**UNIVERSITY OF SOUTHAMPTON**
FACULTY OF BUSINESS AND LAW
*Fine Art Practice*

# Defamiliarising the Familiar: *everyday tourism* as the art of everyday life

by

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*"Every child is born an artist. The problem is how to remain one once we grow up" - Pablo Picasso*

## ABSTRACT

*This practice-based thesis explores the relationship between tourism, art and everyday life. Centred on the touristic spaces and settings of the British seaside town of Bournemouth the project explores how living in a tourist resort can facilitate transitory creativities, through which new modes of thinking and being can be developed. It also focuses on the blurring of tourism and everyday life, and more specifically, as the project develops, the conflation of work and leisure in neoliberal society. I argue that the blurring of work and leisure produces pseudo-individualised creativities that mask power and property relations to the extent that it becomes hard to negotiate ontological authenticity. In this direction, I suggest that it is not the closing of the gap between work and leisure that is the 'problem' with everyday life but our lack of capacity to govern how this pseudo-emancipatory relaxing of boundaries structures itself in the life-world. Though practice-based research methods, the project explores the notion of 'everyday tourism' as a methodology for developing a praxis of everyday production that attempts, not only to 'make visible' the ambiguities and paradoxes of leisure and tourism, but also, in bringing tourism and art to the centre of everyday life, works in opposition to neoliberal modes of work and leisure and their appropriation of creativity and other subjective and affective productive forces. This thesis asserts the notion and art practice of 'everyday tourism', which triangulates art, tourism and everyday life, not simply as the development of more tourist-like relations within life-world but also as new emergent field of practice involving strategies or tactics for defamiliarising the familiar, to disrupt dominant representations and habitual ways of being. In borrowing from the performances and performativities of art and tourism practices, I argue that we must develop an attentive ethics of practice if we are to reclaim everyday life from its occupation by the aggressive forces of neoliberalism. The thesis also suggests that the notion of 'everyday tourism', in its acknowledgement of emergence, contingency, transience, useless expenditure and our place in networks of affective forces and non-cognitive relations, becomes a means of liberating the self or moving beyond subjectivity and the habitual in order to go permanently 'on tour', in a world forever unfolding and never finished. 'Everyday tourism' thus becomes a means of envisioning alternative ways of being and seeing – of imagining possible futures and entertaining the idea of flux and change, of seeing difference in de-differentiation, of seeing through the eyes of the 'alien' other, in order to see beyond the alienating same. In this direction, 'everyday tourism' is intended as a strategy for moving beyond our current period of neoliberal, technocratic 'democracy' often referred to as 'the end of history'.*

# CONTENTS

**Introduction**

**Research Overview and Project Aims**

Dean MacCannell suggests that 'we are all tourists' and that there is now little difference between the leisure activities of tourism and those of everyday life (MacCannell, 1999: 191). However, this idea of the 'touristification' of everyday life suggests a kind of alienation; a dislocation from an authentic experience of place, and that we are all strangers to our surroundings, separated by an all-too visible layer of consumerist gloss. Yet, tourism like many consumer activities tourism is a form of creativity through which we not only express identity but also define our visual and cultural parameters (Löfgren, 1999; Baranowski, 2003). Indeed, tourist-like behaviour might, paradoxically, be a means by which people find ways of not being 'tourists' in their everyday lives. In day-to-day life, tourism becomes a way for individuals to recalibrate their life journeys. Indeed, David Crouch in critique of the 'big sites' (and sights) of Urry's *The Tourist Gaze* (1990), argues that leisure and tourism are a means of negotiating 'our lives, between holding on to particular familarities... and shifting free for adventure, to 'go further'; identities, feelings of self and others can be adjusted' (Crouch, 2011: 293). Whilst the term *everyday tourism* takes MacCannell's view as its premise, it also develops it, by prompting us to think about the socio-cultural structures that once separated tourist practices from those of everyday life and now attempt to conflate them, and the implications this has for individual and collective agency – our ability to conceive and mobilise political thought and to disrupt and modify consensus realities. Leisure offers a strong social discourse of individual freedom, indexed to consumer choice and lifestyle aspiration. Yet, as de Angelis (2010) argues, perhaps the new and emerging markets of our consumer 'democracy' are forces 'of enclosure and discipline (of subjectivities and commons / communities) and not... source[s] of liberation as the neoliberals believe' (de Angelis, 2010: 955). Our faith in the 'consumer democracy' of leisure is not new. Roberts (1978), argues the case for leisure as a leading popular agent on the grounds of pluralism, in which leisure is not framed solely in relation to work:

> In recreation and other spheres the public uses its leisure to nurture life-styles that supply experiences which the individuals concerned seek and value. 'Freedom from' is a condition of leisure. But there is also a positive side of the coin that involves individuals exploiting their 'freedom to' and leads logically to socio-cultural pluralism, meaning societies in which various taste publics are able to fashion life-styles reflecting their different interests and circumstances (Roberts, 1978: 86).

In hindsight we can see Roberts' statement as a recognition of the shift from a leisure of industrialisation to that of post-industrial society, and one which, as I go on to explore in this thesis, does not encompass the full range of implications of this change, particularly in relation to the processes of immaterial labour and biopolitical production in neoliberal society (Hardt and Negri, 2011).

The main focus of this research is the relationship between the practices of tourism and those of everyday life. The overall aim of this project is to explore how living in a touristic space might facilitate new kinds of practices, which help to de-familiarise our experience of everyday life, thus aiding our capacities to develop beyond 'habitual ways of being'

(Edensor, 2001). Behind this aim is a political philosophy of practice through which to explore the socio-cultural structures of work and leisure and the implications of the conflation of these, at one time, distinct sets of practices. I would like to suggest that the blurring of the practices of work and leisure produces pseudo-individualised creativities that mask power and property relations to the extent that it becomes hard to negotiate substantive ontological place-centred meaning. Through a set of practices, which I will suggest bring art to the centre of everyday life, I believe it is possible to make visible the power and properties relations, and to navigate the ambiguities and paradoxes of commercialised leisure in order to find situated ontological 'truths', through performative understandings of the world as forever emerging. The practice of what I term *everyday tourism* suggests 'truths', which are both contingent and essential, objective and subjective, becoming and being. *Everyday tourism*, therefore, is not simply about living like you are on holiday. It is less about self-indulgence than self-care, or a way of mediating subjective and objective, cognition and sensation, or more specifically, a more phenomenological awareness of the relationship between self and world. A grounding of Being in the habitual, from which one is then able 'hold on' in order to 'go further' (Crouch, 2010: 44). Much of the philosophical background for this practice-based research draws parallels with a line of geographical thinking which follows on from Foucault's work on biopolitics (1998) and explores a Deleuzian politics of becoming (Barad, 2007; Crouch, 2010, Hardt and Negri, 2011; Hawkins, 2013; 2015). Such studies utilise the performance and performativity we find in tourism, as methodological tools for formulating an ethics of everyday practice beyond representational discourse. Barad (2007), argues that 'performativity is properly understood as a contestation of the unexamined habits of mind that grant language and other forms of representation more power in determining our ontologies than they deserve' (Barad, 2007: 133). Likewise, for Crouch, '[i]n practice and performativity there is an inter-subjectivity and expressivity. In considering the performativity of everyday living the complexities of subjectivity, the affects of contexts... the doing and feeling of life are provoked' (Crouch, 2010: 43). As an intention for praxis, I would now like to characterise *everyday tourism* as an performative practice, situated both within and in-between the habitual fields of art, tourism and everyday life as a way to explore emergent knowledge and alternative modes of being and becoming that operate inside the capitalist framework, yet work in opposition to it. This praxis sets out in opposition both to neo-Marxist ideas of power as being exercised from the 'top down' and Foucauldian notions of disciplinary structures and apparatuses, which diffuse and reproduce power within the lived bodies of human society. Here, modes of dissent and resistance are produced within the biopolitical structures of power and thus everyday production becomes far from a banal, cautious and uncreative set of practices and discourses serving to reproduce power and property relations, and the conditions for capitalism's domination of everyday life. As Crouch (2010) suggests, the power of everyday production 'is in the gentle politics of negotiating life. The habitual economies of the everyday are not simply the matter upon which power works. They are the power themselves' (Crouch, 2010: 5).

These kinds of philosophical understandings of everyday production will become the starting point of a practice-based PhD that is used to explore the relationship between artist and tourist subjectivities, and how these can be utilised to develop a dual-consciousness of practice, through which we can separate personal ontological value from symbolic or exchange value within the habitual economies of art, tourism and everyday life. In particular, I'm interested in the way that the habitual touristic spaces of Bournemouth might facilitate ways to entwine what Hawkins terms, the 'wrenching duality' of cognition and sensation, in order to find new ways of being and becoming, both within and

beyond the habitual. This approach to person-place research, situates performative practice at the heart of geographical aesthetics in which representation and embodiment are co-dependant and relational – images, emotions, sensations and human and non-human objects, all coexist in the formation and reformation of discourse. Hawkins (2015), rethinks the relationship between 'cognition' and 'sensation' within aesthetics in terms of a Möbius strip – as 'two sides of the same strip, one bound to the other but not wholly reconcilable with it' (Hawkins, 2015: 286). Key to the formation of an ethics of practice is the notion of discourse and how to use practice to make it visible in order to divert its flows, and open up it sedimentary structures to new and emergent ways of being and seeing.

This study is centred around a series of practice-based art projects that aim to triangulate the practices of art, tourism and everyday life. All of these projects are focused on the touristic spaces and settings of the British seaside town of Bournemouth in attempt to explore how living in a tourist resort might facilitate transitory creativites through which new modes of thinking and being can be developed. I have chosen to use art practice as a primary research method because I believe it has the capacity to open up meaning rather than closing it down or trying to filter meaning by quantifying the qualitative. Art practice can be a much more responsive, attentive and situated way of knowing than interviewing or data collection, for example, and can also open up multiple planes of understanding and channels that cut through representational discourse and habitual ways of being and seeing. For contemporary artist and film-maker Shezad Dawood (2015), art is like "shattering the bedrock of culture" to reveal new layers, new openings. I have taken Bourriaud's notion of relational aesthetics as a starting point, which he defines as 'a set of practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space' (Bourriaud, 2002, 113). However I would like to extend this notion beyond human relations towards the world of affective things and 'thingly' representations, cutting through notions of taste, intellectual transcendence and objectification to make successive openings for new kinds of dialogue between human and non-human objects in the world. This kind of thinking puts art objects and actions in a position of agency – shaping, mediating and changing multiple realities, rather than merely producing representations of singular subjective realities. This brings the burden of proof upon works of art in terms of the 'work' they can do in the world (Hawkins, 2013: 239); in turn moving art beyond a conceptual proof of relations and institutional framing, to allow for a return to aesthetics not as the production of refined ways of seeing but as the production of atmospheres, effects and affective relations, and above all, things in the world that can dwell beyond the gallery. As Hawkins suggests, art as geographic practice takes us beyond authorship and the intentions of the artist and opens out to multiple dimensions of meaning – 'intellectual, affective, emotional, and sensory', thus calling upon a reflection upon 'what art can do (rather than what it means) and also what it can set in motion' (Ibid, 2013: 9-10). Here, art enters into direct dialogue with everyday life – illuminating, habitual ways of being, seeing and doing, and questioning and challenging common-sense understandings in the life-world. For Hawkins art 'harbours the possibilities – and indeed, the capacity to oppose consensus, question habits, and posit new values – to break with an existing realm and a regime of thinking and to develop new "being" for itself' (Ibid, 2013: 11).

One of the pieces used to explore these ideas in relation to the everyday touristic spaces of Bournemouth, *Punch and Judy Show: edge of representation* (2014), attempts to open a dialogue between various ways of being, seeing and 'producing' spaces in an attempt to complicate Lefebvre's dialectical triad (1991b) in relation to the complex

participatory structures of neoliberalism. It also takes into account the affective potential of images and objects, or in Deleuzian terms their *immanence* and *potentiality*, to revitalise the making of meaning as a fluid, ongoing, generative process. However, the piece also introduces the problem of the art object as a product distinctly separate from practice of everyday life; a problem which I go on to challenge through relational works – *Living Under the Tourist Gaze* (2012-14) and *HOTEL* (2014-ongoing). Drawing upon the work of Bourriaud (2002), I highlight the absurd, *carnivalesque* nature of the art object as a banal representational inversion of everyday life, which, whilst suggesting alternative subjectivities, does not provide the reflexive tools necessary to challenge received cultural and institutional representations. However, in the art practice, which is represented in the work, I attempt to explore such tools with which to mediate spatial representations and the ambiguities and paradoxes inherent in the intersection of consumption of place and dwelling. This work also investigates the kinds of practices through which we might renegotiate ontological meaning of place in response to the cultural and institutional mediation of spatial representations. These can be broadly categorised as follows:

- Visual practices – photographic reproduction and the visual arts

- Discursive practices (including visual discourse) – the narrative negotiation of the production of space and the means to challenge, disrupt and liberate ourselves from discourses that constrain representations

- Embodied practices (including embodied vision of place) – to generate narratives of ontological authenticity or dwelling key to reclaiming ownership of place from the homogenising, pseudo-individualised, discourses and representations within traditional models of leisure and tourism production and consumption

These ideas oppose the notion of Bournemouth as a backdrop for conspicuous consumption and everyday touristic practices that evoke MacCannell's original conception of the tourism as 'autoeroticism, narcissism, economic conservatism, egoism, and absolute group unity or fascism' (MacCannell,1999: 66). I would like to suggest that many of the everyday touristic practices of Bournemouth's residents do not limit what MacCannell (2001) terms 'subjective freedom'. Further to this, I would like to investigate the possibility that instead of 'closing down psychic space' (Craib, 1998), *everyday tourism* nurtures it. *Everyday tourism* in the context of Bournemouth's seafront does not simply represent a touristic aestheticisation of environment, based on the desire to consume particular images and objects (Urry, 1995). Instead, it is an everyday form of creativity involving a complex, playful sensibility, which both recognises and utilises the multi-accentuality of the Bournemouth's seafront as a touristic leisure space. Venturing onto Bournemouth beach at 5am on a summer's morning, for example, is an entirely different experience from 3pm in the afternoon during peak season, when the seafront is packed with visitors and the promenade is filled with ambling strollers. Likewise, watching the sun set from a seafront café bar requires a suspension of disbelief in order to appropriate the assemblage of objects as signifiers for the European continental holiday. A dishevelled potted palm, a brushed aluminium table and a weather-beaten Italian flag, become familiar tools for touristic dwelling, which enable us to occupy and utilise the everyday leisure spaces of Bournemouth seafront into settings for quiet meditation or as visual cues for memory and imagination, through which we are able to reproduce representational meaning. Yet, the same space might generate an entirely different set of associations out of season: a solitary gaze, conjuring up

romantic associations; wistful contemplation, feelings of longing and lacking, heightened by the weather, which becomes a metaphor for these emotions. Indeed, I would like to suggest that these kinds of aesthetic representations are not simply the consuming of a predetermined object of the gaze but instead, open a dialogue between subjective notions of the self and the affective qualities of objects and environments, in which places and place meanings are produced. This emphasis on affective networks of objects is important because it moves aesthetics beyond value judgement and positions it as a popular agent through which we shape, or rather perform, the emotional and meaningful content our day-to-day lives. This is to suggest that aesthetics is part of a process of performance and performativity in everyday practice through which we 'hold on' to our existing sense of the world and yet – at the same time – rework our worlds in order to 'go further' or discover new ways of being, seeing, feeling, thinking and doing (Crouch, 2010). For Hawkins (2015), this rethinking of geographical aesthetics away from something containing a set of meanings or properties to be appreciated, and towards a network or mode of spatiality in which thinking works and reworks in constant dialogue with materialities and emotionalities to produce place, enables us to 'consider landscapes not as backdrops but as active agents, for the experiences and substances of human and non-human objects, and the a concern for the manner in which such objects work to produce effects and affects' (Hawkins, 2015: 283). These ideas also posit as a dialogue between subject to object, where the cognitive and sensory intertwine, and humans and landscapes – including the human and non-human objects within them – become both the hand that strokes and the hand that is stroked; subjects and objects productive of each other in haptic and psychological unison (see Merleau-Ponty, 2004).

In a sense, touristic images and things are not simply objects but what Heidegger (1962) terms *zeuge* or 'tools' – situated ways for human beings to engage with one another and their everyday environment. For Illich (1973) tools are also key to the success with which the individual relates to the group:

> Tools are intrinsic to social relationships. An individual relates himself in action to his society through the use of tools that he actively masters, or by which he is passively acted upon. To the degree that he masters his tools, he can invest the world with his meaning; to the degree that he is mastered by his tools, the shape of the tool determines his own self-image. Convivial tools are those which give each person who uses them the greatest opportunity to enrich the environment with the fruits of his or her vision (Illich, 1973: 29).

In Bourriaud's terms such tools become relational objects, which when explored via social relations expose the underlying discursive (or ideological) conditions behind representations (Bourriaud, 2002). Therefore, a further aim of this project is also to explore the 'tools' available or conceivable for envisioning ownership of public spaces and to understand how they are used to make sense of Bournemouth's seafront environment. How do we use images as 'tools' or what de Certeau (1988) terms 'tactics', to reclaim ownership of Bournemouth's seafront environment through the creative or disruptive ways in which we use and represent it both in and out of season? How are the images and places within the seafront environment appropriated and used to negotiate environmental meaning? And furthermore, how do we mediate the binary division between 'freedom to' and 'freedom from' in negotiating the representations and practices of commercialised leisure and tourism?

As mentioned previously, the emphasis of this study is on the use of practice-based research as a way of taking elements of tourism, art and everyday life out of their theoretical boxes and transposing them onto each other, combining, comparing and triangulating these formerly distinct fields of practice. This interdisciplinary approach to art practice, or rather, simply practice, is a way of learning from all three habitual fields of practice, and of utilising their openness and contingency. In the light of this way of thinking, Hawkins, drawing upon Grosz' Deleuzian reworking of aesthetics (2005), repositions 'art not as cultural accomplishment, but as a harnessing and a framing, a re-territorialization of the chaotic inhuman forces in the world' (Hawkins, 2015: 288). Here, the interdisciplinary becomes a key tool in disrupting the self-important illusions to which we habitually cling. In this sense, the methodologies of research practice for this project become a form of tourism or as Hawkins puts it, a way of 'staging encounters'. Likewise, within the PhD process, the choice to work through multiple disciplines or filters, becomes a way to step outside of the situation of academic writing – to enliven what can often be a dry, calculated processing of everyday life. Here is an ideal opportunity to suggest that I have not been immune to this stagnated situation and arguably my choice of language is complicit in the world of academia, which often prefers to maintain rarefied and highly specialised territories and disciplines, rather than to move into new territories and 'get its hands dirty'. Yet, as O'Sullivan (2009) argues, 'by blurring discreet [sic] categories, producing new encounters and fostering monstrous couplings, new kinds writing and new kinds of thought become possible' (O'Sullivan, 2009: 2).

The work, which includes painting, collage, photography, video, installation, social practice and artist-led projects, investigates the ways in which we can learn from our experiences of art and tourism to develop beyond habitual ways of being and seeing. In this direction, practice becomes as an attentive 'ethics of care' (Tronto, 1994), through which we can separate personal-ontological use value from symbolic or exchange value within the complex structures of work and leisure and the codified spaces and cultural systems of late capitalism. Here, *everyday tourism*, or the set of practices through which I attempt to conflate the subjectifying processes of art, tourism and everyday life, becomes a way of utilising the aesthetic negotiations inherent in art practice, tourist practices and everyday production in order to re-frame the subjective and immaterial 'work' of everyday life. Thus the notion of *everyday tourism* is a step towards the methodological development of a mediatory praxis, through which we are able to step in and out of habitual fields of everyday production in order to recalibrate creative labour to encompass modes of practice, which operate in opposition to neoliberal models of work and leisure. This entails a rethinking of the subjective labour of 'self-making', in order to situate it within the same un-precious territories we attempt to inhabit whilst on holiday, whilst 'playing' in the art studio or simply 'pottering' at home or in the garden. In the context of this thesis I 'work through' several habitual fields including art schools and gallery aesthetics, mundane and touristic geographies, and the immaterial or affective labour of hospitality. These latter territories are explored in the context of being an AirBnB host and through the site of a 'boutique' hotel, and the relations produced via the human and non-human objects, energies and atmospheres that inhabit it. Here, people and other objects become agents of difference and flux. Things in the world are are tried out, overlayed or juxtaposed and removed as if we are making life contingently, using the collage aesthetic, as pioneered within Dada and Surrealism. For Lippard, 'T]he Dadas epitomized the shock of known meeting unknown, or one unknown meeting another... Tourism similarly juxtaposes and superimposes people both literally and

figuratively “from different places” to create a reality that is real to neither one’ (Lippard, 1998: 34). Likewise, for Hawkins (2013), ‘[w]hether as a “shock to thought” or more mutedly as a “difference machine”, art holds within it the potential to enable “new” forms of experience’ (Hawkins, 2013: 12).

I explore and elucidate these ideas through a series of practice-based projects. Firstly, I attempt to move beyond the view of art as something made by artists – to frame their self-important worlds – by encouraging art students to turn their 'practices' towards the contingent and makeshift, person-place relations of their everyday lives in Bournemouth, via an artist-led project *Reframing Bournemouth* (2012). In doing this I attempt to show how individuals can use 'art' practice' to produce new relations in their worlds rather than simply reproducing old ones – the institutional discourses of the art school, for example. For Hawkins, this re-framing of art practice allows ‘to move towards a sense of art as “productive of”, attending to the doings of art, rather than focusing on questions that centralize the idea of art “produced by” ’ (Hawkins, 2013: 10). Likewise, I use my own 'studio practice' to attempt to move beyond Lefebvre's dialectical notions of spatial production via an installation piece – *Punch and Judy Show (edge of representation)* (2014). Another artist-led project *FROUTE* (2013), draws upon Situationism to take a more 'traditional' approach to subversive spatial practice by exploring the *defamiliarisation of the familiar* in public spaces as art practice. A further relational work *HOTEL* (2014-ongoing) looks at the role of objects and geographical aesthetics in negotiating environmental meaning, and as 'affective' actors, reproducing or disrupting ideological consensus and constraining or opening out discourse within touristic spaces. Likewise, *Living Under the Tourist Gaze* (2012-14), takes a phenomenological approach to explore how the representational practices of everyday production – specifically in the context of being a host for the collaborative consumption website AirBnB – can simultaneously generate and erode ontological authenticity of that which Pons (2003) terms *dwelling* in everyday life. The underlying consideration is in whether the reflexive negotiation of ontological authenticity in such representations can be the key to developing an *art of everyday life*. I also use relational practice vis-à-vis the latter two projects to question the role of my paintings as products of a studio practice, and how they can be utilised as beyond capital, whilst simultaneously making visible the conditions of (art) objects as 'affective capital’ within the two hospitality settings mentioned above.

Notions of both ontological authenticity in dwelling and appropriation of place and place-images in the negotiation of environmental meaning in Bournemouth are also a significant focus of this study, as a way of reconfiguring aesthetics of place, away from consumption and representational discourse, and towards phenomenological lived experience, which traverses subject / object binaries. Since moving to the area I have gained first-hand experience of the intersection between the tourism and everyday life not only as an aestheticisation of place but also as a way of inhabiting or dwelling in spaces, in which people simultaneously produce and are produced by spaces and the human and non-human objects that make them up. Here, the materiality of spaces themselves, as well as their representational or symbolic qualities affect people's emotions and define the ways in which spaces can or cannot be used and represented. I have observed, for example, that the beach, out of season, provides not only an informal meeting place for residents but is also an everyday place of escape and reflection that is less legislatively prescribed and utilitarian than traditional notions of the holiday. From this observation grew the notion of *everyday tourism* as the everyday touristic consumption of place and increasingly tourist-like relationship between people and the places in

which they dwell, and the possibility that everyday spatial practices can facilitate reflexivity and *subjective freedom*. Camp fires, barbeques, water sports, 'hanging out' or even sleeping on the beach exemplify the seafront's *liminal* and transformative properties. This reading of Bournemouth carries an ontological perspective, which draws upon Wang's notion of 'existential authenticity' and Hom Cary's 'the tourist moment' (Wang, 1999; Hom Cary, 2004), and encompasses ways of seeing that include corporeality, proprioception and the abject. This notion also captures the way a child exists: a world of embodied process in which subjective perception is linked, via the eye, to the scale of the body and the temporality of its movement. It is through such practices that vision becomes embodied – an idea that parallels Merleau-Ponty's notion of the 'chiasm' (Merleau-Ponty, 2004), and is explored in more detail later. Likewise, this *liminal* way of being and seeing equates to a kind of creative thinking-through-doing, which can be likened to the reflective practice of an artist and the cycle of learning which begins with 'concrete experience', in which meaning is retrieved through feeling, and then follows a path through 'reflective observation' (watching), 'abstract conceptualisation' (thinking), back to the start via 'active experimentation' (doing), (Kolb, 1984). These kinds of performative understandings of spatial practices as contingent and emerging, are similar to Crouch's notion of 'spacing' (2010):

> Spacing occurs in the gaps of energies amongst and between things; in their commingling. Their interest thus emerges 'in the middle', the in-between... Space becomes highly contingent, emergent in the cracks of everyday life, affected by and affecting energies both human and beyond human limits. Any privileging of human subjectivity in relation to anything else is disrupted. Spacing has the potential, or... *potentiality*, to be constantly open to change; becoming rather than settled (Crouch, 2010: 12).

In tourism research, much has been made of the surface culture of visual consumption. However, following the footsteps of Urry (1990), this idea leaves little room for deviation from a deterministic loop whereby individuals seek out particular images and objects of tourism – those which are represented in brochures – and in return, the tourism industry represents only those which are sought. More recent work (MacCannell, 2001; Edensor, 2001; Larsen, 2008) has focused on tourist behaviours that deviate from the tourist trail of extraordinary images to find their own visions, meanings and objects of tourism. One of the key ideas relating to the concept of *everyday tourism* is that of how holidaying might influence our emotions and behaviours, and ultimately the choices we make in our everyday lives. Sometimes, whilst on holiday, we feel like children again. Wide-eyed and carefree, we see the world afresh; stimulated by a sensory overload of new sights, sounds and smells. Being on holiday, can, if only briefly, make us feel content; at one with the world and more importantly with ourselves. We feel re-energised with creative possibility and a sense of how we might want to live differently in our everyday lives. Yet, how often do we take any of this home with us? Paradoxically, one thing that we do take home with us are images of the things we see on tour. These can include surface images capturing the things we thought we had set out to seek but also more intimate, fragmented and transient images of place, which later become narrative cues for generating ownership through substantive personal meaning and in the gestation of *representational spaces* (Lefebvre, 1991b). As Crouch (2011) suggests, photographs do not just capture or frame the 'big sites' of tourism, 'the camera is, in human hands, multi-sited'; we occupy and inhabit photos and the multiple human and non-human objects represented in them (Crouch, 2011). Indeed, the description

below and photograph (*Fig.1.*), by a participants of one of my artist-led projects, appear to illustrate the way that experience intersects with memory to produce narratives that make meaning from indexical fragments that splinter away from the tourist picture, or the representations that are sought in tourism:

> I see my [holiday] memories like snapshots. They are not continuous like a scene in a film but more randomly selected fragments of a moment in time. Almost as if the brain hits record at a random, unspecific time frame – it captures what it needs and then hits stop in whatever way it sees fit. No matter how much you *want* to remember a particular moment in time... the mind will only see the fragment it has captured. When I want to recall a holiday moment, all I ever see are short specific fragments – looking down the steps for the first time to see the intensely blue sea, relieved to be near the beach after a long dry walk in the sun and just taking in the beauty of the view. It's not like my memory is a camcorder where I can see every detail of every moment - I can barely remember what the airport looks like, what terminal we arrived at, the taxi ride to our apartment or even if we took a taxi. There are also moments where I can just about remember the event. Like when we watched a sunset from the top of the mountain - but I can't see them like I can with the vivid memory fragments (James Williams, 2015).

***Fig.1.*** *Dubrovnik, Croatia* – photograph by James Williams

Running alongside the study of the intersection of the practices of tourism with those of everyday life is the interdisciplinary notion of *everyday tourism as* art practice. An interdisiplinary approach to my research-practice is essential to its role in writing a language of resistance to, and dissent from, the consensus reality of globalised person-place relations, as a way to work inside the vision-centric world of leisure and tourism, and at the same time to define substantive, material and multi-sensory relations beyond representations and the symbolic economy. The praxis that I

term *everyday tourism* operates at the intersection of tourism, art and everyday life. In bringing into focus the overlap between the practices of tourism and those of artists, I also hope to question the nature of what visual art practice means today, in the light of a world of commoditised aestheticisation of everyday life, saturated with visual representations and the proliferation of technologies for the production and reproduction of images. The idea that the aesthetics of everyday production represent a blurring of art and life suggests a Debordian narrative of representational alienation, yet perhaps it is more useful to suggest that instead of blurring, these sets of practices coexist, or rather cooperate as ways of stepping in and out of habits and habitats, subjects and objects, cognition and sensation, the familiar and the novel. This perspective suggests that representation is a fluid and heterogeneous process, generating flux within the habitual discourses of everyday production. In Crouch's terms, representation becomes 'performative and expressive'. Here, an *art of everyday life* becomes a way of reflecting upon and utilising the 'unnoticed dynamic and creativity of everyday living. Art and everyday life act in dynamic conversation' (Crouch, 2010: 7). Yet conversely, representation can also follow a route of normative discourse and pseudo-individualism in which images and discourse are used to affirm the subjective affiliations with pre-determined codified systems such as consumer lifestyles. The democratisation of photography brought about by the digital revolution and the advent of the smartphone, for example, seems to suggest that individuals now have the have the tools to critically explore their surroundings – in the seemingly paradoxical terms of use-value symbolic exchange – through the process if image making. Yet, have these 'everyday artists' simply become pseudo-critics or what Benjamin (1968) terms 'absent-minded' examiners? Indeed, the recent case of one amateur photographer attempting to sue another for infringement of intellectual property for taking the same photo on the same Arctic cruise, highlights the ambiguities of everyday production. On the one hand, ephemeral photographic representations of our surroundings, could be seen as generating ontological authenticity of person-place relations, or what Lefebvre (1991b), terms *representational spaces* – imbuing images with substantive personal meaning and adding layer-upon-layer to our own psycho-geographic narrative histories – or, on the other hand could such practices simply be a kind of mimetic reflexivity or group narcissism (MacCannell, 1999; Beck, Giddens & Lash, 1994). Further to this, it is possible to suggest that visual representation as lifestyle production, positions image making and reproduction within a Foucauldian system of biopolitical production, in which images work as part of a *dispositif* or *apparatus* through which hegemonic political discourse is reproduced in everyday production (Foucault, 1998). Yet, within the flows and networks of affective web connections, images seem to embody a far more emergent or rhizomatic interpretation of aesthetic discourse. For Barad (2007), Foucault's analysis of power as exerted through discourse fails to take into account 'the relationship between discursive and non-discursive practices' such as embodiment, memory and more emergent and performative affective processes, which encompass the world not as object to 'merely reflect on' but as networks of personal journeys in which worlds unfolds through habitation and habituation, and the world becomes the creation of a network of sites 'in which we have our being' (Barad, 2007: 133). The idea of digital photo sharing as a more transient and ephemeral representation of lived experience has been explored by Murray (2008), who suggests that these kinds of practices veer away from photography as an institutionally structured discourse for the preservation of special moments and towards a celebration of the mundane and the embodied, through the creative practice of everyday life. Murray suggests that the photographic object in a digital age is no longer the representation of loss but instead a transient manifestation, which can be exchanged in the present.

**Positional Statement**

The background for this research stems from the personal observation that the south coast seaside resort of Bournemouth is undergoing a process of reinvention. Indeed, such restructuring is seen as symptomatic of macro socio-economic transformations in post-Fordist societies (Urry, 1990; Agarwal, 2002; Gale, 2005). My initial research followed a similar line of enquiry to the work of Gale (2005), where my concerns lay in 'reading' the visual manifestations of restructuring. However, the focus then began to shift towards exploring a hunch that economic determinism alone did not offer a satisfactory explanation for the increasing numbers of hotels being demolished and subsequently replaced with apartments.

Tourism policy in Bournemouth is refocusing on capturing new niche markets and evolving in order to attract 'different types of tourism' (Smith, 2006). And as such, there is a need to reconsider who are and who aren't tourists. Language students, migrant workers, second homeowners, retirees and other residents all have a stake in the local tourism economy. Indeed, as Edensor notes, 'the fragmentation of tourist specialisms into niche markets entails a proliferation of stages, activities and identities' (Edensor, 2001: 61). In the light of this, it is relevant to suggest that Bournemouth's residents *are* tourists in the sense that they engage with many of the same spaces and activities as visitors. This is reflected in the shift in Bournemouth Tourism's *Seafront Strategy* away from seasonal tourism and towards the marketing of the 'seafront environment to residents, particularly during off peak periods' (Bournemouth Tourism, 2006). While it is without question that residents are vital to Bournemouth's tourism economy, I would like to take this idea further in suggesting that the residents of Bournemouth are at the vanguard of tourism in a wider sense. This is, perhaps, indicative of the increasingly mundane nature of tourist travel brought about by the low cost of flights and the larger geographic distances between friends and family, and centres of commerce. However, it also points towards spatial practices influenced by tourist travel that privilege quotidian forms of production. Central to this is the notion of *everyday tourism*, which I initially defined as, *the everyday touristic consumption of place and increasingly tourist-like relationship between people and the places in which they dwell.*

Poole Bay, with its wide variety of settings for an even wider selection of leisure activities provides a diverse range of spaces. Spaces that hold significant personal memories, meaning and appeal for individuals; and that are, moreover, *multi-accentual*. In other words, they mean different things to different people at different times and seasons. The possibilities and potential of Bournemouth's seafront as an outdoor leisure space are limitless. These touristic settings exist in the realm of the symbolic and can represent of our hopes, dreams and identities. They can become what the Lefebvre (1991b) terms *representational spaces*. And it is through the combination of embodiment and sight that we gain a sense of ownership of these spaces; imposing personal narratives and exoticising the mundane. Paradoxically, many of the most fruitful settings for generating substantive meaning are commercialised. Seafront bars and restaurants employ visual signification alluding to foreign travel and provide settings for the kinds of casual sociality and familial encounters that inscribe spaces with personal memories and meanings.

When I first moved to Bournemouth I felt that I was a tourist, and believed the façade of the highly commoditised representations produced by *Bournemouth Tourism*; that which Edensor (2001) terms the 'front stage' enterprises of tourism. Then, I started to feel more like a 'local', I saw through the façade and started to think about the transformative qualities of place that were not necessarily framed by Bournemouth Tourism's representations. It was then that my notion of *everyday tourism* seemed to gain depth. However, as I lived there longer, I started to see that the possibilities for generating agency through performative freedom were limited, and despite Bournemouth's apparent multi-accentuality, there are actually very few heterogenous spaces, other than the beach, and that the local authority's *representations of space* predominantly produce homogeneous space: false back stages for what Boorstin (1964) terms 'pseudo events', fuelling pseudo-individualised narratives of the self (Adorno, 1991). It then dawned upon me that Bournemouth residents' are not, 'living the dream' but have, in fact, been co-opted into a tightly monitored and highly legislated system for producing and sustaining mythologies to support commercialised leisure and the legitimisation of conspicuous consumption. The 'dream', in this instance, appeared to be what MacCannell terms a 'super-lie' (MacCannell, 1973: 599).

I moved to Bournemouth because of a personal attachment with the area, however, there are many who have moved for other reasons and who might use the area in entirely different ways. Bournemouth is home to a large migrant population from both home and abroad. The conurbation has long attracted retirees, however, there has been a demographic shift in the age of those choosing to relocate to the area towards younger generations. In addition to this, more transitory inhabitants come in the form of migrant workers from Eastern Europe and International students at both the universities and the profusion of language schools in the area. The diverse demography has particular significance in highlighting a key facilitator of reflexivity in tourism: the collision of difference with habitual ways of being. Edensor (2001), argues that 'the confrontation with difference that is part of tourism can facilitate improvisational performances, and where this is allied to a desire to force oneself to challenge habitual behaviour or an experimental disposition to try on unfamiliar roles, such improvisation is engendered' (Edensor, 2001: 76). Likewise, Crouch (2010) suggests that '[c]reativity emerges in cultural improvisation' (Crouch, 2010: 23).

Whilst I am fully aware that this project was born out of my own subjective experiences, it is also pertinent to existing lines of scholastic enquiry. In particular the intersection between tourism and everyday life, and the development of 'creative geographies', in which practice, performance and performativity in geographic research, enables 'access to – framing – embodied, affective encounters with places and experiences of human-environmental relationships [with] a sense of creativity as enabling understandings of the contingency of spaces and grasping of a sense of place as process' (Hawkins, 2013: 29). Moreover, this research also contributes to and develops a perspective in tourism studies that looks at individuals' engagement with tourism practices as a fluid and reflexively creative process, in which the possibilities for agency are explored, rather than as a collective subjectivity or particular way of viewing the world deterministically enmeshed with the manoeuvrings of global capitalism. Whilst the term 'tourist' has long been seen as a metaphor for the estrangement and alienation of modern societies (MacCannell, 1976), it is also useful as a way of denoting the way in which being a 'tourist' or 'outsider' in everyday life might facilitate reflexivity, in enabling us to question our behaviours and responses and in order to formulate our own ethical codes and to separate them from

the expert systems and legitimising discourses of the culture industries (Adorno, 1944; Beck, Giddens and Lash, 1994). Likewise, the term 'artist' has connotations of preciousness, cultural elitism, rarefied taste and estrangement from the humdrum, down-to-earth world of everyday life and the common sense discourses, which we rely upon to make sense of the world beyond the sensory. Yet, between these polarities of the art world and the life world, is an aesthetics that neither involves artists producing the world in their image nor non-artists being produced by the world of cultural discourse, capital and power. As Hawkins (2015) suggests, '[a]esthetics has become re-cast in a number of different dimensions, no longer solely associated with art, it is also no longer an understanding of art that is premised on the latter's separation from everyday life' (Hawkins, 2015: 29).

**Research Problem**

Everyday touristic practices can be identified as quotidian forms of production through which individuals find substantive ontological meaning and a sense of belonging to, or being part of their world. In particular, I suggest that images form an important part of how we utilise our imaginations to make sense of and attribute meaning to our worlds. Beyond being mere representations, images form connections between thoughts, emotions and the materiality of our individual and collective worlds; images become active agents in networks of aesthetic relations. The research problem, therefore, is in how visual objectification and subsequent representation occurs without losing a sense of our embodied and multi-sensory places in the world. In the light of this, a research problem can be formulated:

- Taking the view that *everyday tourism* refers to a set of mundane 'art' practices or 'tactics' involving the defamiliarisation of place to undermine or disrupt dominant representations and habitual ways of being – pseudo events, homogeneous spaces, false back stages, pseudo-individualised narratives of self – how might these ideas be disseminated through practice and what does this say about the relationship between art, tourism and the practice of everyday life?

This question brings into play the notion of creative intuition, un-reflexive immersion and self-consciously un-reflexive ways of being and seeing. In tourism studies these ideas have been referred to with terms like 'deep play' (Carlson, 1996), the 'second gaze' (MacCannell, 2001), and the 'tourist moment' (Hom Cary, 2004). Indeed, recent developments in tourism studies emphasise the role of the tourist as a 'performer'. However, this suggests a self-conscious detachment from the objects and environments of tourism. The idea of performance suggests the tourist as actor: role-distanced from their embodied actions. However, many tourism practices are immersive and thus 'require a wholehearted and unselfconscious involvement in a cultural event, form or text' (Mercer, 1983: 84). As Crouch (2011) argues, in criticism of Urry's deterministic view of tourist sites and objects, 'contexts inflect and flicker, they do not determine: our own memory, experience and moments become components of contexts through which we do things, and things matter' (Crouch, 2011: 292). Indeed, our un-selfconcious un-reflexive involvement and immersion is vital to attaining ontological authenticity and this is something that does not happen at all times. Yet, I suggest that we need multi-sensory immersion to be able to gain reflexive agency to utilise spaces in the ways (both new and old) we want

to use them, in order to find our own substantive meanings and to generate *representational spaces*.

Further to this, however, the notion of *everyday tourism* as individual agency and personal reflexive practice of 'self-making', or the 'good practice' of everyday life, is inherently idealist. This perspective simply does not account for the complexity and ideological messiness of day-to-day social existence, or what Bauman terms the life-world; neither does it reflect the liquid nature of cultural change (Bauman, 2000), nor the relationship of individual freedom and agency within the machinations of biopolitical apparatuses (Foucault, 1998). Therefore, to take these factors into account is not only to accept relativism in producing ontological readings but also the potential for reflexive practice to be co-opted by capitalist systems, which then serves to mask power and property relations. Wang suggests that certain types of tourism appeal to existential perspectives and therefore require 'empirical' evidence in the form of 'reviews and analysis of tourist marketing documents (e.g. tourist brochures) [to] help to make clear how the industry markets its products' (Wang, 1999: 366). However, in doing this we must also recognise both the dialectics of reflexive modernity (Beck, Giddens & Lash, 1994), and the co-responsive dialogue between biopolitical power and everyday production as the former's tightening of control over the latter (Foucault, 1998). Whilst Wang's 'existential authenticity' or Hom Cary's 'tourist moment' characterise the temporary fulfilling of the search for belonging, that which the individual feels is missing from everyday life, by indebting supposedly 'pure' or un-mediated tourist experiences to discursive practices, the tourist becomes encased deep within Urry's deterministic model of tourist gaze. Indeed, both authors suggest that the tourist may actively seek out such moments of existential freedom. Moreover, by exposing the ideological nature of the tourist moment's representation in narrative, Hom Cary exposes the possibility that this kind of existential 'serendipity' may be already be written into the logic of late capitalism (Jameson, 1991). By focusing on the tourist moment's 'momentary' separation from ideology, Hom Cary overlooks the possibility that such flashes of *liminality* could be haunted by the structuring ideologies of state and commerce, just as they are in the popular pleasures of the traditional British seaside resort. Thus, the notion of the 'tourist moment' does not fully escape the deterministic model of the tourist caught in the structuration of their gaze (Urry, 1990).

The emphasis on visual representations as discursive practices in the production of *representational spaces*, conceives space as an object that is produced. Whilst this hints at neo-Marxist notions of everyday production, it is problematic as it neither take into account temporality nor the affective networks of human and non-human objects through which spaces are made and make us in unison, through the energies erupting from the 'immanent surface' of everyday life (Deleuze and Guattari, 1999; Crouch, 2010). For Crouch (2010), the process of becoming happens on our 'journeys' and occurs through 'spacing' or 'the potentiality of unsettling and possibly momentary resettling of things, feelings and thoughts in the eruption of energies and in the vitality of energy and the interstices between things' (Crouch, 2010: 16). Instead, Lefebvrian notions of spatial practice frame everyday production within subject / object relations and aesthetic discourse. Moreover, Lefebvre seems to be looking towards the vague idea of a collective subject – an 'us' to be divided from a 'them'. Indeed, for Bourriaud (2002) this over-simplification is the fundamental problem with neo-Marxist interpretations of the socio-spatial as a structure / agency dichotomy. He suggests, for example, that situationist theory fails to situate spectacle within habitual social relations – it is always an absolute 'them', imposing ideologies onto an indeterminate 'us'. It creates an idea that spectacle as propaganda leaflets dropped from above into

an otherwise immobile and passive crowd who are then motivated into action by the introduction of discursive prompts. Likewise, Bourriaud argues that situationist art is under the illusions of being able to provide sweeping social changes through action, when it is often little more than 'a phonily utopian pantomime' or simply another form of psuedo-radical 'propagandist art' (Bourriaud, 2002: 82). Instead, Bourriaud argues that we should not abandon aesthetics but recognise their socially-situated nature. He suggests that social relations determine agreed understandings of the spectacular and that "constructed situations" do not account for the heterogeneity of social space, and instead simply constitute the overlaying of the private imagination onto public situations, which serves to baffle and exclude as many as it attempts to challenge. The other problem for Bourriaud is that situationist art often ignores the role of aesthetics in social transformation. If we consider the symbolic realm not as something which is imposed from the outside but operated through and within social relations, then it not only produces everyday discourse but is produced by it, as a two-way process. We forget that the aesthetic realm of of capitalist spectacle is socially situated and porous, and therefore is not distinct from everyday life but a part of it. Likewise art operates within the same realm and yet the cultural and institutional framework in which it is situated seeks to preserve its own spatial and temporal unity. For Bourriaud, situationist art only creates the illusion of penetrating everyday life, whilst actually operating like a bubble, expanding from the art gallery and simply extending 'the unity of time, place and action, in a theatre that does not necessarily involve a relationship with the Other' (Bourriaud, 2002: 85). In other words, Bourriaud considers situationist acts as mere illusions of shared social transformation, and inevitably exclude many of those for whom the action is intended to emancipate. Indeed, we can suggest that the transformation itself becomes purely spectacular, as it does not address the nuanced micro-politics of social relations as shared 'becoming' through affective and embodied action. Therefore, I would like to suggest that we need to look towards the dialectical aesthetic processes that happen 'on the ground', through the 'ground-work' of attentiveness to spaces and objects and to work from within these through practice, performance and performativity, if we are to disrupt the aesthetics of the spectacle. This means focusing on more heterogeneous notions of authenticity, which acknowledges the inter-subjective, the spatial and temporal in its engagement with the symbolic. Indeed, as Merrifield (1993) suggests, if we are to consider the role of representational practices in facilitating everyday reflexivity and *subjective freedom* within Lefebvre's model, then *The Production of Space* must constitute an 'emancipatory politics [that] presupposes a *dialectics of space*' (Merrifield, 1993: 526). Therefore, if we are to fall back on Lefebvre's model as a foundation for empirical study of an existential theory of spatial production, then we must view it dialectically: with *spatial practice* remaking and overwriting *representations of space*, in order to produce *representational spaces*.

Before devising a research methodology for this project it is critical to review the main aims, research problem and questions in order to consider potential approaches. In the introduction to this document, I outlined the aim of this project in broad terms as follows:

- To explore how living in a touristic space might facilitate creative practices, which help to de-familiarise our experience of everyday life, thus aiding our capacities to develop beyond, what Edensor (2001) terms 'habitual ways of being'.

Specifically, I intend to use art practice and performativity to develop mundane 'tactics' with which to defamiliarise place and habitual spatial practices, and to explore the kinds of existential tourism practices that I identify in Chapter I – encompassing the multi-sensory and embodied: including visual embodiment and various self-consciously un-reflexive temporal and spatial 'performances'. Through practice, performance and the performativity of making work – and work relations – I intend to operate neither as an artist nor human geographer but as a life-world practitioner, operating within the field of the habitual to explore emergent knowledge through reflective practice. Running alongside this, is the tentative notion of these practices and their visual and aesthetic relations as an *art practice of everyday life*. This conception of everyday touristic practices is initially informed by situationist notions of everyday practice as resistance to the technocratic organisation of society and culture. Indeed, the model of a *tourism of resistance*, exemplified by the notion of the 'second gaze' as a form of representational or *subjective freedom*, opposes the view of tourist as a passive consumer of pre-determined images and objects (Urry, 1990; MacCannell, 1999). In turn, *everyday tourism* opposes the view of tourism as a mimetic, narcissistic and materialistic form of consumption (MacCannell, 1999). These ideas are also informed by a philosophical tradition, which opposes both Kantian aesthetics and Cartesian dualisms. Within this tradition both art and tourism practices can be viewed in ways that do not perpetuate subject and object relations.

We think of the visual practices of tourism as inseparable from travel and its function as a catalyst for new perspectives and new ways of being and seeing. We interact with the spaces of tourism in multi-accentual and inter-textual ways through visual embodiment; mixing of our imaginative worlds including memory, with physical, temporal and dimensional reality, to construct new versions of the world. We bring place images from reality and image places from our imaginations to the everyday touristic spaces we occupy. For de Certeau, '[t]ravel (like walking) is a substitute for the legends that used to open up space to something different' (de Certeau, 1988: 106-107). Here, he seems to be referring to a kind of ancient psychogeography, in which spaces are permeated with collective stories, memories and images, in the same way as the fantastical images of legends used to accompany us in our journeys through landscapes: caves that doubled as the mouths of dragons and rocky outcrops that were seen to be sleeping giants about to emerge from the landscape. Likewise, Crouch (1998) sees the relationship between images and spaces as an embodied reality indivisible from human scale:

> The images [of place] are formed and reformed in complex and unstable ways; images become incomplete fusions of imagination and reality; these include a reality and are not detached from reality. Unironically, we discover that we experience the world at a very human scale; the image of the global is drawn down – or up – to that dimension (Crouch, 1998: 169).

The relationship between images to human scale is what I mean by visual embodiment – the way our visual and imaginative worlds unfold through embodied action. Visual embodiment in *everyday tourism* is not an aestheticisation of place focused on consuming particular kinds of pre-conceived images. Instead, it is the post-touristic sensibility that recognises both the arbitrary and shifting nature of representations and the multi-accentual nature of place and thus seeks to construct ontological meaning through images via embodied practices such as walking, cycling, sea swimming, surfing as well as dwelling practices like picnics, barbeques and beach hut usage. In a sense these kinds of practices

appropriate the macro – images of touristic representation – in the occupation of the micro: the mundane spaces of the seafront environment. Within this hypothetical model, appropriation is a performative and attentive act of care, encompassing curiosity, playfulness and an un-reflexively-reflexive, attached-detachment, in deploying place images and objects as 'tools' (Illich, 1973) for the construction of ontological meaning of place. The latter definition is useful because unlike paradigm of the social production of space (Lefebvre, 1991), it has the potential to incorporate temporal notions of process (in construction) and ontological perspectives on place – as personal meaning through vision and embodiment or appropriation as 'dwelling'; instead of simply 'treating space as an end product… [thereby minimising] the significance of processes by which human life is mediated on a day-to-day basis' (Unwin, 2000: 24).

The purpose of the underlying research problem outlined previously, is to challenge the meanings of both tourism practice *and* art practice; respectively and in unison. By entangling the two, I am attempting to bring into question the relationship between aesthetics, representation and reflexive agency in both tourism and art, in order to investigate the role of touristic and artistic practices in transforming everyday life. Thus, the investigation becomes a process of triangulation, through which these three fields of practice can be measured in unison. It is my hypothesis that some of the practices of tourism and art involve reflexive understandings of the pluralistic nature of representation and a blurring of the kinds of dualisms – and indeed subjective dualities – through which work and leisure are often structured, thus exposing the inadequacies and paradoxes of these structures in terms of reward and liberation. Moreover, I will suggest that in challenging the divisions separating tourism and art from everyday life, we re-open the field of investigation pursued by Situationism and Dada in which it was possible to conflate art practice and everyday practice, for the liberation of both.

The research problem can be expanded through a set of ideas which explore to the notion of the kinds of art-tourism practices outlined previously as facilitating everyday *subjective freedom*. Here I have hypothesised the 'why' of *everyday tourism*; and specifically the reason residents feel the need to reinvent Bournemouth as their own, as opposed to the tourist space of visitors: It is my hypothesis that these practices of ownership, appropriation and dwelling are what de Certeau (1988) terms 'tactics' for re-shaping the world, whilst out of sight or under the radar of the technocratic systems, which order *representations of space*: incorporating social engineering, town planning, crowd control and other methods of socio-economic spatial strategies, as well as Foucauldian notions of power and self-surveillance, and ideas concerning passive consumption as social control (Adorno, 1991; Debord, 2014). However, I am using the notion of everyday practices as resistive strategies with the full awareness that the revolution has not and will not happen, and that the battle being fought is a personal battle in that we all bare the full weight of personal responsibility for our life choices. And yet in an atomised society, polarised by inequality, and one in which power relations between individual and state are skewed by myriad intermediaries providing expert systems for our welfare and legitimising discourses to inform our discursive practices and shape our 'technologies of the self' (Foucault, 1988), the battle is more critical than ever. It is therefore, my view, that we must use stealth tactics in order that we might generate individual and collective freedom to:

- produce contingent and multi-accentual representations
- generate ontological authenticity through concerned action and care for people, places and things
- self-determine and restructure our lives and selves via leisure choices and creative practices
- contribute to the political economy and the formation of new social, cultural and economic paradigms

Before introducing the kinds of practices through which I have and will investigate these problems, and the methodologies for analysis, it is important to consider the complexity of investigating abstract relations between individual and collective agency and social structures. It is easy to pre-conceive a social structure that agency provides freedom from; to do this however, can often be a 'red herring'. The relationship between what are seen by the researcher as attempts by an individual to generate agency and the pre-conceived social structure that this is resistive of, is often an arbitrary one. It is only reified for the researcher by contingent factors and shifting contexts and thus has no fixed meaning. Whilst an individual could appear to be subverting institutional structuring of *carnivalesque* seaside pleasures by representing a romantic reading of fun fair architecture out of season, they might also reproduce traditional structures, for example, by stating that spending time in an amusement arcade helps them to unwind at the end of a workday. The inherent dangers pre-conceiving a binary relationship between agency and structure are highlighted by Cloke, Cook, Crang et al in the example of Paul Willis' study of the resistive behaviour of working class schoolchildren in *Learning to Labour: How Working Class Kids Get Working Class Jobs* (Cloke, Cook, Crang et al, 2004). Willis makes the mistake of theorising a structure of middle class supremacy over working class schoolchildren via an impenetrable and oppressive education 'system' that privileges mental over physical work. Agency was then studied empirically vis-à-vis this theory with an innate bias towards the binary of oppression / resistance. This then leads to the conclusion that the working class children are seemingly duped into adopting manual work in resistance to mental work (which is seen as the agent of their oppressors); and are thus embracing 'their own oppression' (Thrift, 1983: 43). What this fails to see, however, is that social structure is not monolithic and that what was interpreted as a direct act of resistance was more likely resultant from the inherent complexities of 'cross-class ethnographic juxtapositions' than as the product of active class supremacy (Marcus, 1986: 186-7).

The issue of agency in the context of this project is, one of 'freedom to' do things and see in ways that might lead to a better understanding of oneself and others. However, these freedoms can also provide 'freedom from' habitual ways of being and the homogenising tendencies of cultural institutions (Roberts, 1978). Furthermore, there is also the rationale that in investigating the representations and everyday touristic practices of residents – in this case those who are already familiar with art practice – we might also gain new perspectives on how such practices might provide opportunities for individuals and groups to momentarily escape the manoeuvrings of consumer-capitalism, whilst at the same time affording them the freedom to disrupt externally and self-imposed norms and conventions. These ideas not only challenge the notion that the practices of tourism are the inverse of those of everyday life but also suggest that both art and tourism practices might be similar in facilitating of everyday popular agency. Furthermore, this posits the possibility that *subjective freedom* can be found in everyday touristic practices that offer 'redemptive moments that point towards transfigured and liberated social existence' (Gardiner, 2000: 208). In other words, that the

existential subjectivities that some tourist practices provide, might enable individuals to overcome what Richards (1989) terms the 'crisis of the self', believed to be endemic in modern societies, and to which late capitalism is indebted.

**Art Practice Methodologies**

It is important to state that this study is a practice-based PhD and therefore the concerns of the project are investigated via art practice. However, in the light of the concerns outlined above, the work also seeks to challenge the divisions between work and leisure, tourism and everyday life with the ultimate aim of re-defining art practice as *the art of everyday life*. The methodological approach employed for this project involves traditional models of art practice, including artist-led projects, combined with approaches that use the structures of everyday life as their starting point. In this section, I provide an account of kinds of practices that are used, as follows:

**Reflexive analysis:** The methodology with which to investigate the empirical approaches, will predominantly involve the analysis of multiple perspectives developed through practice. I intend to use open and emergent forms reflexivity to question the relationship between various mundane art and tourism practices, and the tensions, ambiguities and paradoxes they produce. This involves an ambivalent yet political standpoint from which to explore and define practice as an attentive yet open and emergent ethics of everyday production, situated on the threshold between art and commerce, objects and capital, producer and consumer, host and guest, public and private, aesthetics and ontology. It is from this situated and relational standpoint that I hope to show, that in drawing upon the reflexive and immersive practices of art and tourism, we are able to utilise aesthetic relations using *rhizomatic* strategies in order to reconfigure subjectivity through an engaged and attentive practice of everyday life. Here, following a line of aesthetic enquiry that stems from Deleuze and Guattari (1999), I would like to suggest that an art practice of everyday life, takes as its palette, the creative energies that emerge from the 'immanent surface' of the lived experience and re-route, parallel and cultivate lines of flight through which to 'deterritorialize' and or disconnect from old networks – old life-worlds – and connect with nascent ones. Indeed as Hawkins (2013) suggests 'art produces blocks of sensation, sensation that is not tied to a person, but that is liberated, out there in the world... [enabling] engagements with the world beyond those of human lived experience to make us think of the world, and our place within it' (Hawkins, 2013: 11). Thus, art practice can be used as a reflexive methodology to evaluate art's micro-political potential through tactics and *rhizomatic* strategies to create potentialities and openings for new and emerging ways of being and seeing beyond the habitual. For Deleuze and Guattari (1999), a 'rhizome ceaselessly establishes connections between semiotic chains, organisations of power, and circumstances related to the arts, sciences, and social struggles' (Deleuze and Guattari, 1999: 7). Rhizomes do not produce positions or world-views they produce or rather express 'multiplicity':

> There is no unity to serve as a pivot in the object or a divide in the subject. There is not even a unity to abort in the object or "return" in the subject. A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature... Puppet strings, as a rhizome or multiplicity, are tied not to the supposed will of an artist or puppeteer but to a

> multiplicity of nerve fibres, which form another puppet in other dimensions connected to the first (Deleuze and Guattari, 1999: 8).

This process will involve both multiple personal-ontological perspectives and aesthetic practice, as a way of not simply moving beyond the habitual but also re-working – strengthening its semiotic footholds and ontological utility – in order to grow out from the known to the, as yet, unknown. This is a way of using practice to open out meanings within the habitual, both phenomenologically in terms of what becomes apparent and emerges from lived experience but also beyond the phenomenological, beyond the human. As Crouch argues, in growing out from the ground-work of Deleuze and Guattari, 'we can, rather than forget phenomenology, take the becoming of phenomenology further' (Crouch, 2010: 16). Indeed as Hardt and Negri (2011) argue, Deleuze and Guattari re-frame phenomenological practice as a rejection against both Kantian aesthetics and post-structuralist epistemological relativism. It is a going beyond the subjective in order to find our material place in the world and to understand the implications of ontological knowing upon biopolitical systems of power, control and governance of lived bodies:

> Phenomenology emerges in this context to operate an anti-Platonic, anti-idealist, and above all anti-transcendental revolution. Phenomenology is posed primarily as an attempt to go beyond the skeptical and relativist effects of post-Hegelian historicism, but at the same time it is driven to rediscover in every concept and every idea modes of life and material substance... This immersion in concrete and determinate being is the great strength of twentieth-century phenomenology, which corresponds to the transformation of Marxism... from the critique of property to the critique of bodies (Hardt and Negri, 2011: 29).

So what I'm suggesting is to use phenomenological enquiry and the logic of reflexive positionality to move beyond the positional to become post-positional; to let post-meanings grow from a post-empirical practice. This perspective is also key to exploring the ambiguous and problematic relationship between my studio work and the role of art practice, art objects and their relations in the life-world as an everyday productive force within neoliberal society.

**Artist-led projects:** Alongside art practice and other touristic practices, I also utilise data from two artist-led projects, which I have previously used to explore some of the concerns of this project. The first of these is *Reframing Bournemouth*, which I ran in 2012 and that culminated in an exhibition for Bournemouth Arts by the Sea Festival and the second is *FROUTE*, which took place at SIX Project Space in July 2013. These two projects were not simply curated exhibitions through which to explore a set of themes and concepts. They were process-based field investigations of the interconnectedness of art practice, touristic practices and those of everyday life. The projects are also used to explore the potential of touristic art practice as a strategy to counter representations of space and the consensus reality of quotidian cultural discourse; particularly in the context of art and tourism and everyday practices. In particular these to projects focus on consideration of the spatial and cultural performances of everyday life and encourage performance and performativity as a means of feeling, thinking and rethinking quotidian reality. These projects draw upon Dada and Situationism in making the idea of performance central to practice. However, the notion of performance here is beyond the art spectacle, which lends itself so well to our 'experience economy'. For Crouch (2010), performance has

‘reconfiguring, or reconstitutive’ potential. Thus a gestural practice of the performance of everyday life leads to performativity as a means of ‘modulating life and discovering the new, the unexpected, in ways that may reconfigure the self’ (Crouch, 2010: 47).

**Studio practice / reflective practice:** For each of the artist-led projects I also made studio work. The first was a video piece entitled *Representation III (after Harold Baim)* (2012), which explored the themes of collective memory, mortality and the possibility for images to be *representations of Being*: a direct connection between archive film, as indexical fragments of lives once lived, and the vivacity of received and emerging meanings in the audience. The second piece, represented here in the form of a photographic documentation, was made as part of the *FROUTE* project was a process-based psychogeographic work entitled *FROUTE* (2013), and will be discussed in greater detail in the section relating to that project. A third work is *Punch and Judy Show (edge of representation)* (2014), which is the manifestation of my exploration of *everyday tourism* as the reflexive mediation of representations in Bournemouth, using art practice as a way to disrupt the seamless intertwining of tourism and everyday life. In this work, I attempt to question and challenge the myth of Bournemouth as a place in which everyday practices and touristic leisure merge seamlessly so that we are able to feel on holiday in everyday life. This work also brings into play the paradoxical notion of the 'staycation'; in particular questioning the idea that it is possible to be 'on holiday' in everyday life, given the complex and ambivalent nature work and leisure in neoliberal society. A fourth piece *Representation IV: Mike’s holiday snap, Kos, 2012* (2013), started out as a painting of an image taken from social media. The work includes the social relations through which it came into being, including the 'gifting' of the painting to a friend as an act of dissent from capitalist logic. A fifth work stems from the phenomenological reflection on my experiences as a host for the collaborative consumption website AirBnB. This work is represented in the form an interactive text painting, together with installation comprising of a desk, desk lamp, dishevelled pot plant and computer. The installation allows audiences to interact with the temporarily reactivated host page from the AirBnB website. The final work included in this project entitled *HOTEL* (2014-ongoing), is a relational piece in which a collection of paintings were given on permanent loan to a hotel in Bournemouth on the condition that they are never sold and are the only paintings displayed in the public bar and restaurant areas. The artwork becomes the act of 'gifting' the paintings and the social and aesthetic relations that are produced by the paintings being situated in a context, through which any artistic intentions and values – including the productive act of making – are negated or re-negotiated in opening out to new relational meanings. This relational work also explores the notion of paintings as affective labourers within the context of the venue's complex networks of human and non-human objects and productive affects, including semiotic exchange, cultural capital, emotional work and immaterial labour. This work is represented via a series of large colour photographic prints hung as part of an installation including three 'hotel lobby style' leather sofas clustered around a large modernist coffee table. A list of works included follows:

- ***Representation III (after Harold Baim)*** (2012)

Video installation, duration 09:48 mins.: Soundtrack by Michael Tanner, post-production and restoration by Oliver Robbins. Images courtesy of Richard Jeffs and the Baim Collection.

- ***FROUTE*** (2013)

Photographic documentation of temporary outcome.

- ***Punch and Judy Show (edge of representation)*** (2014)

Installation: 2X Kodak carousel projector, 80x Fugi Velvia colour-reversal slides, 80x Kodak Elite Chrome colour-reversal slides, razor shells, fishing line, wooden beads, wood, muslin screen, portable pa system. Soundtrack in collaboration with Neil Pawley of *Language Timothy!* Dimensions variable.

- ***Representation IV: Mike's holiday snap, Kos, 2012*** (2013)

Relational painting: Friendship, friend's annual holiday, Facebook photo, acrylic on canvas, free time, useless expenditure, gifting of painting. Dimensions variable.

- ***Living Under the Tourist Gaze*** (2012-14)

Eighteen months as an AirBnB host, paintings, possessions and other domestic objects, social relations, phenomenological reflection, host profile on AirBnB website, participatory installation. *The Consequences (parts 1 & 2)*: 'vandalised' canvas with silk-screened text / instructions, new social relations, coloured 'Sharpie' pens.

- ***HOTEL*** (2014-ongoing)

Photographic documentation of relational artwork as part of an installation.

This thesis document begins in Chapter I by exploring the notion of *everyday tourism* and how it can be linked to distinct sets of practices and ideologies outlined therein. We go on to discuss the wider theoretical context of *everyday tourism* with the aim of studying practices and ideologies situated *between* tourism and everyday life. I then attempt to define this in-between frame of mind as a kind of art practice in which allows the reflexive re-mediation of mediated spatial representations or in Crouch's terms 'spacing' (2010). This process is then explored via art practice – the studio work *Punch and Judy Show: edge of representation* (2014), – in an attempt to highlight the inadequacies of the art object in facilitating *subjective freedom* in the viewer. Chapter II outlines two artist-led projects, which attempt to explore ways to disseminate *everyday tourism* as art practice via situationist approaches. Finally, Chapter III firstly explores the relationship between work and leisure and the implications this has for everyday production, and then goes on to define the role of the art object and in particular my painting practice within *everyday tourism*. These ideas are then investigated via two projects, *HOTEL* (2014-ongoing) and *Living Under the Tourist Gaze* (2012-14), through which I attempt: both to debunk the unique value of art and tourism practices in their ability to shape subjectivity and to demote the status of art and its products by placing them within the field of *everyday tourism* as *the work of everyday life*.

**Chapter I: What is *Everyday Tourism*?**

I have devised the notion of *everyday tourism* as a paradigm through which to 'unpick' the relationship between tourism, art practice and everyday life, by specifically focusing on the habitual economies, everyday escapes and emergent potentialities of touristic practices in Bournemouth. *Everyday tourism* can also be defined as:

- the touristic consumption of place and increasingly tourist-like relationship between people and the places in which they dwell (Urry, 1995; Larsen, 2008)

- the de-familiarisation of everyday life using creative practices or tactics that disrupt routine and enable momentary escapes, which can help us to reflect upon more abstract and existential notions of self (de Certeau, 1988; Wang, 1999; Edensor, 2001; Hom Cary, 2004)

The concept of the *everyday tourist* goes beyond mere representation of a niche market to sit neatly within Bournemouth's complex and multi-layered tourism strategy. It suggests that tourism is not simply a consumer discourse within the framework of global capitalism but instead a frame of mind. Maintaining a tourist-like sensibility in everyday life becomes *an attentive geographic strategy* for:

- separating the use value from the symbolic value of leisure goods and experiences in everyday life
- a way of developing, through practice, an awareness of, and means of mediating between, reflexive and immersive ways of being and seeing, in order to oppose the disproportionate standing of private interest within public life

Beyond this, I use the term *everyday tourism* to consider the socio-cultural changes that have structured the blurring of tourism and everyday life, and the implications this has for individual and collective agency. This takes into account the erosion of stable social, spatial and temporal frameworks in late capitalist or neoliberal society and the increasing co-option of everyday freedoms including, paradoxically, those within traditional labour models in which wage slavery offers the reward of free time and the choice to be idle, to self-educate or to engage in hobbies that amount to little more than useless expenditure in economic rationalist terms.

The term is problematic in its definition, because it opposes the travel prerequisite central to the World Tourism Organisation's definition of tourism. Further to this, the everyday has connotations of the sort of extreme humdrum monotony that tourism opposes. However, as Larsen suggests, everyday life is far from 'grey and uneventful' (Larsen, 2008: 25). Likewise, it has also been argued that our everyday practices when on holiday abroad, help facilitate popular agency at home (Löfgren, 1999; Baranowski, 2003; Larsen, 2008).

Further to some of the positional influences discussed previously, my experiences have made me increasing aware of the process of transition from being a 'tourist' to a 'tour-guide'. Indeed, this process seems to have wider implications beyond ontological need and is perhaps indicative of the wider shift in everyday practices from consumption to

production. Moreover, this shift can be read in two ways, firstly as a liberation of individual productive forces and secondly as a new mode of labour, conflating traditional models of work and leisure. In the epilogue of the revised edition of *The Tourist*, MacCannell (1999) rethinks his model of tourism as a metaphor for post-industrial socio-spatial alienation. Indeed, he expands the concept that 'we are all tourists' in our desire to seek authenticity in other places and cultures, to include newer models of touristic behaviour, which encompass everyday life:

> [O]n occasion, when a friend or relative visits us for the first time in our home community, for example, or when we are with our children and we see something that we know they have never seen before, or when we travel with others to a place we have been and they have not, *we are all tour guides* (MacCannell, 1999: 191).

***Fig.2.*** View from "Harbour Heights" hotel, Poole

Like all of us, I have had first-hand experience of being this kind of 'tour guide'. I have toured visiting friends around Poole Harbour and parked up at the "Harbour Heights" hotel to go for a drink on the terrace for the purpose of representing the impenetrable narcissistic glamour of a sublime view (*Fig.2.*), which when framed spatially and temporally within the relational moment of the hotel, mirrors, expands and expresses the ego of its viewer. Latterly however, my experience of being a tour-guide has been skewed, not by make-believe psuedo-democratic fantasy of positional environmental glamour but by financial motivations and the sense of being a paid service provider. I was a host for AirBnB – a collaborative consumption website in which individuals and families advertise their homes as 'pop-up' bed and breakfasts. This entails playing the role of host to visitors, which not only involves providing them with clean accommodation and fresh towels but also becomes the opportunity to direct them to various sites and objects;

some of which are on 'the tourist map' and others that are representational for the host. There are a number of key features of AirBnB, in which the distinctions between tourism and everyday life are blurred, which are useful in defining some of what is meant by the term *everyday tourism*. I later go on to use my experience of AirBnB as the basis of a project, *Living Under the Tourist Gaze* (2012-14), which equates the labour of art with *the work of everyday life*, in an attempt to debunk the myths of both the unique subjectivity of the artist and the status of the art object ( see Chapter III), placing them in the context of wider capitalist production. Indeed, in the context of the paradoxical relations between work, leisure and everyday production in neoliberalism, I attempt to explore the potential for agency, akin to Hardt and Negri's notion of 'biopolitical production' (2011). Initially however, it is useful to draw upon my experience of AirBnB in helping to define some of the practices and discourses of *everyday tourism*.

AirBnB can firstly be seen as, a means of ***representational freedom*** in which individuals become 'tour guides', outside of the ideological constraints of tourism intuitions and media representations. Secondly, a blurring of the ***production / consumption practices of tourism***. Thirdly, a form of ***virtual travel***, in which the world comes to you. Fourthly, a ***postmodern sociality / performance***, involving trust and an openness to strangers and to oneself, in the negotiation of that which Wang (1999) terms 'existential authenticity' (Wang, 1999). This is expressed through touristic 'performance' (Edensor, 2001), which can encompass both contingent reflexive modes of behaviour and un-reflexive engagement with people, spaces and things or ‘deep play’ (Carlson, 1996: 24). Further to this is a sense in which through the performance of being an AirBnB host or tour guide, one is able to develop reflexive or performative modes of practice through which we are able to assess the utility value of representations and habits, and to move beyond the habitual, in order to find alternative ways of being and seeing; to move beyond the *I* and the *we.*

The primary focus of a review of this project’s relationship to existing scholarship will be on exploring some of the key themes and wider theoretical background behind the notion of *everyday tourism*, centred on the blurring between the practices of tourism and those of everyday life. Before doing this however, I will return to the points above in an attempt to clearly define some of the key elements of the term; using the discourses identified to break it down into sets of practices through which to situate relevant theoretical perspectives and explore these through literatures. By focusing on each point in turn, I hope to identify specific practices or types of practice, through which motivations for everyday touristic behaviours manifest:

**Representational Freedom**

One way of describing representational freedom is through MacCannell's notion of the 'second gaze' (2001), or the means by which tourists find *subjective freedom* or a way of finding their own objects of interest in tourism experience. To understand the complexities of the term, however, we can focus on the structures of representational freedom as framed by the practices through which they are expressed. There are many visual practices, for example, in which we express representational freedom by directing others to specific sites and objects but these are often enmeshed in wider cultural and institutional discourses of representation. The sharing of visual representations via computers and mobile devices, to websites including social media and image sharing sites engage wider networks,

which have an impact on the nature of representations and the way they are determined and utilised.

The history of studying the visual practices of tourism stems from Urry's notion of the tourist gaze (1990). Urry draws heavily upon Foucault's *The Birth of the Clinic* (1976), in defining Western imperialist motivations of tourism. In this work, Foucault shows the western way of seeing (in particular that of the medical profession), to be an arrogant, institutionally supported way of organising and structuring the world through vision. Urry takes this idea and transposes it into the world of the tourist, whose gaze, he argues, is also structured in this way. He shows how things under the gaze of the tourist are ordered through difference: objects of the gaze are what they are, in opposition to what they are not:

> What makes a particular tourist gaze in any historical period is constructed in relationship to its opposite, to non-tourist forms of social experience and consciousness. What makes a particular tourist gaze depends on what it is contrasted with; what the forms of non-tourist experience happen to be (Urry, 1990: 1)

There is expectancy about this way of looking that searches for that which is lacking in the everyday life, namely the extraordinary and the spectacular; the tourist expects, if not demands, to see these things. Thus the tourist objects that are chosen to gaze upon reflect the institutional social structures that constitute that gaze. Indeed, if we consider the blurring of work and leisure, everyday life and tourism that is characteristic of post-modernity (Larsen, 2008), Urry's thesis has huge implications for the changing nature of tourism practices and tourist gaze.

MacCannell (2001) constructs a counter argument around the idea of a 'second gaze' that facilitates agency by liberating the gaze from such institutional *structuration*. The 'second gaze' does this by the subordinating the self to the experience. Rather than wanting the tourist object to be suitably important to mirror or aggrandise the ego, this gaze looks for the unexpected, the unseen, and the ordinary behind the extraordinary. MacCannell also shows that something is missing from Urry's idea: the possibility that the tourist's life at home might not be that ordinary. He argues that Urry's view of everyday practices as banal, lacking in excitement, and unable to facilitating freedom, opposes Goffman, Freud and Marx's received ideas that in 'everyday relations to production is to be found the engine of history' (MacCannell, 2001: 25).

There has been much criticism of Urry's conception of the tourist as an objectifying consumer of surface visual signs (Crang, 1997; Edensor, 2001; Larsen, 2008; Crouch, 2011). By focusing on the visual structuring of objects, Urry does little to account for the mobile and embodied experiences of tourism and thus move the tourist's role beyond that of the *flâneur*. Indeed, Urry himself suggests that the '*flâneur* was a forerunner of the twentieth-century tourist' (Urry, 1990: 127), whose behaviours replicate that model. The *flâneur* as conceived by Charles Baudelaire and developed by Walter Benjamin is portrayed as an active, unseen, almost predatory figure, embodying the masculine gaze; a set of recording eyes on feet. He is not powerful in the same way as a plain-clothed security guard, or a mobile CCTV unit operator, but an invisible arbitrator none-the-less. Conversely, Willams, Hubbard et al (2001) see the contemporary *flâneur* as transformed into the impassive and emasculated consumer, whose path is diverted by seductive forces

embedded within the labyrinthine structure of the city (also see Baudrillard, 1998). For Crang, the paradigm of the 'consuming ego' as a lost *flâneur* is problematic when applied to the tourist. He argues that the tourist is not simply an incoherent and fragmented subject 'immersed in images', unable to avoid the meta-narratives of consumption and no longer a free agent in time and space. He reminds us that 'tourists are embodied, are travelling, are moving', adding that the 'images, sights, activities [of tourism] are all linked through the embodied motion of the observer to create 'proprioception' – an active, embodied engagement with the world through vision' (Crang, 1997: 364-365). This opposes Urry's notion of the tourist as a disembodied visual consumer, a concept that for Crang, emerged with the birth of cinema:

> Although tourism is associated with motion and travel, many of the models setting out to analyse the experience of images that are popular in geography owe an implicit dept to 1970's structuralist work, by analysts such as Christian Metz, and have recycled their premises unnoted. Metz for instance [observed] that the way cinema worked was by suppressing bodily experience, and concentration entirely on the visual' (Crang, 1997: 364).

Likewise, Larsen (2008) argues that if we want to see what it means to be a tourist, then we should not study them in the context of extraordinary sites spaces, but instead focus on their everyday embodied practices and the 'mindsets, routines and social relations that travel *with* them' (Larsen, 2008: 27).

A further way in which representational freedom can emerge is through discursive practices or ideological representations produced via spoken, written or even visual discourse. Examples of discursive practices of touristic representation include, day-to-day conversations, written narrative discourse, including online blogs, statements or comments on social media websites and letters published in the local press; all of which help shape and re-shape our understandings of potential and established tourist sites and objects. However, for Zukin (1995), discursive practices also involve or are negotiated via the visual and 'created in specific spaces. These spaces then provide the pictures in our minds when we conceive our identities. In turn, ideologies structure, and continue to structure the ongoing production of spaces' (Zukin, 1995: 293). Thus, discourse is contained within spaces and determines how a space can be used and what can be expressed in it and by it. For Barad (2007), discourse 'is not a synonym for language' or simply the day-to-day chatter that sets the parameters of everyday performance:

> Discourse does not refer to linguistic or signifying systems, grammars, speech acts, or conversations. To think of discourse as mere spoken or written words forming descriptive statements is to enact the mistake of representationalist thinking. Discourse is not what is said; it is that which constrains and enables what can be said (Barad, 2007: 146).

In the light of this definition of discourse it is relevant to explore the notion of discursive narrative or the way in which everyday practices are represented through stories. If the formulation of stories is determined by the discursive representations already situated in place, it is important to consider how narratives of spatial practice might constitute

themselves in images prior to discursive representation and to what extent such images might constrain or enable what can be said. In the social sciences, verbal narrative has previously been an important part of theorising spatial practices. Case studies, observations of speech and interviews, become stories within stories in 'the production of theory' (de Certeau, 1988: 78). Indeed, in developing an epistemology of spatial theory, de Certeau argues that 'we [should] recognise *scientific* legitimacy by assuming that instead of being a remainder that cannot be, or has not yet been, eliminated from discourse, narrativity has a necessary function in it, and that a theory of narration is indissociable from a theory of practices, as its condition as well as its production' (Ibid, 1988: 78).

The problem with narrative in both everyday discursive practices and the discourses through which these are theorised, is that it privileges the diachronic over the synchronic. Narrative places words within sentences, sentences within paragraphs and stories within histories. Yet experience is fragmented. Our senses produce solitary words: images, sounds and feelings that manifest as isolated acts of enunciation, which like the 'sentence words' of young children – daddy, outside, tree, doggy – are reactive and phatic. These kinds of meanings are outside of discursive narrative and 'in the process' of looking for meaning or discourse to represent them, rather than being produced in discourse and constituted in narrative.

Further to this, the everyday discursive practices through which we generate representations of places, things and phenomenon, are often guided by the information and products of political and cultural institutions, and supplant individual agency with a mimetic-reflexivity (Beck, Giddens & Lash, 1994). This process serves to mask the underlying imbalance of power in everyday life; an imbalance that vindicates Frankfurt School anxieties about the role of cultural production – including leisure and tourism – in mediating 'the rhythms and hierarchies of capitalism, transforming individuals into passive spectators, even as they... [seek] escape from normative structures and rules' (Baranowski, 2003: 562). There is always a conflict between individual desire and the cultural and institutional framing of that desire as a collective subjectivity. In Bournemouth, for example, tourism marketing posits a collective dream of everyday escape, which is supported at every turn by the perceived positional value of the natural environment and man-made tourism infrastructure. The coalescence of the city and the sea creates a cosmopolitan idyll buoyed by foreign voices, barbecues, palm trees and night time illuminations. In the day time, various social activities, including cycling, water sports or just walking along the seafront produce the kinds of authentic, unreflexive experiences that provide a sense of communal belonging. In conflict with this congenial atmosphere, however, is a contradiction between the anonymity of the seaside – the togetherness of strangers who are all 'in it together' – and inter-personal relations with others with whom experiences are shared, and for whom the everyday experiences of Bournemouth might be less than utopian. In season, the over-priced parking, traffic congestion and noisy overcrowded beach, lead to a mismatch between fantasy and reality, and likewise, out of season, dark mornings and evenings mean that those in full-time employment rarely get the opportunity to take advantage of the beach as a place of everyday escape.

Whilst cultural and institutionally led experiences, might not always go according to plan, within these, are opportunities for moments of what Wang (1999) calls 'existential authenticity' which are often found through embodiment of place and are subsequently represented in narrative discourse. Existential practices, when utilised for

the purpose of representational freedom or being a tour guide, can be defined as performances, which direct the self and others towards 'redemptive moments' (Gardiner, 2000) or emancipatory acts of 'self-making' (Wang, 1999). These include, sea swimming (particularly out of season), meditation, Yoga and Tai Chi, as well as more mundane practices like running and cycling – the latter of which is a point of conflict between residents and local authorities. These kinds of practices can also involve the discursive representation in their inclusion in the performance of identity, or as tools for the regulation, disciplining and formation of self, or what Foucault (1988) terms 'technologies of the self'.

What is apparent in the above practices, however, and particularly in relation to the Foucauldian model of 'self-making', is the overlap in terms of the need of each to be represented via one or more of the others. For instance, it is not enough to engage in worthy acts of embodied discipline as 'operations on… [our] own bodies and souls, thoughts, conduct and way of being' (Foucault, 1988: 16), we must also represent these for others through verbal or visual discourse. So instead of reality being a moment of 'existential authenticity' (Wang, 1999), for which language is inadequate as a means of representation, it is instead constructed in discourse. Hom Cary, taking her lead from Ricoeur (1981), suggests that language serves to replace reality and constitute us as narrative subjects, 'in that lived experience is but a chain of stories demanding to be told, and from that chain, a subject emerges' (Hom Cary, 2004: 64). Indeed, she further argues that, a subject who relies on narrative representation of lived experiences is 'a subject respectively constituted by discursive practices and by language' (Ibid, 2004: 65).

Likewise, by inversion of these ideas, it is also apparent that discursive practices are dependent upon both the visual and the embodied as objects of subjective narrative. But what of visual practices: are they not dependant on representational discourse? Moreover, do they not constitute representational discourse in themselves? Of course, visual practices can also be discursive, however, the question here is one of narrative representation or rather the structural intention of such representation. What does the structural form of the narrative of a particular visual representation say about the intention of its discourse? If we expand Urry's thesis, then for both tourists and artists, the structural form of representations or what you might call tourist gaze and artist gaze, is perhaps determined by that which is lacking in the institutional structures which determine them. Indeed historically, when art has become too safe and institutionalised, and has come to represent the establishment, then artists have looked towards everyday life and the mundane to re-appraise the role of art and to negate the institutional value and status of both artist and art object. Dada, Situationism, Pop Art and Conceptualism, amongst other radical art movements, all sought paradigm shifts through this approach. Thus, the notion of seeking representational freedom through practice is a key component of my thesis. The focus here is on the notion of everyday production and of the reflexivity required to re-mediate re-produce tourist spaces via practice and representation. This also involves a form of everyday resistance of the 'quasi-microbial operations that proliferate at the interior of technocratic structures and'… agency as the diversion of 'their functioning by a multitude of "tactics" fashioned from the details of daily life' (de Certeau, 1988: xiv).

**Production / Consumption Practices of Tourism**

For the purpose of literature review, I will now consider idea of *everyday tourism* as the re-production of everyday spaces in ontological terms as *dwelling through appropriation*. This is to distinctly differentiate the notion of everyday production from materialist readings; instead focusing on objects as *gestalt* or form, from which Being manifests. Here objects – images, places, belongings – become 'tools' for the purpose of that which I term *ontological consumption*, or in Heidegger's words the 'preservation' of, intra-personal or inter-personal 'truths' of Being (Heidegger, 2011a). The key to this is dwelling through appropriation. Appropriation is a key term in this study, as it is a means by which we can explore some of the ways in which ontological authenticity can be mediated through people, places and things. Moreover, in showing how we carry around reflexive models of ontological authenticity in appraising the value of both tourism practices and art practice, the term is vital in positioning a thesis linking both. Indeed as Dovey (2000), drawing upon the work of Heidegger notes, appropriation is the key to ontological authenticity, which she describes as embodying 'the dual qualities of both caring for world and taking from it'. Caring shows 'our primary involvement in the world', which is not moral but ontological, and taking, which etymologically, stems from the Latin *appropriare* – to make one's own is the means by which incorporate 'the world into ourselves' (Dovey, 2000: 37). Without wishing to overstate the point, appropriation is a fundamental element of both tourism and art practices. One of the key elements of spatial appropriation is embodiment. For Crouch (1998), the embodied act of walking is a really important part of developing substantive relations with a place and of developing a sense of ownership of it. Walking is an opportunity to embody spaces and become immersed in the multi-sensory world that surrounds us. Indeed, Crouch argues that it is only through 'embodiment' that we can begin to enact the 'primal social practices of shared space, that [can] be imbued with mythologies and images of ownership' (Crouch, 1998: 168). In other words, by walking and playing in spaces, we generate our own mythologies through visual and experiential memories of place; and this, in turn, produces *representational spaces* as we revisit spaces and rejuvenate them with personal narratives. Here I'm suggesting that everyday spatial practices generate *subjective freedom*, rooted in an ontological authenticity of place.

Situationist International founder Guy Debord's focus on walking as a central component of politically motivated art practice or as an everyday 'tactic' through which we contest and disrupt the established symbolic order of spaces, is later adopted by de Certeau (1988). De Certeau proposed that maps and other such totalising spatial discourse or *representations of space* have the effect of rendering the act of walking invisible, by joining up points to draw a line which fixes the act within their technocratic structures. Thus, such representations 'constitute procedures for forgetting'… by transforming …'action into legibility, but in doing so… [causing] a way of being in the world to be forgotten' (de Certeau, 1988: 97). However, he then introduces the concept of walking as 'enunciation' – an act of speech; suggesting that 'the topographical system' is appropriated in the same way as 'the speaker appropriates and takes on the language' (Ibid, 1988: 97-98). These speech acts are not simply affirmative descriptions of space like a series of 'yes' responses to the calls of the town planners who cry: Is the space the same shape as it's supposed to be? Do you flow as you are supposed to flow? They are not simply the acts of drawing lines on maps. They are ways of using the language provided in new ways and to new ends. De Certeau extends the analogy to the acts of writing and painting, suggesting that the relationship is like that of 'the act of writing and the written text' or 'the "hand" (the

touch and tale of the paintbrush…) and the finished painting' (Ibid, 1988: 98). For de Certeau, we are not simply the passive 'readers' of urban space. By using spaces – walking, playing, stopping, looking – we are in fact 'writing' them: personalising, adapting, amending and even modifying their meanings. He argues that walking 'manipulates spatial organizations' or 'creates shadows and ambiguities within them' (de Certeau, 1988: 101). An example of this is in the use of a wall designed to prevent the walker from going further. If the walker then uses the wall as a make-shift seat to rest and view their surroundings, then they are re-inscribing this object with a new and personal meaning that flies under the raider of spatial control. The ambiguity of surveillance is a further example. The seafront and in particular the promenade embodies the *flâneuristic* sensibility of being private in public; the carnivalesque pleasure of anonymity; of seeing and being seen, safely hidden within the crowd. As Hebdige (1988) suggests, appropriation is disarming and that subcultural performance 'forms up the space between surveillance and the invasion of surveillance, it translates the fact of being under scrutiny into the pleasure of being watched. It is hiding in the light' (Hebdige, 1988: 35).

The idea of ownership not only an important part of spatial practice but also fundamental to art practice. It is strongly related to the concept of *appropriation* or borrowing. Borrowing is often how we make sense of the world around us. When we buy an item of clothing, for example, we are not simply owning it but borrowing its meaning for use as part of an assemblage of images or what Baudrillard would term 'bricolage'. Likewise, places can equally be borrowed. We objectify and consume places and place images through images that reproduce the tourist gaze. In turn, our own photographs, reproduce the reproductions in an attempt to overwrite the object of our tourist gaze with personal narratives and stamps of ownership. Appropriation as a means of ownership is also a pivotal idea in the field of 'psychogeography'. Psychogeography is 'the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals' (Debord, 2007a). Debord argues that the geographic environment dictates our movements and affects our emotions, behaviours and aesthetic relations. Likewise, geographic environments are designed to be used in certain ways and by particular kinds of people. Spaces can exclude as many people as they include, for example, the young, the old, and those with physical or mental disabilities. Lefebvre refers to the maps, plans and strategies of urban planners and social engineers as *representations of space* (Lefebvre, 1991b). *Representations of space* are ways of controlling the way spaces are used and the people who use them. Likewise, the seafront environment, which, on the surface seems to represent communality, inclusively and freedom, is a highly orchestrated and controlled space. From CCTV cameras to 'beach patrol', the beach is infiltrated by what Foucault terms 'the apparatus of power' (Foucault, 1979).

It would also be useful at this point to begin to clarify the relationship between appropriation and dwelling. Dwelling (Pons, 2003), a concept drawing upon the work of Heidegger, is the idea of an ontological authenticity rooted in the process of taking up and occupying spaces and objects; and key to this is the notion of appropriation. For Larsen (2008), the vacation provides opportunities to deconstruct the primal practices of dwelling through play. He refers specifically to the symbolic materiality of tourist practices like the domestication of 'vacation stages by building sandcastles and decorating the rented house with the collected shells and stones' (Larsen, 2008: 27). In Bournemouth this can be seen in the routine occupation of beach huts and the mundane practices such as reading and tea drinking,

which come into play in and around these spaces. Likewise, campfires and barbeques provide hubs for dwelling practices. Further to this, Larsen suggests that these kinds of practices highlight 'how tourists enact corporally and multi-sensually, routinely and creatively with landscapes' (Ibid, 2008: 28). In my own art practice, I orchestrated a project for SIX Project Space in Bournemouth, which focused on the concept of dwelling through walking. Indeed, I utilise the *FROUTE* project, within this study as evidence of how such processes can be disseminated through enactment, and in particular, via art practice (see Chapter II).

The notion of dwelling as authenticity is fundamental to the concept of *everyday tourism* because of the way that it can be perceived by modern societies to be lacking from everyday life and present in tourism. MacCannell views tourism as a manifestation of the need of modern societies to look for authenticity 'in other historical periods and other cultures, in purer, simpler lifestyles' (MacCannell, 1999: 3). Moreover, the holiday can provide opportunities to 'act out' traditional forms of living and 'perform' simpler, idealised versions of our selves (Edensor, 2001; Larsen, 2008). For Dovey, the search for authenticity is symptomatic 'of a deep crisis in modern person-environment relationships' (Dovey, 2000: 33). In Marxist terms the discourse represents a need to return to a state where we are not separated from the means of production and 'where the processes of environmental change are integrated with everyday life' (Ibid, 2000: 43). Dovey further argues that authenticity is 'rooted in indigenous process [and is] found and generated in the dwelling practices of everyday life' (Ibid, 2000: 44). This proffers two oversights, both of which oppose the notion of *everyday tourism*. Firstly, that one can only ever dwell at home, and secondly, that it is always possible to be an 'insider' at home. However, Dovey approaches the notion of 'indigenous authenticity' with caution, emphasising inherent paradoxes with her need to add an ontological reading of the discourse 'in the modern world - not as a condition of things or places, but rather as a condition of connectedness between people and their world' (Ibid, 2000: 46).

Dovey's model of authenticity in dwelling is particularly useful, as it takes the idea of ontological truths rooted in personal meaning and relates this to postmodern environmental forms. She argues that the quest for authenticity that permeates many postmodern cultural practices increasingly contradicts much that is found in the man-made environment, and yet individuals continue to derive meaning from '*fake* or *inauthentic*' places and things. As she also points out, '[t]o accuse someone, their possessions or their home of being inauthentic implies a strong moral judgement' (Ibid, 2000: 33). MacCannell (1999), also recognises this social stigma in his observation that tourists don't wish to be identified as such. Likewise, to call someone a 'tourist' in everyday life suggests that you are implying that that person has inauthentic relations to world that they inhabit, a permanent outsider who will never know how to experience anything first-hand and / or 'for real'. Dovey illustrates the process, which turns something authentic into something inauthentic with the example of window shutters. Moreover, she makes the distinction between two entirely different functionalities that dominate 'person-environment' relations. Shutters are an environmental form that was once a response to environmental factors. They were once understood vis-à-vis environmental function as possessing the 'use-based meaning of "shutting" '. Today however, they often only possess the 'image-based meaning of "decorating" ' (Ibid, 2000: 36). Over time, shutters have become detached from the 'processes of environmental change' leaving them as free-floating signifiers (Ibid, 2000: 43). However, Dovey claims that it is not that this historical

process that makes something 'fake', but that inauthenticity paradoxically '*emerges out of the very attempt to retain or regain authenticity*' (Ibid, 2000: 36) [emphasis author's own]. For Dovey, authenticity is not something that can be attained by the sprinkling of fairy dust, as Disneyworld is testimony to, but it is a by-product of the process of functional 'concerned' relationship between people and their surroundings.

The ontological motivations of certain types of touristic practices are also manifest in material practices of everyday production, which centre on the discourses of *appropriation* and *dwelling*. These material manifestations appear as objects of 'self-making' or 'technologies of the self' (Foucault, 1988) and also as objects of concern or 'taking care' (Heidegger, 1962). Heidegger sees that which he terms *care* or *Sorge* to be essential to the unity of *Being* or *Dasein – a Being-in-the-world*. For Mulhall (1996), the *care* in Being or *Dasein* (there-being), does not simply suggest the act of being 'caring and concerned... it is rather that, as Being-in-the-world, Dasein must deal with the world. The world and everything in it is something that cannot fail to matter to it' (Mulhall, 1996: 111). However, touristic care for and through places and things via appropriation and *dwelling* is not materialist in Bourdieu's sense of the word. Whilst there are indeed elements of both conspicuous consumption (Verblen, 1953) and the positional acquisition of cultural capital (Bourdieu, 2000) inherent in tourism practices, they also encompass consumption as an everyday form of production, which is both a symbolic act, decoupled from material acts of purchasing, and an ongoing reflexive process in which the self is reformed.

These discourses are characterised by everyday creativities, which are active forms of visual and embodied engagement that symbolise an ontological struggle in which substantive inter-personal and intra-personal meaning is produced. Moreover, this draws upon the idea of the post-modern self as a 'process model', open to reformation through new experiences and represented via everyday forms of production (Wearing and Wearing, 2001). Miller (1993) suggests the importance of the rise of leisure in democratising production. He cites the popularity of hobbies in the 1970s and the rise in 'pursuits in which people buy small scale production facilities (e.g. beer-making equipment)' as emblematic of this (Miller, 1993: 24). However, as I will go on to explore, this process becomes problematic in an age of immaterial labour in which there is rarely such a thing as 'free time'. Yet despite hobbies being rationalised in economic terms as adding value to property, subsidising low wages or suggesting entrepreneurial 'ways out' of the 'rat race', certain forms of everyday production, such as gardening and DIY, can be seen as a reflexive acts through which we recognise the arbitrary and constructed nature of tourist spaces and experiences by contriving similar spaces and experiences at home. Objects like patio heaters, barbeques, chimineas, decking, sub-tropical plants and sun-loungers become semiotic bit players in the production of *everyday* tourist spaces. This is a description that could easily be misrepresented as illustrative of conspicuous or positional consumption practices. However, taking into account practices of *appropriation* and *dwelling* in the context of notions of 'existential authenticity' (Hughes, 1995; Wang, 1999), it is possible to see how these kinds of 'texts' help to reproduce the kinds of ontological structures of being-in-the-world, that we employ on holiday, in order for our tourist experiences to become meaningful. This involves an ontological understanding of the world as emerging – of the appearance and dissolution, the revealing and concealing of things in themselves - from a base ground that Heidegger terms 'earth': the objective nature of things, which is unknowable. In turn, 'earth' conceals or shelters 'world'; or that which we think we know, and, paradoxically, is 'on

which and in which man bases his dwelling' (Heidegger, 2011a: 107). In its concern for *appropriation* and *dwelling*, *everyday tourism* becomes an antidote to the 'homelessness' perceived to be endemic to capitalist societies (Berger, Berger & Kellner, 1973).

**Virtual Travel**

The notion that the concept of *everyday tourism* incorporates a form of virtual travel, in which the world comes to you, draws heavily on Urry's notion of *aesthetic cosmopolitanism* (1995). However, in the context of *everyday tourism* this does not simply a negative discourse of narcissism and self-aggrandisement but also includes the possibility for practices that represent openness towards others and to other ways of being, and at the other. The notion that the virtual travel element of *everyday tourism* encompasses an ideological spectrum is useful in avoiding generalisation. The piece of work that I produced for *FROUTE* (see Chapter II), for example, explores virtual travel in a way that suggests a care or concern for place images and the imagination but does not attempt to capitalise on these as signifiers for positional gain or performance of identity. However, to explore the notion of virtual travel in greater depth we must also take into account a wider discursive range, which I have characterised as follows: Firstly, a form of positional consumption and the display of cultural capital. Secondly, a mimetic ethics of judgement or *ethique aesthetique* (Beck, Giddens & Lash, 1994). Thirdly, a 'post tourist' attitude to the objects of tourism (Urry, 1990). And lastly, the desire to be amongst strangers.

A key discourse evident in the notion of virtual travel is *positional consumption and the display of cultural capital*. This discourse demonstrates, on the one hand, a desire to express personal knowledge and to display one's own cultural dexterity in showing an awareness of other cultures in aesthetic choices, and on the other, a cultural imperialism in which the world is a palette of colourful things and taste sensations to collect and try. Whilst *aesthetic cosmopolitanism* (Urry, 1995), exemplifies an eagerness to learn and to reflect upon one's own culture in relation to others, the latter end of the spectrum, which we can only describe as aesthetic imperialism, is merely demonstrative of the capacity of individuals to pronounce their cultural nobility. Thus, such a discourse is neither active in the sense of reflexivity nor immersive, like the existential perspectives outlined previously but is instead characterised by a passive and mimetic sense of agency as personal consecrative power (Bourdieu, 2000). Both discourses of *virtual travel* are also defined within strict sets of boundaries in terms of 'acceptable' levels of immersion in other cultures and other ways of being. Both operate on the surface level as a kind aesthetic liberalism and incorporate difference on the grounds that this show of worldliness will bring great esteem in the eyes of others.

Urry's concept of 'aesthetic cosmopolitanism' parallels the notion of a post-Kantian *ethique aesthetique* or the end of a conscious, rational, all encompassing 'ethics of judgement'. Which moreover characterises 'the triumph of the aesthetic over judgement itself' (Beck, Giddens & Lash, 1994: 143). This can be seen in the growing interest in organic, handmade and 'artisanal' products. Here, there is a base level of reflexivity involved which is purely mimetic. What is consumed is the *aura* of 'authenticity', a vague and inchoate notion, which through marketing, is intentionally or

inadvertently indexed to the 'ethical'; a free-floating signifier in search of a slippery and illusive signified (Baudrillard, 1994).

Lash argues that material and identitarian acts of agency are written into the logic of capitalist systems and thus require a second tier of reflexivity, a 'non-identical critique' (Beck, Giddens & Lash, 1994: 138). The objects of tourism are objects of the culture industries and as such are 'reflexive *objects*': they contain 'off-the-peg' subjectivities that evolve dialectically. The language of cultural production is so familiar that consumers feel like they own it, whilst cultural producers speak to us in our own language so that we become unable to recognise the imbalance of power and property relations. In the dialectical production of the tools of popular agency, there is confusion between 'them and us'. So then, the danger is that the cultural objects and representations that are being produced become so familiar, so personalised and so 'taken-for-granted' that we are unable to make sense of them on a personal-ontological level. Thus, a tourist object – and its attendant representations – may lack the necessary semiotic 'footholds' to become a substantive good, being transformed instead into something surface, 'cynical, urban, artificial, radically individualist [that] highlights the materiality rather than the transparency of the signifier' (Ibid, 1994: 153). The media and other culture industries produce representations that are difficult for the consumer to mediate, because they are 'highly motivated by the phenomenon which is represented' (Ibid, 1994: 138). This according to Lash is the key to *mimetic* reflexivity. By resembling so closely that which we already know, cultural objects and their representations evade secondary critique. Representations of tourist objects are already reflexively (re)produced aesthetic reconstructions of tourist desire and as such appear as source, or 'signal'; thus *shared meanings* have *already* been produced for the audience and are therefore assimilated mimetically without critique. The unoccupied sandy cove, the 'perfect' sunset, the immaculately dressed couple are produced through discursive narratives of individualism, romanticism and consumerism that are assumed to be 'common-sense' representations of tourist desire, already 'agreed' between producer and consumer.

A further discourse within of the notion of virtual travel is *a post-tourist attitude to the objects of tourism*. The *post-tourist* (Urry, 1990), characterises a 'postmodernism of resistance' to what Jameson (1991) terms 'the cultural logic of late capitalism' (Beck, Giddens & Lash, 1994: 138). The *post-tourist* does not need to seek the extraordinary in other places and other cultures because the extraordinary is all around them: on television and online, in their choices of food and in the objects that adorn their homes. Therefore, 'the post-tourist does not have to leave his or her house in order to see [or experience] many of the typical objects of the tourist gaze' (Urry, 1990: 90). Referring back to the notion of a discursive spectrum, the *post-tourist* represents at one end of the scale, consumer reflexivity or an open-minded and self-conscious playfulness, which 'makes it harder to find simple pleasures in mild and socially tolerated rule breaking' (Ibid, 1990: 90), and at the other end a complete lack of understanding to the ethical implications of resisting the social structures of tourism. The *post tourist* for example, is likely to bypass the guided contrivances of MacCannell's false 'back-stage' region and head straight behind the scenes (MacCannell, 1973; Edensor, 2001), and in doing so, disregard the ethical impact of ignoring tourism services, and indeed performances, that are intimately entwined with the local economy.

Urry, argues that resistance to the institutional *structuration* of the tourist gaze comes in the form of the *post-tourist*. He expands the idea originally introduced by Feifer (1985), that unlike the middle class independent traveller or the anthropologist who seem to feel that they have a natural aptitude for 'going native', or evading the 'position of outsider' (Urry, 1990: 91), the *post-tourist* self-consciously embraces his or her position as tourist. A further characteristic of the *post-tourist* is a celebratory attitude in which anything and everything can be objectified and appropriated into the 'trivial *bricolage*' that is style (Martin, 1982: 237). This role represents a distinct celebration of images and artifice, to which the cliché of life imitating art holds true. The *post-tourist* is not simply the self-imposed outsider; a curmudgeonly character that like the *flâneur*, whom ignores the rules that corral individual freedom within institutional parameters by neither visibly towing the line nor visibly transgressing it (Clarke, 1997: 230), but a playful figurehead for 'the popular subversion of socially dominant conventions' that offers 'challenges to bourgeois norms' via a profusion of leisure choices (Baranowski: 2002: 570).

MacCannell's version of the postmodern tourist subject is a celebratory figure that takes pleasure in personalising and authenticating that which the former, more reflexive, subject finds impersonal or inauthentic. He sees the tourist gaze of late capitalism to have moved beyond the Foucault / Urry notion of the Western imperialist's all-consuming gaze; arguing that the 'stereotypical travel posters which appear to portray fiery sunsets or white-sand beaches…are actual portrayals of the viewing subject's desire to be someplace else' (MacCannell, 2001: 30). Therefore, the idea of an all-consuming, all-seeing 'freedom' seems to misrepresent the actual power dynamics of tourism in which the individual's desire to escape is emblematic of an overall lack of freedom and / or choice in everyday life. Systems of consumption, and indeed everyday production, are predicted on producing illusory freedoms, which mask the inevitability of choice and the ultimate baseness of cultural production in capitalist societies (Adorno, 1991; Baudrillard, 1998). Despite their pluralist niche-appeal and diversity, today's *pseudo-individualised* tourist objects of desire, do not facilitate individual and collective agency on their own. Instead, it is our ability to personalise and adapt that which we consume and the way in which we consume it, that can help generate autonomy from the mores of consumer capitalism. MacCannell argues that ordinarily, the objects of the tourist gaze are not simply 'objectified by the viewing subject. Rather it is the viewing subject that is caught, manipulated, captured in the field of vision' (MacCannell, 2001: 30). The images that sell tourist destinations re-present the desire for escape inherent in many modern societies, and as such have ready-made audiences in those societies.

Finally we consider, as part of the notion of virtual travel, the *desire to be amongst strangers*. This involves a form of sociality predicted on the promise of anonymity, which can be equated to the touristic model of the pilgrim, not in terms of tourism as a quest for the sacred but in relation to the *liminality* characteristic of the pilgrim communitas (Turner, 1973). Communitas exists outside of the social conditions of everyday life and is analogous with the notion of an informal 'back-stage', where people can be themselves free from the constraints of everyday social structure and discourse (Goffman, 1990). For Wang (1999) paraphrasing Turner (1973) communitas is 'an unmediated, "pure" inter-personal relationship among pilgrims who confront each other as equals based on their common humanity' (Wang, 1999: 364). Of course, there is an inherent problem with this humanistic notion of sociality. Firstly, that it has a 'honeymoon period', it wears off over time as we gradually peel away the layers of difference, 'arising out of the

institutionalized socioeconomic and sociopolitical positions, roles, and status' (Ibid, 1999: 364), which lie behind the veneer of bonhomie, shared values and motivations.

**Postmodern Sociality and Performance**

This category of everyday touristic practice is complex, in that it challenges received ideas of sociality in post-industrial society as a retreat from public life into the realm of the private: the fearful, the *enclavic* and the radically individualistic (Goheen, 1998). The oppositional perspective to this can be found in growing forms of virtual sociality in online communities, and new forms of resistive consumption, which can be seen as stemming from the very individualism that is purported to have eroded social cohesion and produced the atomised society we have today. Small-scale production and cottage industries for example represent a model of consumption that opposes mass production and consumption; focusing instead on selling less of more, or what has been described as 'the long tail' (Anderson, 2006). Likewise, new models of consumption based on sharing or 'collaborative consumption', often referred to as the 'mesh economy' (Gansky, 2010), based on person-to-person selling, swapping or sharing of services, attributes and assets such as skills and property. This includes home swapping, car sharing and peer-to-peer lending, together with more personal models like *work away* a website in which you can offer your skills in exchange for a place to stay (with strangers), or *AirBnB*, which allows users to share their homes with others for a fee. What these models of consumption point to, is the democratisation of everyday production, whereby individuals have re-gained control of the means of production (Marx & Engels, 1988), and is also illustrative of the levels of trust possible amongst communities of strangers. A further point to add is that this 'trust' is also symptomatic of the shift from conspicuous consumption of goods towards the positional consumption of experiences or the 'experience economy' (Pine & Gilmore, 1999). We no longer hold goods as the measure of a person's worth. We do not require people's 'wealth or power'… [to] 'be put in evidence' in order that we award them esteem (Verblen, 1953: 38), but instead judge them on the 'quality' of their experiences. In the light of this, together with the downward mobility of younger generations who are at the vanguard of these forms of consumption, it is easy to speculate that the less we have to protect the more trust increases, indeed this would align with Hardt and Negri's definition of the poor as a powerful multitude of ontological wealth (2011). Likewise, travel has opened our minds to the experience of feeling comfortable in the midst of strangers. For Neumann (1992), travel offers us opportunities to confront difference and in doing so learning about the self; in conquering prejudices towards others we reflexively challenge who we are:

> Travel often provides situations and contexts where people confront alternative possibilities for belonging to the world and others that differ from everyday life. Indeed, part of the promise of travel is to live and know the self in other ways (Neumann, 1992: 183).

Edensor (2001), looks at tourist behaviour as a microcosm of the way in which social structure is reinforced and subverted by through reflexive and un-reflexive 'performances'. He uses the 'metaphor of performance' to assess the how staged or improvised these behavioural practices are. Borrowing from Goffman (1990), he argues that tourists adapt their behaviour for different social contexts. In attempting to behave appropriately tourists 'play particular roles

in ‘front-stage’ settings and give less contrived performances ‘in informal, ‘backstage’ regions’ (Edensor, 2001: 60). What primarily interests Edensor is the latter mode of performance that it is not ideologically loaded. Also significant to this is the *liminality* of tourist spaces in permitting the loosening of inhibitions and the relaxing of self-consciousness and self-criticism. There is a carnivalesque anonymity about being away from home where individuals can’t be 'found out', that makes them more free to experiment with behaviour and self-identity. This does not mean that the tourist is a free agent however, for ‘tourism thus involves unreflexive, habitual and practical enactments which reflect common-sense understandings of how to be a tourist’ (Edensor, 2001: 61). He also highlights the diverse range of settings for performance that are proliferated because of the fragmented and pluralist nature global tourism markets. The implications of this being, that the norms and conventions of tourist behaviour are specific to each setting. Further to this, he suggests the significance of globalisation, together with increased mobility in everyday life, not only in decreasing the distinction between tourism practices and those of everyday life, but also in making us question our assumptions and habits in confrontation with difference and otherness.

Edensor points towards the possibility for *subjective freedom* in the potential of individuals to challenge accepted norms and conventions through ‘unreflexive embodied performances’; to evolve beyond ‘habitual ways of being’. He equates the reflexive tourist gaze with a ‘[s]elf-surveillance’ that has the effect of engendering ‘a froth of self-doubt, not conducive to having a good time’ (Edensor, 2001: 62). However, in un-reflexive tourist performances, we assimilate shared codes and conventions to avoid questioning the tourist framework and ‘to minimize disorientation in unfamiliar settings’ (Edensor, 2001: 63). The most relaxing experience of tourism is to be carried along like a child without having to question the authenticity of an experience. The best way to be a tourist is to be childlike; and children don’t perform, they play! Arguing that certain spaces are better at eliciting un-reflexive performances than others, Edensor makes ‘the distinction between ‘enclavic’ and ‘heterogeneous’ space’ (Ibid, 2001: 63). He contends that ‘heterogeneous… spaces provide stages where transitional identities may be performed’ (Ibid, 2001: 64). However, *enclavic* spaces inhibit the range of performances that seem appropriate to the setting or acceptable to others. A typical example of an enclavic space in Bournemouth is the now demolished IMAX Multiplex Cinema. It was a 'purified space' that, according to Hubbard (2003), represented a *fin de siècle* anxiety about proximal social and embodied contact with 'otherness', and breeches of bodily boundaries by potential 'pollutants'. In other words a purified space is an anti-abjection bubble. Local representatives of commerce continue to insist that Bournemouth needs more undercover entertainment spaces. However, the failure of this site to have captured the imaginations and wallets of audiences could signify the greater appeal of the heterogeneous spaces of the area, which offer opportunities to ‘expand the repertoire of performative options and range of stages’ available to perform upon (Edensor, 2001: 79). It is this spatial, experiential and cultural diversity that draws out the improvised performances that are seen to facilitate *subjective freedom*. One such example is Bournemouth square. Whilst the square can be provisionally viewed as a hub of consumerism and retail centres, the space actually functions on multiple levels as a meeting place for friends, a legitimated space for street entertainers and Big Issue sellers to operate, a space for make-shift food markets and food festivals promoting the town's cultural diversity and as a safe space for skateboarders to 'hang out' in the evenings.

The work of Edensor (2001) informs my own research interests because it posits the notion that spaces can be catalyst to culturally coded normative behaviours, enactments and responses. However, the unexpected experiences and encounters of the heterogeneous space call for contingent performances. These performances are un-reflexive and often disrupt normative habitual behaviours. They take us 'out of ourselves' so that we may gain new perspectives in reflexive narrative reconfiguration of experiences. Thus, postmodern sociality is the negotiation of 'existential authenticity' (Wang, 1999), through touristic 'performance' and openness to difference and strangers (Edensor, 2001). This description refers to practices, which encompass the ontological quest for being-in-the-world. These kinds of practices can incorporate both contingent, reflexive modes of behaviour and un-reflexive, multi-sensory engagement with people, places and things. The notion of existential authenticity is distinctly different from an authenticity of objects and can specifically refer to contingent and reflexive ways in which we can generate ontological truth of being. These can include practices that are romantic in their ideological content, including 'camping, picnicking, campfires', barbeques and other "dwelling" practices that do not literally concern themselves about the authenticity of… objects [of tourism]' (Wang, 1999: 360). Instead, these kinds of practices are focused on the playing out of 'authentic' selves using such objects as props and stage sets. There are two major problems with this conception of such practices. Firstly, the word authenticity is problematic because it pre-supposes a 'point of origin', a time when all experiences were 'authentic' (Wang, 1999: 366); an objective 'there' to the subjective 'here' of now. Secondly, the romantic pre-condition of these practices pre-supposes a Kantian aestheticism, which re-introduces the Cartesian dualism that an existential perspective seeks to avoid. In the introducing images, especially in relation to embodiment, there is a danger that we are re-instating the Urry's positioning of tourist subject against tourist object.

**Between Tourism and Everyday Life**

I will now explore some of the wider issues surrounding the blurring of tourism and everyday life and to outline the significance of two key terms for the project *existential authenticity* and *subjective freedom*, and to map these out in terms of agency and structure in relation to the notion of *everyday tourism*. However, I do this in the knowledge of the problems of setting up such dualisms in face of the lived reality of everyday practices, performances and performativities. *Subjective freedom* in everyday touristic practices can be defined as an un-reflexive ontological freedom, encompassing Heideggerian notion of a non-transcendent being - as opposed to subject - immersed in a world of things, which, rather than objectified are simply used. Moreover, the key issue surrounding this notion of existential practices is one of *existential authenticity*. For Wang (1999) *existential authenticity* concerns is an authenticity of Being. Likewise, Hughes (1995) also expresses an interpretation of *existential authenticity* as reflexive agency or *subjective freedom*. In the face of illusionary understandings of the world, Hughes argues for 'a more existential or self-oriented view [of authenticity] in which, whether illusory or not, what is inescapable is the human need to generate meaning' (Hughes, 1995: 784). He contends that authenticity is no longer centred on place or the veracity of objects, and as such demands a new theory in order to be understood:

> The notion of a territorially insulated place-centered culture, in which individual identities blossomed, is clearly unsupportable in the face of globalization as is the liberal notion of the sovereign individual pursuing enlightenment through "…freedom and the exercise of will" (Kroker and Cook 1988: 163). But this need not spell the demise of authenticity. By resurrecting a more existential perspective, it is possible to find manifestations of authenticity through individual's assertion of personal identity (Hughes, 1995: 799).

Hughes is concerned with the tension between authenticity as substantive *personal* meaning and in-authenticity as illusionary or *personalised* meaning; what Adorno (1991) terms pseudo-individualised meaning. The production of personal meaning is at the core of *everyday tourism*. However, the processes that govern that production are those which I wish to study. For the residents of Bournemouth, the issues of authenticity and *subjective freedom* intersect in the everyday production of meaning. On the one hand, individuals try to produce authentic relations to the world around them. On the other hand, the culture industries (including the tourism industry) produce ready-made, 'off-the-peg' authenticity, that serves to curtail individuals' ability to interpret and make free and informed choices about the world around them (Adorno, 1991). Hughes not only expresses a concern about the ability of individuals to mediate cultural products but also articulates the Frankfurt School fear that 'sectional interests…assert a disproportionate standing in [cultural] representations' (Hughes, 1995: 781-782). This issue is of crucial importance when considering representations of tourist places and practices. The work of Garrod (2008) highlights how *existential authenticity* can facilitate *subjective freedom*. He explores the issue of place perception by both visitors and residents of the British seaside resort Aberystwyth in Wales using 'volunteer-employed' photography. What is particularly interesting about the findings of this research, is that they show that dominant readings of Aberystwyth by both visitors and residents, secure its ongoing visual representation as a seaside resort, even after its decline and subsequent economic restructuring and marketing both 'as a retail centre for the county of Ceredigion and as a University town' (Garrod, 2008: 395). This highlights a further paradox within Dovey's definitions of authenticity; if authenticity is a 'connectedness between people and their world [and] *inauthenticity emerges out of our very attempts to find and recreate a lost authenticity*' (Dovey, 2000: 47), then how do we account for tourists and residents finding authenticity in a 'connectedness' with the 'lost authenticity' of Aberystwyth? This would be problematic were Dovey not to have provided an explanation. She suggests that we can find substantive meaning even in the most inauthentic of environmental forms; arguing that if we 'spend a lot of time in' particular places, then 'they become part of our everyday world, our "home". Their forms become anchors for our self-identity' (Ibid, 2000: 41). The point here, is that authenticity can represent our ontological need to belong to and dwell in places, and for places to belong to us – as expressed in appropriation. However, as Meethan (2001) points out, authenticity is socially situated and despite being 'a constructed value or set of values... cannot be accounted for without considering, the social and material contexts in which it is located' (Meethan, 2001: 95). Therefore, I would like to suggest that in the context of this study, notions of authenticity can be explored via social relations with places and objects and through the inter-subjective. Moreover, in terms of art, this means developing modes of practice that take such relations into account.

The touristic practices and discourses outlined previously in this chapter, suggest that by de-familiarising our experience of everyday life, we increase our capacity to re-evaluate choices and develop beyond habitual ways of

being. Moreover, these practices also suggest that *everyday tourism* represents a return to more authentic, place-centred social relations. As Larsen notes, 'many tourists do not experience the world through a solitary 'romantic gaze' or the 'collective gaze' of mass tourism, but in the company of friends, family members and partners' (Larsen, 2008: 28). Equally, everyday life is experienced in this way. The fleeting touristic escapes of Bournemouth's residents are experienced alongside familiar others. These ideas hint at the possibility that *everyday tourism* might represent a back-to-basics form of sociality, a means of sharing what is real to individuals with those around them. And, like the family holiday, the ways in which we use touristic performance of *dwelling* to escape our daily struggles, inattentive and inchoate concerns, and habitual ways of being, might – like the family holiday – be a means of '[g]etting away from it all [as] an attempt to get it all back to together again' (Löfgren, 1999: 269). *Everyday tourism*, which I have initially characterised as the everyday touristic consumption of place and increasingly tourist-like relationship between people and the places in which they dwell, represents a reflexive approach to the practice of everyday life, yet one which is open to the emergent, the unexpected and the unfamiliar. In this tourist-like approach or frame of mind, we are able to recognise the arbitrary and contingent nature of self in order to maintain an ontological authenticity, which helps us to mediate our standing in cultural and institutional representations. I suggest that the key to doing this is through a set of practices drawn from our experience of tourist travel and which equate to art practice, which enable us to defamiliarise the familiar; to continually renew and refresh both our sense of self and experience of being-in-the-world, in order to escape habitual ways of being. The notion of *everyday tourism* has some strong similarities with the practice of what Smith (2012) calls *counter-tourism*. In focusing on the contingency, emergence and multiplicity of everyday life, *everyday tourism* parallels Smith's definition of *counter-tourism* as an 'art of living'. He argues that *counter-tourism* can be transformative 'when the expanding range of your tactics and interventions, their interconnections, your routes through different spaces and the intensity of your encounters take... [it] to a new level of hypersensitised living'. For Smith, *counter-tourism* is 'an adventure based on disruption that lasts for a while and then is itself disrupted and returns to the everyday' (Smith, 2012): 168). In other words it steps away from the habitual only to return to it, yet it is only through returning that we can reconsider and change the habitual; in the same way as returning from holiday allows us to make small changes in our everyday lives.

In the above exploration of *everyday tourism*, I have outlined characteristics of the term that frame it as a new leisure paradigm in which the boundaries between tourism and everyday life are no longer clearly defined. Further to this, I have set out *everyday tourism* in terms of specific sets of practices linked to narratives of reflexivity, everyday production, and inter-personal and intra-personal self-making. However, beyond these seemingly democratic and emancipatory practices, is a bigger picture of in which the blurring of tourism and everyday life masks power and property relations behind a utopian view of everyday production. In order to consider the common-sense dream of Bournemouth in which *every day can be a holiday*, I now go on untangle the historical relations of tourism and everyday life – and touch upon the wider conditions of work and leisure – in order to realign their underlying structures with art practice. Here, the notion of *everyday tourism* becomes a way in which to explore the similarities and differences between tourism practices and art practice, and a means of articulating the need to transpose the emancipatory desires of tourism, and indeed art, into the realm of everyday life; in order that we may unpick the relationship between work and leisure, and disrupt the seamless flow of capitalism and neo-conservative realism in

everyday practice. We can argue that the disorientation and homelessness within post-industrial societies is owing to the fact that there is neither a clear purpose to work or leisure in a productivist sense, nor an ontological function, in that rarely are we able to dwell in either. In Marxist terms, the defamiliarising aspect of that which I have termed *everyday tourism* could also be a way to reconcile the alienating nature of both work and leisure, for as Debord (2014) suggests, '[w]ith the "second industrial revolution", alienated consumption has become just as much a duty for the masses as alienated production' (Debord, 2014: 42).

The main theoretical origin of this project is the relationship between tourism, art and everyday life. Drawing on the work of Urry (1990; 1995), Baranowski (2003), Larsen (2008) and others for the foundations of my argument, I suggest that these once distinct spheres are intertwined in the production of touristic spaces and representations via everyday practice. On the one hand, the images and flavours of foreign tourism exoticise our everyday lives and take them out of the realm of the ordinary. For example, sub-tropical plants, the paraphernalia of outdoor living and foreign food all create an ambiance of 'otherness' at home. On the other hand, the increasing mobility of our social lives, together with a familiarity with the trappings of other cultures, have the effect of de-exoticising life on tour (Larsen, 2008); the experience of 'otherness' abroad has become a routine part of everyday living. In one sense, this process could be viewed negatively: synonymous with the production of extrinsic or *hyper-real* leisure environments that serve to annihilate corporeal relations between space and time. Typical of this is the undercover shopping mall complete with palm trees and naturalistic water features. The problem with these sterile environments is that they try to manufacture authenticity without offering experiential depth: nobody gets a suntan and you can't swim in the pool! In Bournemouth however, we find that the signification of foreign tourism is more sophisticated. For example, an otherwise indistinct Italian eatery can transcend its ordinary menu and lacklustre service by virtue of its seafront location. When linked to embodied touristic practice, however, this process reproduces the meaning of the tourist environment for locals. On the one hand, the fantasy of long summer evenings, informal gatherings and outdoor living is the fodder of lifestyle magazines: a dream of a simpler, more authentic and 'traditional' existence, which for MacCannell is the object of desire sought by the tourist abroad (MacCannell, 1999). On the other hand, certain geographical features of Bournemouth and Poole lend themselves to the realisation of this fantasy: the micro-climate, the southerly aspect and miles of uninterrupted white sand co-ordinate the incidental props and players in a reproduction of an archetypal tourist destination. This unique topography that includes seven miles of beach and the world's second largest natural harbour is presided over by the prospect of the Isle of Purbeck: a world heritage site, which characterises the romantic gaze. However, this seeming paradise of touristic consumption also masks the disproportionate influence of private capital on public space and its representations.

The seaside resort has traditionally represented the popular quest for pleasure to offset 'the boring and monotonous pain of work, especially of industrial production' (Urry, 1990: 93). What pleasures are, and are not acceptable, however, is highly prescribed. In the light of this, it seems unlikely that the seaside resort as it was originally conceived provides individuals or groups with any real opportunity for the exploration of popular agency. Freedom at the seaside was predicted on the inevitability of choice and existed little beyond legislated transgression – something Debord, if he were alive today, would undoubtedly argue, mirrors the inevitability of choices, freedoms and performative options in

neoliberal society. Indeed, modern (mass) tourism that began with Thomas Cook's temperance outings of the mid to late 1800s was rooted in the utilitarian principles of the 18th Century philosopher Jeremy Bentham. Bentham advocated the maintenance of social order via the legislation of acceptable pleasures, as part of a holistic social reform plan aimed at reducing the need to the state to exert explicit control over the rights . Modern tourism's foundations lie in the social structures of control and legislation. Indeed, we can see a direct link between the traditions of the seaside resort and those of the medieval carnival. The legislated transgression of norms and conventions, and the temporary inversion of social hierarchy that the carnival embodies are also present in the traditions of the mass-market seaside holiday. Unlike the values of self-reflection, freedom and discovery to be found in the traditions of *romantic* tourism, those of *collective* tourism are less about individual autonomy and more about group-cohesion. The mass-market holiday is structured to provide a built-in tolerance of minor transgressions, which rather than facilitating individual and collective agency, may have actually served to repress it. The seaside embodies the social formation of the *carnivalesque*, the ritualised inversion of accepted norms, or as Bakhtin puts it, 'life turned inside out' (Bakhtin, 1994: 251). Grahame Thompson has explored the idea that the social spaces of the Seaside Resort require *carnivalesque* participation. He argues that space within the seaside resort is negotiated via the *carnivalesque*. By this, he means the environment of the seaside resort facilitates a kind of alter reality where social norms are inverted and the pursuit of pleasure enables not only the avoidance of 'unpleasure' but is also a means of eliminating the sense pre-determination and fate experienced in everyday life (Thompson, 1983: 128). Today, the notion of suspending disbelief in pretending that pleasure can only be experienced through the temporary 'blocking out' of un-pleasure is ludicrous. Indeed, it is possible to suggest that the illusion of equality in neoliberal society was – at least until the 'credit crunch' of 2008 – maintained by the democratisation of luxury and by our ongoing participation in everyday carnivalesque revelry. As Urry (1990) notes, tourism no longer represents a strait forward binary division between pleasure and pain. The holiday is no longer our main repository for pleasure and happiness:

> Pleasures can be enjoyed in very many places, not all concentrated at the seaside. There has been a proliferation of objects on which to gaze, including what we may term the mediatisation of pleasure. What now is tourism and what is more generally culture is much less clear-cut. Pleasures and pain are everywhere, not spatially concentrated within those particular sites enjoyed for particular periods of time (Urry, 1990: 93).

The division between pleasure and pain is not the only thing that has distinguished the experiences of tourism from those of the everyday. For Urry, a key feature of tourism is the enjoyment of the extraordinary, that which is, 'by comparison with the everyday, out of the ordinary' (Urry, 1990: 11). However, he also suggests that tourist-like experience, has become a part of everyday life and that postmodern de-differentiation between high and low culture 'has led to the dominance of image culture': the simulacrum rules, 'the signifier has been liberated'... from the signified 'and image takes preference over narrative, the aesthetic is dominant' (Urry, 1995: 216). As a result, many of the extraordinary images of tourism have lost their impact mainly because the visual world that is experienced in everyday life is no longer ordinary. More generally, images which were once visually extraordinary, bizarre or shocking are now considered mundane; something the increasingly graphic visual content of news reports is perhaps testimony to.

Larsen (2008), argues that rather than being an organised escape from the *ordinariness* of our work and home lives to the *extraordinariness* of the tourist destination, tourism is increasingly becoming an integral part of everyday life. By illustrating just how frequently tourism practices and those of everyday life intersect, Larsen expands Urry's vision-centric notion of the 'touristification of everyday life' to incorporate everyday mobility (Urry, 2002: 141) . Moreover, he shows us the how the recent change in focus in tourism studies away from the sights, destinations and objects of the tourist gaze and towards the behaviours, experiences and embodied practices of tourists, referred to as the 'performance turn', has allowed us to focus on the tourist as an individual rather than a collective subject. This in turn helps us to notice that for many, travel and tourism practices are 'informed by everyday performances, social obligations and significant others' (Larsen, 2008: 22). Larsen draws upon the work of MacCannell (1999; 2001), Urry (1990; 2002) and Edensor (2001) to explore the notion that 'leisure travel is no longer merely an escape from everyday life but also a way of performing it' (Larsen, 2008: 22). Using Goffman's metaphor of 'front-stage' and 'back-stage' performances in everyday life, Larsen suggests that it is that the 'home is traditionally regarded the base…for everyday life, the 'back-stage' where families can be themselves' (Ibid, 2008: 24). Taking this as a jumping off point, he explains how these 'back-stages' are becoming increasingly less introspective as they open out to global influences, information and communication. The explosion in Information Communication Technologies (ICT) within the home combined with faster, more interactive media technologies have created a two-way flow of images and information, both to and from the world. The phenomenon of 'time-space compression' (Harvey, 1990), makes it increasingly more difficult to distinguish between the images and experiences of tourism and those of everyday life as 'distant places travel in and out of our living rooms' (Larsen, 2008: 24). However, as well as 'time-space compression' we also encounter increasing 'time-space distanciation' (Giddens, 1981), as our social networks are stretched across larger geographical areas. Both national migration and emigration of friends and family make it impossible to contain 'back-stage' interpersonal communications within the home environment. Larsen argues that in order to accommodate our increasingly fragmented social lives, we have had to mobilise dwelling, and this in turn has necessitated knowing when to leave or 'front-stage' masks at home. However, despite the distinction between the reflexive 'front-stage' performances and un-reflexive 'back-stage' performances observed by Edensor (2001), it would seem that this is what many tourists do anyway. The determination of MacCannell's tourists to get inside the 'back-stage' regions of tourism can be seen to reveal a desire to expose their 'more 'authentic' selves' by casting off 'everyday masks' (Edensor, 2001: 60).

After reading literatures exploring a wide range of themes and issues relating to the relationship between tourism and everyday life, I have found there to be a lack of research focused specifically on either, tourist practices 'at home' or the consumption of British seaside resorts by residents; the exceptions being the work of Blichfeldt (2005) and more recently Garrod (2008). Both of these studies explore the relationship between experiences and perceptions of tourist sites. The former research investigates why some Danish tourists 'choose to spend their vacation close to home', using ethnographic empirical work, whilst the latter uses volunteer-employed photography to explore the issue of place perception of a post-decline British seaside resort by both visitors and residents. In doing this he serves to highlight the touristic nature of residents' consumption of the resort in which they live. For Blichfeldt however, the tourist practices of those 'vacationing' at a caravan site close to their homes expose two underlying discourses fundamental to tourism:

> [T]he remaining two categories of findings seem to qualify as findings at the highest level of abstraction and thus, these two categories (i.e. relaxation and freedom) seem to relate to tourism in general more than they are uniquely attributable to tourists, who go to caravan sites' (Blichfeldt, 2005: 25).

In highlighting two possible motivations for why we go on holiday, these categories have helped clarify two conceptual concerns of this project, as discussed previously in this chapter. These are ***existential authenticity*** and ***subjective freedom***. The first of these categories, relaxation, in the context of Blichfeldt's study encompasses the notion of *dwelling* (Pons, 2003). On an abstract level this term relates to Heidegger's ontological understandings of being-in-the-world (Heidegger, 1962). The concept is taken to include the notion of a more traditional and place-centred society; an authenticity that the tourist believes to exist only in other places and other cultures (MacCannell, 1999). I have used Blichfeldt's second category of 'freedom' to define the agency and structure pertaining to ***subjective freedom***. Thus I have defined agency in tourism vis-à-vis two categories of freedom in leisure: '***freedom to***' and '***freedom from***' (Roberts, 1978):

| **Freedom To** | **Freedom From** |
|---|---|
| • **Produce contingent representations of things and places** | • **The normative, homogenising representations of the culture industries** |
| • **Produce contingent 'improvised' performances and enactments** | • **Externally and self-imposed rules, staging and performative norms and conventions** |
| • **Choose where to go, what to do and when to do it (embodied spatial and temporal freedom)** | • **Spatial and temporal curtailment (enclavic spaces and non-pedestrian mobility)** |
| • **Express self-inclusion using a broader social, cultural and intellectual palette** | • **Self-exclusion from social, cultural and intellectual forms** |
| • **Engage in individual and group 'creativities' and everyday forms of production** | • **Pseudo-individualised 'consumer creativities' and everyday forms of consumption** |

| | |
|---|---|
| • **Articulate self-identity using appropriated material 'symbols' of personal ideology**<br>• **Generate personal ontological meaning**<br>• **'Self-determine' and restructure our lives via leisure practices**<br>• **Contribute to the formation of new social structures and cultural forms** | • **Using the material objects of consumer capitalism as 'signifiers' representing ready made identities**<br>• **Personalised, off-the-peg 'out there' subjectivities**<br>• **Commercial and institutional structures of leisure**<br>• **Hegemonic social structures and cultural forms** |

***Fig.3.*** *Subjective freedom* in tourism practices

The notion of tourism as a model for the practice of everyday life has a tradition, which stems back to a number of recent developments in tourism studies. All of these loosely centre on the idea that there is a blurring between the practices of tourism and those of everyday life. For Urry (1990) this view is based around a revision of his image-biased conception of tourism as the extraordinary, which opposes the ordinariness of everyday life. As we have seen previously, he suggests that the consumption of 'visual signs and sometimes simulacrum' is a prerequisite of tourism but that 'this is what is consumed when we are supposedly not acting as tourists at all' (Urry, 1995: 149). However, this is far too simplistic a view to encompass the multitude of motivations for tourist travel, and to many forms of tourism practices, which include 'existential', multi-sensory and embodied ways of being. Further to this, there have been extensive sociological changes within post-industrial society, through which the traditional binaries that have separated the practices of tourism from those of everyday life – pleasure / pain, repression / transgression, ordinary / extraordinary – no longer exist; and that the *carnivalesque* idea of the holiday as 'life turned inside out' no longer applies as pleasures are everywhere and life can be far less ordinary than the organised enclaves of leisure and relaxation to found within the holiday resort. Moreover, far from being static and unchanging, society is reflexively evolving and many of us constantly turn our lives 'inside out', as inter and intra-personal knowledge is turned on its head by rapid and insistent cultural shifts and the constant mobilisation of thought and discourse, led by our reliance on the media and ICT systems for 'legitimising discourses' and 'expert systems' of representation (Beck, Giddens & Lash, 1994; Crary, 2013). Whether it is the task of cooking or parenting that we are embarking on, we seem to need to re-orientate our identities via expert systems of knowledge often assimilating commercial, pseudo-individualised identity packages wholesale: desert is no longer cooked lovingly by us, with both care for and immersion in process,

but is instead “by Jamie”. And this brand reliance seems to characterise a neurotic anxiety regarding personal responsibility, intuition and competence, a deferment of substantive personal meaning and sense of ownership, and a postponement of the pleasure and gratification that can be found in the creative attentiveness in everyday life.

The way we consume places (and place images), and appropriate them in our everyday lives as representative of our desires, aspirations and ideologies, can be seen as facilitating *subjective freedom*. Indeed, everyday spatial practices may be a catalyst for new social formations. Likewise, there is a strong case for arguing that the foreign holiday is the blueprint for an individualistic social and cultural empiricism in a reflexive society. Just as individuals use consumption to both evolve their identities, question and subvert both moral absolutes and corporate hegemony – undermining formerly dominant social structures and cultural formations – so too is tourism instrumental in increasing the capacity of individuals to influence social and cultural change. In the light of this, we can also argue that the market development of tourism is formed around the private desires of individuals and is yet reliant on discourse in which consensus validates individual challenges to former hegemonies, thus creating new hegemonies. In leisure, tourism and other forms of consumption, we see a process of negotiation and contestation of social structures via their deconstruction by and subsequent reconstruction as cultural structures. The consumer choices we make at a micro level on holiday – what and where we eat, and how and where we spend time – may encourage ‘the popular subversion of socially dominant conventions’ (Baranowski, 2003: 570). Moreover, these choices combined with the opportunities for self-reflection that the foreign holiday provides, further influence the macro-decisions that change what we do in and with our lives back home. The visual signs of foreign tourism are also significant for representation of these new empirical freedoms; for these are what we bring home to represent our expanding self-identities in the form of photographic images and artefacts. Unlike the *carnivalesque* traditions of seaside holiday, foreign tourism enables individuals to subvert (as opposed to invert) the norms and conventions of their everyday lives; in other words the subversion happens intrisically, whereas the social inversion present in both traditional seaside holiday and carnival, was prescribed by external commercial and institutional forces. Löfgren (1999) argues that the foreign holiday has acted as a ‘cultural laboratory where people have been able to experiment with new aspects of their identities, their social relations, or their interaction with nature and also the important cultural skills of daydreaming and mindtravelling' (Löfgren, 1999: 7). Indeed, such reflexive practices are considered vital to the process of modernisation in a post-industrial age (Giddens, 1981). Thus, the role foreign tourism has played in facilitating *subjective freedom* and reflexivity cannot be understated.

For Bourdieu, ‘touristic attitude means escaping one's inattentive familiarity with the everyday world’ (Bourdieu, 1990: 35). If so, then surely the notion of *everyday tourism* must also characterise *the de-familiarisation of everyday life*? On the one hand, this requires a degree of reflexivity in order to step outside of our habitual interpretations of our surroundings. On the other hand, touristic experience of the everyday also requires un-reflexive, embodied and existential attitudes and behaviours in order to generate new perspectives for seeing the world afresh (Edensor, 2001; Hom Cary, 2004). More recently, Larsen has suggested that we should look away from the extraordinary as a qualification of touristic experience, arguing that we ‘de-exoticize tourism theory and adopt a non-elitist approach to tourism practices’ (Larsen, 2008: 27). Indeed, Wearing and Wearing ‘reconceptualize’ the post-modern self as a

touristic subject or ‘a process model of the self which includes embodiment and emotionality as well as reflexivity and openness to development through fresh experiences’ (Wearing & Wearing, 2001: 144). However, fresh experiences do not have to be extraordinary. That which Larsen (2008) terms the ‘touristification of everyday life’ might paradoxically represent, not only the de-familiarisation of everyday life but also the re-familiarization of everyday living, as the more ordinary and quotidian dwelling practices of tourism re-acquaint us with simpler lifestyles and ways of being.

Urry (1995), proposes that we need to become hedonists if capitalism is to survive in its present global form. Conversely, current trends show this not to be the case. Increasingly there is a blurring between production and consumption in which consumers are using choices to express moral concerns and creative desires. Hughes (1995) argues that in today’s society consumption offers the opportunity for the reflexive re-invention of the self, as self-conscious, self-determined and morally accountable. He goes on to state that:

> [Consumption] ‘provides a vocabulary, or discourse, in which formerly inchoate concerns can be expressed. This is one vehicle through which individuals can articulate the anxieties which Giddens and Beck characterize as symptomatic of late 20th century life (Hughes, 1995: 795).

This is perhaps a manifestation of the embedded ‘public’ role of mankind (Goheen, 1998), a hangover from the contrived, aesthetically reflexive self of the enlightenment. Our consciousness of the spatial and temporal aberrations of global capitalism shows a concern for the relationship between time – the meter of human experience – and physical space. As Urry notes, ‘capitalist accumulation is based upon the annihilation of space and time’ (Urry, 1995: 7). The kinship between the temporal and the spatial is fundamental to human experience, therefore capitalism has served to de-humanise the experience of everyday life. The agency needed to re-instate this relationship is exerted via ethical consumption. This is exemplified in the growing interest in the distances that food travels from its country of origin, the growth of so-called low impact 'friendly' businesses and the increasing popularity of locally grown organic produce and farmers markets. Similarly this ethos manifests itself in other acts of consumer resistance, like the boycotting of Coca-Cola on ethical grounds by universities.

The idea that individuals seize the means of production in via everyday practices draws parallels with the notion of the *capital of consecration* (Bourdieu, 2000): that the cultural nobility of things is contingent on the hegemony of those who possess the cultural capital to consecrate or pronounce that nobility. Bauman (1987) suggests that the increased plurality of the world in which we live or the 'life-world', has called for a shift in the role of intellectuals from *legislators* to *interpreters*. This has brought into question the place of what Urry terms ‘cultural intermediaries’ or ‘those employed in the media, arts, advertising and design’ (Urry, 1995: 228), as the vanguard of cultural production. It would now seem that this role has been nominally bequeathed to the consumer for whom personal discourse becomes deeply entwined with the machinations of state, media and marketplace. This has much to do with growing consumer agency of the baby-boom generation, the rise in what Woods (1993) terms the ‘participative model’ of consumer regulation, as well as the neo-liberalisation of governance and everyday production.

Having previously suggested that there are negative forms of agency or consumer creativities – namely autonomous agency, which Beck, Giddens & Lash (1994) defines as agency decoupled from structure – it would be easy to discount materialist relations to things and spaces as deterministically produced by free-market economics and as a result ignore any resistive creativities that might unfold *within* such relations, as mimetic and merely aesthetic. Indeed, post-Marxist critiques of Michel de Certeau's notion of everyday agency as disruptive tactics emphasise the false empowerment that everyday creativities bring, in relation to oppressive social structures. Ross (1996), for example, suggests that de Certeau's 'tactics' amount to little more than 'pinprick operations separated from each other in time and space… The resistance of an escape from the panopticon can only be individual, or at best part of a culture of consolation – which is to say, ultimately, aesthetic' (Ross, 1996: 71). Likewise, the dangers of celebrating the virtues reflexive agency as production of self, have been explored in relation to authoritative power structures. Most notably, Foucault (1988) emphasises the dominance of hegemonic social structures on that which he terms 'technologies of the self'. Moreover, the aestheticisation of everyday life can also be understood as part of a wider shift towards neoliberal governance in post-industrial society. For Foucault (1998), power is exercised via modes of biopolitical production or *dispositifs*, whereby governmental control is deployed through the freedoms and actions of individuals, or conversely through their lack of action. This can also be understood as a product of the shift from material and immaterial labour in post-industrial societies. For Hardt and Negri (2011), this process manifests in 'labor becoming biopolitical, which emphasizes the increasingly blurred boundaries between labor and life, and between production and reproduction' (Hardt and Negri, 2011: 134). Likewise, Beck, Giddens and Lash (1994), describe a reflexive society in which agency is merely mimetic and ethics become purely aesthetic, moderated by wider power structures. Yet arguments against the potential of everyday practices to produce agency within capitalist systems, in which any freedoms produced are discounted as artifice, bring to light the ongoing division between the arts and the natural sciences; Cartesian and Kantian thinking, and that of existential phenomenology. Central to this are epistemological approaches that perpetuate enlightenment thinking, falling back on essentialist notions of truth and authenticity, and positivist methodologies, which tend to objectify the human subject and at the same time, uphold the binary of an objectifying subject in an objective world of things. This is exemplified by the trend towards quantitative analysis of qualitative data in social sciences research, whereby individual subjective experiences add up to little nothing more than constituent components of another kind of 'essential' collective subject; but one which is quantifiable. Thus the notion of niche markets and tourist subjects motivated by specific desires that are directed towards certain objects is ultimately useless in a study focused on practices rather than subjectivities. Likewise, when considering the relationship between resistive spatial practices and cultural and institutional power structures, it is important to bear in mind ontological authenticity alone is not enough to generate *subjective freedom* and it is the process of mediation *through* practices rather than aesthetic objectification, which allows us to reflect on our place in the world. As tourists we discursively mediate lived experience in the quest for authenticity. This can take to form of resistance, as in the post tourist or more subtle and reflexive negotiations of environmental meaning like those of the 'second gaze' (MacCannell, 2001). Yet these notions are in themselves categories for framing collective subjects. Therefore, I would like to suggest that in the context of this study we can only talk about contingent and situated practices, specifically those which draw from tourism and art. From my initial interest in traditional social sciences methodologies in which qualitative social data

can be systematically analysed and conclusions drawn, I began to sense that this study would benefit from a practice-based methodology. Indeed as Hawkins (2013) suggests, I have turned to 'arts practices [as] a methodological model for more lively and responsive engagements with the world' (Hawkins, 2013: 34). From previous observation and some primary interviews with residents, I have found there to be creative processes at play in the everyday touristic practices of Bournemouth' residents and suggest that these are the situated methods of 'knowing', by which we generate ontological meaning *in* place. I also suggest that this is less about personalisation through the aesthetic appropriation of visual capital and more about far less objectifiable motivations. Images and objects become a part of practices for mediation and are not simply lifestyle choices. Just as for someone who pursues art practice, rather than calls themselves an artist, the motivations for art are far more complex than producing aesthetically pleasing objects. What this consideration also explores is an anti-aesthetics approach to art practice, whereby it is more akin to the transient and ephemeral nature of everyday life. Indeed, for Heidegger (1979), both aesthetics and the subject / object dichotomy it upholds are useless in understanding either art or the motivations of artists:

> [I]nnumerable aesthetic considerations of and investigations into art and the beautiful have achieved nothing, they have not helped anyone gain access to art, and they have contributed virtually nothing to artistic creativity or to a sound appreciation of art (Heidegger, 1979: 92).

The epistemological considerations outlined above, together with the overall emphasis of the project on practice, point towards a precedent for techniques, which deliberately seek to blur the divisions between tourism practices, art practice and the practice of everyday life. Thus the two artist-led projects, which form a large part of the empirical basis for this study are rooted in the subversive practices of Situationist International.

For Debord, the purpose of studying the practice of everyday life is to critique it, and in doing so, ultimately provide the means to transform it. In the context of the two artist-led projects this offers a critique of the conscious division between everyday life and what Lefebvre terms 'specialized activities'. For Debord (2007c), everyday life is uneventful, 'common-sense' and inseparable from that which he terms capitalist spectacle. However, he suggests that rather than pitying people for their unreflexive immersion in *everyday life* and for their lack of access to *specialized activities* or even worse, asserting an anthropological detachment from the 'exotic primitivism of everyday life' – a statement which suggests a pre-emptive criticism of cultural studies – instead we should, demystify all specialist activity – including art and tourism – and recognise that it can never be 'outside of everyday life'. Thus for Debord, 'the phrase "critique of everyday life" could and should also be understood in this reverse sense: as everyday life's sovereign critique of everything that is external or irrelevant to itself'. He goes on to argue that art once had the power to express 'the clandestine problems of everyday life'; to deal with life's unspoken injustices, anomalies, ambivalences and paradoxes. He further argues that the avant-guard movement in art negates artistic expression as an emancipatory tool in everyday life; that it critiques oppression from the outside without providing the possibility for action. He therefore suggests that '[t]he critique and perpetual re-creation of the totality of everyday life, before being carried out naturally by everyone, must be undertaken within the *present conditions of oppression*, in order to destroy those conditions' (Debord, 2007c).

One of the key art practitioners to influences my own work of developing an art practice of human geography is Stephen Willats. His pioneering social research projects in the 1970s-80s adopted some of the ideas of Situationism and combined them with the concerns of conceptual art. Willats sought to question 'art's social environment', to redefine 'what constitutes an artwork' and moreover to widen 'the context in which artworks are presented' (Willats, 2000: 12-13). One of the key projects in the experimental field of combining the concerns of conceptual art and human geography is the West London Social Resource Project (1972). The project attempted to explore the relevance of transposing conceptual art – a reflexive questioning tool that can facilitate agency from traditional art paradigms – into socio-environmental contexts. Willats' main premise for doing this is to help individuals and groups to question the ways that normative 'coding structures' are reproduced visually within their surroundings: to facilitate individual and collective agency from these structures through visual literacy. In doing this participants are able to identify 'the role of behaviour conventions in determining the nature of coding structures, and subsequently how these structures... [affect] the formation of people's attitudes, and perceptions of their immediate environment' (Willats, 2000: 30). Empirical work undertaken for the project engaged participants in a series of visual and linguistic – image correlation, drawing, written narrative – tasks to produce representations of their relationships to aspects of their immediate environment. These tasks were designed as a heuristic through which participants could explore a series of problems relating to their immediate environment in any order and in a number of different ways. The purpose of this was seen as involving 'participants in the process of learning as they establish their own way to complete these tasks' (Willats, 2000: 25).

One of the most pertinent ways in which Willats' ideas have influenced my own work, is in the notion of pluralism in the work – that the work is not the unique vision of the artist but accepts the arbitrary and multi-accentual nature of meaning and actively pursues a world or worlds shared *with* the audience. In other words, my work operates as a two way dialogue of drawing from the audience' s worlds and subsequently throwing gestures, acts and events back into that world with many of the ambiguities and paradoxes intact, posing questions that provide the opportunity to be answered but do not demand it. This, of course, varies between contexts and I accept that some of my work – for example *Punch and Judy Show (edge of representation)* (2014) – has operated within the rarefied confines of the art gallery, and therefore I hope to expand the social environment of such works in the future by placing them in public contexts and finding ways to engage audiences. Yet, I would also like to suggest that away from the gallery *Punch and Judy Show* represents an attentive geographic practice through which I have attempted to mediate the ontological and institutional processes behind representations of Bournemouth's seafront environment, and more broadly, the participatory and disciplinary structures of work and leisure in neoliberal society.

One of the things that I find problematic about both Willats' work and that of Situationist International is the complete rejection of the art object. The art object is something that, if used well, can engage audiences and communicate the paradoxical and pluralistic nature of everyday aesthetics or the simultaneous capacity of images, objects and places in everyday life to be both empty and full of meaning; to offer openings, potentialities and excesses. Moreover, the art object can show or re-mediate the process of mediation that is central to art practice or in wider terms, that which

Schön (1983) refers to as reflective practice or 'the capacity to reflect on action so as to engage in a process of continuous learning' (Schön, 1983). Likewise, It is my view that images, objects and places are ontological anchors for being-in-the-world. And, whilst Willats' work also suggests that he acknowledges this, he seems to be 'throwing the baby out with the bathwater' in his rejection of the art object. Whilst Willats acknowledges the importance of the image as a coding structure that affects and forms 'people's attitudes, and... [subsequent] perceptions of their immediate environment', he does little to suggest the power of the image from a phenomenological perspective. For Bachelard (1992), '[i]mages are more demanding than ideas', and thus have a power beyond their role in representation (Bachelard, 1992: 79). Yet paradoxically, the poetic image also requires exaggeration in order that it may truly resonate *as* representation. Indeed, he suggests that 'exaggeration is always at the summit of any living image' (Ibid, 1992: 80).

The key theme of this chapter is the notion of *everyday tourism* as a set of reflexive practices, which draw upon the experiences of tourism, in pursuit of *subjective freedom*. Subjective freedom can be defined not only as a way of mediating cultural and institutional representations of tourism – those pertaining to the 'freedom from' and 'freedom to' discourses of tourism practices, and more widely, commercialised leisure – but also as a means of generating ontological authenticity. For de Certeau (1988), the migrant state of being 'in between' enables the superimposition of one's own ways of *dwelling* which develops its own 'creativity and plurality' within the confines of the new existence. Indeed, de Certeau argues that through the 'art of being in between... [the migrant] draws unexpected results from his situation' (de Certeau, 1988). Thus, this is equally true of the tourist's mediation of tourist objects and the comparison of cultural similarities and differences executed via the 'second gaze' (MacCannell, 2001). Thus, an in between or mediating frame of mind both at home and away can serve to generate subjective agency centred on the *freedom to* / *freedom from* binary outlined previously in this chapter. And whilst this is perhaps too simplistic a dichotomy from which to understand the concept of *everyday tourism* and its attendant notion of defamiliarising the familiar, it is a viewpoint point from which to gain perspective on the representational discourses which mediate the subjective structures of everyday life. Moreover, these positions also open up possibilities for art practices of re-mediation, such as those explored in the radical interventions of the Situationists and latterly in more gentle social art projects like those of Stephen Willats and the relational art of the 1990s-2000s. Indeed, it is through these kinds of art practices, which I go on to investigate in Chapter II, that I explore the notion of *everyday tourism as art practice*.

Chapter I began by exploring the notion of *everyday tourism*, outlining it as a set of practices and discourses. It then investigated some of the historical structures separating tourism practices from those of everyday life. This enables me frame *everyday tourism* as a new leisure paradigm in which the boundaries between tourism and everyday life are no longer clearly defined, which informs an understanding of tourism subjectivities in everyday life as ways of defamiliarising the familiar. However, this framing of *everyday tourism* as a subjective tool is problematic because whilst there are undoubtedly positive aspects of the blurring between tourism and everyday life, the wider implications are more worrying. The blurring of tourism and everyday life becomes emblematic of the rationalisation of work and leisure, production and consumption in late capitalist society and rather than *everyday tourism* being a utopian view of everyday production, there is a danger that this model of leisure masks the realities of power and

property relations. This elucidation of subjectivity in leisure prompts a discussion of how past art movements have used practice to expose and critique such relations in the bringing together of art and everyday life. All this informs a thesis which attempts to triangulate the practices of tourism, art and everyday life as a way in which to expose and critique their underlying structures and utilise their emancipatory potential for existential authenticity and *subjective freedom* in everyday practice. Chapter I enables me to develop a wider understanding of practice in the context of the thesis. By aligning art practice with tourism subjectivities, I redefine it as a frame of mind between tourism and everyday life, that enables us to re-mediate already mediated social and spatial representations.

**Interlude**

Before exploring *everyday tourism* through social or relational art practice, I suggest that we take an interlude. During the interlude, we step away from the thesis to focus on the processes of 'art' making. Here, I attempt to put theory into practice, exploring *everyday tourism* as a way of re-mediating cultural and institutional representations of Bournemouth through the attentive playfulness of art practice and the redefinition of representation as a reframing, rather than reproduction, of discourse. I utilise *everyday tourism* as a reflexive model of *everyday practice*, which I explore via *art practice* but in doing so, accidentally highlight the failings of the art object as a tool for suggesting subjective possibilities. Instead, I produce an object distinctly separate from everyday life; critiquing it, but at the same time very much removed from it. The interlude is an absurd, *carnivalesque* moment in which I bash you over the head with a demonstration of *everyday tourism*. My demonstration becomes mere illustration, separated by the whitewashed institutional walls of the gallery. It is an illusion, a piece of theatre, a spectacular puppet show.

Foucault, Lefebvre, Debord, and de Certeau all suggest that spatial practice is mediated by cultural and institutional representations and power relations. Moreover, that our 'common-sense' understandings of how to be and see, dominate our spatial practices. If we are to become reflexively aware of these mediations, then touristic subjective models like MacCannell's notion of the 'second gaze' are useful in suggesting practices of re-mediation. The work that I have made as a *product* of such practices is entitled *Punch and Judy Show: edge of representation* (2014). It focuses specifically on visual representations of Bournemouth's seafront environment, exploring how it is possible to re-mediate spatial representations via art practice. It re-frames Lefebvre's model of the social production of space as a situated dialectical process, through which it is possible to mediate both *representational spaces* and our own *representations of space*, letting their ambiguities and paradoxes bleed through to each other via the *liminal* space of re-mediation.

The installation explores the conflict between systems of ordering and control *representations of space*, and visual representations of Bournemouth as *representational spaces* (Lefebvre, 1991b). The work also seeks to embody the paradox of commercialised leisure: that however hard we try to escape the constraints of society and self, and the predictability of everyday life via our ability to re-imagine our surroundings, our attempts will always be thwarted by the organising systems and taken-for-granted *typifications* that structure the life-world; leaving us feeling disappointed and trapped (Bauman, 1987). Moreover, our sense of *subjective freedom* attained through everyday escape attempts are also under threat from our tendency to make our visual and discursive representations fall in line with what Bauman terms 'consensus reality'.

The piece is centred on two automated 35mm slide carousel projectors set slightly out of synch, to suggest a clash or conflict of ideologies, to represent the carnivalesque qualities of chance, superstition and irrationality, and to allow for the opening out of meaning, which enables the audience to participate in completing the work. One carousel contains images of systems of ordering and control – diversionary entertainments, maps, signs and information, CCTV cameras and penalty warnings – and the other houses visual representations of Bournemouth as a plethora of touristic

possibilities – moments of heightened aestheticisation and improvised narratives in the visual vernacular of Continental tourist travel. The first set of images (utilitarian), are taken using Fuji film and have a slightly cold detached feel and the second (romantic) are shot in Kodak to give them a nostalgic glow. The use of outmoded photographic equipment and its mechanical action, together with the chance element of possible image juxtapositions within the work, suggest both the fragility of life and the vulnerability of subjective meaning in the autobiographical images we store in own machines of representation. These meanings are also enriched by the use of two partially overlapping screens made from razor shells or the discarded husks of lives once lived. The screens also reference mundane objects of domestic and touristic spaces. They resemble both Venetian blinds and 'tropical' tourist souvenirs in their form and construction – using fishing line, wooden beads and bamboo. The gaps between the shells allow for the images to merge as they pass onto a backdrop of white sheeting material behind the two screens. The piece is sound-tracked by both the mismatched mechanical clacking of the two slide carousels loading and a mixed and edited sound recording of the 'Happyland' amusement arcade, produced in collaboration with local musician and sound artist Neil Pawley. The 3D sound design functions as virtual space in which the sounds of various machines loom into the audience's field of awareness, announcing themselves with carnivalesque messages of luck, chance, immediacy and potential catharsis. This second soundscape competes with the first, yet individual sounds *arise from* the mix giving the piece a feeling of unease and lost equilibrium.


***Fig.4.*** Installation views from *Punch and Judy Show: edge of representation* (2014)

Once the piece has said its piece, it becomes clear that the work is mere representation. The practice, which the art object represents, whilst hinted at (demonstrated / illustrated), is forever lost in the work. The *work* (as process / labour) is lost in the *Work* as (object / product). Although the *Work* suggests new subjective possibilities, these meanings elude the viewer by constantly shifting or hiding in the shadows; the gap between actor and audience, possibly irreconcilable. The *Work* is distracting, mesmeric and soporific, and puts the viewer into a state of lassitude but does not permit sleep. Yet, in a sense, the spectacular nature of the piece is precisely its point. It becomes a demonstration of the similarities between carnivalesque social structures and neoliberal models of everyday life, in which, rather than the holiday or carnival being an inversion of quotidian structures, the everyday becomes spectacular, irrational and separated from other places, other time-frames – the everyday is itself othered as we are alienated from our own alienation. I would like to suggest that neoliberalism positions everyday life in the realm of

spectatorship, in which Deleuzian *immanence* is reframed, not as *potentiality* but as an urgency divorced from history, a currency we are urged to spend now. The phrases uttered by the arcade machines, which are painted in neat childlike writing within the installation space, reflect both the increasing precariousness and irrationality of everyday life in neoliberal society and its redirecting of productive energies into the path of expenditure and exhaustion. Chasing the ethereal, or the promise of a future, we expend creative energies with no hope of being able to assess the utility value of our actions – either in terms of subjective progress, and the Foucaldian freedoms, which determine 'the intensification of control' (Crary, 2013: 42), or on an ontological level, in terms of the transformative qualities of lived experience. The disembodied voices urge – "Come on and try your luck", "Go on, have a go. Don't just mess around", and attempt to convince us that "Everyone's a winner"! Likewise, a sample from the Paul Simon song *Kodachrome* (1973), allows a peak behind the veil of consumer capitalism – 'Makes you think all the world's a sunny day'. Indeed, the immediacy of culture and the urgency of everyday production in neoliberal society are products of what software engineer Dr. Eric Schmidt referred to "the attention economy", in which the purpose of certain technologies is to distract and redirect the subjective processes and revolutionary potential of individuals, and to expend their productive energies, in turn generating infinite surplus labour value for the 'big data' revolution (see Crary, 2013). We are perminantly 'on the move' both mentally and physically, and are rarely in the moment, except when that moment is a simulation, prepared for us so we can be sure that we're 'feeling it'. Berardi (2011), cynically suggests that commuters 'killing time' on their smartphones 'have been pre-emptied and transformed into carriers of abstract fractal ability to connect, devoid of sensitive empathy so as to become smooth, compatible parts of a system of interoperability' (Berardi, 2011: 132). In these terms, our accelerated engagement becomes personal-ontological disengagement: disassociation produced by the endless (net)work of brains that are never still; atomised thoughts producing atomised societies. Here, the visual and sensory excesses of the carnival, work as an inhibitor to Being and the permanent mobilisation of thoughts and productive forces away of their creative potential in embodied action, is a becoming, but one outside of autonomous *singularity* (Hardt and Negri, 2011: 338-339). For Berardi (2011), our endless exposure to stimulation and fragments of information and immanent productive choices 'has saturated the space of attention and imagination. Advertising and simulated hyperexpression ("just do it"), have submitted the energies of the social psyche to permanent mobilization' (Berardi, 2011: 136). Conversely, returning to *Punch and Judy Show*, the never-ending openness of the installation, paradoxically, allows the audience to form their own interpretations of the place images as they chaotically fall into dialogue with each other. Here aesthetics are used to mobilise the objective world rather than subjective thought. Thus, the affective relations produced in the gap between artwork and audience determine the autonomy of the piece beyond the author and beyond representational rhetoric – the aesthetics arguably produce agency for artwork and audience. Here I suggest that the open relations of the artwork, whilst remaining distinctly separate from the everyday lives of the audience, *do* enable a defamiliarising of the visual discourses of tourism as a world in which the images and objects that are sought by tourists are determined by those which are framed for them by cultural and economic institutions. *Punch and Judy Show* allows the audience to refocus on the seemingly unintentional juxtapositions, relations and collisions that occur naturally in tourism, or what Lippard (1999) calls '[t]he jolts in the tourist experience' (Lippard, 1999: 49). She argues that while the tourism industry may frame representation, and that 'the glue and the edges of the collaged cuttings, can be smoothed over into illusion... discontinuity and incongruity remain at the core of all tourism' (Ibid, 1999: 49). At the edges of

representations are what Hawkins (2015), following Böhme (1993) describes as 'atmospheres', that emerge in the cracks between subjective and objective experience, 'of environmental qualities and human states'. In Benjamin's terms, the aura appears in gap between intention and effect as an excess or ethereal quality, which encompasses 'more than just the terms and objects of the artwork' (Hawkins, 2015: 290). Here, representation occurs as a parafield to subject / object relations. As Burgin (2004), drawing upon Barthes (1985) suggests, a representation can be 'defined as a structure that guarantees the imaginary capture of a subject by an object'. Yet paradoxically, the generative and endless reframing of the images has the effect of working 'against narrative *mimesis* and identification' (Burgin, 2004: 30). The mute eloquence of the images and their interplay with each other, seem to suggest that embedded in the *Work* (art object) are the subjective tools necessary to expand the critical possibilities for the *work* (labour) of everyday life. Yet the question of whether or not these tools are disseminated or offered up to the audience by this gallery spectacle would require further analysis, perhaps by taking this piece and displaying it in different contexts, collecting feedback data and analysing it. However, in the light of the richness of data drawn from other practice-based projects within this study, I do not feel that this idea would be of great benefit to the overall doctoral project.

**Chapter II: *Everyday Tourism* as Art Practice**

Having considered the concept of *everyday tourism* and interpolated it through personal studio practice, I have begun to highlight some of the similarities and differences between tourism practices and art practice. However, in the material relations of the art object *Punch and Judy Show*, it is not entirely clear how the installation is able to disseminate the knowledge of *everyday tourism* as an art of re-mediation, through which the performative practices of art and tourism can methodologically inform the practice of everyday life. It is therefore important to acknowledge the nature of practice-as-process, when discussing *everyday tourism* and its potential for *subjective freedom*. Moreover, it is also vital that we discuss the relational nature of any and all material objects produced through practice. If we wish to close the gap between art and everyday practice, then we must investigate art practice (the labour of art) and the art object (the product of art) from a position in which they are already situated at the heart of the life-world and therefore cannot avoid social relations. In this chapter, I review two artist-led projects that I have used to explore the intersection between art practice and everyday touristic practices. I focus much of the analysis on the work produced by participants in the first project, *Reframing Bournemouth* (2012), and the situational relations of the final outcomes both in their dissemination as an exhibition and simultaneous representation as an arts festival event. Analysis of the latter project, *FROUTE* (2013), focuses on process-based practice and the tactics chosen by participants as a form of play, incorporating walking and appropriation as *détournement* of *representations of space*, to facilitate both *subjective freedom* and *dwelling* or being-in-the-world.

**Reframing Bournemouth**

*Reframing Bournemouth* (2012) is a relational art project I led in collaboration with students from Arts University Bournemouth over a six month period from April to October 2012. The aim of the project was to engage these young artists in creative practice away from the 'hothouse' of art school, by refocusing on their everyday lives, living and working in a tourist resort. Many of the students 'stayed on' in Bournemouth during University holidays to work and to spend time at the beach; and for this reason I asked them to use these breaks to consider the idea of holidaying at home or 'staycationing' as a form of art practice. Students were invited to respond to the notion of Bournemouth as an *everyday tourism* space, and to consider how their own studio practice might be influenced by their use of Bournemouth's seafront environment. Indeed, one participant took these ideas on as a combined art and human geography project by using their practice to explore not only their subject position as a migrant but also field relations within their place of work at the Oceanarium visitors' café on the seafront.

This project was also used to question the nature of what it meant to be artists for these young people. Whilst this identity had inevitably been produced and sustained from within the rarefied confines of the art school campus, the project sought to challenge this and to facilitate participants to consider the implications of practices and contexts in terms of transforming their everyday lives. Therefore, I asked them to consider what everyday practices meant for their art practice and vice versa. In an introductory lecture I opened up a field of understanding linking art and the everyday through explorations of Social Art Practice, Dada, Situationism, the field of psychogeography and the concept

of *liminality*. Indeed, the information board that I produced for the exhibition included the following polemic, which emphasised these kinds of agendas within the project, yet paradoxically, also framed these within the institutional structures of arts education and the economic demands of late capitalism:

> Long the realm of the privileged few, art is now something that more and more of us can relate to: a world of feelings, dreams and creative exploration; a world that is not dominated by clocks, rules and obligations; a world not too dissimilar to that of childhood; a world not too dissimilar to being on holiday. As we move further towards a future in which Britain needs to re-align its role in the global marketplace with what economist John Howkins terms 'the creative economy' (Howkins, 2001), is it not imperative that we consider the things that nurture creativity in our everyday lives? (Fenner, 2012)

In hindsight, this reflects the mimetic tendency to accept the realism of late capitalist discourse as the voice of consensus reality, and shows cowardice on my part in not attempting to express alternative modes of creativity. Increasingly creativity is becoming a bi-word for enterprise, innovation and, more worryingly, as McRobbie (2016) suggests, resourcefulness in the face of the destruction of the welfare state and as a model for neoliberal labour reform. Indeed, creativity is far more ambiguous and expressive than a shaking up ones mental faculties to 'turn a trick' in the free market economy. As Crouch (2010) points out, the buzz around creativity and drive towards a creative economy does the word a disservice. The term needs to be understood 'way beyond the contemporary excitement of creativity being privileged in highly self-conscious instituted cultural economies and its global commodified marketplace, and in technology laboratories' (Crouch, 2010: 25).

The *Reframing Bournemouth* project began very loosely as a lecture in front of around 40 students from the BA and MA Fine Art courses at Arts University Bournemouth (AUB). As I talked the students through a theoretical overview of my work including an introduction to Lefebvre's *Production of Space* and Debord's *Society of the Spectacle*, one asked how these ideas manifested in my studio practice. I became extremely conscious that the paintings failed to take these ideas into account beyond their *liminal* subject matter and obtuse cropping. It then occurred to me that these products of practice were actually part of my everyday life, which itself is a practice. They are hobbies in the practice of intensive seeing. They are ways of framing and collating the world for myself, in the same way as collecting stamps or documenting the 'prize catch' of a fishing expedition before it is returned to a lake or river. In other words, I see them as acts rather than products. I was also insecure about my understanding of practice; still thinking of it in terms of productivity and end product, rather than process. Yet, here I was advocating a reflective practice or set of practices, which did not necessarily result in an end product. Indeed, I told the prospective participants that they did not need to think of an end product, only about the acts of engagement with the tourist spaces of Bournemouth and the process of reflection on these rendezvous. I told the students that they could submit anything, no matter how ephemeral or seemingly insignificant or nothing at all, and instead simply 'give-in' to the process in an open way as it emerged. Indeed, if the end product of practice is about the epistemological consequences of action, then for Lefebvre, this has nothing to do with everyday life, which is immune to such totalising discourses and dialectics. He states that if 'the everyday lies both outside all the different fields of knowledge, while at the same time lying across them, then the everyday isn't a field at all, more like a para-field, or a meta-field' (Lefebvre, 2002: 4). In the light of this, what exactly

was I asking the students to 'do'? The answer is simple: I wasn't asking them to do anything different from that which they did already – I was simply asking them to mediate what they did. This approach then becomes part of a holistic practice combining art, touristic sensibilities and everyday life. The students already both engaged with spatial practice – interacting with the seafront environment – and had also established art practices within the art school studio environment. I was simply suggesting that they did not separate these practices into distinct fields of knowledge, specialised activity or representation but continued to enact them in unison and with the same ardent vivacity. In other worlds, to get the students consider both everyday life and art as spatially situated practices and to forget culture, for the everyday would emerge with or without it; reconfiguring our realities moment to moment, from the totality of fragments (both cultural and natural) present at each moment. For Seigworth & Gardiner (2004), if the everyday is discursive, then it is also contingent: mopping up meanings from unfolding and fragmented events and overdetermining 'uneventfulness' to produce 'a whole that reconstitutes itself in each moment... [and moves] alongside all of the other moments of the day-to-day'. The authors also suggest that the everyday moment is not a 'closed-off' whole 'but instead, perpetually opens up: an open totality arising with each moment, a beach beneath every cobblestone' (Seigworth & Gardiner, 2004: 141-142). In other worlds, the everyday is a sequence of synchronically produced moments, each distinctly different from each other, and each sucking in its own peripheral world of contingent meanings.

The other intention of the project, was to develop art practices that pull apart the totality of *representations of space* and appropriate these fragments into the *bricolage* of the everyday: disrupting the established symbolic order of spaces through *détournement*. To this extent, I believe the Reframing Bournemouth project to have been successful; particularly in the context in which its outcomes rested: as an installation / pop-up exhibition situated amongst a complex economy of signs within the 'family-orientated' and 'gay-friendly' venue, which I hereafter refer to in this chapter as 'the venue'. Indeed, the installation of the exhibition prompted a series of interesting social and institutional responses, which brought to light some of the conflicts and paradoxes inherent in the attempt to bring together art and everyday life in the field of spatial representation. What became particularly apparent was the ideological clash between the 'white cube' aesthetics of institutional representations of art and more level playing field of public space, in which the art object is subsumed within an array of images and objects of 'common sense' cultural signification. Social reactions to the exhibition suggested that subtle codes of visual conduct were being negated by the installation and that the representational codes of the venue were in jeopardy. Moreover, the project also highlighted the differences and tensions between art practice and art product as the final context, for the work contradicted the intentions of the project: art as an everyday practice, it would seem, is quite different from art as a cultural product. A practice which sought to explore the way sonic differences were indexed to class zoning within the seafront environment, for example, became an 'art' installation of inert, unused objects. Likewise, another project centred around highly reflexive participant observation and auto-ethnographic study sustained over a two month period, rested in its final outcome as video piece – amounting to little more than a flickering distraction on a screen in a busy café. I will go on to explore this in greater detail, referring both to posts and comments on the venue's Facebook page and to a notebook in which I logged various observations of incidents during the install process and duration of the exhibition.

The young artists involved had a diverse range of perspectives and interests – from the romantic to the conceptual – yet all utilised the process of mediation of spatial representations through both the creative imagination and reflective practice. For them, the process of art practice could be considered emancipatory in enabling *subjective freedom* in their everyday lives and spatial practices. Yet, at the same time, the institutional context of art was paradoxically reinstated in the context of the exhibition, negating the value of both art practice and everyday practices as ways of being, independent from commercial, institutional and ideological constraints.

After the introductory lecture, a seminar was held at AUB in which the idea of practice was discussed in greater depth. I led the group and made every effort to reassure participants that there was no wrong way of doing practice! I also initiated a discussion of what constituted practice and about the differences between art practice and (other) everyday practices. According to the Oxford English Dictionary there are two main definitions of practice: Firstly, '[t]he actual application or use of an idea, belief, or method, as opposed to theories relating to it' and secondly '[t]he customary, habitual, or expected procedure or way of doing of something' (Oxford English Dictionary, 2014). Whilst these two definitions appear at first to be distinctly different there are key similarities that highlight the ambiguities between the intentional and the habitual in both art and tourism, which show these fields of practice as not so different from the practice of everyday life. Indeed, whilst art can be seen in the light of the first definition, it often falls within the second as culturally and institutionally 'habitual'. Yet, whilst tourism has its own customs, habits and expectations, it also involves strategic planning in order to apply certain ideas, beliefs or methods to the practice of being-in-the-world. The ambiguities and tensions between specialised practice and common practice not only express the gap between in intention and effect in art but also that between expectation and actuality in tourism. Likewise, this also suggests that there is already a blurring between art and tourism, which contradicts Lefebvre's assertion that everyday life is everything that falls outside of 'specialized activities' (Lefebvre, 2002). Indeed, the students present at the seminar agreed that the main difference between art practice and everyday practice was the expectation of an end product as the outcome of practice. I suggested that like many art practices, commercialised practices focus on an end product (accumulation and / or happiness), yet for many, the mundane practices of everyday life constitute a goal in themselves – the goal of living – which involves the process of completing a series of tasks, that we barely have time to reflect upon and that rarely materialise as tangible end products. This goal isn't simply an object of the mind but in Bachelard's terms an object of the soul. Indeed, we often view everyday practice in these terms: unrewarding and exploitative work is 'soul destroying', and when we give up focusing on our 'inner lives' and succumb to the promises of capitalist reward, we are 'selling our souls to the devil'. The key difference, stated here for the benefit of reflection, is between epistemological and ontological intention of practice.

After the initial seminar, a series of meetings were held in the venue intended for the exhibition. The purpose of the meetings was to assess the technical, logistical and spatial constraints of the venue and as forums for discussing work in progress. We also set up a Facebook group and a Tumblr blog to enable participants to document and share their thoughts. Contrary to the intention of practice, I also asked participants to submit informal proposals. The purpose of this request was ambiguous not only because there was a tacit agreement amongst participants that it was necessary to 'vet' the existing and intended practice of those involved but also because not all participants submitted proposals, and some who joined later in the project submitted statements about work produced. In hindsight, this highlights the

tensions between intention and context, as there was an obvious and paradoxical need to produce an end product in the form of a commissioned exhibition event for Bournemouth Arts by the Sea Festival. And, whilst initial meetings with Arts Bournemouth and the venue owners gave the impression that this end product was open and flexible – working within the spatial and technological constraints of the venue and a materials budget of £500 – in practice, a series of much more nuanced commercial and ideological responses and conditions were exercised by both of these institutional patrons. These responses and conditions then became instructive to the reflection process of within this study.

**The work**

This section outlines the outcomes of the *Reframing Bournemouth* and provides a critical appraisal of their relationship to ideas surrounding the notion of *everyday tourism*. The outcomes in themselves offer up an inherent contradiction between an art practice of everyday life and the production of art objects, which in some cases fail to engage with the everyday life-world. Yet, it is my belief that the 'common-sense' cultural and institutional values of both the art and social environments are challenged by the conflicts that arise between the artworks and the socio-spatial context in which they are placed.

A total of 15 artists participated in the project, drawn from a range of disciplines including painting, sculpture, photography, time-based and animation. 11 of the participants made work specifically for the project as a direct engagement with the brief and the remaining 4 were included as part of the curatorial process of bringing to light or illustrating specific concepts of practice and representation. In the light of this I will discuss the original work produced for the project.

One of the key themes that emerged among the participants was migration. Many of the participants were national or international migrants who had travelled to study or work in Bournemouth. This gave them the opportunity to examine their positions as migrant residents within the frameworks of tourism and everyday (art) practice. In the context of this framework, negotiation of subject position is expressed in the transition from ‘tourist’ to ‘resident’. One of the ways in which the migrant participants explored this process was via the the negotiation of authenticity of belonging in representation. Another way was shown in how their representations defined the parameters of tourist experience. More specifically, how do residents demarcate the oscillation between the identities of ‘tourist’ and ‘resident’, ‘outsider’ and ‘insider’?

These ideas are explored in Grace White’s *The Tourist or That’s What They Said* (2012). White uses video and poetic spoken word to examine her own experience of working at a busy café on Bournemouth beach throughout the year. As someone who spent much of her time in seafront environment for both work and leisure she was both tourist and resident. In the video she takes the identity of a Seagull: both as a constant presence on the beach and a metaphor for the 'resident'. She describes the feelings of them and us, of pride in place and sense of ownership, yet paradoxically also the freedom to 'up and leave' at any point; implying not simply a lack of loyalty but a reflexive ability to turn the myth of Bournemouth as emancipatory on its head. Whilst *subjective freedom* might be experienced in heterogeneous

spaces and their perverse possibilities for both romantic projections and performances, and adherence to pre-determined routes and representations, there is a sense in which these things have an expiration date, and therefore freedom is the ability to take flight once all possibilities are played out. White looks at the tourist, the migrant and the disgruntled tourist-hating resident, and asks the question: how long do you have to stay somewhere until you can call it home? She examines the shared features both seagulls and humans in their shared presence on the beach; imposing anecdotal elements of her working life and autobiographical events she has experienced with her co-workers and friends.

***Fig.5.*** Still from Grace White, *The Tourist or That's What They Said* (2012)

Likewise, Czech photographer Martina Zielinska also uses the seagull as a motif in her work; this time as a metaphor for emotional freedom and personal agency:

> Living by the sea was my dream and it became real after leaving my homeland in the heart of Europe. The geographic position of Czech Republic reminds me of a fish captured in a fish tank as too many neighbours are hugging our little country and one can sometime feel like being trapped. The freedom which can be experienced when sitting alone on the beach in the early morning hours watching the sea and listening the seagulls above one's head is difficult to describe therefore taking photos is my way of expressing my feelings and thoughts without using words. It is a mirror of my inner world that could be understood or just passed by (Zielinska, 2012).

Zielinska initially created a series of photo journal works exploring romantic notions of home and *dwelling* as a relationship between internal and external environments and their symbiosis in producing sublime comfort. In *Rainy Day Story* (2012), she documents objects such as a shells and seaweed on the rain-lashed beach and interacts with in this cold, wet and bracing habitat, before appropriating them domestically, within womb-warm confines of her bathroom. Zielinska went on to produce *Free Your Soul* (2012) a photographic diptych using a set of visual metaphors for freedom. The first image depicts a small auburn haired girl moving around inside a transparent polythene bubble and holding her out her arms to stabilise herself. She is viewed from slightly above and the side so we cannot fully make out her features, giving the image a surveillance quality and suggesting that we are excluded from her experience. The bubble floats on an inflatable pool, which not only provides a context for this mundane event but also serves as a barrier between man-made and natural environments. Behind the bubble flies a lone seagull, which provides the primary signification of freedom. Likewise the environmental setting implies a romantic notion of freedom as a return to nature from the mental slavery of society and culture. Indeed the image of the girl seemingly oblivious to her entrapment within the bubble – itself contained within a false natural environment – mirrors John Locke (1689) in his notion of freedom as the right 'to order their actions, and dispose of their possessions and persons, as they think fit, within the bounds of the law of nature, without asking leave, or depending upon the will of any other man'. Moreover, the will of others in offering illusionary freedoms of movement, of the ability to walk on water, of dryness in a wet environment – is all too apparent in this unnatural setting. In the second image the artist presents herself as a 'grown up' child, wading barefoot in the sea; allowing her senses to experience the cold, wetness and uncontrolled force of the breaking wave. She is dressed in a similar outfit to the child: chequered skirt, white leggings and top. However, here she is holding what appeals to be the same ball, yet the propositions suggest that this has been shrunk to a manageable sized possession, of which can be disposed in actions as the subject thinks fit.


***Fig.6.*** Installation view, *Free Your Soul*, Martina Zielinska (2012)

As international migrants rooted in faraway places, both Thaires Vincentini and Minami Wrigley are interested in the relationship between experience, memory and perception of the geographic environment. Vincentini, suggests that we all experience the world around us in a different and unique way; therefore we all have our own perception of it. Whenever we go to or move to a new place there is the need to create a mental map of it, we do this in order to be able to easily navigate around and carry out the essential tasks and routines of everyday life. These routines can, after a period of time, create a sense of monotony; we then seek new places that we can escape to. However what happens when the place of 'escape' becomes the place that everyday life takes place? Using this notion as a starting point Vincentini tries to understand how we relate to and claim ownership our surroundings as part of our everyday life, what makes them recognisable to us, to what extent can we really know these places, and how they affect our individual lives. In this work she investigates her own experience and relationship with Bournemouth, looking at it from the point of view of someone that is neither a permanent resident nor a tourist. Her transitional and impermanent relationship with the seaside resort gives her the opportunity to understand how geographic distance affects our perception of space. She uses photography, drawing and text to document her memories of the seafront environment during time spent away from Bournemouth, inviting the viewer to also look at Bournemouth from a distance and perhaps rediscover it. She produces hybrid 'texts' combining images and narrative descriptions of Bournemouth with memories of childhood holidays in the search for ‘a place that was as picturesque’ as those she had remembered. She asked herself why ‘the picturesque [of Bournemouth] wasn’t enough’ to prevent the encroachment of ‘monotony’ that perpetuated feelings of ‘detachment and indifference’. By working with and between hybrid memories of home (Brazil) and away (Bournemouth), childhood (holidays) and adulthood (places of routine and obligation), Vincentini was able to recognise that the place she sought (the sandy beach of her infancy), ‘was long gone, it was just a memory’.

***Fig.7.*** Installation view and detail, *Bournemouth from Afar,* Thaires Vincentini (2012)

Minami Wrigley is from a multicultural background. She spent her childhood travelling between three countries - America, Japan and the United Kingdom. Her work explores ‘the relationship between personal experience, memory and her perception of landscape’. She does this by combining drawing, painting, printmaking, mixed-media and map making ‘to blur the line between subjective... [perception] and objective... [experience] of the geographic environment’. Wrigley explores ‘how landscape memories can merge’, for example, she describes a section of cliff as reminding her of Seattle because the shape of the headland, and the white chalk looked like ‘the top of Mount Rainier,

covered in snow'. Wrigley sees Bournemouth beach as a place of escape. She is 'an unashamed romantic, shunning the collective and utilitarian vision to head west' to the Jurassic Coast National Park: 'a wilderness coastline on which to project emotions, memories and dreams'. The work produced for the project 'represents both individual memories, and ones combined or fused with others from different times and places'. She combines these to produce both a story of the subconscious in landscape and a psychogeographic 'visual guide to the South-West Coast'. Her process draws parallels with the work of British Surrealist Paul Nash in its use of 'equivalents'. However, unlike Nash, these are not equivalents for emotional or subconscious understandings of the landscape but simply replacements for the topographic objects of memory. While this process describes the multi-accentual possibilities of heterogeneous space, it also suggests that travel and communications technology produce hybridised place meanings: contests between the real and the mythical in which spaces are re-produced synchronically yet rarely penetrate the normative codes and closed meanings of actual spaces. Place meanings remain intangible: hallucinatory heterotopias with no real purchase on the landscape; home is everywhere and nowhere (Foucault, 1986).

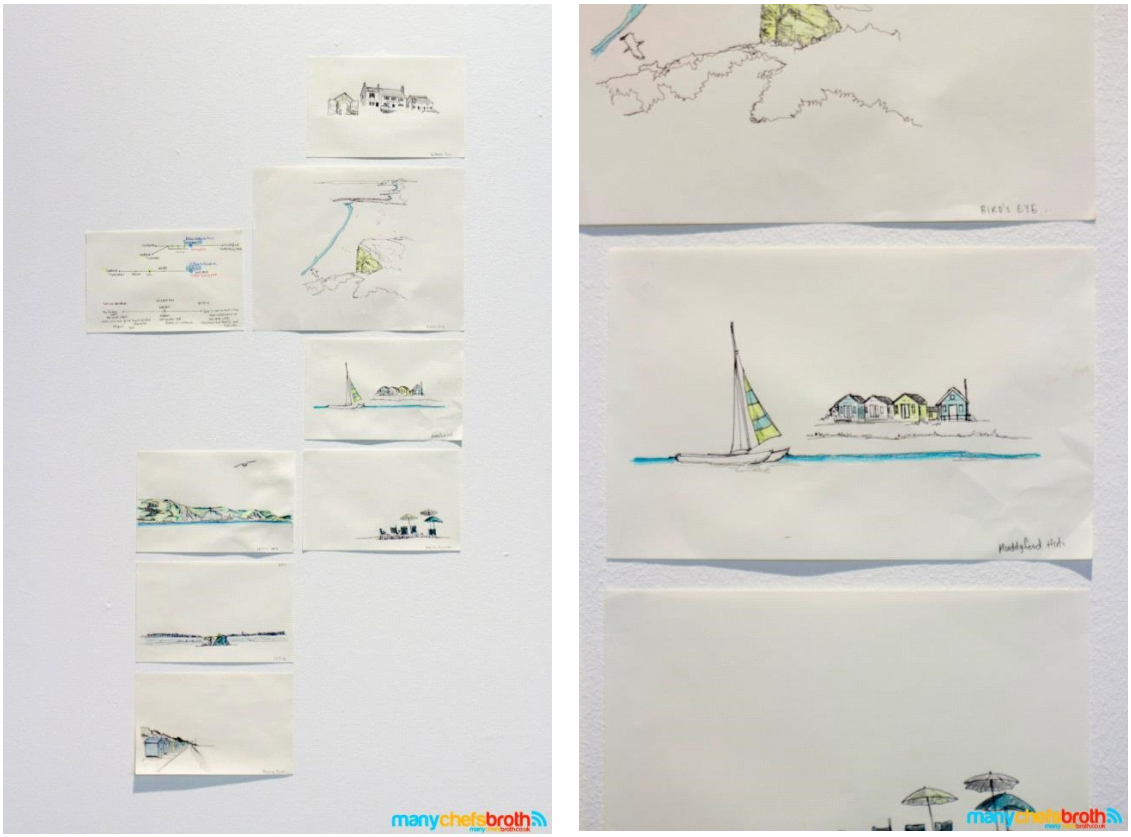

***Fig.8.*** Installation view and detail, *The British Southwest Coast*, Minami Wrigley (2012)

Holidays can be both magical and transformative – as outlined in Chapter I – and yet this magic is often lost in the retelling. We objectify or rather subjectify our objective experiences in narrative. Our awkward immersion in the natural environment can make us feel simultaneously humbled by and at one with our surroundings; the romantic sublime, reconciling subject and object, man and nature. Yet we all too often ignore the pre-linguistic insistence of objective experience. An idea, which Immersion (2012) by George Baggaley illustrates beautifully. Baggaley subverts the typical clichés of the British seaside resort by choosing to not include in the frame any man made or 'unnatural' aspects of the seafront, notably commercial or tourist related visuals. Indeed, he chooses to reframe Bournemouth without Bournemouth! Instead, the piece centres on semi-submerged nude model and a calm open sea. The small disturbances of the water's surface by the human subject represent 'the mass scale on which tourism industry distorts the atmosphere and experience' of the coastal environment. Likewise, the subject is anointed by the encounter, captivated by the distortions; a fool king revelling in his false status in the natural order. His estrangement is subsumed in a staged baptism by the natural world which surrounds him, gently lapping on his objectified skin; insistent but barely noticed.

***Fig.9.*** *Immersion,* George Baggaley (2012)

Issi Nash uses romanticism as means of exploring the relationship between 'embodied and emotional engagement with the seafront environment' and sense of ownership. Previously to the project she had a somewhat detached relationship with Bournemouth. Whist she studied art there, her visual memory of the town was predominantly produced as a result of viewing it from afar. As a resident of the nearby coastal town of Swanage, Nash often glimpsed Bournemouth from the other side of Poole Harbour as a 'place attached to the end of a tethered balloon' – the 'Bournemouth Eye' tourist attraction. For the project she chose to connect with the town's seafront via the act of

walking between Bournemouth and Boscombe piers. The walk was also a means by which Nash pursued her romantic narrative by design, setting up the *mise-en-scène* in her choice of season and day on which to commence her perambulation. This is problematic because of Nash's aim to challenge her prejudices of this popular stretch of beach and to establish a substantive connection with the experience as it emerged. Her decision to visit the area out of season, perhaps reveals a habitual desire to live through the romantic gaze: a pre-determined mode of visuality. However, in the reflexive act of making, Nash is conscious of this ideological filter. Indeed, she suggests that her representation encapsulates that which is sought in the 'beach out of season - melancholic and wistful; a romantic landscape devoid of people'. As an everyday art practice, Nash combined the act of walking with the documentation of her experience via note-taking and photography. She then translated this experience into a resin globe, which she describes as 'a romantic capsule', referencing both the balloon and 'the giant stone globe at Durlston Castle in Swanage'. The globe is constructed from layers of clear resin into which 'a vast array of natural and manmade materials, photographic images and objects sourced from the seafront environment' are set. The top third of the sculpture contains strips of acetate, tapered into the upper 'pole' of the globe, to resemble longitudinal lines. In the light of descriptions given by Nash, as in those of two of the other participants, Zielinska and Wrigley, Romanticism can be seen as a mode of *building* – in the Heideggerian sense – through which the artists are able to *dwell* in others' *representations of space*: to reshape and hybridise them, to over-write them through the practices of walking, thinking and *dwelling*. The heterogeneous qualities of the seafront environment, open up possibilities for multi-accentual readings of spaces that facilitate agency from representations dominated by private interest and shaped by cultural and institutional understandings. For Heidegger, this process is beyond representation, it is an inescapable part of being human and – as discussed in Chapter I – of *dwelling*. Indeed, he suggests that building is *dwelling* – it does not necessarily involve doing anything other than doing – simply a being on the earth that cultivates Being through things, 'remains for man's everyday experience that which is from the outset "habitual" – we inhabit it' (Heidegger, 2011b: 247). In other words, the culture of *building as dwelling* is both habitual and inhabitable; our innate tendency to shape our worlds so that they are suitable for our *dwelling*.

***Fig.10.*** Installation view and detail, *Perfect Summer*, Issi Nash (2012)

Tom Daniel-Moon also uses the process of walking, this time to investigate 'the divisions between social behaviours on Bournemouth beach and its surrounding areas' using field recordings from specific points on his journey. *Lines in the Sand* (2012) focuses on the divisions between Boscombe and Bournemouth piers, Westcliff and Sandbanks. However, his personal affiliation lies with the transitional areas between Branksome Chine and Sandbanks, and what Daniel-Moon describes as 'the strange sensory experiences that can be found in these nameless and undefined realms'. He goes on to describe this *liminal* un-designated area as lying 'somewhere between the decrepit and poisoned tourist spots and the vulgarity and bourgeois leisure of sandbanks wine bars and gated communities'. He chooses to work in recorded sound data as it 'can be a forgotten or subconscious element amongst the sea of bodies and sights'. Yet as Daniel-Moon enters the quieter transitional zone, sounds are sparse enough for the footsteps and conversations of other travellers to be clearly picked out to be collected and assimilated into *diagesis*. This invitation to narrative tendency contradicts the synchronic 'marketplace hubbub' of more popular areas, which are perhaps more indicative of the overall aims of the Reframing Bournemouth towards emergent and open-minded practice. However, for Daniel-Moon, whose practice ordinarily encompasses such ways of being, the aim was to let the recording process organise the chaos and to let sounds speak for themselves with little or no narrative intervention:

> I hope to achieve... easily definable data which collates to form a sound map of the rises in volume and density in the three main areas but also... [maps] social sound behaviours in tone, profanity, movement and interaction with objects: footballs, Frisbees, wine glasses, long boards etc. The visitor to the exhibition will be able to listen to a tape recording walking along the beach and link it to a key of reference, the variable of time will mean they will listen in at any moment in the recording (playing throughout the exhibition) and therefore catch a sound artefact of these mystic places and the fellow beach walkers I come across (Daniel-Moon, 2012).

This notion of artefact is a central feature of Daniel-Moon's work. He uses only analogue formats – magnetic audio or video tape, cathode-ray TVs, acoustic instruments and electrical processors – as a means of capturing animate magical resonances within the indexical trace of the media, with the aim of invoking 'psychic incidents' within the work's reproductive relations to performance and audience engagement. For the project he used tape 'as a physical piece of data with its own mechanical processes, much like... [the] migratory journey / process along the beach [in the attempt] to find a fitting environment'. Indeed, on a purely anecdotal and observational level, this process of seeking out our own stretch of beach or temporary place of dwelling is an intrinsic part of the territorial culture of the British seaside.

***Fig.11.*** Installation view and detail, *Lines in the Sand,* Tom Daniel-Moon (2012)

Theresa Bruno explores an interpretation of the *Reframing Bournemouth* project in relation to role she perceives that artistic vision plays in developing critical understandings of environment. For her, the aim of the project was to 'create a new 'frame' or 'space' for artists within Bournemouth to... develop artistically critical work, whilst using the beach as a source of inspiration'. Indeed, she uses this opportunity to focus on the seafront environment as a 'material setting' in which to produce a video work. Bruno takes the idea of high and low cultural signification to explore the semiotic possibilities of stag and hen dos. Bruno's practice focuses on the 'ready-made' and uses parody to explore the role of objects in structuring our understandings of social and cultural contexts – for example, household paint colour charts, museum displays, 'reference only' library books and the Photoshop pallet.

Stag and Hen nights are an example of legislated transgression or the *carnivalesque* happening, which allows the bride or groom and their cohorts to 'let their hair down' for one night only. However, these are also what Boorstin (1964) would describe as 'pseudo events' or staged versions of reality in anticipation of calculable effects such as photographs, public displays of 'bad' behaviour and social media updates, anecdotes and trophies – all of which are performative acts, comprising acted contrivances, detached from substantive experience. During a stag or hen 'do' certain types of transgressive behaviours are not only permitted but actively encouraged. Cross-dressing, drinking to excess, kissing a member of the same sex, become meaningless acts permissible in an unspoken way for the prospective bride or groom. In a sense, stags and hens are not responsible for their actions; they are simply enacting a socially constructed performance in a twilight limbo-land where anything goes so long as it has gone before. They are the objects of a collective social dream that cannot exist without the glow of the mimetic subjectivity that they bath in – the carnival of everyday ethics. Hens parading their train through a moment of pink lycra magic, become their own carnival float; a reassurance to the world that nothing *too* sinister is happening to society.

***Fig.12.*** Installation view and detail, *Stags and Hens,* Theresa Bruno (2012)

Bruno suggests that stag and hen 'dos' represent a gap between high and low culture. She considers the idea of the parades of one time party-goers tracing the streets of Bournemouth as a sort of meta-world of pseudo culture, which floats ghost-like over the everyday life-world of the town. She suggests that these stags and hens are no less out of place than if the town were flooded with the creatures from which the name(s) for this custom are taken. Bruno is interested in inverting the symbolic status of these creatures and restoring their figurative origin within the semiotic landscape of 'Bournemouth's night-life'. She does this by liberating the image of the stag and the hen from the symbolic and 'back to the animal', yet in a second movement splits the meaning into to two symbolic regions, one close to her point of origin – the organised *animalistic* transgression of the custom – and another, in the allegorical allusions to what is natural and unnatural and the relationship of this to environmental context of the beach; a place which is both. For Bruno her 'men and women are physically transformed into the animals [using rubber masks] but are still nowhere near the real thing'. Instead, she makes these 'symbols interact with the Bournemouth landscape in a completely different... [way] but one which brings them no closer to the authenticity of the animals themselves'. They become allegory for the way behaviours and environments we take to be natural are unstable objects in an endlessly shifting symbolic realm of 'common-sense' ways of being. Like the stags and hens of Bruno's video – submerged in sea water and out of their depth – the 'pseudo events' of Bournemouth are constantly seeking dry land on which to ground themselves, substantive meaning for those involved rather than a prop-laden act in search of homogeneous spaces and leaving little room for what Edensor (2001) would term 'improvisational' performances.

Chris Lee works with the found phenomenon of the likenesses and equivalents between objects. He predominantly focuses on landscape and the imagination using the most simplified triggers of signification. As an AUB graduate and as an artist whose work I knew well, Lee was invited to take part in the project on the basis of the reductionist nature of his practice. He takes apart the processes of memory and imagination and reduces these to the most basic visual components necessary to build cognitive associations. The piece he made for the project *Rebuild* (2012) combines materials normally associated with DIY and model making with a driftwood plank – a found object that forms an indigenous connection with the subject matter: Bournemouth's (wooden) pier and the surrounding shoreline. He creates a miniature pier resembling an architectural model, but one which as Lee suggests, represents the inverse purpose of looking 'back through time rather than forward'. Lee uses the notion of the pier as 'the totemic focal point

of Bournemouth' both to explore and reveal its inadequacies and as 'metaphor for the glory days of the seaside town' and for the melancholic sense of absence and loss that hangs over the structure. For Lee, the DIY nature of his 'architectural model' represents the ongoing struggle to regain the lost poise of the pier's heyday. Moreover, the perpetuation of the ideological construct of the British seaside resort in images, is not simply a representational discourse but one of reproduction. Indeed as Meethan (2001), suggests, 'each reproduction of a cultural system is a dialogue between received categories (the past) and contingent circumstances (the present) in which meanings are always 'at risk'... No space vanishes, rather each addition, each interpretation reorganises and redirects what is there' (Meethan, 2001: 32). For Lee this dialogue between past and present is key to the pathos of the absence in the pier's structure and location: 'locked within its make-up are memories of failings, rebuilding and hope. The artwork is an ode to this, it is an absurd modern relic suggesting layers of history and hinting at possible futures'. He goes on develop a narrative that hints at a nostalgia for a failed modernity; of longing for a purity of thought and vision:

> Memories of the seaside holiday resound in me strongly, and my work is very much driven by the notion of poetic childish ambition, failure and hope. So for me the prospect of working specifically with Bournemouth in mind was one that felt right. The aim was to create something that references the playful nature of building, the necessity of failure and the heroism of the rebuild (Lee, 2012).

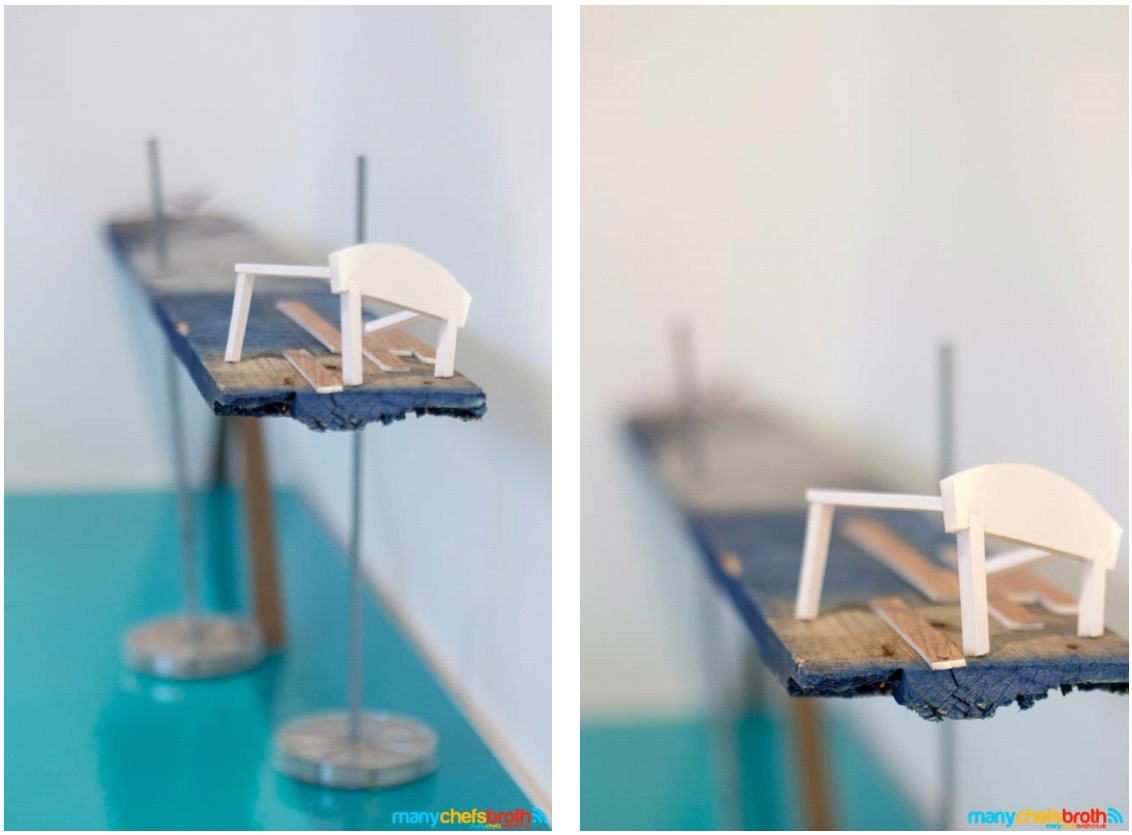


***Fig.13.*** Installation view and detail, *Buildrebuildrebuildrebuild*, Chris Lee (2012)

James Williams comes from the discipline of motion graphics and has previously collaborated with a number of people from 'fine art' backgrounds. Williams is concerned with the mundane spaces of Bournemouth's urban centre rather than the seafront itself. For the project Williams worked with motion imaging processes to visualise and digitally place, imagined sculptures within three transitional spaces: the Central Gardens linking the town centre to the seafront, the Pavilion Terrace, and an alleyway linking the tourist shopping area of Westover Road with Hinton Road, which runs parallel and contains mainly office blocks – the backstage workings of local businesses. Williams uses 'motion tracking and 3D rendering' processes to create digital sculptures that would not be possible in the physical world. The intention of *Impossible Sculptures* (2012) is to create moving images of Bournemouth that are halfway between fantasy and reality that explore the imaginative possibilities of transformation yet remain out of our grasp. The artist does this to explore and challenge the means by which we judge reality and visually 'read' environmental spaces. As Williams suggests, as the lines between reality and our hyperreal, 'augmented, fantasy, online' existences become 'ever more blurred... it's becoming increasingly difficult to really define what our 'real' experiences are'. In the light of this, these 'sculptures look to question how technology changes our perception of what is real and what is not'. In particular Williams is concerned with the ease with which our perception of reality can be transformed. Therefore he seeks to produce digital sculptures in visual renderings 'designed to look 'unreal' and impossible both in material and structure', in order that they 'remain a fallacy'. In this direction, Williams sought to explore how quickly he could 'transform these spaces without creating anything permanent'. Likewise, he is also interested in the way that consumer culture superimposes branding upon the man-made environment to stake ownership of spaces. He uses this logic of corporate branding to develop three aesthetic 'brand' themes for the sculptures: Kandy, Neonetic and Alloyminium, inspired by Japanese 'Kawaii' culture, commercialised 'rave' visuals and Sci-Fi movie franchises respectively.


***Fig.14.*** Installation view, *Impossible Sculptures*, James Williams (2012)

Kieran Leonard's piece Folk Music (2011) was chosen specifically for the final exhibition. The piece was chosen because of the parallels between the work and notion of the gap between carnivalesque seaside entertainments and the (often) sad realities of the lives of those 'pleasure seekers' who use them. The work personifies the act of trying to keep something alive with the use of an old melodeon that once belonged to his Great-Grandmother. For Leonard the piece not only symbolises the 'hospital breathing apparatus' that kept his Great-Grandmother alive, but also the seaside automata – the inanimate thing moving. Likewise, he suggests that this movement or 'breathing' could equally represent the seasonal fluctuation of visitors to the town or 'the infinite oscillation of waves as they greet the shoreline'.Moreover, he juxtaposes the sense of freedom inherent in the 'oceanic qualities of the piece' with a sense of brooding melancholy and foreboding suggested 'by the gloomy tones omitted from the instrument'. Leonard argues that the attributes of the work are a metaphor for the myth that Bournemouth and many other seaside resorts sell us: that these places are alive and thriving and that this vivacity will sustain you and make you feel alive. Yet as Leonard also notes, the myth of the seaside spa town has is sustained purely by 'nostalgia, which is used as a marketing tool by councils and corporations; we are only offered the spectacle of true life' (Leonard, 2012).


***Fig.15.*** Installation view and detail, *Folk Music*, Kieran Leonard (2011)

The work I made for the project was a video piece entitled *Representation III (after Harold Baim)* (2012), which explored the themes of collective memory, mortality and the aesthetics of continental leisure. The piece uses archive film stock to produce a new work in which images became fragments of possible memories of tourist practices on the 'English Rivera'. These images are triggers for memory and imagination, patched together from the totality of that which the viewer has previously seen. Each image exists independently of historical time and secretes its own temporality; a temporality of now *and* then. This is what Burgin refers to as the 'sequence image' (Burgin, 2004: 16). Without the viewer each the work remains a chain of possible meanings. The role of the viewer is to anchor meaning through memory and imagination; in much the same way as the listener fills in that which is lacking in an MP3 music file. Yet, all of these images exist as moving stills – single images both conjoined to and detached from each other. Like looking through a box of family photographs – people who you have never met in times you have never lived – their significance is only in their associations and the status with which the family connection imbues them; and therefore their meaning is ultimately arbitrary. Meaning in this work is everywhere and nowhere, and consequently the images are both potent and facile. They are both *liminal* openings to psychic space and impenetrable façades that seduce us with the potential for allegory and pathos. Indeed, as Jervis notes, allegory is unavoidable in today's image saturated world. All images can become allegorical and the photograph is always haunted by that which is missing from it. The 'photograph, raises the spectre of the double: allegory is one text doubling another' (Jervis, 1998: 289). Likewise, for Sontag, poignancy and pathos is an inevitable by-product of the photograph, which speaks of 'the innocence, the vulnerability of lives heading towards their own destruction. Therefore, all images become memento mori, suggesting the entwinement of life and death, temporal experience and memory. However, what becomes apparent in recognition of pathos in the work is another death – that of the social cohesion, collectivism and socialist ethos of post-war society. In these images leisure becomes an enactment of collective modernist dreams of communality, shared public spaces and municipal architecture. In particular the footage of parks, lidos, and beach games and activities, and boat and pedalo hire, seem to memorialise a sense of shared social space as a public playground for all and not as privatised positional space representing the values of the affluent and serving the interests of the plutocrats.

***Fig.16.*** Still from *Representation III (after Harold Baim),* Bevis Fenner (2012)

**The installation and opening of the exhibition**

The installation of the exhibition was, perhaps, the first time that the practices of the participants had to frame themselves as 'works'. In a sense the focus on exhibiting these 'works' was a process in which the reflexive practices of defamiliarisation reconstituted themselves within the realm of the familiar and habitual. Likewise, the exposure of works to public space retains their unfamiliarity and porosity by opening them up to *transitivity.* For Bourriaud (2002) *transitivity*, enables an artwork to live and '[w]ithout it, the work is nothing but a dead object, crushed by contemplation... It denies the existence of a specific "place of art", in favour of a forever unfinished discursiveness, and a never recaptured desire for dissemination' (Bourriaud, 2002: 26). Yet, perhaps it is fair to say that in confrontation with an abstract 'other', the notion of a resistive collective subject 'the public' within a 'public' space, the participants, supported by the institutional structures of AUB and Arts Bournemouth, might have felt the need to assert both their group unity and the false unity of the work. Likewise, there are ideological ambiguities surrounding the chosen venue in that it is simultaneously a public space and a private one both for customers and proprietors. Thus the project inadvertently became an exploration of such ambiguities. For Zukin (1995), the characteristics of urban public space are defined as 'proximity, diversity, and accessibility' (Zukin, 1995: 262). Conversely, as Boyer (1996) suggests, the very notion of public has negative connotations in a society predominantly framed by activity that happens in private life. Yet, paradoxically much of this private activity happens in public. In Zukin's terms, the venue it is distinctly public and

yet the ideologies expressed by both the venue and its customers oppose Richard Sennett's the notion of public space in which it impossible to assume an active role other than that of *flâneur.* Indeed, Sennett defines public life 'as that which is not only a region of social life located apart from the realm of family and close friends, but also... [the] realm of acquaintances and strangers' (Sennett, 1992: 17). In the light of these definitions, it is useful to acknowledge the fluctuations between public and private within the social and spatial relations of the exhibition. Likewise, we can also consider the impact of these relations upon the art objects presented and their roles in asserting their independence from public space and in their wilful demonstration of what Bourriaud terms 'private symbolic space' (Bourriaud, 2002: 14).

A logistical meeting was held on 16th August to organise the 'hanging' of the exhibition and all works were submitted by the deadline of 31st August. During the period running up to the installation of the show, participants encountered a number of unforeseen difficulties. Firstly, I had previously been told by the owners of the venue that we could use their 'in-house' TV screens to show a looped reel of curated video works, however, when it came to negotiating usage we were told that our screening time would be limited to before 12 noon. This meant that audiences visiting in afternoons and evenings would not be able to view the work. In discussion with the owners it became apparent that they were concerned that the video art would be too repetitive and not fit with the family-orientated inclusive ethos of the venue. However, after further negotiation it was agreed that we would be allowed isolate one of the TVs so it could be dedicated to video works. Another concern was with sound for the exhibition. We had previously established that headphones would be used for the video pieces, however, one of the works used a mechanised melodeon, which 'played itself' using slow and gentle movements to suggest breathing. It became apparent that this sound would be in conflict with the venue's own soundtrack, which the owners did not wish to suspend for any time periods over the month duration of the festival. I suggested that the venue's sound system would be much louder than the melodeon ensuring that the instrument would not impose itself on the overall ambience of the place, and moreover, that the sculpture would only be heard at close quarters, when approached by spectators. However, I conceded to their argument that the venue would have lost floor space from having to move tables, which would have otherwise been in proximity to the sculpture. This ultimately meant that the intention of the artwork was compromised, however, the value of art object within the cultural and institutional context of 'the arts' was retained as it was agreed that the work would be allowed to operate with sound at the private view and the 'public' opening. This further clouds the intention of the exhibition as the implication of this decision was that the important thing for both artists and arts organisations was that the fully operational work would be seen by the right people as part of official festival events. This therefore places the exhibition and its contents firmly in the realm of capitalist spectacle.

The installation began on 25th September with the arrival of the shop-fitters to screen off a large floor-to-ceiling window and a vinyl wall covering in the area of the venue adjacent to Bournemouth Library. The artist's 'install' began a day later and took a total of two days. The first part of the 'install' together with some footage of the 'private view' can be seen via a YouTube video from which the screen-shot (*Fig.17.*), was taken.

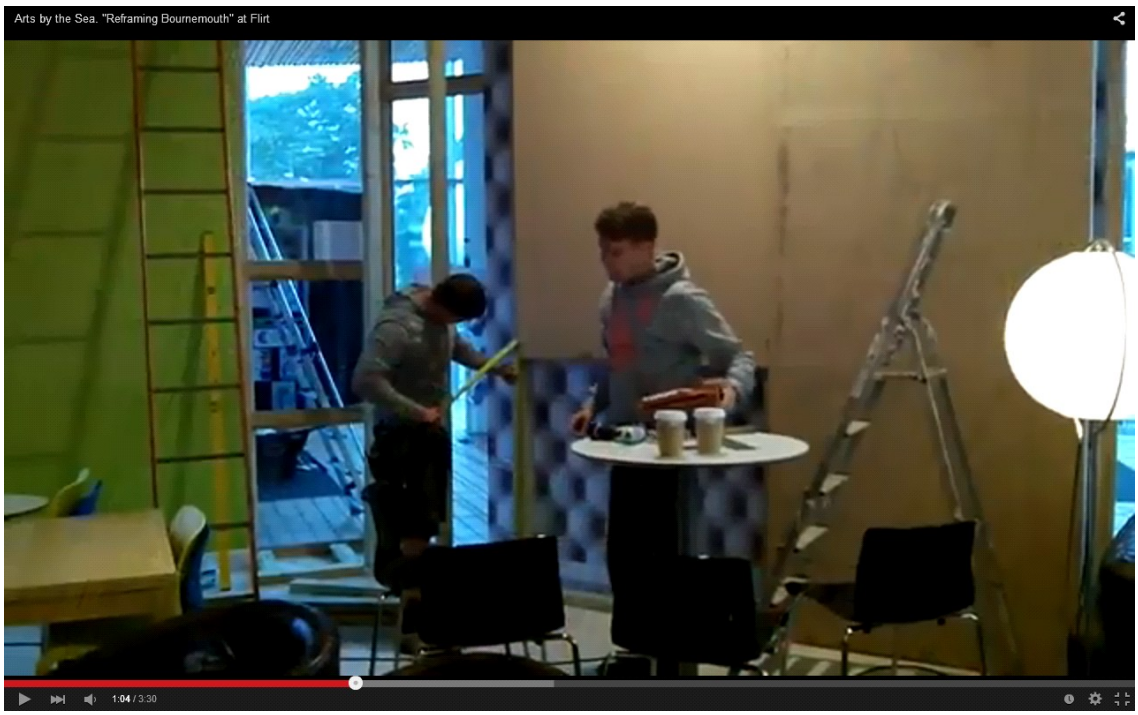


***Fig.17.*** Still from *Arts by the Sea. Reframing Bournemouth at [the venue],* YouTube video

It is revealing to note the owner's concerns about the project as expressed implicitly in comments made in the first minute of the clip: "So, just take one last look at the [venue name] that you know and love, because for one month, it's going to disappear". The owner's next statement is, perhaps, even more revealing about the ideological conflict that ensues in the project's visual overwriting of the venue's 'brand identity': "But don't worry, it's coming back!". Indeed, this statement encapsulates the regrets of the owners: that despite the boost to passing trade that the exhibition would bring, they had already lost control of the objects of spatial representation and encoded meanings, that would ensure the ongoing success of their small-scale 'imagineering' of pseudo-domestic public space (Relph, 1987: 129). Moreover, it pre-empted the ongoing struggle for representation and ownership of the space, which took place throughout the duration of the festival.

The 'private view' took place on Thursday 27th September with an official launch on Saturday 29th. For the latter event I had organised a programme of live music in collaboration with Arts Bournemouth. Together we had agreed with the venue that Brighton-based band Spacedog should 'headline', together with a set from local artist Powdered Cows, a sound art collaboration from two of the participants, Kieran Leonard and Tom Daniel-Moon, and a live performance of the soundtrack to *Representation III (after Harold Baim)* by ambient / drone artist Plinth, to accompany a screening of the film. All of these performances were well received by the audience and venue, and went without hindrance except for one: the sound art piece, which focused on cassette loops and sounds taken from Leonard and Daniel-Moon's works. The piece was subtle and built around the gentle breathing of loops of sound and live percussion. All sounds sequenced manually using a multiple loop peddles and a portable mixing console. The duo had previously been briefed by myself not to "play too heavy" and respected this and the context by keeping volume levels and upper and lower frequencies 'in check'. However, the difficulties that were faced predominantly stemmed, not from the inaccessibility

of the music, but from interactions between Daniel-Moon and the venue's staff. The anecdote, is useful in describing the notion of Goffman's notion of a public self that attempts to maintain itself in different settings and his analogy of a social front stage reflecting structure and a hidden backstage which reflects agency. The incident described exposes the ambiguities and overlaps beween public and private self, when front stage identities encounter difference.

Daniel-Moon, whom at the time was an out of work graduate with little or no money, asked the staff if it would be possible to have a beer as he was performing that evening. The bar manager said that he was not prepared to offer a free drink but that he could take a beer, providing he would visited a cash-point and pay for it before the end of the evening. Leonard and Daniel-Moon set up their equipment on an Afghan rug – itself a Bourdieuian denoter of cultural and perhaps literal capital – in front of the temporary stage, which had been constructed for Spacedog. Their performance was early, before the other acts and not long after Daniel-Moon conversation with the bar manager. Then ten minutes into the performance – with a large audience assembled – a member of the bar staff walked over to Daniel-Moon, bent down in full view of the crowd, and asked him if he had visited the cash-point. To which, he responded in an appropriately abrupt way, given the circumstances. The response from the bar manager and subsequently from the owners, suggested that an ideological conflict of performative boundaries had occurred surrounding what was and wasn't considered acceptable behaviours for 'front stage' performance by both parties. This incident was, perhaps, instructive in showing the effect that encountering difference can have in de-mystifying or making visible, hidden social structures. Indeed, for Edensor, 'mystifcation' such as the 'sound art' performance on the one hand, and the visual and behavioural codes and conventions of the venue on the other, can be seen as 'the conscious product of an individual effort to manipulate a social appearance'. Moreover he suggests that the social structures behind such performances are 'involved in the construction of mystifications that support social' realities (Edensor, 2001: 591). Thus a breakdown in a 'front stage' performance exposes the very structures that reinforce its reality.

**Reception of the project and exhibition**

The project and exhibition was well received by Arts Bournemouth and Bournemouth Libraries. However, it is difficult to gauge the response from the wider public other than to point out that the following year opportunities for emerging artists were removed from the agenda and the main focus of the arts festival was on outdoor performance and spectacular events. Likewise, statements and comments that can be found on the venue's Facebook page, suggest that the venue and its customers felt uncomfortable about the exhibition. A Facebook status and subsequent comments from the 24th September, for example, uncovers the apprehension felt by the venue's owners and some of their customers: "Arts by the Sea is changing [venue name]!". To which Facebook followers respond with comments such as: "It didn`t need changing!! x"; "I liked the red.... It'll be interesting to see the outcome though"; "Why u changing [venue name]?"; "Minimalist?! x". Indeed, while we cannot fully interpret meanings encoded within these statements, it is only in hindsight after interacting with the venue and its owners that I am aware of a strong sense of how personal and 'brand identity' interconnect in the production of the venue as a space. The owner's reply then

seems to scaffold a tacit understanding that his customers are uncomfortable with the change: “All change for a month – then back to what we know & love!”. This statement perhaps implies that all involved in the 'thread' would not be happy with or love, the change to that which they didn’t already know. Indeed, why should they have been? The environment had been finely honed to attract and appeal to potentially marginalised demographics that could potentially feel alienated and in need of a 'safe space' to be private in public: mothers with young children, gay couples, freelance workers, retirees; audiences identified not only through time spent in the venue but by browsing the café’s website and social media pages. These pages are also used to promote the social and networking events of the groups identified above. An awareness of these activities and a consideration of what might make the venue so popular, leads us to possible understandings of the relationship between the owners and their customers which are not purely economic, but instead is more ambiguous. The success of the venue seems to rely on the gentle negotiation of public and private, personal and general, cultural and fiscal capital, in which both the patrons and their customers care for and about, the venue and its shared meanings.

Another Facebook status from 23rd October and subsequent comments suggest that there was a general unease about the installation, which seemed to have disrupted or even negated, spatial representational negotiated or agreed between the owners and their customers: “Countdown to the de-installation of the Arts by the Sea walls of [venue name]. Shocking Pink, Lime Green and Cluttered Shelves return during Friday to Sunday. Pardon our dust, as they say in NYC”. It is interesting to note that this statement solicited some of the strongest responses from followers: “If you need a hand gimme a shout x”; “Hurray!!”; “Good! I have to say I was not impressed with the "arts" display and will be pleased to see a return to the bright, vivid, busy [venue name] walls we all know and love! :)”. Indeed, the latter comment’s reiteration of the owner’s autocratic mantra of ideological unanimity, suggests a mimetic two-way process of passive activity for organising consent, in which *representations of space* are produced that double as *representational spaces*. This process can be likened to a visual 'door policy', in which codes of inclusion and exclusion are directed visually to appeal to or deter certain audiences, groups or individuals. What I’m suggesting here, is that whereas *representations of space* are traditionally viewed as intellectual systems of spatial control implemented through technocratic direction, when these manifest in the kinds of micro structures described above, they are not direct manifestations of authoritarian social engineering but instead, more like a collaborative practice for producing 'agreed' *representations of space*. Indeed, here we can argue that this kind of pseudo-consensual negotiation of spaces, undermines our ability ‘to impose upon, or appropriate from the environment a particular order' and nullifies the 'dynamic process of contestation and appropriation through which particular interests are maintained and legitimised’ (Meethan, 2001: 37).

In these kinds of *representational spaces* we see the combining of spatial control and spatial meaning; of both means and ends become what Debord (1964) terms spectacle: ‘[t]he tautological character of the spectacle stems from the fact that its means and ends are identical’ (Debord, 1964: 11). The venue encourages passivity in its customers via an active passivity of signs in which all meanings are safe, in the widest sense of the word. This function of nullification repeats itself both in its objective and via the action through which this is instigated. We cannot escape the venue’s spectacle of spatial representation and revel both in its pacifying objectives – concurring with that which “we all know and love” – and in the passive states these meanings produce, and to which we succumb. The transformation of the

venue and the superimposing of one set of representations onto another, if anything, highlights the complex, delicate and unstable nature of environmental meaning and the ambiguities of what we consider extraordinary and that which is everyday. The art practices and subsequent works produced intersect the very heart of everyday life as the production of environmental meaning. Likewise, so do the spatial practices and appropriations of those who use the venue. Yet in the collision of these two worlds, absolute representations are formed and go into battle with each other. Both art and everyday life become mere spectacle in their attempts to negotiate and negate each other's environmental meanings. Thus, the exhibition and its context do battle in a transitive and transitory process by which worlds of meanings pass over each other and are negated in their overstating of their own realities. *Reframing Bournemouth* takes into account the relational nature of the artwork and highlights what happens when cultural and institutional representations become in-confluent with each other and clash with the 'common-sense' meanings in the life-world. Whilst the advantage is that the underlying structures and discourses behind representations are made visible, the downside of this visibility is that it holds firm and perhaps even polarises existing subjectivities. By contrast the next protect *FROUTE*, draws upon Situationism and de Certeau's notion of 'tactics' to find more subtle methods of *détournement*, and ways of flying under the radar of spatial representations in order to attempt to generate, ontological authenticity and *subjective freedom*.

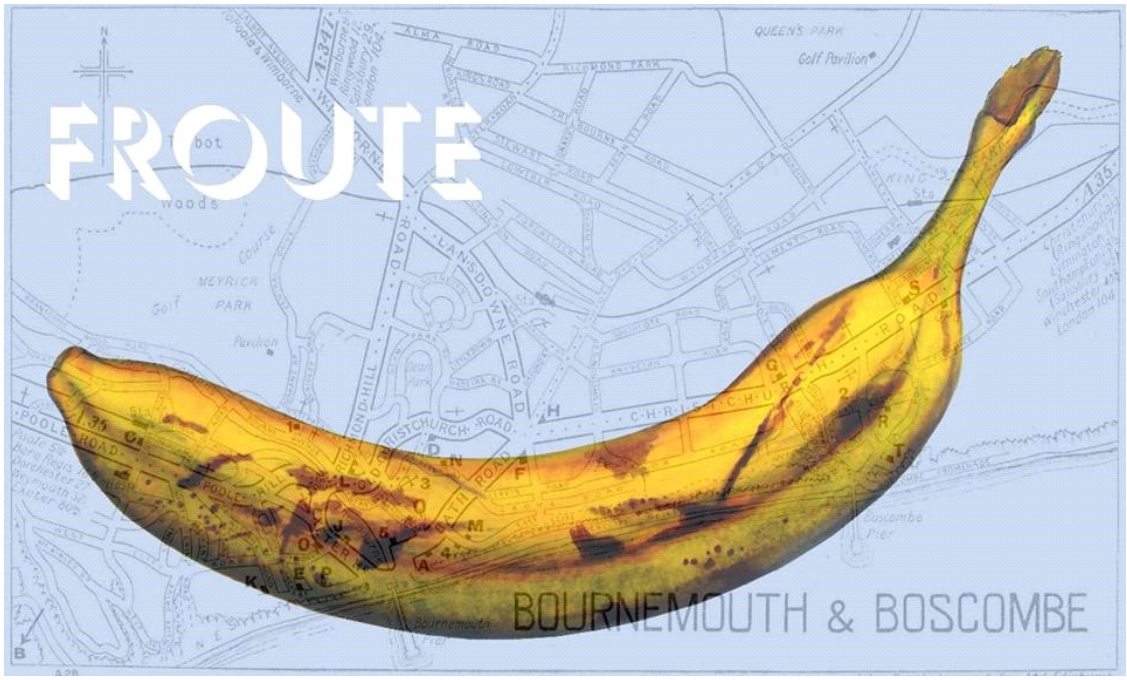


***Fig.18*.** Promotional image for *FROUTE* (2013)

***FROUTE***

*FROUTE* was a project I facilitated in 2013 and took place at SIX Project Space and the surrounding area, over a 5 day period, from the 19th-24th July 2013. My starting point for the project was use the mundane subject matter of 'fruit' as a catalyst for local artists to explore the relationship between objects, drawing and creative engagement with local geographic spaces. At first glance there appears to be little or no relationship between fruit and psychogeographic practice, however the notion of gathering 'fruit' becomes an invitation to play. Indeed, this desire to find objects to play with links back to childhood. Children do not use objects purely as commoditised anchors for identity but instead imbue them of a totemic significance; fetishising them and inviting them into their psycho-spatial worlds.

David Crouch (1998) references a project by the conceptual artist Stephen Willats (1982), to illustrate the potency of objects as symbols of belonging in space. Willats interviewed children from a North West London tower block who used a piece of wasteland to play on, and what he discovered about their activities informs our understanding of the way children use objects to help them dwell in spaces:

> They take old prams, a stool, clothes, fragments of identity from 'home' that can be used to imprint identity in a place they feel is their own; making their own memories. They leave these artefacts at the site, to return to later, to build and inform their practice and meaning (Crouch, 1998: 168).

This notion of the objects of play as the linchpins of *dwelling* became the starting point of a project which used play, involving objects as a means of occupying the urban spaces of Boscombe to help foster a sense of ownership.

Each artist began the project by entering the project space and picking out a coloured smiley face at random from the 'colourbox'. The colour chosen then influenced the nature of 'fruit' sought in and around the Boscombe area. Artists were free to interpret the concept as literally or as freely as they liked and used the ideas of journeying to gather 'fruit' as a means of accumulating objects and engaging with and documenting their interactions with spaces. The project was centred on the idea of process rather than production, and this culminated in the artists interacting with each other's contributions to produce an evolving installation. Rather than discussing each work in turn I have chosen to describe some of the tactics and strategies used by four of the artist participants:

**Andy Walders** focused on covert ways to record his practice to transform walking and consumption into a re-routeing or *détournement* of their prescribed function. His practice began with a set of instructions – to walk from the project space to the local Sainsburys supermarket, buy an apple, wave at the shop's CCTV camera, eat as much of the apple in a mindful and paced way on the return journey, place remainder of the apple and it's packaging – a polythene bag for loose fruit and vegetables – in the space proposed for his installation, staple the till receipt to the wall in this space, and repeat for the duration of two hours. This simple proposition then served to expose or make explicit a series of relations to previously invisible *representations of space*. Firstly, that that the proposed route was a pedestrianised space organised for the purpose of directing the flow of 'shoppers'. Secondly, that the supermarket till created a geographic trace of Walders' whereabouts by indexing the debit card used to a time and location – in effect creating a digital record of his actions, of which he had little control. Thirdly, by acknowledging the CCTV camera, Walders was

also making visible their power to discipline through surveillance and whilst simultaneously subverting these relations by revelling in the camera's field of vision. Fourthly, in the repetition of the act, he was re-routeing its function turning it into art rather than consumption. Indeed, this intention became more pronounced, the more the act was repeated. As he found himself increasingly full, the physiological function of the consumption became less and the act adopted the dual purpose of needless consumption and art for art's sake. Moreover, the more apples he bought, the more polythene waste was produced. And yet, by diverting this 'taken for granted' consequence of consumption into art, Walders highlights the inadequacies of both consumer object and art object, in terms of everyday production. All power is contained with the act or practice and is negated by the production of a depreciating asset – a pile of rotting organic matter.

**Bev "Ytenebev" Miller** is primarily a painter and photographer, and like Diane Arbus, wanted to use the camera to interact with her subjects. She also went to Sainsburys and bought fruit in the colour she had picked from the 'colourbox'. She chose blueberries and then used these as props to negotiate staged interactions with other pedestrians. She also recorded her observations whilst walking and later made these into a long written narrative, which was then printed and used as part of her installation. She also describes her conversations with strangers as she tries to convince them to hold the fruit and then photographs their cupping hands. Miller, describes how her subjects were highly suspicious of her unusual request and many refused to hold or even touch the fruit. This seems to highlight both the habitual nature of social relations and the limits of improvised performance. Yet, this could equally reflect the guarded nature of social behaviour in public space and the inadequacy of urban design to provide heterogeneous contexts for improvisation. Indeed, it would be interesting to note the response if Miller were to repeat this experiment on a summer's day at the beach!

***Fig.19.*** *FROUTE*, Andy Walders (2013)

***Fig.20.*** *FROUTE*, Bev Miller (2013)

**Alison Summers-Bell** set out with the purpose of obtaining a red fruit. She, like the others, went to Sainsburys where she purchased a tomato. She then proceeded to document the tomato's journey through Boscombe as it went in search of red objects to be photographed next to. After the photographs were taken and the circular (tomato shaped) route was closed, Summers-Bell entered the project space, placed the tomato near the windows, stood directly behind the object and then proceeded to draw tomatoes on the glass in every place she could see the colour red. This resulted in the absurd alignment of tomato drawings with mundane objects such as shop signs, car bumper stickers and parking meter buttons. In hindsight, Summers-Bell used the project as an invitation to play and as a result found new and interesting ways to interact with her surroundings other than via those of commercialised leisure and 'consensus' cultural representations.

Stephen Coles' proposition was perhaps the simplest. After choosing the colour green, he set out with the intention to walk to the seafront via the quickest route to find his 'fruit'. The fruit, as it turned out, were preconceived as beach huts. He then proceeded to document all the green huts between Boscombe and Bournemouth piers. In doing this he directed his walking practice towards the objective nature of those green objects rather than focusing on the end goal of reaching his destination. Thus the walk became about the objective process of inhabiting space in the present, rather than looking towards a subjective object in the future. Moreover, for Coles, the seemingly arbitrary nature of the differences and distinctions between greens and blues helped elicit a heightened awareness of the subjective nature of colour perception and of how we engage with, make sense of and categorise the material world. In other words, this 'tactic' made visible the relationship between seeing and representation, vision and visuality.


***Fig.21.*** *FROUTE*, Alison Summers-Bell (2013)

***Fig.22.*** *FROUTE*, Stephen Coles (2013)

The practice I developed for the project involved engaged and attentive walking, which began when I picked out the colour yellow and went on a journey through Boscombe to locate 'fruit' of the same colour. The 'fruit' I chose were actual rather than metaphorical and were found in the local supermarket: a melon, a banana and a grapefruit. I also retrieved the fruits' country of origin stickers from above the containers in which they were stored. These then served as imaginative triggers for embodying and appropriating the local environment as I went in search of images and associations of these faraway places. In one particular charity shop I found a series of *Reader's Digest* travel books, three of which contained information, images and maps for the fruit's countries of origin. From here, I took the books back to SIX Project Space and began to browse through them, assimilating information and images with which to take with on my psychogeographic dérive (drift) through the streets. I also drew outlines of the countries of origin in pencil and carried these with me. These 'maps' were then used to locate shapes – stains, cracks, inconsistencies – in the structures and terrain, which resembled the countries' topographic outlines. The sites of these likenesses then became the new locations to which the fruit were indexed. The dérive became a sort of engaged visual and embodied play as a way of knowing: producing *subjective freedom* and ontological meaning of place through imagination, appropriation and *dwelling* within the spaces of the city. Debord (2007b), suggests that the dérive includes both unreflexive and reflexive play, a construct which is vital to the central tenet of this thesis – that *subjective freedom* requires both primal experience *and* representation. Indeed, through my dérive, I experienced the spaces of the city, free of the 'usual

motives for movement and action,… [for example] work and leisure activities'. Instead, I was 'drawn by the attractions of the terrain and the encounters' to be found there. Yet, 'the dérive includes both this letting go and its necessary contradiction: the domination of psychogeographical variations by the knowledge and calculation of their possibilities' (Debord, 2007b: 50). And, it is this reflexivity, which opens up space to multi-accentual and inter-textual understandings and enables person-place relations beyond the habitual.

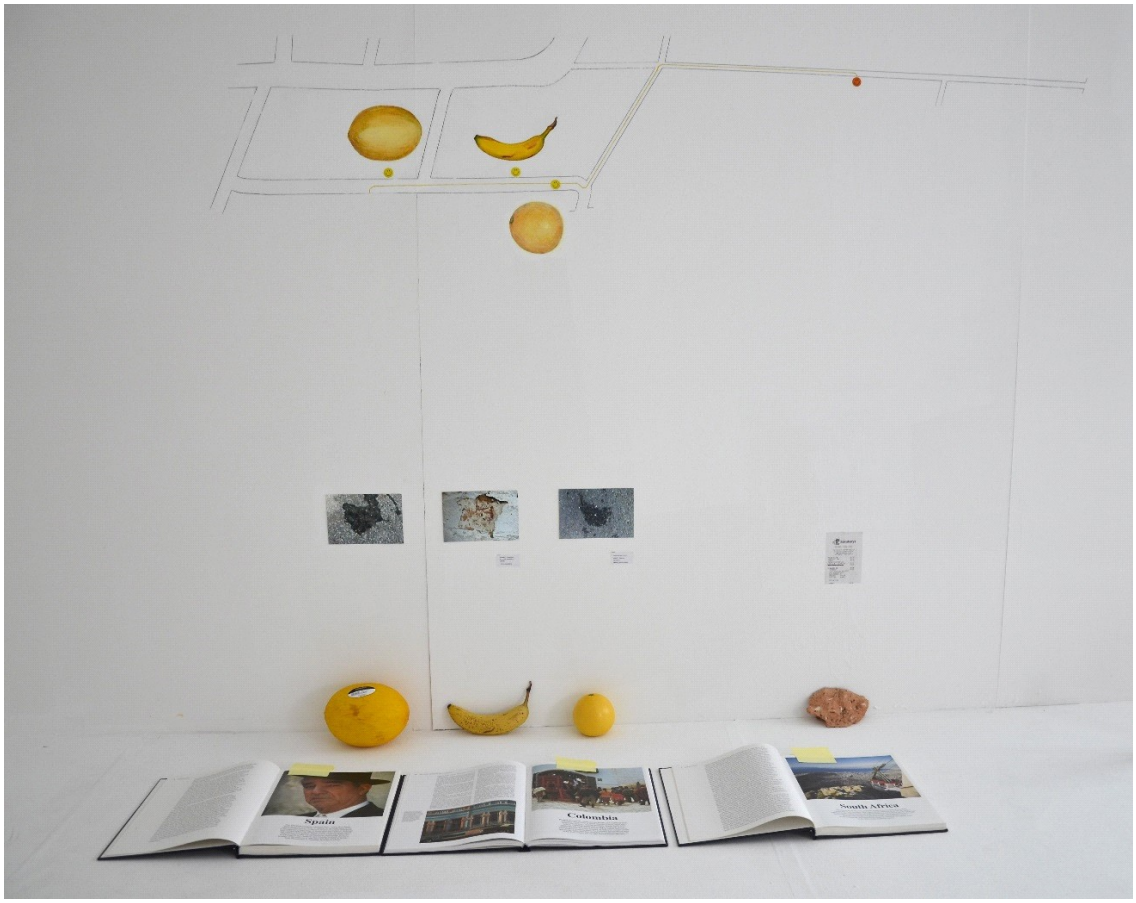


***Fig.23.*** *FROUTE*, Bevis Fenner (2013)

*FROUTE* is turning point in the project because it places the emphasis on enactment rather than art product. The works that were produced were ephemeral and temporary – a freeze-framing of activity rather than the production of art objects for circulation. The exhibition lasted a week, during which time, many of the works that incorporated actual fruit decayed. This highlights that fact that the work of *FROUTE* was both ephemeral and a work in progress – many of the works destroyed their own object-hood. However, those that did not, were either broken down or painted over. The emphasis on artwork as acts, aligns it closely with Dada and Situationism, however, the playful, place-centred nature of the project, coordinates making and being-in-the-world. The project became an enactment of 'building as dwelling' (Heidegger, 2011b). Moreover, the work rejected the more spectacular and visible *détournement* techniques of Situationism in favour of transient and ephemeral articulations of *subjective freedom* by using subtle tactics for the occupation and re-routing of socio-spatial discourse.

In conclusion, I believe that whilst *everyday tourism* manifests in aspects art practice, it is not possible to have an 'art' practice of everyday life. Art practice is always indebted to the cultural and institutional structures of art. Even when it subverts or denies these structures, such as with Dada and Situationism, art practice is in always in dialogue with art and thus there is no paradigm change, art is still art, no matter if the products of art express themselves materially or not. All art is both aesthetic and representational, even when it denies these things. It is context rather than materiality that makes art art, and therefore we cannot deny social and institutional relations in producing *Work* (art objects / representations). Thus, even when practice (*work / labour*) denies object-hood in focusing solely on process, it still becomes *Work* through context and is therefore very much in the realm of representation. The reflective analysis of these two artist-led projects tell us much about the nature of the relationship between art practice and everyday practice, and in turn the distinctions between the practices of tourism and those of everyday life. Predominantly, it suggests that whilst quotidian structures often serve to separate art and specialised activities (like tourism) from the humdrum of the everyday – its routines, habits and 'common-sense' ways of being – it is not possible to separate them from their impending relations in the life-world. Conversely, everyday life in constantly disassociating itself from the habitual rules that govern it, rarely escapes becoming mere representation. Thus, as I go on to discuss in Chapter III, the only subjective freedom is *freedom from subjectivity* – something that can only be achieved through practices that halt the subjective processes of biopolitical production and stall the dream of reason; letting art practice and objects live beyond human progress and become, respectively, useless expenditure and non-human agents. Here, representation, as framed by everyday discourse, is life on the move, it rarely stays in the same place. Contexts are continuously changing and therefore it is rarely possible to freeze-frame or put simply, to make 'art' of everyday life. Thus, if there is *an* art of everyday life, then surely it's role is to slow down, stop and freeze everyday relations, not as mere representations, objects for reflection or subjective pivot points, but as a boundary drawing process – a way of encircling networks of everyday relations in order to move outside them, to deterritorialize, to draw new 'lines of flight' (Deleuze and Guattari, 1999).

Art galleries – in particular ones that stage encounters between those who consider themselves to be artists and those who do not – may well become cultural laboratories in which the boundaries between 'common-sense' worlds are drawn and challenged, however, they are still culturally and geographically segregated from everyday life and as such are problematic as a field of political action. For Bourriaud however, the simple act of facilitating such encounters is enough. The gallery becomes a *liminal* zone in the 'arena of representational commerce', which has the capacity to transform both art and the everyday by generating 'free areas, and time spans whose rhythm contrasts with those structuring everyday life' (Bourriaud, 2002: 16). But this in itself is not enough. It's the equivalent of saying that going on holiday once in a year is enough to transform life back home. Whilst, the 'free' experiences we have on tour might influence our perspectives on everyday life, what can two weeks away in the sun really do to transform the structures of everyday life? The answer, for Bourriaud at least, lies in the notion that the ideal of a wholesale transformation of society is illusionary, and that we must therefore transform ourselves and others through performance and performativity, enacting micro-political processes or 'tiny revolutions'. However, this too would seem to limit the potential for action in everyday life if we are expected to attend relational art exhibitions and artist's workshops in order to know how to escape the alienating demands of consumer capitalism! The very idea that the artist knows

better than the rest of us is absurd. Can art encounters alone really help us to lift the sheer weight of capitalism's oppression within the structures of day-to-day life? Indeed, the mythologies that venerate the post-YBA, artist as a kind of 'post-capitalist' guru or touchstone of 'good' living, seem to be a crass perpetuation of the cult of the artist and indeed, the cult of the self. Something Marina Abramović's *512 Hours* (2014) is perhaps testimony to. The preconception that artists are the only people with the privilege to stop time, or at least view it from afar in a practice akin to mindfulness meditation, suggests that the fundamental rift between work and leisure, has not gone away, and that romantic notion of leisure (and art) as 'time to stand and stare' as expressed by the poet W.H. Davies in 1911, both haunts our view of tourism and convinces us that art practice is an activity of the leisure classes. Yet, despite the fact that the 'freedom' leisure is everywhere, the everyday structures of work and leisure still suggest that liberation is found elsewhere and if we want 'freedom' in everyday life, then we have to be either rich or unemployed, or to earn it through resourcefulness or entrepreneurialism. Thus, the artist is imagined as either aristocratic dilettante or subversive layabout, which perhaps accounts for why artists are rarely paid for their time, and that their work can only be evaluated in terms of productivity and output. Yet conversely, if we are to judge the power of artists to transform the world on basis of their actions rather than products, then aren't we 'throwing the baby out with the bathwater'? Actions, in the case of Situationism, amount to, at best, de Certeau's pin-prick tactics and at worst, distractions akin to fascist propaganda or the very image of spectacle. Likewise, actions do not always challenge the productivist logic of neoliberalism – that the pursuit of freedom is the engine of immaterial labour and biopolitical production (Hardt and Negri, 2011). Rather than considering the art object to be the enemy of social transformation, perhaps it is better to suggest that the root of the problem is the notion that *being an artist* is a specialised activity, distinct from everyday life, in the same way as *being a tourist*. Indeed, both have equally negative connotations, depending on one's perspective!

The analysis of and reflection on Reframing Bournemouth and FROUTE inform this thesis by suggesting that art practice and art as discourse cannot be separated and likewise, all art is relational, as it depends on received understandings in the life-world and is forever in dialogue with these relations. Art in whatever form cannot simply be a subjective tool for the defamiliarisation of habitual understandings of everyday life because the very notion of subjectivity is habitual. It is as much a tool for capitalism's permeation of the fabric of everyday life, as one for quotidian transformation. Indeed, as I go on to discuss in Chapter III, the very notion of subjective transformation sought in both art and tourism reproduces the conditions of late capitalism via the neoliberal structures of work and leisure through which everyday life is now produced. In the next Chapter, I discuss the relationship between subjectivity and the structures of work and leisure, in order to highlight the dangers of *everyday tourism* as the rationalisation of leisure as *the new work* in neoliberal society. I will then go on to consider *everyday tourism* as an art of everyday life, through both phenomenological reflection and attention to the productive processes of leisure (including art). Here, art practice becomes *the work of everyday life* or a mode of everyday production that works in opposition to neoliberal models of work and leisure and their appropriation of creativity and other subjective and affective productive forces.

**Chapter III: The *Work* of *Everyday Tourism***

In reviewing the artist-led projects *Reframing Bournemouth* and *FROUTE*, what becomes apparent is that whilst these kinds of tactics can be seen to facilitate *subjective freedom* via direct intervention with *representations of space*, they do not fully account for the more mundane practices through which representations are negotiated and negated in everyday life. The spatial tactics of Situationism, for all their personal emancipatory power, and capacity to play with the micro elements of socio-spatial structures – fully reflecting the inadequacies and failings of representations of space – such strategies are unable to examine relations within a more nuanced paradigm than the 'them and us' of agency versus structure. Situationist tactics, often laced with irony and larger-than-life gimmickry, seem to operate on the side of the carnivalesque – turning life inside out rather than examining it as it is, with all its ambiguities and paradoxes in tact. The kinds mundane art practices in these projects do not take into account the wider implications of making – intrinsic to art practice – in which objects produced are accountable within networks of capital and exchange, and the symbolic relations of representational discourse. Once the outcomes of these everyday art practices are made, they enter into relations beyond their control, which are too easily subsumed into cultural and institutional structures and *representations of space* – for example, arts festivals. Indeed, at this point it would be helpful to refer back to my research problem to reconsider how *everyday tourism* might manifest in practice, with the aim of conceiving an *art practice of everyday life* that is immune to the institutional demands of *both* art and leisure:

- Taking the view that *everyday tourism* refers to a set of mundane 'art' practices or 'tactics' involving the defamiliarisation of place to undermine or disrupt dominant representations and habitual ways of being – pseudo events, homogeneous spaces, false back stages, pseudo-individualised narratives of self – how might these ideas be disseminated through practice and what does this say about the relationship between art, tourism and the practice of everyday life?

In this chapter, I attempt to address the problem of the role of art as a radical transformative tool, in the light of art movements like Situationism and Dada's lack of ability to address both its proximity to the spatial and temporal flows of commercialised leisure, and its relationship to the social world. Firstly that the radical artist seeks that which is sought in leisure – a form of freedom – and secondly, that the quest to disseminate 'freedom' through subversive art practice, becomes an immaterial labour resource in the biopolitical production of false freedoms and paradoxical forms of power in which adherence to subjective 'property', represents both personal emancipation and enslavement but never liberation (Foucault, 1998; Hardt and Negri, 2011). Thus, this leads to a great misunderstanding about the dynamics of imposing a subjective version of freedom upon an inter-subjective world of biopolitical human and non-human relations. Likewise, for Bourriaud, radical art's enactment upon Marxian materialism adheres too closely to a critique of property – for example the relationship between artist, artwork and audience – rather than of bodies. He argues that 'the *constructed situation* does not necessarily correspond to a *relational world*' (Bourriaud,2002: 85). Furthermore, he suggests that Debord's understanding of the temporal framework of the spectacle does not allow for the fact that employees do not simply exchange endless hours in the workplace for 'the "consumable time" of holidays, which imitates natural cycles while at the same time being a spectacle' (Ibid, 2002: 85). For Bourriaud the

whole exchange *is* the structure of the historical form of production known as capitalism. The employer, therefore, does not mediate the exchange of work hours for leisure hours but simply buys the employees time via a contract. Therefore, holiday time is not the agent of an endemic social duping within the capitalist system but a product to be bought with the wares of capitalist exchange. This however, seems a somewhat naïve way to look at the process. Whilst, this suggests that social relations drive the ebbs and flows of capitalism, it also implies that any one individual within the system is able to break the contract at any time, thus stopping the machine. Yet, there is no contract to be broken, we write the terms of everyday production within neoliberal structures of work and leisure ourselves, via our quest for freedom. The machine never stops because everyday production is its engine, and there is no outside because outsides are simply more efficient enclosures. For de Angelis (2010), everyday production in neoliberal society is a form of 'commoning' shaped by capitalism. He argues that labour struggle now happens outside of the workplace in the field of everyday production, and yet that struggle or search for freedoms and outsides is the driver of what he terms 'capitalist commoning'. He suggests that 'the challenge is how to engage in a constituent process of new social relations, which can only be a process of commoning, able to keep at bay and push back the form of commoning predicated on capitalist relations, and therefore, capitalist value practices' (de Angelis, 2010: 956). Yet the real problem, both historically, and in today's perpetual present, is (as Marx argues), that capitalist relations are developed through social forces. For de Angelis, capitalist commons are developed through the biopolitical resistances of everyday production and these are the boundaries which neoliberalism uses to shape new enclosures by reframing dissent within disciplinary rules of the markets and the mundane logics and habitual understandings of the life-world:

> I want to return to the problematic of political subjectivity vis-`a-vis these processes of separation (enclosures), systemic recuperation (disciplinary markets) and cooptation (governance) of the social body that struggle in their daily reproduction of their livelihoods. I want to return to the subjects and problematize the question of a political recomposition that not only has the possibility to engage in a Deleuzian "line of flight" by rupturing the system, but can do this without at the same time having to return—albeit in new social forms —to the commoning of capital that has been shown historically and geographically to be so flexible in adapting to new struggles (Ibid, 2010: 957).

What is needed in mediating biopolitical labour struggle in everyday life is a kind of attentive ethics or dual-consciousness as a way of assessing the ontological utility value of everyday practice (including art), via its capacity to transform immanent relations in the life-word, without those transformations being illusionary or reconstitutive of capitalist relations to everyday production, which leads to the enclosure and eventual atrophy of everyday life's fugitive territories. Thus, there is a need for praxes through which to mediate the immaterial work of everyday life, in order that people might cease to 'struggle for their servitude... as if it were their salvation' (Hardt and Negri, 2011: 190). Bourriaud suggests that relational aesthetics, or ways of reproducing the networks of capitalist systems, situate representations – which would otherwise become illusionary, utopian or fascist – within their impending social relations and lets these define utility value. Thus, for Bourriaud, relational art is a done deal – if you make 'work that forms a "relational world", and a social interstice' and define aesthetics as that which forms up the inter-subjective

space within these relations, then this ‘updates Situationism and reconciles it, as far as possible with the art world’ (Bourriaud, 2002: 85). Yet, abdicating aesthetic responsibility for the 'work' of art seems pointless because the spaces and social networks of the art world automatically exclude many of those for whom the relational art process might serve as a means through which to pursue alternative subjectivities. Likewise as Bishop (2004) suggests, the social 'laboratory' of the relation art gallery is too easily ‘marketable as a space of leisure and entertainment’ and that engaging audiences in the process of making work generates, for audiences, ‘the buzz of creativity and the aura of being at the vanguard of production' (Bishop, 2004: 52). Indeed, it is not without coincidence that she uses Baudrillard’s term aura to typify an exchange value in which the consumer submits to an interesting yet distanced experience, in the hope that some it will 'rub off' on them. Bishop implies that the relational art experience becomes a form of staged authenticity, and rather than a defamiliarising process that works on audience subjectivity. The activities become unnatural and awkward, yet strangely acceptable as *psuedo-events* or leisure *spectacle*. As Bishop suggests, ‘project-based works-in-progress and artists-in-residence begin to dovetail with the “experience economy”, the marketing strategy that seeks to replace goods and services with scripted and staged personal experiences’ (Bishop, 2004: 52).

In the light of such problems, we return to the relationship between aesthetics and representation, and their supposed hijacking of subjectivity, which for Debord takes place within capitalist spectacle. Whether art object or tourist object, the main accusation held against aesthetics, is its disproportionate role in defining representations, to the extent that Lash (1994) sees aesthetics as having triumphed over judgement itself. Yet, this deterministic view of aesthetics presupposes a postmodern subject, fragmented and seeking representations to scaffold its unity. And in the light of this notion, subjectivity itself becomes a myth, which upholds the individualistic drives at the heart of late capitalist production. It renders all romantic, utopian and idealist drives futile in defeating the post-ideological consensus of neoliberalism. Indeed for Bourriaud, the artist looks for ways to debunk the myth of subjectivity or at least recognises the subjective process as a work in progress or conversely the progress of work: ‘The artist dwells in the circumstances the present offers him, so as to turn the setting of his life... into a lasting world. He catches the world on the move’ (Bourriaud, 2002: 13-14). The artist is not looking to complete the self in representation but simply to freeze the world, to stop the machine, to capture the eternal in a single moment. So yet again, we only briefly reconcile artist and art object before the latter submits to its secondary role as capital.

In order to avoid the trap of forever denying the aesthetic as an ontological process, we need stop viewing it as detrimental to the social and political value of art. To do this, however, we must first negotiate the role of the art object and to separate it from its cultural and institutional status. On the one hand, the art object has value, as capital (both cultural and literal), and status, in supporting cultural and institutional representations, and on the other hand, it has an ontological function for both artist and audience as base for *dwelling*. This poses a contradiction between the personal-ontological function of the art object and its role in representation – between a personal, contingent and situated version of world and an idealist view of art as a political and progressive subjective tool. Likewise, another way to frame that statement is to suggest that like tourism, art offers a 'way in' to alternative and evolving subjectivities for both artist and audience, and yet capitalism situates the art object away from both artist and audience, quite literally

placing it on a pedestal.

The aim of this chapter is to try to unpick the relationship between, on the one hand, art as production or work, in which the focus is on productivity with the goal of making product, and on the other hand, art as an evolving subjective process, which takes into account the role of making and objects as the foundations of ontological *dwelling*. I do this firstly by examining the structures of work and leisure – in particular their conflation under neoliberalism – and how these are reframed as everyday production, and secondly, by considering the nature of art practice and its products within the social and aesthetic paradigm that I have termed *everyday tourism*. This chapter also attempts to provide an account of the art object and its role in *showing* the mediation of spatial and environmental meanings, with the aim of suggesting a way forward for art as a socio-political form, without abandoning the art object or denying its aesthetic role in suggesting 'potential models for human existence' (Bourriaud, 2002: 88). Drawing upon phenomenological work of Heidegger, Merleau-Ponty and Bachelard, and the political philosophies of Benjamin, de Certeau and Debord, and finally Bourriaud's interpretation of Guattari's work, I will explore the role of the art object within the mundane art practice that I have termed *everyday tourism*, as what Bourriaud would term a *micro-utopian* social tool, both for defamiliarising the familiar in everyday life and as a means of re-mediating social relations. I will firstly attempt to explore these ideas through theory, and secondly, I will explore how *everyday tourism* manifests as *the work of everyday life*, within two practice-based projects – *HOTEL* (2014-ongoing) and *Living Under the Tourist Gaze* (2012-14) – both of which leave behind both the unique role of the artist and the status of the art object.

**Art, Artists and the Relationship Between Work and Leisure in Neoliberal Society**

I will now consider the role of the artist, art practice and its products within the praxis I call *everyday tourism.* Here, *everyday tourism* emerges, both as a way of *defamiliarising the familiar*, and a strategy for exposing the paradoxes and ambiguities of work and leisure within the structuring logic of neoliberalism. Implicit in the notion of *defamiliarising the familiar*, is the idea that this process must operate within the realm of the familiar in order to question our own familiarity, rather than to represent the extraordinary, which has become a taken-for-granted part of everyday life (Urry, 1995). Here, e*veryday tourism* becomes as a praxis for dissent, working in opposition to *the end of history*, and uprooting our faith in a post-ideological technocracy of perpetual sameness (Fukuyama, 1992). By drawing parallels in tourism and art, *everyday tourism* seeks to identify an ethical praxis, which operates *within* the dispositifs of liberal forms of governance, yet reorientates biopolitical production 'from identity to becoming', from emancipation to liberation (Hardt and Negri, 2011: x). Indeed, as Hardt and Negri (2011) suggest, it is only in redirecting creative and productive forces away for the trajectory of subjective *emancipation* as maintained by the immaterial labour of everyday production and towards the *liberation* of biopolitical forces as a means of individual and collective social transformation, that we will conquer capitalism's sovereignty over everyday life. To do this requires much more than the conflation of the binary structures of leisure – work and play, ordinary and extraordinary, materialist and idealist, home and away, art and everyday life – for as I go on to explore, this blurring of difference creates illusionary freedoms and pseudo emancipatory practices; all of which can be subsumed within or diffused by capitalist spectacle. Likewise, as McRobbie (2016) suggests, the very notion of the artist subject and the allure of creative freedom is a key

mythology guiding labour reform in neoliberal society:

> There is still, even nowadays, a romantic ethos that surrounds their working lives. With tubes of oil paints messily laid out on a large wooden table in front of the canvas, and music playing loudly in the background, the studio is a special place. But it is exactly this paraphernalia and the romance of the scene of artistic labour that account for why the artist is someone who is, in a way, anticipating the future of work. His or her working rhythm provides a model for how various jobs and careers could shape up in the neoliberal era (McRobbie, 2016: 70).

I believe the key issue in terms of *everyday tourism* as art practice, is the notion of work. Insofar as art practice is a labour but one which culturally, is not distinctly separated from leisure, it would be useful to consider the division between work and leisure, labour and play and its subsequent conflation in neoliberal society, prior to any consideration of the role of artists and art objects. The relationship between everyday touristic practices and reflexive representation, suggests a merging of work and leisure, or a rationalisation of the need for play or creativity in everyday life. This can be seen as a logical antidote to the de-skilling and dehumanisation of the workplace necessitated by the shift to Taylorist models of manufacturing and later to semi-skilled and interchangeable roles within the service industries (see Urry, 1995; Rojek, 1995). Conversely, the identitarian creativities and freedoms of self-expression that are essential to the Kantian development of reason, have paradoxically exposed the problems of *aethetisication* in enabling the co-option of *subjective freedom* by the forces of capitalism. If we suggest that the Kantian model of subjectivity works on the basis of social resistance to the will of the individual via an encounter that 'awakens man's powers and induces him to overcome his tendency to laziness' (Kant, 1970: 44). Thus, for Kant, labour is a conflation of work and leisure, which serves the quest for reason within the enlightenment project. Indeed, the term 'awakens' is key to the logic of late capitalism, which is modelled in the image of the enlightenment subject. The free-thinking, individual in denial of the status quo, is reproduced as an individualistic consumer who can endlessly rework and remodel themselves via market choices. The work of neoliberal society involves the effort to awaken the self and to free the individual from a homogenised collective gaze; something the ubiquitous online retort 'wake up sheeple' is perhaps testimony to. The ethic of individualism is fuelled by a desire for free-thinking and yet, the critical and intellectual awakening is supplanted with mere wakefulness; a kind of pseudo-cunning alertness, which does not 'miss a trick' and yet misses everything, in the performance of that 'trick'. This mimetic 'off-the-peg' subjectivity is rooted in the positional one-upmanship of being able to produce, on demand, the currency of cultural and material capital. Embedded within such discourse is an aesthetic critique, a surface level of mimetic reflexively, which evades secondary critique. Thus, ironically, the demand of neoliberalism upon individuals to be alert, resourceful and, above all, *awake*, does not necessary equate to being *awakened*. The enlightenment fear of the sleep of reason, doubles, as Huxley (1960) notes in his reading of Goya's ambiguous etching, as fear of the dream of reason, which we know to produce monsters:

> When reason sleeps, the absurd and loathsome creatures of superstition wake and are active, goading their victim to an ignoble frenzy. But this is not all. Reason may also dream without sleeping, may intoxicate itself, as it did during the French Revolution, with the daydreams of inevitable progress, of liberty, equality, and fraternity imposed by violence, of human self-sufficiency and the ending of sorrow… by political rearrangements and a better technology (Huxley, 1960: 218-219).

Indeed, the lessons of the second world war, Stalinism and the horrific consequences of modernity, have all been formative of late 20th and early 21st century thought and its dreaming of a post-human reason. Yet ironically, this is a reason in which the new political arrangements and better technologies, ironically, do not allow time for dreaming. As Crary (2013) suggests, neoliberalism maintains wakefulness through the constant after-hours reach of work and commercialised leisure. We can no longer truly go home from work and the shops are really closed. Neoliberalism demands that we do not rest from its insidious demands in the same way as the enlightenment taught us that lassitude was detrimental to personal growth and education. Yet, paradoxically, today we have Kantian subjects without reason and education without enlightenment. For Crary, sleep is a major obstacle to enlightenment thinking:

> Its incompatibility with modern notions of productivity and rationality began to be identified and Descartes, Hume, and Locke were only a few of the philosophers who disparaged sleep for its irrelevance to the operation of the mind or the pursuit of knowledge. It became devalued in the face of a privileging of consciousness and volition, of notions of utility, objectivity, and self-interested agency Crary, 2013: 12).

As Burgin notes in relation to Bathes' description of the situation of cinema, 'the spectator's eyes are opened – but onto what?' (Burgin, 2004: 30). The Kantian model of subjective reason predicts not only the educational model of tourism as confrontation with difference – that began with the Grand Tour – but also what Urry (1995) terms the *aesthetic cosmopolitanism* of everyday life. However, what this idealist view of leisure-as-labour omits, is the rationalisation of difference within the logic of late capitalism. Here we see *subjective freedom* subsumed into a cornucopia of choices, which provide opportunities for the self-expression and resistance essential to the smooth running of the neoliberal machine. Yet as Debord argues, freedom of expression and resistances to oppression and exploitation can become mere spectacle:

> The vestiges of religion and of the family (the latter is still the primary mechanism for transferring class power from one generation to the next), along with the vestiges of moral repression imposed by those two institutions, can be blended with ostentatious pretensions of worldly gratification precisely because life in this particular world remains repressive and offers nothing but pseudo-gratifications. Complacent acceptance of the status quo may also coexist with purely spectacular rebelliousness — dissatisfaction itself becomes a commodity as soon as the economy of abundance develops the capacity to process that particular raw material (Debord, 2014: 60).

As an aside, this co-option of resistance also reflects the wider aestheticisation of politics, in media products such as pre-election discussion panel TV shows, social media platforms and perhaps more worryingly in the production of banal, middlebrow propaganda like the synergised "Obama / Obey" poster campaign and the "UKIP Calypso". Hawkins (2015), takes a contrary view that politics *is* aesthetics or 'an aesthetic activity, a redistribution of identities, spaces and times, objects and subjects. Aesthetics here is evoked in terms of the various forms of perceiving the world and modes relating to it, whilst politics is based on dissensus, the disruption of established habitual, inherited or 'common sense' forms or modes of perceiving and relating to the world' (Hawkins, 2015: 28). However, this argument seems, paradoxically, to suggest that politics is a form of work or subjective labour, yet in biopolitical terms, this labour is also the freedom through which power is exercised upon the individual. Indeed, this follows Hardt and Negri's view that resistance happens *within* and not *outside* of biopolitical labour struggle. They argue that there is no dropping out or finding modes of resistance and dissent outside of capitalism because 'history is determined by biopolitical antagonisms and resistances to biopower' (Hardt and Negri, 2011: 31). Yet as de Angelis (2010) notes, immaterial labour struggle operates as the restructuring logic of capitalism because, as Marx recognised, 'capital as a *social force and field of social relations that seeks to reproduce itself through boundless expansion... struggle is the life-blood of the system's dynamism*' (de Angelis, 2010: 956-957) [emphasis author's own]. But what happens if we stop trying to make sense of the world in productivist terms – if we 'give up' on the immaterial labour of everyday life? For Crary (2013), '[s]elf-fashioning is the work we are all given, and we dutifully comply with the prescription continually to reinvent ourselves and manage our intricate identities... to decline this endless work is not an option' (Crary, 2013: 72). Yet, in terms of everyday practice, it is the material rather than immaterial, which drives the real labour struggle of everyday life and enables us to move beyond quantifying labour in symbolic terms – as the measure of a person's worth or labour value, for example – and towards valuing labour as a set of transformative relations, actions and reactions in the world. I suggest, therefore, that we should not be looking for an outside of work because there isn't, and perhaps – since the advent of enclosures – never has been, an outside. Moreover, it is through and within the productive field we call work, and in particular, the work of everyday life we call leisure, that we are able to re-route everyday production away from capitalist discourse to grow 'lines of flight, without capitalist landing' (de Angelis, 2010: 957). Indeed for Crouch (2010), work encompasses play, and therefore, is as good a category for everyday production as leisure:

> I suggest that play is drawn through what are popularly felt to be 'leisure' and 'tourism' as working categories. These are not ideal categories but offer opportunities for critical reflection on process in the flirtive handling with space, feeling and becoming. 'Work' easily offers itself as another combination of energies through which life is worked relationally in spacetimes, and merges with play (Crouch, 2010: 63).

The moral structures of both the church and Marxism, privilege work as a central need for both the individual and society as a whole. These structures place work at the centre of both individual freedom and collective good. Something which the phrase "the Devil makes work for idle hands" is testimony to. For Rojek (1995), the 'politics of liberation' stem from a Cartesian battle of individual will against the irrational forces of nature (including the body), which such structures see as leading the individual astray and corrupting his / her free will. Historically, this has not

only been the logic behind legislated transgression (the carnival), but also surrounding many other organising structures of everyday social life. For Burgin (2004), fear of unproductivity through lethargy or lassitude has its origins in the mediaeval church. Lassitude was sinful because it left the individual vulnerable to *acedia*, a term derived from the name of the demon with whom the monks of who lived outside the Egyptian city of Alexandria in the Fourth Century AD battled with in order to maintain their devotional duties. The involuntary act of yawning, in this context, was seen as a sign of the arrival of the demon. Indeed, the tradition of covering the mouth whilst yawning is still maintained in Europe; an act that has its origins in preventing the demon from gaining entry to the body and stealing the soul. Recent scientific studies have shown that yawning could be a thermo-regulatory 'mechanism by which arousal or state change can be achieved' (Massen et al, 2014: 148). In other worlds, a process by which we cool the brain in order to aid transition from one mental state to another; a possibility that has also been noted in connection with yawning before the onset of the effects of psychotropic fungi consumption.

In both medieval and enlightenment terms, the notion that lassitude and soporifics leave us vulnerable to dark, unknown and irrational forces represented an extreme moral risk to society. Alain Bergala in his description of scene from *La Paresse* (1961), a short film by Jean-Luc Godard, perfectly frames social fear of this risk in terms of seduction and desire. Bergala describes a tableau containing the male lead actor, dressed in a suit and hat denoting poise and authority, whom having descended a staircase is paused in a state of wonder and inertia as he stares at an actress dressed only in her underwear. Bergala's description of the scene exposes a threat to the symbolic order of masculine / feminine binaries in revealing an ambiguous and ambivalent process, through and by which, the two figures negotiate and negate, power and status. For Bergala, the onset of this process brought on by 'an apparent inertia which is in fact a state of great porosity to the strangeness of the world, a mix of torpor, of loss of reality and a somewhat hallucinatory vivacity of sensations' (Bergala, 1990: 114).

In phenomenological terms, this vivacity or aliveness is perhaps a description of the coming of being – an emergent, pre-discursive state before this nascent, ungendered meaning becomes lost in the realm of representation. Indeed, the idea of everyday practice as a tool for the negation of representation as the production of binaries is at the centre of my thesis of *everyday tourism*: a mundane practice of negotiation, negation and representation through Being, which traverses the Cartesian power relations of discourse, which structure reality through difference, binaries and Oediple notions of the objectification of desire. Indeed, lassitude and desire are both understood on a cultural level as a triumph of nature over human will: we 'succumb' to sleep and to also to seduction. In these terms one, of the functions of work is to prevent such a triumph. However, taking Marxist ideas into account it would also seem that this model of labour has been wrongly adopted as a means of preventing the individual from succumbing, not only to the desires and false freedoms which feed capitalism but also to suppress the idleness of mind, which leads to this coercion and manipulation. However, this model of labour-as-emancipation does not take into account the need to liberate the unknown object, which desires of capitalism serve to supplant. Productivist notions of labour involve a constant focus on production and its means, in defence of a realm into which the trojan horse has already entered. In other words, the battle is not one of vigilance against the enemy: defence versus attack, labour versus sloth, work versus leisure. Instead it is double-operatives' battle of subterfuge, able to outplay these binaries by traversing

discourse in order to find meanings that live on after meaning; these are parasitic, hybrid 'post-meanings' that piggyback on the totalised meaning. In discussion of productivist notions of labour, Rojek points out all that is lost in a deterministic view of labour as the exertion of will upon the world. He suggests that a Cartesian model that posits labour as an agent of emancipation from the non-productive forces of desire – and ultimately capitalist spectacle – precludes a whole realm of creative states of being, which could be deemed to be useless to productivity. For Rojek these include, 'the emotional, allegorical and irrational content of everyday life' to be found in mundane leisure experiences like 'day-dreaming, fantasy work, killing time, escape activity and *flânerie*' (Rojek, 1995: 177). Indeed, despite an increasing focus on art as part of the creative industries in which the productive work of art is accountable in economic terms and the artist's labour becomes entrepreneurial, art is, ironically, still viewed on the side of leisure.

The rationalisation of art as a product of the 'free time' of leisure within neoliberal economies is, of course, a double deception. Firstly, the notion that creative freedom as useless expenditure is a space 'outside' of capitalist production yet one that is needed in order to be 'creative' enough to produce objects or products suitably distinguished in the markets. This is a rationalisation of leisure and creativity as a loosening of productive demands in order to increase productive yield; in the same way as workplace 'mindfulness' in the United States or the newly decreased working day in Sweden. Secondly, by removing art from a field of knowledge production and viewing it as useless expenditure or luxury, the temporal and productive framework of art is aligned with the market forces, whilst the 'work' of art is stripped of its value as an unquantifiable social good and has to account for itself in terms of obvious social utility. Thus roles for artists involving community engagement simply become another way of deskilling or a negative sort of demystifying, which is not simply about eroding boundaries between artist and audience, and the sharing of art practice in a creative and egalitarian society, but instead erodes the value and status of artists in society beyond precarious 'taskers' or project workers. Here artists become the social workers of the future, gifting their creativity, altruism and activism to David Cameron's 'big society' in order to fill the gap left by the removal of the welfare state. Increasingly art has expanded to include architectural and social engagement projects in order to justify its existence. And whilst what Krauss (1979) refers to art's 'expanded field', characterises a much needed move away from the aesthetic rhetoric of artists and art objects, it also comes at a time when this gain is at the loss of much that formerly fell on the side of everyday life. It arguably represents a narrowing of the fugitive territories in which everyday life is able escape into useless expenditure – for example shared hobbies – without being rationalised in terms of specialised activity or co-opted by market forces and capitalist modes of production. The narrowing of everyday life has recently been characterised by a transfer of social goods from mundane field of everyday production and social life to specialised field of art. Indeed, it's a worrying reflection of our times when social engagement projects become considered 'art', as has happened with architect collective Assemble winning the Turner Prize for their *Granby Four Streets* project (2015). It's almost as if the broadening of art's expanded field is an adjustment of the loss (or reduction) of creativity and productive autonomy in everyday life. As society becomes increasingly atomised and our opportunities to collectively make our worlds (as communities) become less and less, this kind of 'work' can be seen to play a vital role in reclaiming everyday life from the ravages of neoliberalism. Yet, there is also a great danger in marginalising socially engaged practice to the field of artistic spectacle. Like most aspects of the neoliberal political economy, the creative freedom and social autonomy produced is a double-edged sword, and ultimately an apparatus

for reducing the state in order to leave our welfare and well-being in the hands of the markets. Thus the conflation of art and everyday life in the context of socially engaged practice, is far from a liberation of the latter. It is a rationalisation of both as specialised fields of production – new fields of labour production, new kinds of alienation.

In the context of *everyday tourism*, therefore, it is not the merging of work and leisure, home and away, rational and irrational, which is important but our ability to see both that which these divisions once concealed, and subsequent conflation now reveals. It is a means, through practice, of taking note of that which is revealed by the paradigm shift, while it is in the process of being re-concealed under a new aesthetic paradigm. Reason would suggest that the touristification or exoticisation of everyday life would enlighten and liberate it and that our daily encounter with difference would challenge our habitual ways of being. However, I would like to suggest that the enlightenment model, of which late capitalism is the ultimate conclusion, has produced a false goal of organising difference; firstly by dividing it via the gaze of the clinic – later remodelled as the tourist gaze – and now, in post-modernism by conflating it. Thus, the distinctions between public and private, work and leisure, productive time and wasted time are eroded to the point when it is hard for individuals to organise, let alone mobilise, a critical response based on confrontation with difference. Indeed, the 'advanced' neoliberal discourse that emerged with the collapse of communism, heralded a mass democratisation of luxury, and an acceleration of the process of individualisation, giving the appearance of a more tolerant, more equal society; yet beneath all this, was a growing structure of inequality, atomisation and the erosion of commons. As Benjamin (1968) suggests, systems which appear to create commons whilst retaining, and indeed reinforcing, old power and property structures are akin to fascism:

> Fascism attempts to organize the newly created proletarian masses without affecting the property structure which the masses strive to eliminate. Fascism sees its salvation in giving these masses not their right, but instead a chance to express themselves. The masses have a right to change property relations; Fascism seeks to give them expression while preserving property (Benjamin, 1968: 241).

This process entails the aestheticisation of difference as sameness, in which all nuance is lost and substantive value is supplanted by symbolic value. Here, all experience including those of power and property relations are transposed into the aesthetic realm of representation and ultimately fascism. In the words of Orwell (1949): ‘War is peace. Freedom is slavery. Ignorance is strength’. Without overplaying this analogy, it is useful to suggest that all of these mantras have come to fruition and have played out via the homogenising processes of postmodern 'dedifferentiation' and the erosion of visible social and cultural boundaries (Lash & Urry, 1987).

As difference is homogenised and all choices and sides are accounted for, ideology is nullified, or rather aestheticised. Thus aestheticised ideology becomes the agent of power. Specifically, the ideology of hard work is not only oiling the wheels of capitalism but also masking power and property relations. The phrase 'hard working people' becomes rhetoric for reinforcing an invisible class-stratification, in which – like the residents in J.G. Ballard's High Rise (1975) – each tier is mobilised against those above and below them, in the forms of jealousy and fear, respectively. Thus the myth of 'strivers versus skivers' is is utilised by plutocrats to wage a media-driven ideological war on the poor and the

marginalised, as a means of removing commons and transferring wealth from public to private sector. This stealth tactic works with the illusion of homogeneity and myth of consensus. As sameness appears to get greater, so too does the fear of difference and 'the other'. This is the logic of the politics of fear. In the context of 'common-sense' assumptions about the worth of labour as a social good, it would be more disarming to suggest that work, in the productivist sense, is the source of oppression rather than freedom. Surely, relatively speaking, freedom lies, not in the 'hard working' of the service sector, but in the 'hard playing' of the creative industries? Yet even here, as McRobbie (2016) argues, we are not safe from neoliberalism's economic rationalisation of everyday life as we become enmeshed in the paradox of knowing self-exploitation (McRobbie, 2016: 79). Here immaterial labour of the quest for freedom becomes a *dispositif* (Foucault, 1998), and can therefore only obfuscate the deterministic relations between work and leisure further, by entangling labour struggle within the biopolitical web of neoliberalism. Moreover, such relations have always been key to the mechanisms of capitalist discourse in which the drive for individual freedom and the acquisition and protection of property – both material and intellectual – becomes a pure expression of bourgeois revolution. Indeed, as Sennett (1990) suggests, the protestant ethic is at the heart of individualism, which is the foundation of capitalism. For Sennett, '[o]bsessive inner struggle may imply a deep hostility toward the needs of other people, a resentment of their very presence. Other's interfere; to get in control of oneself, nothing "out there" can count' (Sennett, 1990: 45). This logic, by extension, becomes enmeshed in the Cartesian withdrawal of the mind from the objective world and the rationalist distancing which drove the enlightenment project. This inner battle and subsequent withdrawal from the world can be seen as a triumph of Cartesian semiotic space in which the world becomes a series of objects to be manipulated to achieve a subjective ends – a discursive and symbolic realm of representation – over an objective semiotic space, which Kristeva (1984) terms the *chora*, or that which Edge describes as 'a 'space' which holds the presignifying impulses, drives, feelings and sensations which predate the subject's entry into the symbolic and gendered subjectivity' (Edge, 1999: 33).

For Kristeva, the *chora* – a term borrowed from Plato's *Timaeus* – denotes 'an essentially mobile and extremely provisional articulation constituted by movements and their ephemeral stases' (Kristeva, 1984: 25). In other words, the *chora* is an emergent, contingent and pre-discursive state of being-in-the-world, where our allegiance is ontological rather than representational – it is in the direct expression of being; a revelry or *jouissance* produced in our affiliation with an un-nameable *excess* of meaning, which is described as maternal. In contrast, the paternal realm of discourse also produces a *jouissance* but it is the project of a totalising subject that, for Beardsworth, 'gathers up the temporally articulated moments of its history, "without remainder" ' (Beardsworth, 2004: 28). The paternally structured subject is forever (self-reflexively) in pursuit of totalising ends: of 'absolute knowledge' – of representation, of orgasm; it gathers up meaning for representation, in which no excess remains other than an absence or gap within the intersubjective process. This is the gap of listening in order to answer, rather than to learn. Lacan suggests that the Hegelian dialectic produces a very specific understanding of knowledge as subjective reality. He argues that the dialectic produces a deduced knowledge through the 'conjunction of the symbolic with a real of which there is nothing more to be expected. What is this real, if not a subject fulfilled in his identity to himself? He is... called the *Selbstbewusstsein*, the being conscious of self, the fully conscious self (Lacan, 2006: 296).

The conscious self is a narrative self, and one which takes the Babelian cacophony of internal and external voices and forever attempts to produce coherent discourse or representation. For Barthes, discourse, in the classical sense, is 'to paint the picture one has in mind' (Barthes, 1985: 90). However, to suggest that the picture is completely 'in' the mind, positions discourse purely in fields of aesthetics and representation. Burgin (2004), referencing Barthes (1975), argues that there are *liminal heterotopias* in which meanings overlay each other and cannot be made sense of *synchronically*. Indeed, his argument suggests that the quotation to which he refers – Barthes' recollection of the state of being 'half-asleep' in a public space – gives a much clearer 'picture' of the self:

> [M]usic, conversations, the noises of chairs, of glasses, an entire stereophony of which a marketplace in Tangiers is an exemplary site. And within me that spoke, and this speech called 'interior' very much resembled the noise of the marketplace, this spacing of little voices that came to me from outside. I myself was in a public place, a souk; the words passed through me, small syntagms, ends of formulae, and *no sentence formed*, as if that were the very law of that language (Barthes, 1975: 49).

What Barthes does here is give, as best as he can, a phenomenological account of that which Husserl (1964) terms a 'primary impressional conciousness' from which, through memory, we construct subjective discourse. For van Manen, it is this process, which makes 'our lived experiences potentially available in the form of intentional objects for our reflection' (van Manen, 2007: 15). In this sense, 'the primal impression-retention-protection process' is an embodied, multi-sensory, temporal conciousness; an emergent state of what Heidegger would term 'in-being'. Barthes' description suggests, for language, a kind of representation which traverses cultural cues and discursive binaries. It suggests a way of utilising the excess material, which is discarded in the manufacturing of discourse. In visual terms, the same tactic must be used if we are to separate vision from visuality. Representation of visual and experiential *excess* in practice, should theoretically, help show that seeing is not 'culturally coded all the way down' (Jay, 2013: 07). Like Barthes' notion of the *punctum* and Bachelard's 'poetic image', this *excess* is far richer than representation; it creates a reverberation of being in the viewer, which escapes habitual discursive representation. Lorentzen suggests that this *excess* is not pre-discursive but post-linguistic: 'a DEPENSE in culture where language fractures and communication congeals into a wound of silence'. He also likens excess to the *liminal* place, describing it as a 'twilight zone (geographically comparable with the edge of an abandoned city) [where] we find new forms of experience and perception where the poetic, myth and ecstasy mix in equal measures, to produce the possibility of creative intoxication' (Lorentzen, 2013: 18). *Excess* is always present in the materiality and situation of images – the play of light on the surface of a painting or the conversation of the person standing behind you, the hypnotic flicker of the film projector or the cinematic image that resonates on an unintended level beyond its function as media spectacle. This *excess* traverses discourse via the multi-sensory experience and penetrates the lived reality of primal impression. If this *excess* has anything to do with cultural discourse, then its role is a reflexive one. It produces hybrid meanings, and in reflection, subjective representations that are on the outside of culture, looking in (see Bhabha, 1994). It is a distancing tool or a way of stepping back from the self. Indeed, for MacDougall *'excess* creates a fundamental psychological disturbance in all human endeavors to construct schemata of the world' in the emergence of what Barthes terms '*figuration*, in contrast to *representation*', for it traverses the grain of significance' (MacDougall, 1998:73).

What such interpretations of the gap between experience and representation offer, are glimpses of alternative ways of being and seeing, outside of the rationalism of Cartesian discourse. This is useful because it counteracts capitalism's need to supplant the irrational and the unknowable with the calculable effects of spectacle: quantifiable versions of reality or discursive representations. Indeed, this tendency pre-dates secular structures of social control in Western society. From the mediaeval carnival and the utilitarian reward for work, to the migration of the extraordinary and the spectacular from tourism to everyday life, leisure has historically represented the authoritative organisation and rationalisation of the irrational realm of the human imagination to the ends of institutional power structures. Indeed, this rationalisation of the irrational and the attendant of fear of difference, which used to be reinforced by the Christian church, have perpetuated, not only in the greatest follies of enlightenment ethics but also in the liquid power structures of late capitalism and the aesthetic spectacle of super-modernity. Disordered, irrational, emergent and heterogeneous ways of being have all been organised into subordination, and supplanted with the fantastical and the spectacular, which have shocked the senses into submission, overwhelmed the imagination and replaced the pre-discursive realm of lived experience with homogeneous representations. The ontological praxis that I have termed *everyday tourism* is about giving critical distance between substantive lived experience and the spectacular. It not only challenges the role of representational discourse in commercialised leisure as a means of framing subjective reality, but also acknowledges the importance of dual-consciousness and an awareness of subjective dualities, and the dichotomous self, which drives our immaterial labour struggle. *Everyday tourism* becomes a way to penetrate the illusions and immaterial relations of capitalist power. As I go on to discuss, *everyday tourism* is far from a withdrawal from capitalism, yet there is also a crucial element of its practices that involves a kind of subjective withdrawal, whilst at the same time, a bodily penetration into the heart of capitalist geographies. The practice of *everyday tourism* is to slumber in the lion's den with one eye open – a kind of passive activism of being fully awake, whilst pretending to sleep. Yet, more accurately it is also a form of subjective convalescence, a way of temporarily putting the self to rest from immaterial labour, because as Debord (2014) notes, '[t]he spectacle is the bad dream of a modern society in chains and ultimately expresses nothing more than its wish for sleep' (Debord, 2014: 13). Through the subsuming of self to world, then, individuals are able to develop *singularity* away from the individualism of immaterial or subjective labour. Frassinelli (2011), clarifies Hardt and Negri's position on *singularity* as an operative term. *Singularities* only work in relation to other *singularities* - other individuals who have abandoned the project of self-making through representation and are now made in the world of other human and non-human relations. Frassinelli identifies the authors' use of the term in relation to the biopolitical process of *subjectivation* (Berardi, 2011) or autonomous collectivity, suggesting that 'life after identity is best seen as a form of life produced by a multiplicity of singularities' (Frassinelli, 2011: 127).

To summarise, *everyday tourism* operates in a similar way to *singularity* in that it is a partial withdrawal from the self but not a withdrawal from the world because as Hardt and Negri (2011) suggest, in the context of biopolitical production, 'resistance is prior to power'. Thus we cannot pull away from power or find spaces that operate outside of power, because 'freedom is prior to the exercise of power, and... resistance is simply the effort to further, expand, and strengthen that freedom. And in this context the dream of an outside, an external standpoint or support for resistance,

is both futile and disempowering' (Hardt and Negri, 2011: 82). In Hardt and Negri's terms, therefore, *everyday tourism* does not operate in the liberal realm of individual freedom but instead at the level of singular (leading to collective) liberation of self. To return to and revise the notion of *subjective freedom*, which I posited as a crucial function of *everyday tourism,* whilst the operational objective of contributing to 'the political economy and the formation of new social, cultural and economic paradigms', still stands, the role of practice in enabling us to 'self-determine and restructure our lives and selves via leisure choices and creative practices', also needs to encompass a 'moving on', or in the words of Crouch (2010) 'going further', beyond representational notions of the self. For Hardt and Negri:

> The terminological distinction between *emancipation* and *liberation* is crucial here: whereas emancipation strives for the freedom of identity, the freedom to be *who you really are*, liberation aims at the freedom of self-determination and self-transformation, the freedom to determine *what you can become* (Hardt and Negri, 2011: 331).

Likewise, we can argue that *everyday tourism* is also the opposite of withdrawal, as in order to bear the fruit of biopolitical resistance we must *marry the world* (Hardt and Negri, 2011: 62). We must turn our love away from the insular property of institutional love and the domestic 'security' of home ownership, and towards the chaotic forces of the great unknowable; to go permanently 'on tour', in a world forever unfolding and never finished – always the beginning but never *the end of history.*

**_Everyday Tourism_ as a Model for Change**

*"Being in love is dangerous because you talk yourself into thinking you've never had it so good" - David Salle*

As tourism has become a commonplace part of everyday life, the social and institutional structures through which it is organised have become more transparent or revealed in full; thus exposing their paradoxes and inadequacies in terms of reward and liberation. Moreover, there is an argument to suggest that annual holiday is no longer perceived either as emancipatory or compensatory – a reward for the drudgery of everyday life – but as a reflexive ontological tool for stepping back from and gaining perspective on everyday life. Furthermore, previous arguments to suggest that the holiday has become devalued because the spectacular and extraordinary that was once sought in opposition to everyday life can be found everywhere, do not offer an escape route from the society of the spectacle. Therefore, if we seek emancipation in tourism, then where exactly can this be found? The literatures reviewed for this project suggest that we find this *subjective freedom*, not in the pre-determined and spectacular objects of tourism and commercialised leisure in general, but instead in those experiences and objects outside of this socially and institutionally structured gaze. However, if we understand the de-differentiation between tourism and everyday life, not as the emancipatory transformation of quotidian reality but instead as a colourful smokescreen to hide the inadequacies of commercialised leisure in terms of reward and liberation, then the practice of *everyday tourism* – as outlined in Chapter I – becomes the reflexive mediation of this masking process via the overwriting of representations with pre-reflexive figural moments, which disrupt the equilibrium of 'common-sense' schemas in the life-world. Everyday escape attempts seem

to offer us redemptive momentary glimpses of *subjective freedom* as they require a wholehearted unreflexive immersion, which brings us closer to an unmediated version of reality; yet in practice they are often distinctly separate from that which is sought in escape. Although we can plan the perfect day, pack a picnic and arrive at the beach in time for the sun to come out, it is only when it begins to rain, a seagull raids the food and we retreat into a steamy café or back to the over-cramped car that our habitual discursive tools get thrown out of the window. Instead, we are presented with a world unfolding. Here we have two choices: either live 'in-being' or reject this as represent unfolding events as a disappointment: the mismatch between the world as it is and the world as it 'should' be. In these moments we are present at the birth rather than the Christening; we are sublimated to figuration, rather than subordinated to representation. This separation between representation, before and after experience, perpetuates the binary divisions around which commercialised leisure is structured: the purified reality of the mind and of representation versus the dis-unified and grotesque – in Bakhtin's sense of the word – reality of body and world. Indeed, this deep schism between the lived reality and representation is at the foundation of the problem of modernism and particularly of modern art. For Lawson, this 'is a conflict between a certain logical, even doctrinaire, purity and the impurity of real life; a disagreement over what to do about the gap between what ought to be and what is' (Lawson, 1985: 150-151). For Barthes, the purification of meaning is a kind of violence; an aestheticisation of reality akin to fascism. Thus he advocates the pursuit of what he terms *obtuse* meaning:

> [O]btuse meaning appears to extend outside culture, knowledge, information... opening out into the infinity of language, it can come through as limited in the eyes of analytic reason; it belongs to the family of pun, buffoonery, useless expenditure. Indifferent to moral or aesthetic categories... it is on the side of the carnival (Barthes, 1978: 55).

The practice of *everyday tourism* seeks to acknowledge obtuse meaning or that which is out of reach. Instead of drawing our attention to the expenditure given by the artist to producing objects – which hold up as 'product' in both the economy of signs and that of capital – the practice of *everyday tourism* directs us towards the fleeting, the contingent, the ephemeral, the playful, the heterogeneous and the nuanced – for as film maker Albert Mayles alerts us to, "tyranny is the deliberate removal of nuance".

I previously suggest that some of the practices of tourism are similar to those of art in offering both creative immersion and reflection, together with suggesting alternative subjectivities to those represented by the institutional structures of commercialised leisure. These similarities may offer a way out of the conflict between visual, embodied and multi-sensory experience, and representation. Moreover, in the light of this, we can consider both art practice and *everyday tourism*, as ways of disentangling 'primal impressional consciousness' from the symbolic order, or conversely, realigning these so that they come from the same ontological point of origin; rather than representation being a convergence of the outbound projection of desire (from the subject) with inbound reflection of ego (from the object).

**Implications for Art Practice and Art Objects**

In art practice, we must consider what the things we make mean, as objects, rather than representations as containers of codified meaning. For Mitchell, this is achieved in the 'metapicture' which is ‘a picture which refers to its own making, yet one that dissolves the boundaries between inside and outside, first- and second-order representation’ (Mitchell, 1994: 42). In simple terms, this process refers to the negation of the perceived autonomy of the work of art as a unified and completed statement. Historically this has predominantly been achieved through the deployment of irony and the negation of status of the art object via the 'ready-made'. However, such tactics have an overt, gimmicky quality, which has been adopted by the culture industries to such an extent that the 'avant-guard' if it exists now operates almost entirely within the realm of aesthetic spectacle. Subversive art becomes illusionary, rather than being used ‘to reconstruct the illusions of the present’ (Lawson, 1985: 152). The spectacular nature of the 'avant-guard' gives the unquestioning spectator what they want. It reflects their ego, it absorbs them in the black mirror of illusion. For Lawson (1985), who is concerned with the status of painting, there is only one way to counter this 'common-sense' certainty of representation:

> By resorting to subterfuge, using an unsuspecting vehicle as camouflage, the radical artist can manipulate the viewer's faith to dislodge his or her certainty. The intention of that artist must therefore be to unsettle conventional thought from within, to cast doubt on the normalized perception of the "natural," by destabilizing the means used to represent it, even in the knowledge that this, too, must ultimately lead to certain defeat (Lawson, 1985: 152).

Yet, how must we put this into practice since the means of subversion is so easily overlooked? That is to say the tactics must be so small that they risk going unnoticed. To entirely negate the means and abandon painting because it is a stabilised 'bourgeois' language incapable of speaking beyond a mute aesthetic enunciation would be foolish; just as we should not abandon photography because it is the loud, one-dimensional voice of the culture industries. Yet, how can we, in Hedeggerian terms, unconceal the work, without resorting to discourse, which would ultimately only conceal it?

Before considering the art object in my own practice, I will begin to answer this question by reflecting upon the changing nature of photographic 'visual' practice, which is at the heart of my own 'making' practice. In simple terms, I will return to the analogy of work to show how the making of images has changed from productivist notions of investment in making, in order to save for the future, to a more transient concept of 'useless' expenditure. Moreover, I will also consider how more transient and ephemeral ways of making images can 'represent' vision and visual experience, together with exploring how this process has replaced the indexical relations of the photograph as a trace which preserves the rarefied moment. Indeed, this latter notion is particularly true of the tourist photograph, which before the advent of digital photography, was used as proof of seeing the extraordinary, and to preserve things that had been, and things that could no longer be. Analogue photography was about making visible, the invisibility of a lost past and preserving moments and people after they were gone. Whether we link this, as Sontag (1979), Barthes (1980) and others have done, to mortality and the deep melancholy of loss, or simply as means of recording extraordinary

moments in life, reserved for special occasions, as opposed to the mundane reality of everyday life, there was something rarefied and religious about analogue photograph, which separated it from the playful practice of living. For Lawson, 'photography holds reality distant from us, [yet] it also makes it seem more immediate'. Photography, appears to penetrate the heart of reality, yet where is reality to be found in representation? Therefore, Lawson suggests that 'a truly conscious practice is one concerned above all with the implications of this paradox' (Lawson, 1985: 152-153). For Murray, the antidote to a photography (and indeed representation) divorced from the practice of everyday life, comes in the form of digital photographic practices. She argues that 'digital photography and accompanying websites such as Flickr have created an additional function of photography that has much more to do with transience than loss' (Murray, 2008: 154). The visual transience of image sharing websites is more in the realm of vision than visuality. It is also a reflexive practice for the formation of discourse, rather than a object for discursive reflection itself. Digital photography and online image sharing become visual diaries – ways of representing life as it happens for the purpose of immediate reflection by the self and others. Rather than preserving the loss of a present – which is always forever in the past – it is a celebration of temporal reality, of living through time. Websites like Flickr and Instagram become a vibrant living record of the emergent intertwining of experience and thought – a way of representing the symbiosis and necessary convergence between inner and outer life, through engaged relations with being-in-the-world. Likewise, Cooley argues that the cropping and abstraction that image sharing sites privilege, opposes 'the systematic rectilinear organization of space that informs and corresponds to a modern perspectival seeing, which disregards, and consequently, relegates to the status of the invisible that which is minute, peripheral and/or coincidental' (Cooley, 2004: 74). By privileging the surrealist abstraction of 'the small, the mundane, the urban, and the industrial', the communal aesthetic of image sharing sites changes representational relations between subject and object, ordinary and extraordinary, first order discourse and *obtuse* meaning (Murray, 2008: 161). Moreover, these visual practices favour the poetic image over mere representation. Likewise, the process also aligns realigns art with everyday practice. In advantaging the ontological over the epistemological, this process shows the importance of eroding the top-down, cultural constructivist version of aesthetics in which knowledge is culturally situated, and putting in its place, a realm of everyday meaning, in which knowing is being.

In the light of this, however, it would seem that the relevance of digital photography as an egalitarian art form is one more nail in the coffin of painting. Yet, once you acknowledge the institutional structuration of painting as cultural object, then it is possible to think of painting as a practice, which is not distinct from the culture in which it belongs but nevertheless has a degree of autonomy in ontological terms. This notion of painting produces a secondary practice in which *painting* is a parasite or guest of *Painting*. Under these relations of production, painting operates in terms of a 'ready-made' in which all expenditure and absolute meaning is negated the second the *work* – in the productivist sense – is finished and the object produced becomes *Work*. The problem of art is one of how it remains an ontological practice once the art object is made: once *work* (as labour) becomes *Work* (as art object) and is handed over to the world. In other words, where is being once meaning is designated via language? In Nietzscherian terms, how can language be a satisfactory means of representing reality? For Duchamp, this question is justification for letting objects operate on their own terms, rather than handing them over to markets, discourse and to the symbolic realm. By negating the status of the artwork, of artistry and painterly craft, Duchamp puts art in the hands, or rather eyes, of the

spectator; he re-opens the relationship between art and everyday life. For Macleod & Holridge (2005), Duchamp's 'works are not pieces of workmanship – they are acts'... thus if the 'ready-made' 'becomes a work of art, the gesture is destroyed; if it remains neutral, the gesture becomes a work. The 'ready-made' therefore, demands total disinterest' (Macleod & Holridge, 2005: 201).

In the context of *everyday tourism*, one of the main problems is how the art object fits into a practice that seeks to challenge dominant spatial or environmental representations and to find, retain or protect the objective nature of being in the world once this becomes representation. How are personal ways of seeing and being retained once this is represented in the form of an art object once and handed over to the world? In philosophical terms, this area of my practice is about showing how representation, in the Cartesian sense, might not be entirely in the mind. In other words, an attempt to show how representations can be an extension of ontological practice after they are made: how they can 'live on' as objects. Moreover, insofar as painting is both a representational, visual practice and an embodied, material one, there is a discursive mismatch between vision and visual, embodied and material, in which culture is separated from primal sensory experience. The Cartesian divide separates, on the one hand vision and experience represented, and on the other, the visual discourse and material relations in which the image is situated. The problem in painting is one of how we might re-mediate the relationship between the discourses surrounding images and their mode of material production and address, and the cultural and institutional conditions in which they are situated, and through which they are mediated. Both images and paintings as objects exist within cultural and institutional networks, which cannot be eliminated. For Martin Kippenberger, once you call something art '[the] whole network is important... [and] everything belongs to it. In the gallery that is also the floor, the architecture, the colour of the walls' (Kippenberger, in Joselit, 2009: 125). Yet, as Jay notes, cultural relativism has meant that vision is in danger of losing out to visuality. Our awareness of 'the technical and cultural mediation of visual experience' has left no way of determining how an image can represent vision (Jay, 2013: 6). In these terms, everything from the gallery, to the rhetorical dictates of material production and the hand of the artist, from the framing of the image to vision itself, is culturally coded. Indeed, this deterministic understanding of the structural mores of vision are particularly pertinent in the visual vernacular of tourism images with which I work (Urry, 1990). If we view commercialised leisure and tourism as capitalist institutions 'working' with images and with the gaze itself, then as Debord suggests, 'the spectacle is capital to such a degree of accumulation that it becomes an image' (Debord, 2014: 34). Yet, conversely, the paintings are also objects in the world, and are not necessarily sort out are left amongst networks of people and objects to seek their place place in that world. In other words, the paintings have a kind of agency or 'actancy' in which they inter-act within such networks to define their situated meanings and roles. The term actancy has emerged in cultural geography as part of Actor Network Theory (ANT) as a way of acknowledging 'non-human agency' and as a means of exploring 'how humans and non-humans... are complexly interrelated in all human geographies' (Horton and Kraftl, 2014: 218-219).

In the light of these considerations, I will now explore my painting practice and, more specifically, how to situate paintings as objects within this project. The initial problem, in the situation of painting, is how to disavow the status of the authoritarian act of making we call *the work*, in order to negate modes of address that reinforce the wall between

intention and reception, thought and its material relations. The role of the ready-made is to both open and traverse this wall. For the painter Gerhard Richter, the solution is to negate absolute knowledge and Cartesian divisions at every step; by transmuting public into private, photography into painting, painting into useless expenditure, closed meaning into open. In Benjamin's terms, Richter is declaring his paintings as 'ready-mades', by the 'relentless destruction of the[ir] aura... which [he brands] as reproductions with the very means of production' (Benjamin, 1968: 235). To recognise a painting or art object's entry into the world is not to deny its emotional-affective power in the world, instead, this acknowledgement increases the agency of the work, taking it beyond representation. For Horton and Kraftl, 2014:

> To acknowledge non-human agency is to understand that human geographies are always 'co-fabricated' by the interplay of humans and all manner of non-humans; indeed, it should make is recognise that 'human agency' is just one form of actancy among many, in a hugely complex world (Horton and Kraftl, 2014: 218).

However, in taking such ideas into account, it is important not to lose sight of the power of art practice on a personal-ontological level. Therefore, the first thing to stress in terms of my painting *as practice*, is the need to separate the ontological function of art from its political function. However, this does not mean that the two are mutually exclusive. On the contrary, ontological understandings of art practice are inseparable from its political role in facilitating both *subjective freedom* from commercial and institutional structures of work and leisure, and spatial, temporal and utilitarian understandings beyond the habitual realism of economic rationalism and neoliberal discourse. The emphasis here is on the 'work' of art, not simply once it becomes an object but while it is becoming a *Work.* In the context of my painting practice this involves the slowing down of both looking and of the image-making process. Through the repeated action of sitting with images and translating them through material processes, I attempt to do two things: firstly, to challenge the assumption of knowing images – stepping back from the representations we exchange as forms of visual and cultural capital – and secondly, to let the materials dictate the pace of engagement and thinking. In this sense, the painting practice works as a performative rehabituation of slower, deeper temporalities, beyond the perpetually mobilised thought and compressed spatial and temporal framing of capitalist discourse, and the technologies that frame our lives. Here, the act of painting becomes what Butler (2006) calls 'performativity' – a habituating practice for reconstituting the productive mechanisms, or apparatuses, through which identity space and time are produced, rationalised and irrationalised. For Crary (2013):

> Individual habituation to... [neoliberal] tempos has had devastating social and environmental consequences, and has produced a collective normalization of... ceaseless displacement and discarding. Because loss is continually created, an atrophied memory ceases to recognise it as such. The primary self-narration of one's life shifts in its fundamental composition. Instead of a formulaic sequence of places and events associated with family, work and relationships, the main thread of one's life-story is the electronic commodities and media services through which all experience has been filtered, recorded, or constructed (Crary, 2013: 58-59).

A further aim of my painting practice relates to the age old problem of how to separate art from capital. Here, following Hyde (2006), I would like to suggest that the production of art involves the 'gifting' of creative labour, when it's not 'organized or supported by market forces'. This labour has no obvious use value and struggles to justify itself 'when framed simply in terms of exchange value' (Hyde, 2006: 287-288). Yet, if the material output that we produce in the *work* (labour) or *Work* (art object) is to enter into networks of exchange, we must reflexively engage with the cultural, institutional and social relations which surround it. In other words, we must acknowledge the *hybridity* and multiplicity generated by the *Work*'s entry into such networks. For Hawkins (2013), 'art encounters are always excessive of our intellectual frameworks', and thus much of the 'work' happens outside the *work* (Hawkins, 2013: 12). For Bergson (2008), the ontological function of art is personal-ontological way of knowing, rather than a social or political one. Yet, I suggest that these things are intertwined. Bergson seems to argue that art is a kind of auto-translation of being – from the ontological into the epistemological or the *how we be*, into the *how we know*. This draws strong parallels with Husserl's notion of a primal *impression-retention-protection* process (1964), by which we preserve our sense of being in the pre-discursive realm. In other words, it is not a translation into representation:

> What is the object of art? Could reality come into direct contact with sense and consciousness, could we enter into immediate communion with things and with ourselves, probably art would be useless, or rather we should all be artists, for then our soul would continually vibrate in perfect accord with nature (Bergson, 2008: 71).

This process of auto-translation has a private ontological function. It *unconceals* being and at the same time shelters it. It operates in covert ways to hide its ontological meanings from representation. Thus we can argue that a *Work* produced is *the work* ended. In Heideggerian terms, the relationship between the ontological and the material or *earth*, shelters *world* or the world as we know it pre-discursively, and 'on which and in which' we base our *dwelling* (Heidegger, 2011a: 107). The *Work* is the resting of *the work* in *dwelling*. What happens to the *Work* once *the work* has ended, in the case of the art object, has little to do with *the work*, which shelters inside it.

In the context of my practice, the role of painting in a personal-ontological sense, is to defamiliarise the familiar in order to connect with the unfamiliar realm of the pre-discursive. Inherent in this practice is a paradox; the paradox of commercialised leisure, which exposes the totalising conditions of capitalism: That in order to escape the ideological dictates of representation used by the institutional forces of power to provide us with the illusion of *subjective freedom*, we must defamiliarise the familiar – the 'common-sense' discursive realm of the life-world; yet conversely, in order to gain *subjective freedom* we must connect with the unfamiliar – the pre-discursive, the nuanced, the obtuse, the emergent and the poetic. Yet, in the discursive realm that we call Fine Art, we are condemned to do this from within conditions in which it is impossible for art to exist: for *Work* to be produced, *the work* must be concealed. Perhaps then, art lives only in deregulated, uncensored realm of the internet. The mundane abstractions proliferated in the anonymity of websites like Flickr, Tumblr and Instagram, may enable us to use representation, not only as a tool for preserving being, which exists outside of conventional discourse, but also as 'ritual' object within the fabric of internet tradition: a means of sharing being through the Being of beings and as a performative means of collectively

becoming. In Benjamin's words, these kinds of ephemeral, dispersed art objects both erode 'the distinction between author and public', and do not demand the spectator to be absorbed by the work in 'contemplative immersion', but instead allow for collective viewing, heterogeneity, hybridity, and ultimately, absorption of the work of art into its the fabric of society (Benjamin, 1968: 232; 237-239). It plays in the same 'common-sense' aesthetic realm as politics now operates, and is therefore more powerful than choosing ideological and ethical modes of performative expression.

My paintings operate within the aesthetic realm and yet involve a double translation. Firstly, they translate private experience into a subtle critique of that experience through simulation, and secondly they hide that critique in order to negate its authorial function. Thus the critique asks questions but does not try to answer them; leaving the paradoxes and ambiguities of tourism discourse in tact. There is a an attempt in the act of image making to defamiliarise the familiar settings of tourism. Likewise, there is an adoption of capitalist modes of production in the process in which artistic labour equates to productivity in the production of objects of value for exchange. Yet, the final act simply mimics this process since these objects are neither exchanged nor used to generate capital. One painting, for example, *Representation IV: Mike's holiday snap, Kos, 2012* (2013), uses the defamiliarising abstraction of an amateur holiday photo retrieved from the social media site Facebook as its subject. The work began after a friend 'tagged' me in a comment on his photo suggesting that I "paint this". The act was a simple acknowledgement of a shared aesthetic, which according to the author, was arrived upon in a moment of boredom on a long boat trip off the coast of the Greek island of Kos. The work then became the act of taking him 'at his word' in expending the artistic labour to crop and render the image as a painting, then to give this product to the author on the bases that I wanted to make the painting and that the image was personal to them and thus an act of sharing rather than capitalist exchange – *the work* became their *Work* and in the process of this encounter and the relations of production, *Work* once again became *the work* and thus my *Work*. In taking into account relations of exchange and encounters, the *Work* produces what Bourriaud (2002) terms a *relational aesthetics* – as discussed in Chapter II.

*Representation IV: Mike's holiday snap, Kos, 2012,* (2013), friendship, friend's annual holiday, Facebook photo, acrylic on canvas, gifting of painting, dimensions variable

In another work *HOTEL* (2014), which I will return to in greater detail, ten paintings were given to a Bournemouth hotel on permanent loan on the basis that no other paintings were shown within the downstairs bar and restaurant area, which they were to be hung. The *Work* produced in the context of my painting practice is my use of them within public and private environments and the relations that this produces. This is what lends my paintings a political power and a value as tools or tactics within a wider everyday practice. Moreover, I would like to suggest that the key political value of my paintings lies in their ability to go unnoticed in the life-world. If as Lowry (2006) suggests, painting is 'a means of controlling and managing the act of looking', then encoded within this practice are certain power relations between the address and reception (Lowry, 2006: 223). This manifests in an imbalance of power between artwork and the spectator, in which the latter always comes off worse. For Manghani, '[a]s much as the painting hails us, whereby we position ourselves as the intended addressee of the scene, we are as much aware of (and unsettled by) the fact the painting does not include us. We stand marooned in no-man's land' (Manghani, 2013: 186). In these terms, the intention of the artist to represent 'vision' is always negated by the artwork's material and environmental relations. There always a gap between intention and reception, artwork and context. However, there is also a gap between that which the artist intended to make and what was actually produced, which is beyond their control. Duchamp (1975), refers to this gap or difference between intention and realisation as the 'personal "art coefficient" contained in the work' (Duchamp, 1975: 138). Rather than simply ignoring the art coefficient, I intend to use my painting practice to take up the space within it – allowing for the expression of ambiguities, paradoxes and questions left unanswered. Moreover, this kind of meta-reflexive practice also takes into account the pre-discursive or obtuse meaning as well as the denotative and connotative elements of language in order to navigate the surface of all three. For Bathes, rather

than defending meaning and its pre-discursive origin, which would only serve to produce ideology and aesthetic distancing, it is perhaps best to 'imagine a post-meaning', one which can only exist once all meaning is calculated and totalled (Barthes, 2005: 87). Therefore to say the situated painting practice, which I'm about to explore is anti-ideological is anathema. The anti-ideological as we have seen with the work of the YBA movement is ultimately at the service of the establishment: event the avant-guard has an aesthetic. If art is to be political, then it must exploit the aesthetic at its most middlebrow and banal, it must both produce and negate the aesthetic by ensuring that it demands total disinterest. In order for art to put itself to work, it must work beyond itself; it must play on the superstructure its own (subjective and objective) production; it must operate in new aesthetic terms 'based in different forms of proximity, contact, and at times intermingling and entanglement (Hawkins, 2015: 290), in order that everyday life not be subordinated to the aesthetic realm. In order for art – and more widely, aesthetics – to have autonomy, it must, in Barthes' words, 'outplay the paradigm'. Indeed, it is possible to suggest that the aesthetic paradigm is the only field where we are able to operate as the ideological is diffused within it: it is a vehicle for discourses of control and regulation. Indeed, venture capitalist and politician Nelson Rockefeller's description of Abstract Expressionism as "free enterprise painting" was an apposite one in illustrating the entanglements of art and capital. Thus, it is important to use aesthetics for unproductive and non-capitalist means – to re-politicise it as a performative act, rather than a vessel for post-ideological consumer discourse or a means of reproducing for regenerating the false freedoms of free-market capitalism. As Klein (2000), alerts us to, companies no longer sell products they sell meanings, and these meanings are the *aestheticisation* of ideology: a post-ideology or, as discussed in Chapter I, the end of an ethics of judgement or that which Lash (1993) terms the *ethique aesthetique*. In this post-ideological system of capitalist commoning, our Deleuzian escape attempts become re-routed – or rather pre-routed – as de Angelis (2013) suggests. However, o nly in engaging with such flows and networks through which we seek subjective freedom are we able to find modes of practice or everyday production beyond the neoliberal capitalist framework. Subjectivity and the search for subjective freedom alone can only ever produce 'alternative modes of regulation of the same sameness, of our capitalist production in common' (de Angelis, 2010: 959). Subjective capture holds us within endless spin-cycle of *the end of history*; power no longer chases resistance but instead, beckons it on its merry way. Thus we must operate in parallel to the struggle, in order in order to create what de Angelis (2010) calls a 'beginning of history'.

**The Work of Everyday Life: two life-world projects**

***HOTEL*: negotiation and negation in the representation of environmental meaning**

After being given the opportunity to exhibit at Urban Beach Hotel in Bournemouth, I considered the implications of showing my paintings in this context. How would this context affect paintings, which work with the images of tourism and their inadequacies in terms of reward and liberation, their ambiguities, paradoxes and visual excess? This new context only seemed to further confuse the mismatch between intention and reception of objects, which already appear to celebrate the very thing that they are attempting to critique. The slickness and commercial appeal of the paintings suggest that they might simply be another branch of the commercialised leisure from which the images are

drawn. This begs the question are these paintings 'critical or complicit?', to which Hal Foster in his essay on Richard Hamilton, provides the best response: 'the answer given by Hamilton, then and now, is *both* and intensely so' (Foster, 2013: 324).

The aim of the project was initially to use paintings to connect the space both with other places and times, and the hotel visitors' more abstract feelings memories and experiences of a particular kind of tourist travel: a fragmented engagement or aesthetic appropriation of the objects of certain European tourism environments. Images of Bournemouth and other European coastal resorts are interchangeable as there are very few obvious landmarks used and the close cropping in some of the paintings makes even well-known locations difficult to identify. I wanted the paintings to facilitate that which Soja (1996), terms *thirdspace*, which is both present and absent, here and there. I wanted the paintings – particularly in their role as representations – to enter into subject / object relations which did not exist in conventional time and space but instead were partly imagined, encompassing 'subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history' (Soja, 1996, 57). Thus politically, a *thirdspace* is a space from which subjectivities can be mediated – a space that allows for the oscillation between critical and complicit.


***Fig.24.*** photograph of detail from *HOTEL* (2014).

I also wanted to create a deliberate synergy between the constructed ambience of the venue and the paintings, in order to close the triad of artwork, environment and social mileau, in which none of these elements had greater status. Indeed, negating the status of both artwork and art environment was a crucial consideration in this piece.

These new relations serve to negate the paintings' mode of address liberating them from the institutional dictates of art, liberating the objects as agents or actors in the world. The final work is not the paintings nor their installation but their relations. Therefore, I have chosen to present the work as a series of photographs of the paintings in context, in which the status of the paintings is negated, both by their environmental relations and the representational devices of photography – in one photograph (*Fig.24.*), a chandelier is in focus, whilst the paintings behind it lurk in the shadows. Moreover, neither are the photographs themselves the artwork, merely a documentation of the artwork's spatial and semiotic relations; the social relations, essential to the life of the work are entirely lacking in representation.

For Richter, 'the artist's productive act cannot be negated. It's just that it has nothing to do with the talent of "making by hand", only with the capacity to see and to decide what is to be made visible' (Richter, 1986 in Buchloh, 2009: 9). Yet, paradoxically, Richter is using this means of production to negate itself. For Richter, the act of painting becomes useless expenditure, in a way in which, despite all his effort, he is branding his work as ready-made. Indeed, like Richter's disavowal of the painterly craft, for Macleod and Holridge (2005), Duchamp's 'works are not pieces of workmanship – they are acts':

> The 'ready-made' is neutral; lacking context, it lacks significance, although once perceived as a 'work of art' by external sources, it will be invested and reinvested with meaning. To counteract this, Duchamp invests his 'ready-mades' with irony to sustain the anonymity and neutrality of objectification (Macleod and Holridge, 2005: 201).

Thus there is a suggestion that by handing the paintings to the hotel – passing them clear of both the aesthetic rhetoric of material production and institutional objectification as art – their status is reduced to that of the ready-made. They neither address, demand anything of, nor solicit the expectations of the viewer – they lack the context of the gallery and simply become décor. The negation of their status allows them to exist among things; among the guitars, surfboards and other 'cool' ephemera, which sit dumbly behind the thin veil of the venue's aura. As mildly distracting ambience, as mise-en-scene, the paintings become part of the backdrop for the actors of everyday life, which instead of absorbing them (as spectators) in the search for meaning in the paintings (as work), is absorbed by those passing through (perhaps as a poetic images) – as meaning not sort, but carried from this fleeting rendezvous. Likewise, the paintings are also actors – they express an actancy – they are part of a network of affective objects and emotional workers - providing an unquantifiable 'value added' at no extra cost to the business. Thus, for Benjamin, they become ironically fascistic – a form of culture jamming in which they quietly mock, both their own aesthetic mores along with those of the context in which they are situated. Here painting becomes *détournement*. Hal Foster, in an essay on the late works of Richard Hamilton, suggests that the artist's images 'propose an "ironism of affirmation", a mode of wry engagement... learned from Duchamp...' (Foster, 2013: 324).


***Fig.25.*** Hand-drawn blackboard design

As a practice – separate from studio-practice – the work only came to life once I had given the ten paintings to the hotel. This was not a simple act of altruism, just as neither are the 'value added' creative acts of the front of house staff at the hotel – such as producing hand-drawn blackboard designs (*Fig.25*). Whilst their everyday creativities may be considered to be unconditional and their emotional labour, altruistic generosity, these assumptions are muddied by working conditions, the blurring of work and leisure, and the ambivalence of social relations. Likewise, my creative act of painting could be considered a tactic or what de Certeau (1988) calls 'making do', if it were not for the fact that the paintings have become actors in a relational artwork. This is not as problematic as it at first seems, however, as the paintings, despite attempts to articulate narratives of coldness, exclusion and alienation, in their eagerness towards the objects of tourism become complicit in the pseudo-liberation of commercialised leisure. Despite their critical content, they clearly become commercial objects and await their roles as things of commerce and the exchange value that the markets assign them.

The process by which I make paintings is a way of showing a way of seeing tourism objects. I begin by taking a photographs with a view towards selection, cropping and painstakingly rendering the image in paint on canvas. The photographs themselves are representations of seeing – a way to show the transient and ephemeral nature of the objects of memory, specifically in relation to tourist travel.  My paintings are also attempts to elucidate what for

Debray (1996) represent ‘indexical fragment[s] rather than the [whole tourist] icon’. Meaning exists in the slippage or the *excess* between the fragment and the whole. That which the viewer expects to be present but is missing in the whole is replaced by another fragment: filling the void which this loss creates and becoming directly indexed to ‘a physical trace’, which is present only in its own absence and therefore suggests loss – the loss of schema; the loss of unity; the loss of self. It destabilises or explodes such representations which we know to make us happy; replacing the 'fantasy' object of desire with a 'real' object for subjective reflection: the disappointment at the in-tangibility of tourist (fantasy) object and the loss of indexical trace. These fragments also suggest objective bodily relations with vision, which in turn replace this disappointment with a sense of wonder at the transfigured and emancipatory possibilities of simultaneously embodying and envisioning the 'real' spaces of tourism. Yet, in their eagerness towards the objects of tourism, the paintings are complicit in the pseudo-liberation of commercialised leisure. Moreover, in entering into milieu of the hotel the paintings become objects, they negate their own visual intentions and ambiguous and paradoxical meanings become obtuse, no pathos is produced. Yet, an uncomfortable flicker of being emerges from the work. The images set up the equipment for exclusion and alienation but refuse to fully use it. Instead, seducing the viewer with the expectations of his / her gaze. Their status is always up for negotiation and their meaning always at risk of negation: a constant cycle of dissolution and retrieval. Larger works would shout out their intention “I’m here, look at me, I’m not what you think I am”. These paintings become ephemeral objects, 'snapshot' paintings representing fleeting moments that are themselves fleeting objects. They sit where they are supposed to sit, offering eternal blue skies and complimentary colours to their fellow hotel décor. They suggest everything and offer nothing. Much like the spectacular coolness of their surroundings. And yet, embedded within the images is a mirror of expectation with reflects the nullity of desire. If we expect, we get nothing but a fleeting orgasm of mirrored masturbation, an anticlimax; if we do not, we are shown a mirror to that disappointment, a way into the reality of nothingness; the self-sufficiency to dwell in Being. Thus we might suggest, that this black mirror of objectification has a phenomenological significance akin the secret hiding places of childhood. The hiding place – the den, the cupboard under the stairs – presents a mirror to a reality of being which expects nothing rather than relying on others in order to feel whole. A self-sufficiency not to expect the objective world to give anything, not to feel disappointment but simple to sit in nothingness, to dwell in being. Here, objectification becomes object-hood as subject and object converge in a reflective practice, which can be likened to Zarzen or Zen sitting practice. In Lacanian terms, how we deal with this loss of self which is important. This is what teaches us to not to look into the void of commercialised leisure expectantly in later life; not to demand of it the impossible task of completing the self and then reflecting back its wholeness. For Langeveld:

> [A]nalysis of the secret place of the child shows us that the distinctions between the outer and inner world melt into a single, unique, personal world. Space, emptiness, and also darkness reside in the same realm where the soul dwells... But sometimes this space around us looks at us with hollow eyes of disappointment; here we experience the dialogue with nothingness; we are sucked into the spell of emptiness, and we experience the loss of self (Langeveld, 1983: 16).

Indeed, this we can argue is the field in which art and everyday life overlap. Art becomes a strategy for dealing with the unknown, just as touristic attitudes to everyday life do the same. Both art and *everyday tourism* become ways to deal with the ambiguities and paradoxes of everyday life; they embrace transience and transitional meanings rather than representational discourses and off-the-peg subjectivities. For Macleod and Holridge, art is 'a *fort-da* game of playing out loss and retrieval as the artist comes to terms with meanings which are transient. What art offers, above all, is a speculation' (Macleod and Holridge, 2005: 198). Thus, an art object such as a painting must sustain this speculative state rather than fix it in object-hood and representation. For Joselit (2009), the notion of *transitivity* accounts for the transitional nature of the art object. He sees the *transitivity* of a painting as 'a form of translation: when it enters into networks, the body of painting is submitted to infinite dislocations, fragmentations, and degradations' (Joselit, 2009: 134). In the context of HOTEL the question of critical or complicit is left hanging. However, echoing Hamilton's response to the question I would like to argue that the work is both a celebration of the ontological value of both touristic images and the paintings themselves in suggesting alternative ways of being and seeing, and a critique of the cultural and institutional conditions surrounding these representations.

The problem with this self-satisfied deduction is that, speculative or not, art as a model for the infinite invention of new subjectivities or even inter-subjectivities is insufficient in dealing with the problem of everyday life. Thus it might be wise to stop thinking in terms of the binary division between art and everyday life and instead consider *the art of everyday life*. Moreover, understanding that the subjective labour required to be an artist has become and integral part of capitalist production in neoliberal societies is key to developing this. Drawing upon Foucault's work on biopolitics, we can see how subjective labour, rather than Gramscian hegemony, becomes the apparatus of power – a power, which for Foucault 'is exercised only over free subjects' (Foucault, 1982:221). Here, art becomes a bi-word for individual freedom, yet, whilst it is working to generate *subjective freedom*, art is also a form of *subjective capture*. For Foucault (1998), 'technologies of the self' work as part of a *dispositif*, or *apparatus*, through which power is asserted upon individual bodies and transferred to others via the immaterial or affective labour of biopolitical production.

For McRobbie (2016), the myth of the artist has become a model for labour reform in neoliberal governance, and is symptomatic of the broader shift from material to immaterial labour. She argues that the artist subject is a pin-up for 'passionate work' – often low paid or unpaid – 'someone willing to 'live on thin air'. It is an ironic re-working of Joseph Beuys to say that today 'everyone is an artist' '(McRobbie, 2016: 86). Whilst the artist-bricoleur is an obvious point of comparison for the subjective labour of consumer lifestyles, there is also a 'subjective capture' involved in the kinds of extra-curricula activities often offered to employees of alternative bars and coffee shops as a 'pay-off' for otherwise unfulfilling work, long hours and low pay. The phenomenon of ironic blackboard notice (*Fig.26.*), for example, being just one of the many roles through which café and bar workers add infinite surplus value through affective labour. These kinds of jobs are often taken by students, young artists – seemingly forever 'emerging' – and self-employed 'creativities', to support their studies, 'practice' and self-(under)employment, respectively. Likewise, working in certain places appeals to those feel that the venue is a hub of their alternative lifestyles. In these scenarios, employees often both work and play in the same spaces – offering up their hard earned money behind the bar, as well the invisible surplus value of affective labour as part of an alternative 'scene' in which they become uncredited promoters. Here,

the subjective labour of workers acts as both the means escape *and* capture, within neoliberal models of work / leisure, thus illustrating the move beyond a top-down Gramscian analysis of power relations. De Angelis (2010), describes this process as 'capitalist commoning' or forms of commoning within neoliberal systems that regulate and discipline individuals into deploying 'modes of measurement and evaluations that both keep them *inside* the social process of exchange value production (missing this, they are simply under the threat of non-reproduction) *and* push for continuous *outsides* in the forms of "use value" production' (de Angelis, 2010: 961). In other words, labour struggle has become the primary mode of capitalist (re)production.


***Fig.26.*** Facebook post featuring a bar worker's blackboard notice

For Bourriaud (2002), drawing upon the work of Guattari, subjectivity is the most traded upon form of production within the capitalist model. Thus, a social and political art should involve 'the *de-naturalisation* of subjectivity, [and] its deployment in the area of production, and the theorisation of its inclusion in the general economy of trade', for as he goes on to state 'there is nothing less natural than subjectivity... [or] more constructed, formulated and worked on' (Bourriaud, 2002: 88). Subjectivity in post-structuralist terms is a constructed *bricolage*, which conversely makes the notions of art and artists redundant, hence Joseph Beuys' assertion. Indeed, referencing Guattari (1995), Bourriaud goes on to suggest that the way we reform our subjectivity is akin to the way an artist makes a painting from 'the palette at his disposal' (Ibid, 2002: 88). Thus, he lays the foundations for the argument that creativity equates to capital

so if we are to create a new paradigm for art, then this needs to be one, which can mediate the relationship between creativity in art practice and the kinds of creativities, which are rationalised and utilised within economies of trade. However, in terms of the practice of *everyday tourism* as a paradigm for *the art practice of everyday life*, the word *art* is surplus to requirements. Rather than simply transposing the model of art as some kind of creative subjective reformation onto everyday life we need to rethink both paradigms – art and everyday life. The creative model does not redress power relations but simply re-frames them. Thus, even the most seemingly liberated everyday existence does not liberate subjectivity because the myth of the subject is what fuels the capitalist machine. Our desire for a more authentic and natural everyday existence fuels entirely different forms of *everyday tourism*, in which our leisure time is rationalised in pursuit of health foods, yoga and meditation, ethical products and foraging excursions, which culminate in communal feasts in which the foraged foods – amounting to little more than a bunch of leaves – are cooked up by 'experts' to flavour high-end shop-bought produce. Likewise mindfulness meditation, which is a practice used to separate lived and embodied reality from illusion, is now being used by corporations to help their employees to become more productive. Moreover, not content that we have attained these new found pseudo-freedoms, new market models such as collaborative consumption encourage us to capitalise on our leisure time by sharing our holistic lifestyles, healthy eating knowledge and immaculate domestic lives with others as a way of making our hobbies work for us; thus everyday production becomes everyday productivity as we earn while we 'relax'.

***Living Under the Tourist Gaze*: AirBnB, dwelling and the negotiation of ontological meaning**

In order to further develop the notion of a 'practice of everyday life' and to investigate everyday touristic representation as an reflexive form of quotidian production, in which we all become the 'tour guides' of our own lives, I have taken an analogy from sociologist John Urry. In an expanded version of a chapter in the third edition of *The Tourist Gaze* (Urry and Larsen, 2011), entitled “Working Under the Tourist Gaze”, the authors describe a kind of 'emotional work' within the leisure and tourism sector, which blurs the boundaries between work and leisure. The nature of this work is that it requires high levels of reflexively in order navigate the blurred line between the authentic performance and alienation of the self. These are dense terms that require unpacking; and to do so I will draw upon the Tim Edensor’s Goffman-inspired notion of tourist 'performance' and the various ways in which tourists negotiate and negate emergent and pre-determined roles, respectively. The notion of authenticity of self is a complex one and cannot simply be divided into material and experiential relations or reflexive and unreflexive modes of self-making. As Hughes (1995), Wang (1999) and Dovey (2001) all suggest, the notion of authenticity does not adhere to the veracity of objects but stems from a kind of truth of being or that which Wang (1999) terms 'existential authenticity'. Indeed, Wang argues that in certain types of tourism, ‘such as nature landscape, beach, ocean cruising, adventures, family, visiting friends and relatives, and so on, what tourists seek are their own authentic selves and inter-subjective authenticity, and the issue of whether the toured objects are authentic is irrelevant or less relevant’ (Wang, 1999: 365-366). By this logic, the same can be argued for authenticity in everyday life: that it is not the objects we use that are important to ontological authenticity but how we use them, both as means of dwelling in the world and as an anchors for being.

In the light of such interpretations, it would seem that ontological authenticity and performance of self are not mutually exclusive. And likewise, even when our performances are compromised or warped by external factors such as the conditions of capitalism, we can still protect our sense of authentic self. Crang, (1994) describes the ability to hold onto yourself within leisure service work as a state of being in which he felt that the 'real' him was still there: 'I genuinely liked the people who tipped me; I genuinely wanted to help; I genuinely had fun' (Crang, 1994: 698). Yet, as Urry and Larsen note, 'there can be a high emotional price to pay for emotional labour, such as alienation from one's true feelings and identity' (Urry and Larsen, 2011: 83). What is being described here to be a complex ontological game involving what van Manen (2007) terms 'pathic knowledge', as a means preserving both intra-personal and inter-personal 'truths' of being via the inter-subjective negotiation and negation of meaning. In other words, in situations like the one described previously, we know our respective roles and yet allow each other to deviate from the script to ensure a more human experience. This game happens within a very specific set of rules, through which the inter-subjective process is mediated under the representational demands of commercialised leisure. Therefore, these rules require subtle and covert modification in order for the situational conditions and objects of capitalism to be utilised ontologically as tactics. This practice is what de Certeau (1988) calls the act of *poaching* or the microbial restructuring of power and property relations. Indeed, de Certeau suggests that '[e]veryday life invents itself by *poaching* in countless ways on the property of others' (de Certeau, 1988: xii). Yet, if this is *poaching* then how much affect can such minuscule acts of what de Certeau refers to as 'making do' really have? Our experience of working under these conditions can be fundamentally alienating; when the territory off-script is already mapped for us (in visible ink) and when we do not feel like smiling or engaging in small talk. In the context of working within tourism and hospitality industries, if we refuse to 'fake it' under these conditions, then we would probably lose our job! Thus there is a tangible necessity to keep up the performance. However, when this context is transplanted into one's private life and home, not only does one's livelihood depend on the authenticity of the performance but there is also nowhere to escape the silent reverberations that warp the emergence of Being.

Referring back to my notion of living under the tourist gaze, I have chosen to explore the process of negotiation and negation of the representation of environmental meaning under a specific context that blur the divisions between work and play, public and private, experience and discourse. The context of AirBnB and my experience as a host, offers an auto-ethnographic source through which to explore such conditions. As I have suggested previously, I do this phenomenologically, exploring meanings as they emerge through the process of writing. The intention of this process is to guide my understanding of the mundane tactics by which we negate institutional representations and negotiate *subjective freedom* from the demands the capitalist condition. I use the context of AirBnB to explore the processes by which we negotiate and negate representations of environmental meaning in terms of inter-subjective social relations. These relations involve multi-accentual, inter-textual communications, which serve as means of translation and transition within four levels of meaning:

- Pre-discursive meaning – objective and multi-sensory (ungendered meaning)
- Ontological meaning – subjective and discursive (discourse of feelings)
- Discursive meaning – mediated representation (aesthetics and symbolic value)
- Post-discursive or 'obtuse meaning' (Barthes, 1978) – traverses totalised or 'played-out' discourse (2 + 3) to reconnect with the first level

The idea of translation implies a purely discursive or representational activity, however, this is only a small element within the process I will be attempting to show. It is perhaps best to think of the process as the transformation or shift from one level of meaning to another. In the same way as an electrical transformer transforms energy from one type of of circuit to another, by changing electrical current from one voltage to a higher or lower one, through magnetic induction. This analogy is useful because it enables us to think of practices or actions as an energy force, which has to pass through objects situated in the material world. Joselit (2009), describes the behaviour of objects within social and material networks as their *transitivity*. The Oxford English Dictionary defines transitive as 'expressing an action which passes over to an object'. Objects are utilised, circulated 'from place-to-place... [and translated] into new contexts' (Joselit, 2009: 128). By this logic we can also think of objects as transistors or amplifiers of meaning that is derived from action; which can be both social and material. Within this process of amplification the objects enunciate meaning, which oscillates between figuration and representation: amplifying the reverberation of being, on the one hand and reflecting the nullity of desire and aesthetic illusion on the other. This is the situational paradox in which objects inform environmental meaning. Thus, in a phenomenology of environmental meaning – in this case investigating the context of AirBnB – one must draw upon the role of objects in negotiating and negating ontological authenticity. It is for this reason that I intend to use a series of screen-shots taken from the AirBnB website to explore such relations and as prompts to help recall emergent meanings now buried in narrative history of my experience as a host.

**AirBnB: an opening out to the world?**

In August 2012 my 'life-world collaborator' Stephen Hill and I, signed up to the collaborative consumption website AirBnB during a period of financial uncertainty. Initially, we thought this would be an exciting way to earn money by doing what we loved – being hospitable and playing the role of 'tour-guide' for others: sharing our own representations of Bournemouth. To do this also involved navigating the everyday meanings we had produced through objects, interests and values that made up what we thought of as 'home'. However, this process also marked the devolution of our shared life and an opening out to new meanings and new possibilities; allowing us to entertain the idea of change and flux. This opening out, involved not only a reflexive awareness of the constructed nature of identity but also the ability to use this to de-construct and commoditise the ontological authenticity we shared. In other words, we were able to reproduce this authenticity as an aesthetic commodity for guests. Yet conversely, the commoditisation process also helped us to hold on to ontological authenticity as a form of care, or re-appropriation of our shared everyday meanings, in maintaining coherent representations for others. Likewise, the care we once put into maintaining our shared domestic life had now been channelled into caring for the experiences and lives of others. And

paradoxically, by doing this we were also sustaining care for our world; both self-reflexively and in validation from others. Indeed, these kinds of paradoxes and illusions are also maintained within the wider discourses of commercialised leisure: the fluctuation between private and public, ontological meaning and representational meaning, the world as it is and the world as it is perceived.

The context produced via AirBnB – *"The Penthouse" - Cosy Seaside B&B* – combined both reflexive and emergent meanings as well as images and objects of dwelling, both literally in terms of a context for living and in the Heideggerian sense, as a material base from which Being emerges (Heidegger, 2011a). In a material sense, authenticity is perhaps not the best word to use. Whilst we could try to pin this down to the indigenous context of material objects, as I have previously suggested, there is also an inherent authenticity in our use of objects as symbols and in our ability to make meaning for ourselves and others from that which could be perceived as inauthentic (Hughes, 1995; Wang, 1999; Dovey, 2000). Likewise, there is also an ontological authenticity to reflexive construction of self in which we are 'tour-guides' to the self and hosts to emergent and potential meanings. Conversely on holiday, we are often unreflexive or unselfconsciously immersed in experiences. Open to new ways of seeing and being, we not only succumb to the vacation space and community, in allowing environmental context to play host to us but we are also enabling a pre-discursive ground within ourselves on which to base our *dwelling*: we are playing host to our Being. For Hom Cary (2004), this emergent state becomes the basis for representation to others. Indeed, the motivation for signing up to AirBnB, whilst skewed by financial necessity – it is a good tax-free second income for hosts and a cheap alternative to a hotel for guests – is arguably motivated by ontological authenticity. Having spoken to other hosts, there seems to be a desire for what Edensor terms 'improvisational performances' to challenge habitual ways of being, through confrontation with difference and 'an experimental disposition to try on unfamiliar roles' (Edensor, 2001: 76). Indeed this logic is illustrated by the following statement from our AirBnB profile page: "We are excited about listing our home on AirBnB as we love playing host and welcoming guests into our home. We like meeting new people and finding out about different cultures" (AirBnB profile page for *"The Penthouse" – Cosy Seaside B&B*). Likewise, AirBnB guests seem to seek genuine human experience and authentic dwelling rather than the de-humanised anonymity of the commercial hostelries: to go backstage, to penetrate the heart of their host's everyday life. One guest, for example, describes "*The Penthouse*" as a "[h]ome from home with two lovely people" (Susanna – AirBnB guest); another couple state that "[b]efore long... [they] were feeling very at home..." (Douglas – AirBnB guest). Indeed, for Rojek (1995), the desire to escape the regulatory structures of modernity, which standardise experience and organise culture 'from above', motivates us to look to leisure as a way to 'cross 'boundaries' and look over 'walls' [to ensure] no division... holds together' (Rojek, 1995: 111).

I will now attempt to explore the role of objects in the negotiation of environmental meaning as 'host'. This process, as I will suggest, also involves the negation of more fixed versions of identity. I will begin by looking at a series of photographs taken from the AirBnB website through which environmental meaning is initially represented. However, as I will suggest, this representation includes both fixed and emergent meanings under the conditions of late capitalism: including a commoditisation of a pseudo authenticity, which could be referred to as a 'false back stage' – 'a back region [which] is really entry into a front region that has been... set up in advance for touristic visitation'

(MacCannell, 1973: 597). However, embedded within such representations there are also possibilities for emergent and pre-reflexive meanings, which negate both the reflexively constructed self and the fixity of meaning. All of the images used in this section of analysis are taken from internet 'screen grabs' and are framed by the web aesthetics of the AirBnB site. This is important to my art practice, as it acknowledges the ideological and culturally constructed nature of aesthetics, which in a literal sense, frames meaning. Moreover, in the context of this study, it shows that the aura of the artwork is never destroyed by mediation but is always in negotiation with context, through which hybrid meanings are produced. In other words, the representations produced in the practices of that which I have termed *everyday tourism* are never alone and never completed, they are always a work in progress. Indeed, for Bolter & Gruisin (2000), 'remediation does not destroy the aura of a work of art; instead it always refashions that aura in another media form' (Bolter & Gruisin, 2000: 75). This hybrid aesthetic or tendency to foreground the act of mediation is apparent in web aesthetics as a *hypermediacy* or reframing of the mediated nature of representational practices (Ibid, 2000). In the context of AirBnB, this manifests in the standardised look of profiles, which overlay brand image onto user's hybrid representations of company ethos or 'message' and personal values and aesthetics.

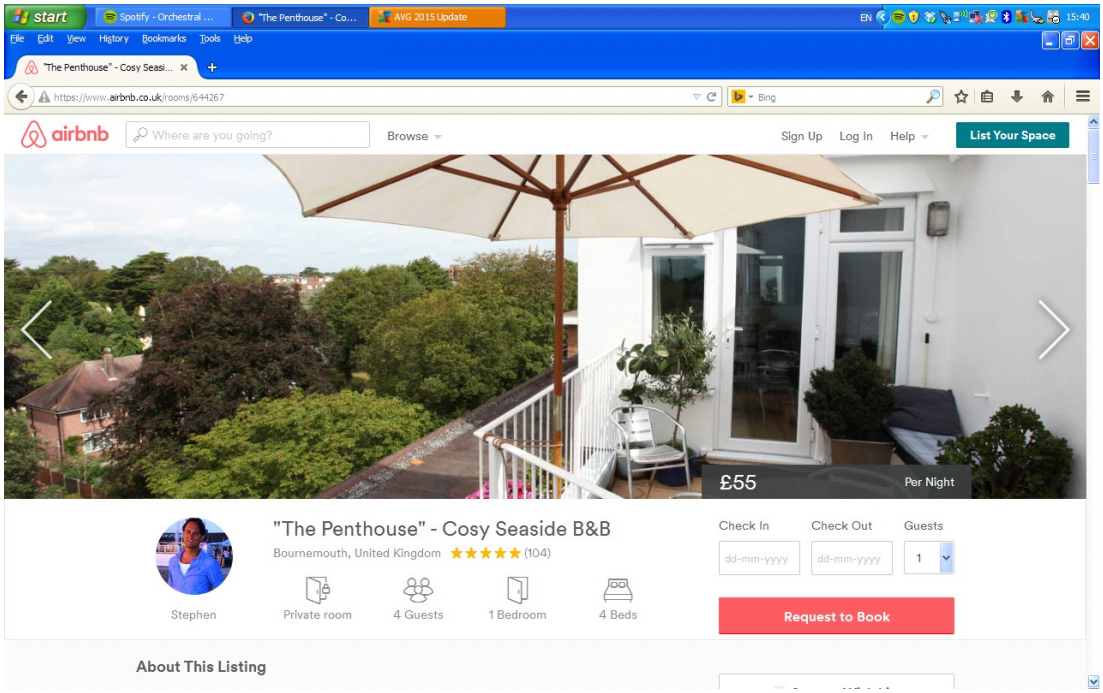


***Fig.27.*** AirBnB profile home page for *"The Penthouse" - Cosy Seaside B&B*

*Fig.27.* Is an image taken from the home page for *"The Penthouse" - Cosy Seaside B&B* profile, which along with the listing itself, has since been removed from the AirBnB website. It was the first image that prospective guests saw upon visiting the profile. The image shows the apartment's roof terrace and was chosen because it suggested a recreational space which was both romantic and impersonal. The walls are white, which is connotative of Mediterranean whitewashed buildings. This meaning is also reinforced by the subtropical plants 'on show', including a rubber plant, a conifer, a money plant and a small olive tree. The parasol and stainless steel 'bistro' table and chairs construct the possibility of re-enacting idealised images of romantic evenings spent in the invisibly mediated outdoor spaces of tourism and hospitality. These kinds of settings are limiting in their range of performative options, yet also suggest the

possibility for romantic sublimation to environmental context. One couple describe a view of authenticity, which connects traditional notions of authenticity as the veracity of objects, with a post-modern sensibility in which the authentic comes from a connectedness with environmental meaning: “Their home is harmonious with its beautifully hand painted Bournemouth beach scenes by Bev and lovely views over the tall pine trees from the penthouse and sun kissed balcony” (Paul and Sarah – AirBnB guest). Likewise, another guest seems to equate cosiness with a kind of simultaneous romantic distancing and connectedness with environment: “The apartment has a cosy seaside atmosphere. We particularly liked the room view over the cover of the trees” (Michel – AirBnB guest). Such narratives, as a further guest points towards, might suggest that the view and the framing of the natural environment, is important in generating representations of freedom, and that these are perhaps valued equally, in an ontological sense to embodied and spatial freedoms: “...although the bedroom is on the small side the enormous window makes up for it”. Further observations taken from my notebook suggest that the sense of cosiness – of being sheltered from the elements – equates to the sense of freedom given by the large windows and tree-top views. Often guests would gasp or describe wonderment at the open and expansive views, and the light, 'airiness' of the space yet also refer to the feeling of the space as 'cosy' and / or 'creative'. One guest describes this in his review: “They have a great place, very cosy and very creative” (Ajit – AirBnB guest). Yet from my own experience the apartment was no longer creatively fertile. The days of reflective idleness and 'holiday sundowners' on the terrace were over. Something more pressing was eating away at the 'staycation' dream. It was extremely hard to find space for the messiness of making and the attendant inattentiveness towards guests that creativity brought. Moreover the creativity of making could not sustain the 'emotional work' needed to maintain the 'aura' of creativity necessary to make *guests* feel creative. Indeed, it was counterproductive. One guest staying for a longer period of time said she wished she were creative and said that being around creative people made her feel inadequate. Another guest, after returning home from work, suggested that I had spent the day “chilling out”, when I had been organising a project and working on a piece of writing for a client. This suggests a tension between guests’ and host’s notions of labour in representations produced within the capitalist framework of coopted leisure time and economically rationalised creativities. For the guests the work of AirBnB is represented as leisure – when in reality, it requires high levels of both emotional and physical labour – and thus is an insufficient show of work ethic and as such elicits suspicion.

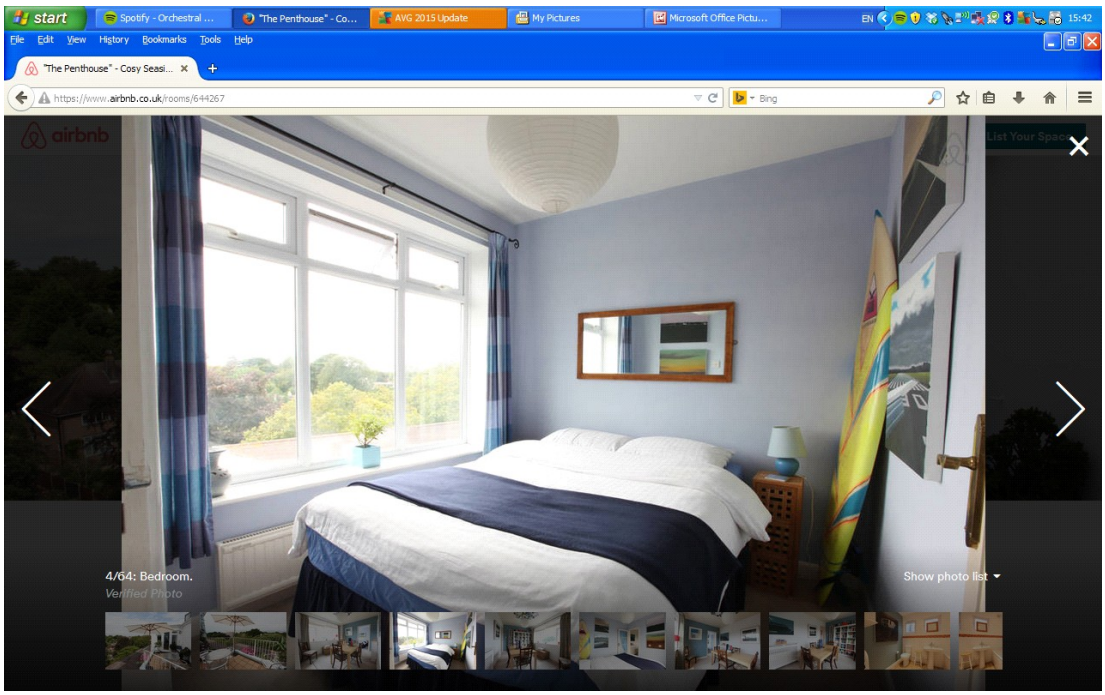


***Fig.28.*** AirBnB photograph 4/64 for *"The Penthouse" - Cosy Seaside B&B*

*Fig.28.* shows the bedroom used by AirBnB guests. It is separated from the main living space by an adjoining dining room / study area. The paintings covering the walls – two of which are visible in the mirror – depict the landscapes of airports and the intersection between man-made and natural forms. The paintings compliment the sense of freedom that some of the guests felt the view from the window gave them. One guest remarked that being above the tree canopy was like flying with the seagulls. However, the airport images also mirror the transience one might feel as a traveller staying in an AirBnB house, which contrasts the 'groundedness' of home. The wall paint colour, "Atlantic Surf 2" – a warm light blue – was chosen to evoke the bedrooms in my aunt's seaside bungalow in Cornwall, where I spent many happy childhood holidays. The chequered blue curtains were there when we first moved to the apartment and I chose to leave them because they reminded me of 1970s caravan materials. The bed is slightly higher than the window sill, which gives the feeling of floating above the trees. There is a muted stillness to the room, which is always flooded with light even on cloudy days. This noiseless space is both an embracing void of calm and a *liminal* outpost at the end of the building; where rooms unfold into a viewing platform, a control tower, an apprehending crows-nest; where subject and object converges as internal space holds itself up to the sky. Here, *dwelling* happens as '*the basic character* of Being' (Heidegger, 2011b: 254). Yet, this basic character was already there when we moved it, we drew upon it like a hidden wellspring, unfurled its essence in the objects we arranged, and used it as building material for our renovation: drawing out the novelty of suggestion. It was here that our guests drank hot tea in the morning, retreated on rainy afternoons and sat up in bed with books and iPads; mind-travelling, and letting the world bleed in, through screens and planes and window frames; drawing in the sleepy half-world of future destinations.

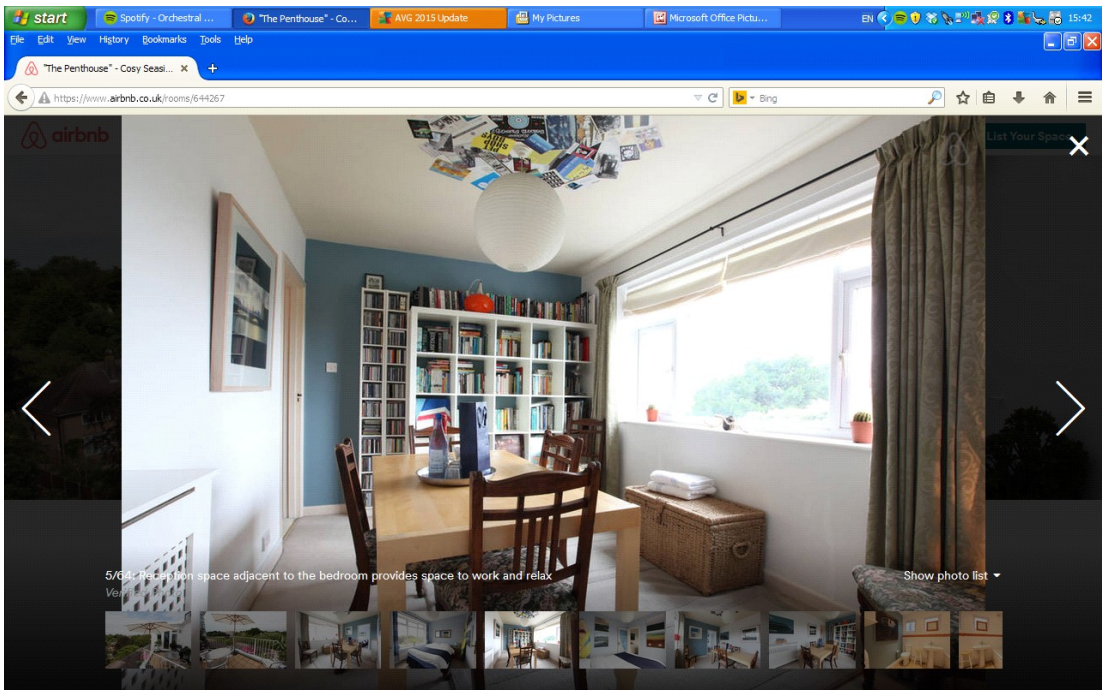


***Fig.29.*** AirBnB photograph 5/64 for "The Penthouse" - Cosy Seaside B&B

*Fig.29.* is an image of the dining room. The books – disorderly, cluttered and stacked on top of each other at jaunty angles. A watercolour painting of Battersea Bridge in cinematic dimensions. Posters, postcards and gig flyers pasted to the ceiling – a reference to a local bar for 'wannabe' metropolitans. Ikea furniture interspersed with Edwardian dining chairs and a yet to be hung 1960s Italian lamp become a contrived performance of cultural dexterity – of hopping between social positions. More of my paintings out of shot, depicting lidos and runways – signifying a nostalgia for Modernity's guilt-free collective dream and the democratisation of the leisure class's lifestyles: retro-futuristic 'cool' or the pacifying neutrality of style?

The dining room was also a hub of transient sociality, both before and during "the AirBnB years". Here friends, acquaintances and strangers were shielded by the glow of partial anonymity, of hiding behind voices and within the familial aura that conceals the *unconcealment* of beings. For Heidegger (1978a), such of contexts of artifice are where truth of Being is to be found. He suggests that concealment is the refusal of being by beings or the 'dissembling' of *unconcealment*. He argues that 'we believe we are at home in the immediate circle of beings':

> Beings are familiar, reliable, ordinary. Nevertheless, the clearing [of being] is pervaded by constant concealment in the double form of refusal and dissembling. At bottom, the ordinary is not ordinary; it is extraordinary. The essence of truth, that is of unconcealment, is dominated throughout by denial. Yet this denial is not a defect or a fault, as though truth were an unalloyed unconcealment that has rid itself of everything concealed. If truth could accomplish this then it would no longer be itself. *This denial, in the form of a double concealment, belongs to the essence of truth as unconcealment* (Heidegger, 2011a: 115).

At the dinner party we are truly private in public. We rest in the floodlight of surveillance, are true in the unconcealment of untruth, blinded in Being by the stage-lights of the social tableau; lost in the origin of the work of art: the being that stands in the Being of beings.

The dining room was also where the aroma of freshly brewed coffee cut through the bubble of retreat and denial; where perused books and maps were pushed aside to make way for supermarket croissants and infantilising multi-packs of cereal; for toast and jams and fresh fruit salad, which for some was “further testament to... [our] generosity and kindness” (Rosalind – AirBnB guest), and for others “was extremely (too?) generous!!!!!” (Anthony - AirBnB guest). Both of these comments are nuanced, with the possibility of over or under interpretation. The former statement could denote warmth, care and graciousness, whilst being connotative of the domestic values of care-through-giving. And perhaps, in the latter is embedded a puritanical sense of being overwhelmed by excess and unnecessary waste. In hindsight, however, in the ‘overdetermined uneventfulness’ of everyday narrative (Seigworth and Gardiner, 2004), this later comment seems less to be to expression of a resistance to power – of being 'killed with kindness', and more a compassionate 'hint', aimed towards the misdirected generosity of those who have fallen on hard times: an acknowledgement in Being of the shared being of beings.

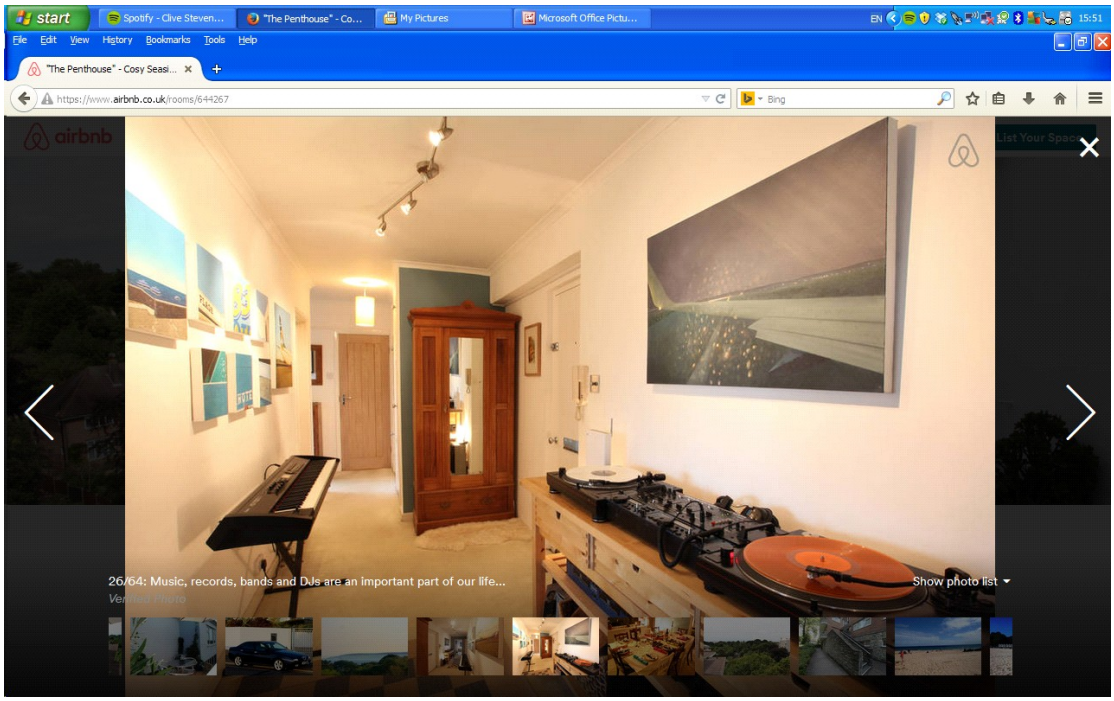


***Fig.30.*** AirBnB photograph 26/64 for *“The Penthouse” - Cosy Seaside B&B*

*Fig.30.* is an image of the hall: an 'art' gallery and performance space. Edensor (2001), equates tourist behaviour to performance, suggesting that ‘when tourists enter particular stages, they are usually informed by pre-existing discursive, practical, embodied norms which help to guide their performative orientations and achieve a working consensus about what to do’ (Edensor, 2001: 71). However, for AirBnB guests, the range of norms and pre-defined roles are limited and therefore not always helpful in determining performative options. When entering an AirBnB house, we rely on preconceptions drawn from the images and descriptions found on the host’s profile to inform both

our understandings of the people we are staying with and the kinds of performances 'appropriate' to their home. Indeed, these assumptions are, in part, informed by the very reasons we choose to stay in a particular AirBnB house – the visual clues that tell us whether or not the hosts share your tastes, social position, and discursive 'common-sense' world-view (Bourdieu, 1984). For Bourdieu (1996), pre-determined assumptions about behaviour and cultural objects are the product of social conditioning: a 'habitus', which produces 'a systematic set of goods and properties, united by an affinity of style, correspond to each class of positions' (Bourdieu, 1996: 14-15). Indeed, we used such understandings as props for playing tour guide: marking locations, which we deemed to be suitable for each guest onto the Bournemouth Tourism town maps we provided. These markers were 'agreed' through the process of negotiation as we discussed guests' interests, likes and dislikes with them.

When the goods and properties (of shared meanings) are misinterpreted and symbols are misread, this can become problematic for both guest and host. Indeed, during the summer of 2013, when AirBnB started to become better known in the UK, we began to have an increasing number of older guests from the brand conscious yet adventurous 'baby boom' generation, whom did not seem as comfortable as the previous AirBnB user demographic of younger couples in their mid-twenties to mid-thirties. Perhaps this can be attributed to the increasing lack of reliance on standardised hotels to provide quality assurance, ontological security and to mitigate risk, since the economic downturn, or the fact that their 'Generation Y' children had grown up in an age of democratised independent travel and the 'gap year'. Couples in their fifties could not read the ambiguous division between host's private lives and their 'home' as commodity, and would often appear surprised that the space was shared despite clear information given on the website; and in particular, were concerned that the bathroom was shared. One couple stated that they were "surprised that the bathroom is shared. Best to post that detail; had we known we would not have booked it. Also, we need storage for our things: drawers, closet, shelves, someplace to organize our things. When we visit again, we will stay at a hotel – no cost savings in Airbnb" (Margo – AirBnB guest). Another, suggested that the bedroom, despite adjoining a large reception room as part of the guest space, was "too small to leave a suitcase anywhere in the room" (Anthony – AirBnB guest). The information missing from this statement is the fact that the dining room does not have a door, which suggests that this particular guest did not feel comfortable enough to leave his belongings in an open space. Moreover adding that he "hadn't realised that we shared the bathroom with the hosts". Older guests would typically resist socialising with us and hide in their rooms or speak in hushed tones to each other and ask timidly if they needed anything despite being told to help themselves to anything they needed. One younger couple with a small child initiated a conversation about their shared occupation in the prison service. The mother then laid down boundaries of moral acceptability by stating that she had met lots of horrible people in her job and really didn't like paedophiles. She then expressed her concern that a super 8 projector on top of the bookshelf in the dining room was a camera.

The image of the hall also depicts the objects that fill the space: vinyl turntables, an electric piano and some of my paintings. The web page describes the hall as a 'sociable space with DJ decks and piano' and suggests that '[m]usic, records, bands and DJs are an important part of our life' (AirBnB profile for *"The Penthouse" - Cosy Seaside B&B).* Whilst the decks and piano are personal objects reflecting our private interests, there is also a performantive

dimension to these instruments, which in the context of AirBnB were often used to communicate and negotiate shared meanings with guests. This could also be described as a form of 'cunning' in which the skill of 'mirroring' guests was deployed as a covert form of normative performance to solicit 'agreed' meanings for the purpose of group cohesion. I would often use my eclectic record collection as a means of communicating with guests – mirroring their tastes and providing soundtracks to autobiographical music narratives. I would utilise music as a way of enabling guests to share their experiences and tastes with me and as a way of connecting and 'making do' with the alienating context of AirBnB. Conversely, I would also select music on the basis of the age and social demographic of guests, as a tactical way of both ensuring their comfort – helping them to feel 'at home' – and 'playing tourist' in their worlds. Music of which I had previously only had a passing interest, became settings for touristic exchanges or what Edensor (2001) terms 'improvisational performances'. Indeed, such resistance against habitual performances made the 'job' more interesting, allowing host and guest to go 'off script', and to 'deviate from [our] organised tours in ways akin to how, according to Michel de Certeau (1991), pedestrians (temporarily) transform public space and transmit alternative meanings using 'tactics' to reappropriate space' (Edensor, 2001: 76). In this direction, one guest describes spending "some quality time with Bev... [who] was kind enough to mix some 80's music for us after we came back in the evening" (George – AirBnB guest). Another leaves the comment – "great place, gorgeous outside area, great music" (Rory – AirBnB guest), and a former DJ for whom I had tailored a nostalgic set, states: "...I was blown away later on as I persuaded Bev to treat us to some Sunday morning tunes (that I requested, and he then played on his decks!) Totally awesome!" (Lawrence – AirBnB guest). In hindsight, this mutability was key to our success as AirBnB hosts, yet it came at a price – the loss of *dwelling*!

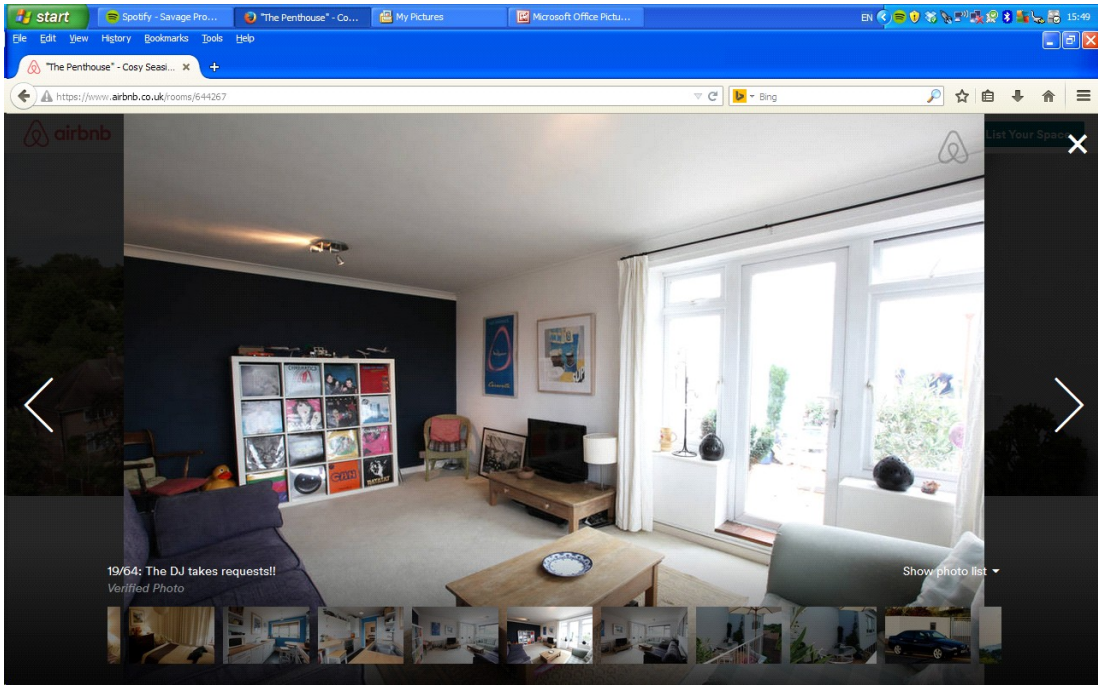


***Fig.31.*** AirBnB photograph 19/64 for *"The Penthouse" - Cosy Seaside B&B*

*Fig.32.* (below), is an image of a cluster of my paintings displayed in the hall. My paintings dominate every room of the apartment and, as I will argue, have a key role in the negotiation of *dwelling* and the representation of environmental meaning. Indeed, many guests have suggested that the paintings have influenced them in choosing the apartment. Likewise, guests have commented that the personal nature of the paintings do not put them off but paradoxically, make them feel more at home. One guest comments that "Bev's paintings are all over the place and give it a very personal feeling" (Simea – AirBnB guest), while another suggests, "[t]he apartment... has a great atmosphere, perfected by Bev's amazing paintings" (Gráinne – AirBnB guest). Moreover, when discussing this in further detail with guests they have argued that the paintings made them feel the apartment was 'safe' or used terms like 'cool', 'young' and 'creative'. Terms, that perhaps comprise the apartment's Emotional Selling Point (Levitt, 1986). Consequently, in reviewing the role of the paintings within the context of AirBnB, it is also apparent that they are not simply commodities but actors within a commoditised performance space. They play emotional roles that enable prospective visitors to complete the tableau: to imagine themselves in situ as guests or through further suspension of disbelief, envisage ways in which the space could become a temporary home. Indeed, for Cohen (1988), 'tourism is a form of play... which like all play has its profound roots in reality, but for the success of which a great deal of make-believe, on part of both performers and audience, is necessary' (Cohen, 1988: 383). The paintings themselves have a detached neutrality that plays with the emotional content of the tourism images. Indeed, I strive to capture an obtuse ambivalence within my paintings that embodies the paradoxes and ambiguities of tourism. There are narratives of absence and subjective distancing, yet perversely, I focus on images that are just outside of clichéd tourism representations, which could equally represent a kind of visual embodiment, which we might glimpse as we move through tourist spaces, past what Wang (1999) terms 'toured objects'. Conversely the images could simply be an 'arty' way of reproducing the objects of tourism: of appropriating, personalising, claiming ownership, of *dwelling*, of finding my own ontological authenticity. I have written much about the paintings themselves both as objects and as images in the symbolic realm and for this reason I do not indeed to dwell on them here. Yet, for Heidegger (2011b), *dwelling* is, tautologically speaking, just that: to *dwell* is to *dwell on* things. Indeed, he suggests that 'dwelling itself is always a staying with things' (Heidegger, 2011b: 247). So perhaps in their ambiguity and obtuseness the paintings allow such *dwelling*? Or perhaps the fundamental character of the paintings is not to absorb the viewer but to be absorbed by the viewer? Indeed, for Benjamin (1968), this absorption is the agent of 'covert control' and thus akin to fascism, turning the audience into a distracted and 'absent-minded' critic (Benjamin, 1968: 239-241). The white walls and spotlights of the hall space frame the paintings as a gallery, drawing our attention to the status of the artwork. However, this is not a gallery we can dwell in. Instead it is a transient space that we pass through, collecting the fallout of aesthetic rhetoric (from the DJ sets, the "art", the décor), which clings to us as move on.

These are my thoughts on dwelling and the representation of environmental meaning under the conditions of late capitalism: that the private worlds in which we dwell cease to be neutral once they pass into the hands of representation. As an AirBnB host the images and objects that I appropriated no longer simply housed my being-in-the-world but also began to play in the domain of what Debord (1967) terms 'spectacle', in which *dwelling* is so subtlety modified that we fail to see that it is no longer that which it appears: art becomes commerce, place becomes space, home becomes 'homelessness' (Berger, 1974). As Dovey (1984) notes, 'commoditization has its main eroding

effect not in the quality of house form but in the quality of the relationship of the dweller with the dwelling' (Dovey, 1984: 16). Yet conversely, for those visiting "*The Penthouse*" as guests, we can speculate that this ontological in-authenticity was not so much of a problem, as they acknowledged the grain of authenticity nestled within the contrivance, and perhaps, the possibility that our pseudo-events and touristic performances concealed the essence of human sadness. Indeed, rarely did guests see through the mask and yet always acknowledged the common ground of inter-subjective truth. Thus despite 'the authenticity of the *"original"*, and tourist experiences [being] kinds of pseudo-events because tourists are seldom able to see through the [nuanced] inauthenticity' of the AirBnB 'home', our guests always found their own 'exhistential authenticity' where they sought it (Wang, 1999: 353): "They are the consummate hosts, offering genuine hospitality" (Paul – AirBnB guest); "Our hosts were welcoming, interesting, and genuinely fun to be with, arming us with enough information to put us on par with the locals while exploring their town" (Mark – AirBnB guest); "We felt really at home and to be honest, could move in permanently" Naoimh – AirBnB guest); "We enjoyed friendly conversations over beer, and felt totally comfortable and 'at home' during our stay" (Stephanie – AirBnB guest); "Nothing but good things to say about our stay, first time using airbnb and was probably the best place we could have picked. Made us feel so at home!" (Mark – AirBnB guest). Therefore, I would like to suggest it is the very desire to use the notion of authenticity as a ground on which to build *dwelling*, which strikes through the murky waters of the capitalist condition. The staged authenticity of touristic performance becomes, for the niche markets of AirBnB, a substantive ground from which to draw out inter-subjective truths of being. Indeed, I would like to conclude with the optimistic point that as an ex-AirBnB host I am still good friends with several former guests, suggesting that human truths will always peer out of the cracks of touristic performance and from the 'emotional work' of the leisure and tourism sector.

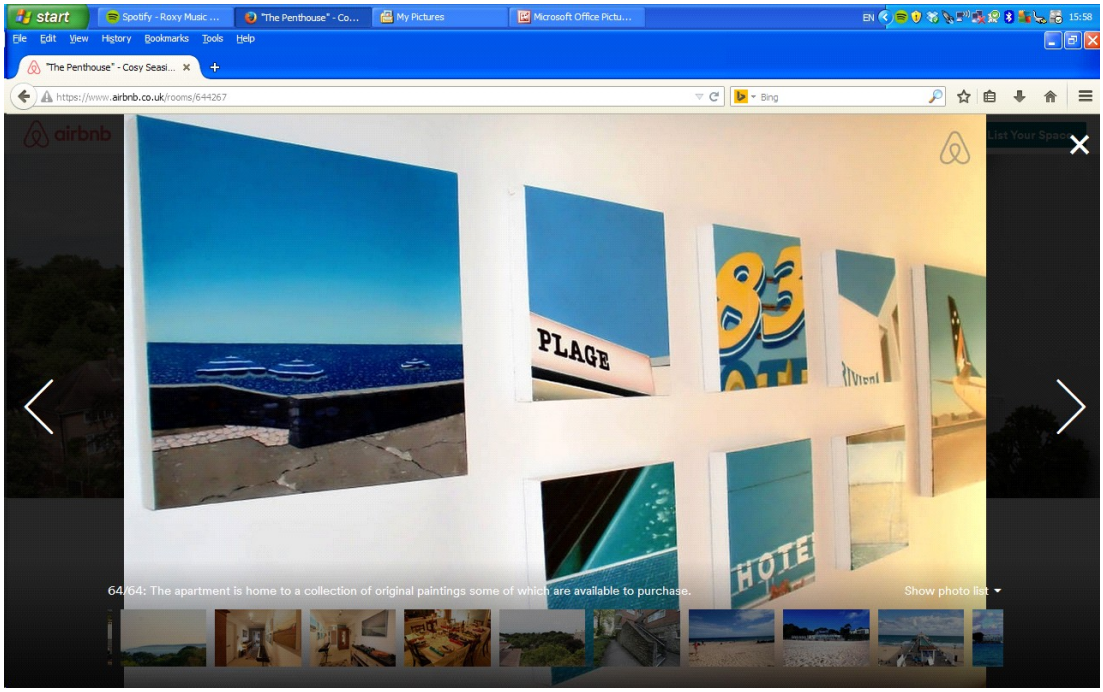


***Fig.32.*** AirBnB photograph 64/64 for *"The Penthouse" - Cosy Seaside B&B*

After phenomenological reflection as part of *Living Under The Tourist Gaze*, I produced an object based on some of the

text from this chapter. The piece began with a blank canvas that was given to me as a present in 2013. The canvas was subsequently 'vandalised' by a friend of my former partner at a social gathering at “The Penthouse”. In a moment of alcohol-inspired generosity, I agreed to let this acquaintance draw a diagram in pencil to depict the social network of those present. I then retreated into another room to engage in conversation with a friend. On returning to the living room I found that the canvas had been drawn on in permanent marker pen and was no longer usable for the purpose of painting in acrylic. Taking this act to be symbolic and symptomatic of my displacement in terms of identity and dwelling, I moved the canvas to my mother’s house. This object then became the material and conceptual basis of *The Consequences (part 1)* (2015) (*Fig.33*). This piece then became the basis for another piece *The Consequences (part 2)* (*Fig.34.*), a list of instructions mounted above a shelf of 'sharpie' pens, which further problematise the nature of social relations and 'choice' within the conditions of neoliberalism. This piece asks the question how do we define friends in a world in which the front of friendliness is required to be upheld at all times. The temptation for friendly acquaintances when interacting with this relational piece is to opt for the seductive range of colours available to 'friends'. The instructions are as follows:

1. Please decide whether you consider yourself to be a friend or acquaintance of Bevis Fenner

- If you have decided that you are a friend, please choose a coloured marker pen
- If you have decided that you are an acquaintance, please pick up a black marker pen

2. Please add your name to the adjacent canvas that does not already contain hand-written or printed text

- You may wish to add a personal message
- You may wish to respond to the hand-written or printed text on the canvas

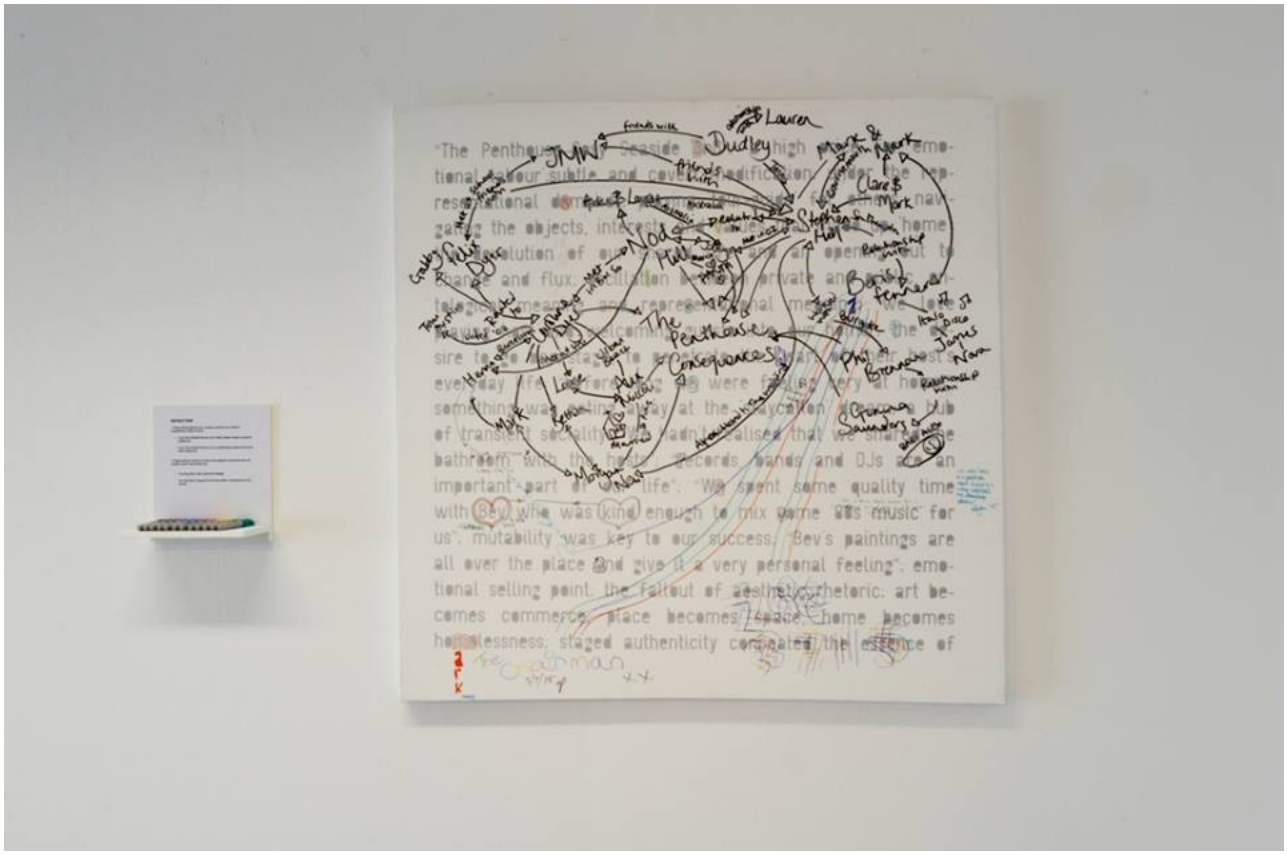


***Fig.33.*** *The Consequences (part 1)* (2015), pencil, permanent marker and silk-screened printing ink on canvas


***Fig.34.*** *The Consequences (part 2)* (2015), shelf, 'sharpie' pens, printed instructions on foam mount-board

In this final Chapter, I attempt to reconcile art practice and everyday practices as *the work of everyday life*. In doing this, I highlight the problems inherent in the notion of art and tourism as subjective tools for the defamiliarisation of common-sense, habitual ways of seeing and being in everyday life. In showing that the structures of art and tourism are already present in everyday life, we highlight the need for a dual-consciousness, both of the emancipatory capacity of everyday production, in terms of the ontological authenticity and *subjective freedom*, and the situated nature of that production in the ebbs and flows of capitalist relations. Capitalist representations encompass models for subjective transformation and are fluid and adaptable in nature. They lap around the island of the self and seep in through the gaps created as everyday life reshapes itself into the totality of each moment (Seigworth & Gardiner, 2004). Whilst, everyday production provides tools to reshape our lives, it rarely gives us the critical means to re-mediate these subjective and material changes. Yet, outside of productivist relations to the progress of everyday life, we find redemptive moments that escape the conditions of capitalism and offer existential freedom: the means of gaining critical distance from the urgency of the moment and the pressing nature of representation. In attentively observing our desires for subjective transformation, capitalism is always close at hand to provide us with tools and materials for everyday production, and in doing so permeates the fabric of everyday life. The studies considered in this chapter suggest that we find *subjective freedom* not through everyday production but via the re-mediation of the processes which shape that production. Therefore, the real 'work' of everyday life begins in leisure. However, further to this, the projects in this final chapter enable us to see beyond *subjective freedom*; beyond artists and beyond tourists. The two projects outlined and reflected upon above, offer a glimpse of an approach to aesthetic practice, which does not privilege artists and artworks, tourists and sites / sights over their impending relations in the social and material world. However, I would also like to suggest that as an approach to practice, these projects suggest a personal-ontological ethics or way of re-framing aesthetics as a methodological praxis, in order to mediate the complex entanglements of various modes of practice with human and non-human objects, affects, feelings, atmospheres, mobilities and flows, and the nexus of global and local relations. This praxis is a way to re-politicise the practice of everyday life and to separate the personal-ontological value of 'leisure' practices from their symbolic or exchange value in neoliberal structures of work and leisure. This is an understanding of practice as both socially engaged and political yet distinctly separate from the rationalisation of performance and performative actions in the experience economy. Here, practice is worlds apart from the psuedo-events and psuedo-performativities of mindfulness classes, farmers markets, collaborative consumption and other front stages of 'good' living, however, it is also intimately entwined with these worlds, and reproduces them as parallel, yet fundamentally different worlds. Here, practice recognises the emotional or affective labour of everyday production and gives credit to useless expenditure as a means of generating a personal-ontological value. Here value is produced rather than assigned, and productive energies always expended in order to produce an unquantifiable 'excess' rather than quantifiable utility value. In this way the practice or *work* of everyday life becomes a socially productive force, which works in opposition to neoliberal models of work and leisure in which value has become a quantitative measure. Here, *everyday tourism* becomes a genuine 'line of flight' from economic rationalism and the quantitative evaluation and regulation that pervades everyday life. From the experience economy to the privatisation of higher education, worlds and world-views now come pre-formed, and are already 'out there', ready to be bought. Instead *everyday tourism* offers transformative potential for the creation of new worlds, potentialities and *beginnings of history*, by transforming individualised and

atomised subjects into agentive singularities within active multitudes (Hardt and Negri, 2011). Here, as Hardt and Negri (2011) suggest, '[r]evolutionary movement resides on the same horizon of temporality with capitalist control, and its position of being within and against is manifest through a movement of exodus, which poses the exceeding productivity of the multitude against the exceptionality of capitalist command' (Hardt and Negri, 2011: 242-243).

**Thesis Summary and Conclusions**

This thesis began with an exploration of *everyday tourism*, which was initially defined as 'the everyday touristic consumption of place and increasingly tourist-like relationship between people and the places in which they dwell'. This definition was used to suggest the possibility that playful postmodern forms everyday creative practice and their attendant discursive representations – outlined in Chapter I – might facilitate reflexivity and *subjective freedom*. As I then discuss the wider structures of leisure and tourism in an attempt to situate *everyday tourism* as a reflexive frame of mind in between tourism and everyday life. We go on to discuss the wider theoretical context of *everyday tourism* with the aim of studying practices and ideologies situated *between* tourism and everyday life. I then introduce the notion of art practice as a form of *everyday tourism* as a way of showing the similarities and differences between art and tourism as subjective tools. In particular, in the studio work *Punch and Judy Show: edge of representation* (2014), I show how *everyday tourism* might manifest in the reflexive re-mediation of visual representations of Bournemouth. The piece also explores the carnivalesque nature of the neoliberal structures and how, rather than the holiday being an inversion of everyday life, the conflation of work and leisure embeds the carnival in everyday production – including the production of space, society and culture – infusing them with the (il)logic of immediacy, irrationality and chaos. I also highlight the inadequacies of the art object in facilitating *subjective freedom* in the viewer. I then proceed to explore the notion of *everyday tourism* as art practice empirically, through two artist-led projects, *Reframing Bournemouth* (2012) and *FROUTE* (2013), deploying 'traditional' social art techniques. However, it is only in theory that these projects take into account wider social context. In analysis, the former is wrought with cultural and institutional assumptions, which are only questioned when these come into contact with opposing social and environment contexts, whilst the latter, exists in an art bubble of one off practice, which exists in parallel to the wider relations of the life-world. In Chapter III, I consider some of the wider structures that might separate art from everyday life. In particular, I explore the conflated relations of work and leisure, and the implications this has for everyday production as a mode of resistance. Here, art becomes just another form of commercialised leisure to be utilised within the opportunistic machinations of capitalist discourse. However, this logic devalues everyday production as the 'wrong' sort of work, a passive work of 'killing time'. Yet at the same time as denigrating useless expenditure, neoliberalism makes the temporal corpses of leisure pay. The frustration at capitalism's separation of art from everyday life leads to a re-thinking of art, in order to find an art practice that recognises and utilises the material and immaterial labour of everyday production as an art form. I attempt to do this, not in abandoning the art object but by utilising the artwork's parasitic dependence on viewer and context to critique the cultural and institutional relations of everyday production. In Chapter III, I adapt the ideas of Bourriaud (2002), in an attempt to produce a relational art practice that neither abandons the art object nor defers responsibility of meaning entirely onto the viewer. Instead, I demote the status of the artwork to an object of everyday life and thus art practice becomes, simply, practice. With art out of the picture we begin to see *everyday tourism* as a plausible model for the transformation of leisure. *Everyday tourism* becomes *the work of everyday life* – a reflexive practice for exposing and transforming the power and property relations of work and leisure. I then investigate these ideas via two projects, *HOTEL* (2014-ongoing) and *Living Under the Tourist Gaze* (2012-14).

This doctoral project started out with the optimistic hypothesis that the conflation of tourism and everyday life in the day-to-day creative practices of Bournemouth's residents, suggested a new paradigm for everyday production, a reflexive model which has the capacity to direct us towards new life possibilities via subjective freedom from dominant cultural and institutional representations. Drawing upon social theories of tourism studies, I set about considering what we have learned from our experiences as tourists and how these understandings can be utilised in everyday life. The overall aim of the project was to explore how living in a touristic space might facilitate new kinds of practices, which help to de-familiarise our experience of everyday life, thus aiding our capacities to develop beyond habitual ways of being. I initially did this by staging encounters between art practice and the touristic spaces of Bournemouth via artist-led projects and studio practice. These encounters facilitated attentive geographic art practices, which enabled reflection on the relationship between touristic spaces and performative subjective processes. The notion of being a tourist in everyday life was developed by myself and other participants of the project as a mode of practice situated away from the cultural and institutional framework of art and as a way of mediating common sense and habitual representations of touristic spaces and leisure practices. As the overall project developed, it became apparent that the focus on art and art objects hindered understandings of the affective relations between individuals and everyday production in the touristic spaces of Bournemouth. However, by refocusing on the mundane contexts and the affective relations of 'working' within hospitality, and by reframing my painting practice beyond representation, firmly in the realm of everyday life, it became apparent that many everyday touristic practices involve forms of emotional or immaterial labour, which upon reflection, expose the ambiguities of work and leisure in the neoliberal era. Through understanding the blurring of the relationship between work and leisure, the notion of *everyday tourism* takes on a new life as an an attentive praxis of re-mediation through which we are able to generate subjective freedom beyond pseudo-individualised creativities that obfuscate the utility value of everyday forms of production within neoliberal society. Thus the notion of *everyday tourism* does not simply represent the blurring between the practices of tourism and those of everyday life but suggests a way re-mediating the relationship between subjectivity, work and leisure.

The notion of subjectivity as an evolving, unfinished project has strong parallels in both art practice and tourism practices. Indeed, we could suggest that the existential perspectives present in art practice and in many tourism practices seek the remodelling of subjectivity. Likewise, the freedoms pursued in many tourism and art practices have the effect of *de-naturalising* subjectivity in the gap between expectation and reality or the 'coefficient of art', respectively. Both tourism practices and those of art have the capacity to de-familiarise the familiar, thus directing us towards improvised performances, which move us beyond habitual ways of being and seeing. Yet, this de-naturalising of subjectivity is everywhere as subjectivities are constantly evolving, being worked and re-worked from all sides by the discourses of late capitalism, which stabilise, fix and frame subjective understandings through representation. Therefore, subjective freedom lies not in our capacity to evolve representations but to re-frame them via freedom from subjectivity. MacCannell's notion of the 'second gaze' and Bourriaud's discussion of *relational aesthetics*, suggest models for this re-framing or re-mediation of the cultural and institutional discourses of tourism, art and indeed, everyday life. They move the arena of everyday production away from the capitalist framework and posit a political ethic of re-mediation through practice, performance and performativity, rather than an aesthetic ethic of

representation and the individualised production of immaterial labour. The reflexive processes of tourism and art practice supply a utopian view of everyday production as the 'engine of history', however, as Debord astutely predicts, spectacle is everywhere and thus resistance manifests as 'purely spectacular rebelliousness'. Therefore, it is not enough to traverse the binary divisions between work and leisure, in the words of Barthes (2005), to 'outplay the paradigm', we must summon in *the end of leisure*, and to remodel everyday life in the gap between what is sought in the practices of tourism, art and commercialised leisure, and what is actually experienced. The end of leisure does not mean the beginning of work in a productivist sense but instead involves the remodelling of everyday production into an open field in which, not only is the use value of a leisure good visible and separable from its exchange value, but also, the personal-ontological value of a leisure practice becomes separate from its value in the in experience economy. This requires conditions that enable the visibility of the labour of everyday production as a capitalist resource, in order for leisure to become a transformative praxis, open to difference, heterogeneity and nascent meanings; a grey every in which a dual-consciousness, and awareness of subjective dualities, provides critical distance from desires, common-sense typifications and habitual ways of being, in order for the real 'work' of everyday life to begin. *Everyday tourism* suggests ways in which *the work of everyday life* can be utilised by the individual as a way of reorientating the self on an ontological level, in order to then share this knowledge with others and thus challenge mediated representations, systems and structures in the life-world. Further to this, it is apparent that within the biopolitical structures of late capitalism, all practices become specialist, characterised by the de-differentiation between work and non-work. Subjective practices and everyday escapes become affective labour within neoliberal systems; there is nowhere left for everyday life to run. Therefore, a *new knowledge of everyday life* cannot exist outside of this logic unless it is a *situated and contingent knowledge*, formed in the gap between the immersive and the reflexive, as an attentive ethics of everyday production. The practices of art and tourism encompass both immersive and reflexive subjectivities and can be used to develop a dual-consciousness of everyday life, exposing the dichotomous self rooted in habit, common-sense understandings and known territories, yet growing out potential lines of flight towards other ways of being and new territories. In this emergent state, the total atrophy of everyday life by the spatial, temporal and discursive representations of neoliberalism becomes increasingly difficult and it is once again possible for the everyday to operate outside of specialist practices and to be fugitive and elusive. Everyday tourism thus becomes a means of envisioning alternative ways of being and seeing – of imagining possible futures and entertaining the idea of flux and change in the ungendered potentiality of the moment. Through practice, performance and performativity, we can utilise art and tourism subjectivities as a means of seeing difference in de-differentiation, seeing through the eyes of the 'alien' other, in order to see beyond the perpetual sameness of *the end of history* (Fukuyama, 1992). In this direction, *everyday tourism* becomes a strategy for writing what de Angelis (2010) calls the 'beginning of history'.

Tourism, and more generally commercialised leisure, create the illusion that everyday life can become the object of a kind of art practice. On holiday we enter a space in which the artist attempts to live permanently: a space where mundane reality is transformed and renewed each day, and everything around them is perceived differently. As Lippard (1999) suggests, tourism is centred on desire, the 'desire for change, but also a more sensuous desire to become intimate with the unfamiliar' (Lippard, 1999: 50). Equally the artist's project is to de-naturalise subjectivity and

disrupt the habitual flow of representational discourse. Yet these things also occur naturally within travel and tourism environments. Travel and tourism, through confrontation with difference, forces us to see things differently, to challenge our habitual ways of being. On tour we perceive possibility in new ways, and entertain the idea of change, of 'going further'. We project forward to our lives back home and envision the potential for transformation beyond the pseudo-individualised creativities of commercialised leisure. Yet how often do we put any of these ideas into practice? Indeed, there are obvious political boundaries separating art practice from quotidian reality just as there are dividing tourism from everyday life. Thus, *everyday tourism* becomes a strategy for exposing, exploring and mediating such boundaries. *Everyday tourism* enables us to disrupt such divisions and suggests ways in which self-directed day-to-day creativities might help us to look away from the unsatisfactory occupations of a leisure society and to become more resourceful in finding ways to occupy our own minds, rather than let them be occupied for us; to rediscover the art of everyday life beyond increasingly rationalised spatial, temporal and productive frameworks. However, as demonstrated in this thesis, *everyday tourism* is far more than an approach to subjectivity and the mediation of situated social relations. It also involves the recognition of our place in a world of objects, atmospheres, energies, emotions and sensations that position subjective freedom and individual choice within vast networks of affective forces and non-cognitive relations. Therefore, *everyday tourism* is a modality of praxis, which begins with a subjective ethics that allows for the successive opening out to seemingly chaotic forces, as a way of triangulating between the personal, the political and the universal. To narrow things down in relation to the philosophies of practice contained within this document, it is perhaps more useful to suggest that *everyday tourism* is about art beyond the artist, tourism beyond time spent away from everyday life, and everyday life away from the neoliberalism's invasive structures of work and leisure. Here, everyday life is reconfigured as the 'holding on' to being – in a tempest of chaotic forces – in order to 'go further' (Crouch, 2010). It is a means of shifting discursive anchors so that we may set sail beyond the muted storm of globalisation. *Everyday tourism* thus becomes a means of using our living labour to demystify the obfuscatory murk of what Hardt and Negri call our 'thoroughly capitalist society under the absolute rule of biopower' (Hardt and Negri, 2011: 240). As a praxis of resistance, it becomes a way of harnessing chaos, rather than retreating into nostalgia, ignorance, fear and self-possession. Chaos, as Berardi suggests, 'is an enemy, but it can also become a friend, because chaos is the door of creation. We are walking in darkness, but we are able to create concepts that illuminate the surroundings' (Berardi, 2011: 160).

Taking the view that *everyday tourism* refers to a set of mundane 'art' practices or 'tactics' involving the defamiliarisation of place to undermine or disrupt dominant representations and habitual ways of being, I have used a series of practice-based projects to explore how these ideas might be developed and disseminated through practice. The evolution of this research project has enabled me to develop the notion of *everyday tourism* as a paradigm for praxis as a way of developing rhizomatic strategies that utilise the relationships between art, tourism and everyday life in order to oppose the conditions of everyday production as a conflation of work and leisure in neoliberal society. In *dwelling* in the ontological tools of art and tourism practices, we are able to move beyond the habitual and to find new territories outside of these formerly specialised fields of practice. The territories we then find, are then those of everyday life reclaimed from the temporal, spatial and identitarian logic of neoliberal governance. In borrowing from the performances and performativities of art and tourism practices, we are able to develop a praxis of resistance and

dissent, in which new modalities of living, simultaneously emerge within and without neoliberal models of everyday production, in order to reclaim *the art of everyday life*. Indeed this thesis is not a case for the end of art but one for the expansion of everyday life to included deeper understandings of aesthetics and everyday creativities. Through practice, performance and performativity, and the nurturing of deep ontological connectedness with people, places and things, we are able to make meaning from chaos without feeling the need to fix meaning in representation and identity formation. Instead of either to setting out our stalls and selling the wares of identity or permanently setting up home in the habitual and safe worlds we produce subjectively, *everyday tourism* allows our bodies and thoughts to wander, to go 'on tour', and for our subjective homes to be rebuilt on the move via multi-sensory encounters with human and non-human objects in the world. Thus, *everyday tourism* becomes more than the subjective freedom gained by a tourism of resistance, it becomes freedom from the shackles of subjectivity itself. Yet, within this multiplicity of energies and exchanges of everyday tourism we are able to find new points of return (new homes), via lines of flight that do not have pre-determined landing stages. And it is in these new points of contact that subjective freedom can be found as we produce contingent and multi-accentual representations and generate ontological authenticity through concerned action and care for people, places and things. And here, we are able to develop our beings as self-determined singularities, using the emergent creativity of living labour to restructure our everyday lives within more natural rhythms and social, spatial, temporal and productive frameworks, and finally to contribute to formation of new political economies and social and cultural paradigms. With the end of artists and tourists, we are able to recognise the true value of our own labour as we begin *the work of everyday life*, building *beginnings of history* (de Angelis, 2010). The practices utilised in this project are just the beginning of developing a methodological praxis of *everyday tourism*. In order to move beyond this thesis and the personal and institutional contexts in which it is situated, I am more than aware that I now need to develop a pedagogy of *everyday tourism* through socially engaged practice and activism, in which tactics or strategies can be disseminated through the affective connections of community development.

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