities to remember and represent themselves on their own terms, in their own time (see Museums Victoria 2017).

That early encounter with the Immigration Museum engaged at least three of my subjectivities: as the daughter of my Dad; myself before living in European; and my returned self. The encounter with the river, the city and the museum were writing onto me, in the way Jonathan Flatley describes:

maps must be able to incorporate new information as one has new experiences in new environments; but this does not mean they are entirely self-invented. Rather the maps are cobbled together in processes of accretion and palimpsestic rewriting from other persons’ maps, first of all those defined in

infancy by one's parents, and later the maps that come to one by way of one's historical context and the social formations one lives in. (Flatley 2008, 248)

When I left Australia, my understandings of space, place, and nation were entangled with Aboriginal land rights, border security debates, and political uncertainty. Returning in 2014, this understanding has been remade, through walking the river into the city. It is a performance, or at least a rehearsal, of arrival; it is also a mapping of the nation's colonial history, imbued with the social memory of trauma and loss, and with traces of my own blood memory. This affective walking and mapping not only creates new maps of my country but new maps of my *self*, where new spaces interact with older memories to remind me of who I am and who I might yet become. It was from these strands that the aesthetic strategy of the research emerged.

Inside the Museum

Negotiating the parameters of the research involved thinking through the needs of the Museum with education staff within the designated period, with facilities staff who were overseeing significant works to one of the galleries, and the customer service staff who managed the day-to-day foot traffic, including larger tour groups. It was through these negotiations that the parameters for a three-phase research process were designed. Phase 1, "artist orientation," consisted of observation and contemplation within the museum and in local surrounding, historical and cultural research and building relationships with the diverse museum population. In Phase 2, "artistic residency," I set up a makeshift studio on the expansive first-floor foyer, responded to the site, tested ideas for interventions, and designed the installation and experience *River + Stones* for the public. In Phase 3, "activation and social engagement," I installed *River + Stones*, commenced participatory practices and was joined by collaborator Magda Miranda. I also appointed local emerging artist as "River Rangers," who also devised and presented short performance works. Throughout it all, I maintained my walking practice.

The performance installation *River + Stones* spanned two rooms and the corridor of the first floor of the museum. The centrepiece of the performance installation was a 2m x 1m model river influenced by miniature worlds practices such as model train worlds, landscape architecture, backyard ponds and water features. Designed and built onto a wire frame and set with fibreglass.³ Flowing water was pumped under and around the model river which was positioned at 1200 mm off the ground on a spacious hexagonal table (3m in diameter), located on the 10m x 10m first-floor foyer as is visually evident in Figure 1. The process of delivering and installing the river art was challenged by institutional constraints, particularly those aligned with protecting museum exhibits. This impacted on the organic integrity of the model, when just before opening the Museum retracted permission to include live native plants in what was to be the estuary area of the fibreglass river model. Such obstacles are common when working with institutions effectively rerouting me, as I then set out to source a substitute material, something believable yet synthetic, as an alternative.⁴ Despite this, the river model element of the artwork was installed on time (see Figs. 1-5 for some context).

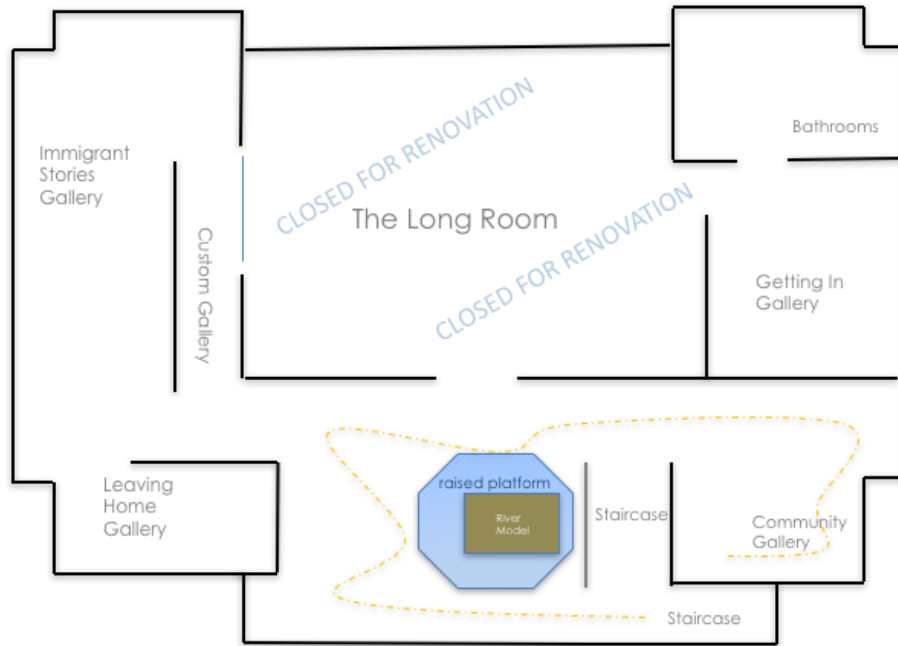


Fig. 1. First Floor, showing the situation of the installation (river model), on the raised hexagonal platform, and the flow up the staircase and around to the Community Gallery.



Fig. 2. The river model, from *The River and the Immigrant Body*, 2016, co-produced by Deakin University and the Melbourne Immigration Museum. Photo © Magda Miranda

The River Model



Fig.3. Scale of foyer, taken from elevator. © Rea Dennis



Fig 4. Scale of foyer, taken from above on staircase. © Magda Miranda

The artwork which was positioned in what might have been a somewhat architecturally overwhelming atrium on the second level of the colonial building (see Figures 3 and 4 for some sense of the scale). Given the potential impact of the architecture on what is being communicated and the ambient noises of the museum Performance and sound design were integral to the design. Using “sound as a visual element” (Howard 2009, 16) to embellish a scenographic text around the fibreglass object acted to scaffold the audience engagement with the various objects, actions and the ephemeral relational and experiential intentions drawing on potential for sensorial immersion. An amplified sound file of walking filled the atrium space. The texture of the sound suggests uneven ground underfoot. Crunch! Crunch! Crunch! Crunch! Footfall on pebbles; or perhaps on the forest floor in an affective stimulus invoking the listener to search their memory in a bid to recognise where the walker is. Placing the sound in the space invited the listener to ask, where? What is this location that is being evoked through sound? This experience of sound may be what phenomenologist Don Ihde calls encompassing (Ihde 1973, quoted in Brown 2013). Sound dramaturgy enables a choreographic intervention in a large open space like the museum atrium. Ross Brown suggests that sound embodies spatiality.

[It] comes in two primary spatial dimensions. Sound is directional and sound is encompassing ... neither dimensions is lacking in any given experience of sound, although one of the dimensions may 'stand out' in relative prominence over the other depending on the situation and the intention in the situation. (Brown 2013, 140)

The presence of footfall layered within the sound environment worked to establish a sensation of moving. In the absence of an affirming visual text, the listener's proprioception contributes to the meaning making process of the body. The sensation of walking ... by a river... perhaps. The interpretive process bounces between confusion and certainty: can I decide that it is someone walking by a river? What does it mean? Why am I being invited to sit down in the museum and listen to somebody walking by a river? Is it that I am required to "see" with my ears; to sense the image? The aim was to create a visual spectacle through sound, in the way Pam Howard (2009) suggests, by coupling the captured sound of one of my river walks with an atmospheric stream and bird sound track.⁵ Howard states:

Space and sound are partners. Scenographers have to embrace sound as a visual element when evaluating the quality of a potential performing space. Not just for audibility, but for the ability to create a soundscape that can give the spectators contextual information that does not need to be repeated visually ... sound, human or engineered, is mobile and springs across spaces, guiding the direction of the spectators ... In site specific space, with a mobile audience, sound can take the place of scene changes, fluently and elegantly moving it from being an accompanying illustrative sound score to becoming part of the architecture itself. (Howard 2009, 16)

Sound was integral to the way in which *River + Stones* captured museum visitors in an alternative outer flow so as to engage them with their quieter inner flow. On approaching the threshold of the installation River Rangers performed as guardians and guides for participants.⁶ In hosting the threshold crossing, the River Rangers served as a practical transition and activated the shift of the audience from spectator to participant as they set out to perform the actions by the river. The guiding aimed to interrupt participants' assumed experience of the Museum and to choreograph a resistance to habitual modes of being, proposing instead, a shift in awareness of and attention to movement from outside to their inner moving—somatic—selves. Affecting a shift from outside the body across the space of the museum, to inside the body, as a kind of mindfulness.

The engagement of each participant and the degree to which they carried out the actions of the installation were numerous and varied. The challenge was to ensure that the interactivity was not tokenistic or alienating, or that it did not appear to impose participation. To resist this, engagement was framed as broadly as possible to encourage diverse interpretations of participation and interaction. A small sign announced: "You are welcome to come and go,

to sit and chat, to stay as long or as briefly as you wish.” Small instruction cards were placed around the room as a prompt to the actions:

- (a) touch the stones and consider the journey the stone has taken: across distances, drawn along by the flow of the water; and across time. Paint the stone.
- (b) listen to the sounds, the flow of water, the surrounding environment, stay sitting and listen inside; and
- (c) fold a boat - use your hands, reflect on your own journey, where you have been and where you are going

Over 1200 people visited the Museum across the 10 days and over 80 percent engaged with the artwork; 55 percent participated in the actions, interacted with the installation, and opted *into* the flow in choreographic of arrival. Participants shared their stories, like the older Dutch couple who stopped me in the Community Gallery.

It has been 50 years since they first visited Australia, traveling one month by boat. This visit was like an anniversary voyage, just 24 hours via plane. They sat together to paint two sides of a stone, one for 1966 and the other side for 2016. They appeared euphoric and so grateful to have the chance to memorialise these profound life transits. (Research log, April 9, 2016)



Fig. 5. Canadian travellers sit by the River, from *The River and the Immigrant Body*, 2016, co-produced by Deakin University and the Melbourne Immigration Museum. Photo © Magda Miranda.

Over half the visitors to the Museum during this period were temporary, visiting Melbourne and looking to better engage with the city. Some were in groups, like the travellers from across Canada, sat together for a number of hours (see Fig. 5). Others came alone, like the women referred to in this note:

A woman was seated by the river painting onto a rock. She stood out in this moment because she appeared so happy in the quiet of the surrounds. Later, down in the gallery she said she was amazed by all the boats and asked if she could take her stone with her as a special memory. (Research log, April 4, 2016)

On leaving the table, participants were invited to carry their stone with them across the day, as they continued through the museum exhibitions, out into the city, and on their journey home. This action saw the stones surrounding the river installation eroding in much the same way the environment is impacted upon through our everyday movements and opened more deliberately the intention of the performance. The traveling and painted stones also found their way to another part of the installation. Situated in the Community Gallery (see Fig. 1), participants could walk down the corridor and exhibit their individualised stone painting in a re-enactment of what happens in the material world where objects are rearranged through motion.



Fig. 6. Grandfather and child install their objects Photo © Magda Miranda



Fig 7. Amid. Photo © Magda Miranda

The installation also had many local visitors and lots of children. Often the local groups were intergenerational (see Fig. 6). Some of the local adult visitors had complex stories of migration and displacement. They saw the installation as a way to claim aspects of their experience. Many sat quietly, contemplative. Others were keen to explain what it was that the installation moved in them (see Fig. 7).

Amid had painted a stone. On one side the flag of India, the other—the flag of Australia! He arrived here 10 years ago. When he placed his stone among others placed across the week, he told of first arriving at Melbourne airport; his friend, who was supposed to welcome him was two hours late. He was very scared. Alone. Just him and his luggage in his new country. He beamed as he said its name, “Australia,” and announced that he was about to become an Australian citizen. (Research log, April 4, 2016).

Spreading the installation across the space into the corridor and around into the Community Gallery layered the core intention of flow more deeply within the work. It also served to elevate the value of the work within the museum space. Museum visitors were actively transforming the space through an embodied choreographic flow as materials shifted and rearranged. Individuals frequently clutched their stone in the choreographic action of moving away from the installation. The stone had become part of them as they sat, touched it, and painted it. Similarly, in opting to fold a paper boat, participants engaged in transforming the material, and walked the corridor to place their boat in a growing flotilla of fragile paper vessels (Fig 8). In moving toward and then away from the installation, and in walking into the corridor leading to the Community Gallery and placing their boat amongst hundreds of other boats, meaning was invested in the space between and participants were engaged in a personally and embodied construction of the space of the museum (on this point see Shiller and Rubidge [2014]).

In addition, each day at 1pm, participants could elect to walk through the museum. This activated the spaces through live performance and extend the way in which the museum performs and represents the cultural record of the movement of people to Australia. A choreographic of occupation that layered walking performance, onto the histories of the site, and into the histories on display within the museum exhibitions. Rather than tour, it became a counter-tour that interrogated traditional museum form/s and expanded audience engagement with the space, as an embodied place.

When museums program artworks to activate spaces and foster engagement to build audience numbers the interactive experiences need to be scaffolded so that participants are free to act autonomously. The contemporary audience is discerning and expect that what they contribute will be valued and meaningful. This is particularly so for children who invariably return and even bring others with them to show them what they have contributed. Thus, a precarious aspect of the design of *River + Stones* was the way the design of the artwork acted to move people. Museum visitors engaged in notions of being a traveler. *Picking up a stone,*



Fig. 8. The Flotilla of Paper boats, from *The River and the Immigrant Body*, 2016, co-produced by Deakin University and the Melbourne Immigration Museum. Photo © Magda Miranda

painting the stone's journey, and then placing the stone within the changing installation rearranging materials and making new ground.⁷ This action was further enacted through a spatial shift that saw hundreds of paper boats form a flotilla reaching down the long corridor of the heritage building, and opening up space between the installation and the community gallery, drawing the participants further into the process.⁸ Participants were charged with sharing the story, what Claire Bishop refers to as taking it forward; out with them into the everyday, in something of a geo-choreographic performance.

A Choreographic Aesthetic

The River and the Immigrant Body sought to activate the space of the Immigration Museum in a poetics of flow. Moving within the artwork engaged museum visitor to engage differently and enabled them to get caught up in the flow of the unexpected potential of the performance. Choreographic nodes such as fluidity, flow, and motion bring an ease to making sense of the connection to walking and to the river. In their co-authored work, *Choreographic Dwellings*, Gretchen Schiller and Sarah Rubidge (2014) suggest that notions of the choreographic go beyond traditional concepts of choreography, to include where a work is located and presented as well as how spaces and places are redesigned and reconceived by participatory artworks. From here, choreographic means that something is not to be seen but to be experienced. Choreography is relational, connecting performers, participants, and space. The choreographic lens enables a phenomenological understanding of how thinking extends beyond the body as a way writing ourselves into and across space.

My own experience and personal investment in the river gained momentum through the walking performances and then translated into participatory action. The participatory action was then shared using installation practices as a choreographic device. The engagement in actions associated with walking and the river intervened in the constructed space of the Immigration Museum and enable a more embodied experience that sought to heighten attention to self, to time, and to personal movement resulting in a responsive artwork that sought to activate the large first floor foyer through a participatory engagement. Sometimes the choreographic journey is subtle. More movement with the eyes than the body, up and down, forward and back. Eyes dart around the space. Sometimes, yielding to the invitation to take the journey to the arrival exhibition, a walk down a long corridor, lines with an ever-growing number of small paper boats, to an open space in which those before them have placed a river stone, in a carefully selected location—just near enough or just far enough from someone else's stone; painted, or marked in some way with a story. Whatever their form, moments of presentness, where the participant is supported to focus attention on themselves, their environment and their actions, in a deliberate way, renders what Hunter (2015c) terms a "present moment" possible. She writes of the "ontological experience ... a process of individual's 'tuning in' to their experiences of being-in-the-world," through which the "perception of and engagement with the world is transformed from the functional and re-located to the reflexive enabling the individual to acknowledge and engage with phenomena

which may frequently be overlooked or taken for granted when experiences solely as functional objects” (Hunter 2015c, 181).

The river makes me present. Walking is present-ness. In engaging within the river installation there were opportunities for participants to claim the banal and every day. I came to understand this intention as a “somatics of audiencing” in the way Petra Kupperts proposes, where “time has slowed to a pace where I can feel my attention broadening and lensing” (Kupperts 2015, 519). Kupperts observes her experience as an audience member, as a slowing down and a fine tuning of her attention(s), where the art practice transforms the gaze towards “a broader sensorium that becomes aesthetic” (519). As I attune my somatic experience while walking, so too the artwork engages the audience member, they become aware, self-reflexive. Their perception of time is altered. In this way, the installation animates what is often accessible in walking performance, when time perception is altered in the way Myers states (2014). Applying the concept of a “lentosphere,” Myers states that time is “more fluid than spherical, not a place but the emergence of multiple pathways” (Myers 2014, 33). Insights into performance techniques such as placing attention and perceiving sensory information underscores the approach to the research. Simple actions such as walking, holding a stone, recalling experiences of rivers, and folding paper boats, opened discursive space for the museum through embodied knowing, noticing and not noticing. In this way, participants engage in a personal practice of attending and meta-attending, and in some respects, are enabled to become researchers of their own subjective affects. That’s not to say that this research project claims to make sense of each participants’ experience, rather as an artwork, its key function is to perform the ideas it is exploring. In this way, *River + Stones* moved people inside of the performance, beyond more passive modes of spectatorship, engaging them in a critical way about what this place is, what this object is, what this experience might be, and who they might be in relation to all of these parts.

Notes

1. I use the word “immigrant” intentionally here and that intention infuses the work. The term often appears these days with the preceding adjective “economic,” as if the identity of economic migrant could be completely disentangled from identities such as convict, settler, refugee, asylum seeker, displaced person, “ten pound pom” and the like. Foreign bodies all.
2. The indigenous name of the river is *Birr-arrung*. The river became known as the Yarra when local indigenous guides were explaining the presence of the waterfall that once featured in the section of the river directly outside of Customs House. *Yarra yarra* means waterfall in the indigenous language of Boon Wurrung and the Woi Wurrung peoples of the Kulin Nation.
3. Made over 80 hours with technical support from John Parker at JDM Pumps in Upper Ferntree Gully, it was the first time I have worked with fibreglass as I engaged with the physics of adhesives,

form and flow in organic chemistry, and further collaboration with Magda Miranda who worked tirelessly to assist in the build, and also spent additional hours dressing the river model in-situ.

4. We did however, still manage to get away with installing over 1000 river stones and pebbles that were recovered from a local who was “un-landscaping” his backyard and which originated from Bunnings, and are likely not native to Australian but to Indonesia. We spent a couple of days in the Museum’s loading dock washing these one by one and drying them overnight before placing them around the river model.

5. Purchased on Amazon for \$0.89 *Ambiance Ruisseau Et Oiseaux* (Stream & Bird Ambience) from the album *Le Concert de la Terra* (Fonda-Mental S.A. 2006)

6. The River Rangers were: Andy McKinnon, Isabella Tolley, Louise Richardson, Olivia Perrusio, and Raymond Comeros.

7. In homage to the rivers of significance in the lives of the artist, the aesthetic acknowledges an interior corporeal experience of geographical located-ness.

8. Drawing together micro-nodes that included giving attention and shifting attention away from the perceived focus of the activities the artwork was co-developed with collaborating artist Magda Miranda and acted as a temporal record of how constructive and productive we can be when we shift attention away from what might be thought of as the principle (creative) intention. The use of paper and the practice of folding along with the placement of the paper boats on the floor along the corridor recognised the fragility of transitions and the uncertainty of the journey - planned or unplanned. The resultant complimentary installation was very popular with younger audiences. As audiences came and engaged, the residue of their visit was captured through stone paintings and paper boats that were then added to the ever-growing artwork and appealed to the Museum who promoted it to visitors across the school holiday period. This final phase coincided with the Autumn school holiday period (29 March – 9 April 2016).

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