



**seeing beyond looking: my glance at low impact development in  
Wales**

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## **Abstract**

*It is a time to think anew, a time to express anew, a time to relate. This study is a piece auto-ethnographical / biographical research into the lives of people living in a Low Impact Eco-Village in Pembrokeshire, Wales. The research has led me to reflect not solely on the place of low impact development in Wales, but also the relation of such lifestyle paradigms on notions of the domestic and inter-national political spheres. How we understand national narratives in a world of inherent connectivity, it is, then, an exploration of our body and eco-system – how we interact and sense the world.*

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*"The book from which children learn their vision of the world is read with the body." Mike Pearson, In Comes I: Performance, Memory Landscape, p.38*

*"[O]ne of the main political challenges today may consist not of retaining the autonomous sphere of art, but of rendering the aesthetic central again as a way of promoting non-coercive relationships among different faculties." Roland Bleiker, The Aesthetic Turn in International Political Theory, p.530*

This study was completed in June 2014, through looking at the practices of low impact development. This is the written part of the submission of the aesthetic research practice, and is offered in concord-dance with the filmic text. I present both these texts as inchoate, formed through my partial glance. Had the research allowed, I could have been in the village from the start of the project, however, those research findings would still appear as inchoate. The practices of low impact development are constantly being thought through – less a theory of how to live and more a practice formed *as* recognition of the temporalities of the individual. The practice then, as object of study will never be a complete entity, a real thing, but there again maybe nothing is, things will always be formed through relation with the natural world, these practices will always informed by lay knowledges. Such an assertion does not bode well for usual academic study - how it is that I am able to make such a claim in the introduction is the topic of study. What I discovered through undertaking the aesthetic research practice, another partial entity, inscribed onto the world through discursive practices – the abrasion of my body as European male. The (anti) aesthetic subjectivity of myself, lay'd out as vulnerable child. Recognition of my kinaesthetic practice, the places where world and I meet, my abrasive action through lack of recognition of my impact upon the world. The development models I perpetuate through the toxicity of citizenship, the trails of waste I leave behind, as I fumble recklessly, as I dance to a different tune than the natural melodies which low impact living encircles.

Such violence, not through direct intention, but through touch without sense, without sense of temporal implication, is the place of the recognition of war within this study, war with the non-human as well as the human, as constitutive of practices of the state. As I write this the government, through which I am a constitutive element, has pledged more aircraft to fight terror in other parts of the world, other areas of onto-theological affect. The machine through which the landscapes of late capitalism perform theories of International Relations, as simplistic understanding of power - the capacity to act. Where the legitimate use of violence, the military might of one affect-world disrupts any sense of there being harmony, where the single most ecologically destructive act is also the underscoring of theories which perpetuate us sensing how ecologies could be formed between human cultures. The topics I address through this auto – biographical / ethnographical study presented me with much torment, for me to be truthful I had to confront various vulnerabilities, areas I had secured away from public glance, memories which I had no desire to share. However, in confronting them, taking the chance to sense the globe in a different light, has offered me the opportunity to search into the depths of my being in order to discover that which creates emotive connection with the world. Emotions necessary in *seeing* low impact development and permanent agriculture practices as necessarily engendering different temporalities of landscape, different senses of affect; different notions of personhood. These vulnerabilities pertain to my lateral evolution of cyclical engagement, through my transparency between my writing and that which I deliver to the reader. How human adaptability, the source of much astonishment in the past, is now *seen* as limited by progressive images of civilisation. The dignity that we march, heads held high, to the tune of superiority, now an image of incompleteness, inchoate wholeness, and inadequate biological foresight. Images of biological completeness offering the images of false promise, of inappropriate affect.

I initially found vulnerability in presenting my work through filmic form, my lack of technical ability. Vulnerability in offering charged political accounts, in the face of threats from my own government

about fostering feelings of inadequacy toward its affect world - vulnerabilities of walking the political conflict lines, not just in a world of seeming competing world-views, but of landscapes of politics within different academic departments, conflicts of desires of study outcome. Vulnerabilities of what would happen should I not meet the scholarship criteria - of walking economic lines, beyond the expectation of the academic project, toward its positive impact upon the eco-village community. These rattled relationships, no less evident from the meeting of the academic departments – questions being advanced from security professors prior to my undertaking the course of the place of security studies within the degree – the temptation of undertaking modules of their influence. The separations evident within the arts, distinctions between film scholars and performance scholars, walking the lines of appropriate module choices, the implications of having chosen ‘correctly’, implications as to the effect of the research upon the creation of images of myself. Vulnerabilities of demonstrating research into people whose lives are not so entwined within the consumer society, of my hypocrisy of writing texts which draw attention to my own unacknowledged temporal abrasion. The vulnerability of displaying a critique of masculine assumptions, of being male, of questions of what would happen if gender equality was formed through low impact development, the vulnerability of what this would mean for my own gendered assumptions. And the vulnerability of outlining my own previous ignorance of the political landscape, of having educated myself to A-level standard but not having the slightest of ability to interpret the political world - the languages of the political. These vulnerabilities, then, are more an aspect of appearing naked, of desiring to be naked in the face of research practices which woke me to my sense, to our common sense, the desire for the whole of me unconstrained by any clothing. To come to the centre of my being without any garment to disclose my body and remove all illusion. This study addresses indirectly, the object of prayer, in my time spent in the eco-village I discovered a version of the ‘lord’s prayer’, that which I recited at my primary school, which offers evidence of what I have found in poetic form. It is a version translated from original Aramaic into English and offered me a new way of seeing Judeo-Christian origins, I include it as a precursor to the discussions, in order that the words echo through the canals scripted into the creation of this account:

*O cosmic birther of all radiance and vibration,  
soften the ground of our being,  
untie the tangled threads of destiny that bind us,  
as we release others,  
from the entanglement of past mistakes.*

*Do not let us be seduced by that which would divert us from our true purpose,  
but illuminate the opportunities of the present moment,  
for you are the ground and the fruitful vision,  
the birth power and the fulfilment,  
as all is gathered,  
and made whole once again.*

I have tried through these three chapters to link in seemingly disparate areas of study, which was aided by the research practice of auto – biography. The issue of some of the literatures I was reading pointing toward auto – ethnography rather than biography. In my attempt to show the interconnectedness of the disparate areas, acknowledged above, I have also tried to suture questions relating to the place of myself as researcher which forestalls questions of ethnographic study as my being a part of the study and also not a part of the ethnographic tracts of low impact development. My hope is that through writing the complication of ethnographies, the complication of my own implication in these ethnographies, I have done justice to my undertaking the research, as postcolonial scholar, that my lack of touch of low impact development in previous li(v)es, has allowed the study to flourish. That my justification for undertaking the study lies in my being here at this time, having done the thing which brought me into a-chord with low impact development – that is having moved outside of the safety of a career and chosen to engage from the arm-chair of academia. The ivory towers which have, following a certain evolution and collaboration with brilliant intellect, allowed me to draw myself into a closer *haptic* relationship with the world. I hope this writing does justice to the



impact of my time spent in an eco-village in Pembrokeshire, Wales. I hope the spiralling narratives display my own proximity to the research, to the poetry that lies at its core.

*“In mystory, the author identifies with the object of study, acknowledging affiliations and bias, and this drives the research: whilst conventional academic practice is clearly present, it is infused with personal observations and sources of lay knowledge. The method is emotional, self-reflexive and revelatory. A life-story is mapped onto the discourse, and memory and desire are active agencies: the anecdote may be significant as the historical fact.”*

**Mike Pearson**, *In Comes I: Performance, Landscape and Memory*, p.10

*“perceiving and practicing IR. Forget. Listen. Feel. For(to)get a new angle on IR” Roland Bleiker, Forget IR theory, p76*

To start implies a beginning – it implies not only that I am able to create a linear narrative of the events of my life from its start to this now, through which to display the kinaesthetic movements of low impact development, but also that this account would do justice to the meeting of these events, through my singular perspective (Edkins, 2003, p.177). It implies that I am able to place myself and *mystory* within the whole – within the totality of world history, in attempt to make sense of my particular aspect and engagement within it. Engagement with the whole world through the specific cultural frame which has produced me - that I attempt to produce myself through, as a whole entity. That is as a being with an identity – a human identity, a solid identity. The question of the affectivity of my attempt to document being with low impact development lies in the tensions between whether this is an auto-biographical, or an auto-ethnographical study. The distinction of encounters between human and human, between human and world - how we touch upon the world, what that means for the rest of life.

In order to touch we must first sense – we must see our connection with the whole – for me, with a background in social science that means understanding, as wholly as possible, the genealogical

evolution of thought systems, of bounded communities, of the very question of boundedness – whether we understand our skin as porous or as a protective, impermeable, barrier to the world. The touch of low impact development is more than solely a touch between (wo)man and her environment – it is a touch informed by recognition of the universality of the natural world – of our universality, the singular in the multiplicity. What I shall attempt to convey through this study are the findings of my research, what I have learnt, but more importantly how I have learnt to sense – what is implied in the title, of *seeing beyond looking*. Using more than our visual sense, trying as best we can to see past binary distinctions toward a spectra of engagements and causalities from the multifarious complexity - the movements implicit in life, *osmosis*, from one to another.

Questions arising from my contemplating the singular and the multiplicity have formed through my undertaking this aesthetic research method (Bleiker, 2001, p.510) – or is that a lack of method? More correctly, they have formed through times I have spent in university lectures, seminars, and times spend alone in my room, reading books – engagement with my cognitive ability to formulate ideas, to engage with philosophical notions, to attempt to understand the place of theory within my practice and relationship with the world, an issue I return to below. As I see it, sitting behind this computer, it is an involvement from a place of proximity, a lack of touch between the thing and myself – or certainly that my touch is through the man-made: through plastics, formed by millions of years of degradation of other life forms. Such musings make me ponder as to what will be made of my remains once they have been pressurised and heated – what form of life will use me as their energy resource? This is constitutive of a series of question I wish to outline through this study, culminating toward the questions posed as final or conclusive question(s?), which ought be subject to the same queries of linearity of narratives of life. Temporalities which fit one view of the world, cosmologies implicit in the genealogy of a certain way of life - what has been called Western or occidental. This is the frame I find myself in, I discover through academic engagement and exploration of the world. Had I had the option I would have travelled after studying, so as to limit the impact of my colonial footprint -

conversing through business deals and talk in tea rooms, the assumption of prominence of authority I felt the West had. An authority I had decided came from my way of life, the comforts we are afforded through our dominance over nature. Such questions I shall pose in researching the (kin)aesthetics of Western lifestyles, movements contained in discursive practices, various ways inter-acting with the world. The evolution of premises upon which the nation-state was formed - notions which placed the natural world as exterior, that which the institutions of the state were to protect us from. Such assumptions I shall attempt to tease out through this study, through auto-biographical / ethnographical aesthetic research. To understand my glance at low impact development, to *see* the distance at the heart of my participation and then outline my glance at what happens to this distance where the human draws itself into a closer *haptic* relationship with the natural environment.

My distanced perspective, starting with a distanced engagement in primary and secondary school, moving to working in the bread basin of South Wales the call centre culture, and its impact upon psyche: the impact of being the voice of various corporations. The voice of various industries desperate to impact the buying habits of those customers with whom I was speaking at an alarming rate, hurried through each call, incentives, dangled under the nose in a not so perfect balance between carrot and stick, were common place to give those with little other prospects a chance at living the dream. Nothing other provided in the landscapes of late capitalism, the scraps left by the horses for the birds, left myself and others tweeting each offer, the series of enticements passed downward through the hierarchies of inequality to the consumer – that which we all are in order to participate appropriately – the sole means of our participation. Less a question of being able to define the distance between myself and the political. More a question of the assumptions of state sovereignty, the assumption of dominance over life on the planet through the actions of the nation-state and its performative timeframe.

The question of human relationship with world lies at the heart of the place of low impact development within the practices of the contemporary state. To simplify the complex economic circumstance and allow it to be more readily available for analysis, for there to be means by which the obtaining of food, shelter and water from the land are aligned with praxis – with the *craft* of doing so. Rather than a complex politico-juridical negotiation between state and the individual engaged low impact development. As briefly outlined in the introduction the focus of the aesthetic research methodology was the skills necessary for people to engender closer relationships – to enable them to survive by their own means in harmonic relationship with the natural world. Harmony, like all words is open to interpretation - it is a representation of the thing to which it points, and as with many in the English language there are different *things* to which this one points. There are musical connotations of melody and rhythm, references to scientific discourses which pertain to the oscillation of particles, and also connotations of peaceful movements – of ‘*con-chord-dance*’. I shall use this neologism as a descriptive device, one that breaks up the usual academic sequence, in order that, as per the essential characteristic of low impact living any person is capable of *dancing with* through reading - participating *with* their natural environment, or the text(s). The issue of equal participation is not one usually trodden in the academic realm – discourses surrounding social science are as particularistic as most other academic discourses, that is they require speciality of understanding. To address this in the parlance of social science, a common dichotomy used, of agents and structures – the *mechanisation* of processes whereby relationality between individual, institution, and the like are outlined as a sequentiation of events from predetermined laws. If we compare this with contemporary understandings of linearity or linear time, a subject I shall address in the following chapters, it becomes evident how contemporary forms of political organisation also employ specific discourses, determine certain laws - the rules of equal participation. Dislocating the question to one of narratives or stories rather than outlining it in terms of explanation and understanding, evolves through what Hidemi Suganami outlines as “multiplicity of story-types” (Suganami, 1999, p. 371). Therefore we begin to address the place of the autobiographical within the discipline of International Relations, within the study of narratives of contemporary forms of societal organisation.

With reference to the question of ‘narratives’ or stories of low impact development such analysis lends itself though allowing space to offer chance elements to be considered. That is, allowing space for the wind-whims of nature, where the human has entered an agricultural plot with eight other families and decides to make an attempt at living in *con-chord-dance* with the land. Lots of opportunity for chance elements to disturb the perfect model of how the next years will pan out, many opportunities for non-human intervention into the linear narratives of completion of plots, the housing and feeding of the family unit. Returning to the mode of analysis I wish to address, critiquing contemporary status quo models and means by which human interaction with the multifarious complexity, simultaneously allows me to pose questions of the focus on the human (in)ability – my inability at being able to volunteer as much as I would have liked – to harmonise with the natural environment in order to produce affect and live in synchronisation. How this is influenced through aesthetic research practice, what this would mean for contemporary modes of operation and understanding the place of landscapes or ecologies of learning, in allowing people to participate. Such a question is conducive to the research practice, in that it allows for the many different options of research to be discovered through the means by which it is undertaken. Especially relevant for questions I shall address in the final chapter, of historical analysis and a multiplicity of interpretation of historical documents. As Bleiker and Brigg have outlined they do not feel that research ought be conducted under the auspices of discovery of a single ‘answer’ (2010, p.780). Indeed, the filmic research practice has produced a bank of information which provided much amusement (Steadman, 2001, p.5; p,9) in discovering the styles of narrative I could compile – an ongoing project which I do not feel able to complete due to the wide variety of possibilities for disseminating the *feeling* of low impact development, and timescales with which to undertake the research. Nevertheless it is my feeling that the film may be inchoate for me to impress the desired impact, through questions of form and function. Whereby the purpose of outlining the *haptic* cyclical processes by which humans interact through low impact development can be delivered in part through this written account (Doty, 2004, p.378), as demonstrative of the ‘incomplete’ practice.

The auto-biographical / ethnographical style and its place in the research practice are demonstrative of the *form and function*, the form of the work - the cinematic style as visual, and the written as linguistic pedagogical devices. To aid the function of offering a closer look at people developing the craft of living in close proximity with the natural environment – questions of humans engineering the ecological system through enhancement *as* harmony. Through looking at the activities of low impact development it becomes apparent that filmic research demonstrates the voyage undertaken in the research – depending on the intention of the researcher to display as truthful an experience – another theme developed through the dissertation and confronted head on in the final chapter. The practice of academic work, the attempt to gather and relay a truth of reality, enables discovery of a series of questions relating to partial understandings of truth. As a bank of information, gathered through reading and compiling notes and the generation of visual and audio banks in Lammas, it is demonstrative of the questions addressed in chapter three, but also and most importantly for this section relating to the place of the researcher as methodological resource (ibid). As gatherer of information and simultaneously the subject of the research, the proximity between myself and world, via looking closely at members of that *village* and their connection with world has led to interesting reflections, reflections which can take many different narrative accounts. The bank of information I gathered whilst studying the course and how that has impacted the research, as a series of events which culminate in this moment, the point where it is put on paper, is also indicative of the film editing process. The plethora of possibilities of narrative style and the way that it has developed are hugely interesting for the function of the research – how this *form* indicates its function – the questions of how effectively it does so. How it awakens the senses, the emotional connectivity between the person reading the work and the person writing the work, in other words how effectively it can traverse the seemingly atomised minds of the individuals involved in the production of this experience – the collaboration induced by my research into an eco-village in Pembrokeshire. What this means for the human attempts at building banks of information – the academic project as a whole. What it means for *mystory* within this collaboration – who reads and acknowledges this research and the impact that it has upon them, or even and more completely the acknowledgement of every single

persons development and impact upon *mystory* (Ulmer, 1994), as a culmination of experience. Therefore, my aspect of that experience necessarily degrades the solid sense of individuality – that is my identity, or at least what I regard as my identity, whom I chose to identify with – where I place my ethical boundaries.

Questions arising from ethical academic practices have a closely intertwined relationship to the modern form of political organisation – the nation-state. In reflections on the place of auto-ethnography in the discipline of International Relations, Elizabeth Dauphinee makes the case that we are in most danger of achieving our scholarly task having “usurped the thing we wrote about” (Dauphinee, 2010, pp. 817-818), it is my opinion that this ought not be the case, especially in IR, we ought to draw ourselves closer to the subject, in doing so to persons, in the broadest sense of the wor(l)d. The discussion, then, of the ethical boundaries of the different peoples – whether we understand our skins as porous or as an impermeable barrier, is used to address the question of whether the globe is imagined as the representation ‘inter-national’, that is as of a series of nation-states, rather than a global community of peoples who all share a common humanity. Where universal interaction with the world produces not only a means by which we can see the place of aesthetic research practices - what Kant defined within the principle of universalisation (Walker, 1999, pp.151-152), but also illustrates that the distance usually produced in academic writing causes harm, creates “its own sort of destruction” (Dauphinee, 2010, p.801). The destruction of objectification where any emotional connections created through study are left behind, through the expertise of the researcher in their field – the image of themselves as the thing which they do further extending the boundaries of identity, beyond merely the body into the discursive practices of particularistic socio-economic realms. The picture Dauphinee paints of the ebb and flow between academic researcher and the persons being researched is demonstrative of the position auto-ethnographic IR is able to posit in order to move beyond realist theories, what Bleiker regards as the constraints on theories of IR. Dominant theories of IR than can be seen to display a state-centric



dichotomy between domestic and inter-national spheres, portrayed in the very language of international relations scholarship, as Rob Walker has outlined;

*“the aporetic structuring of modern politics, expressed in the way accounts of an internationalized system of states and accounts of potential politics of the world work as both synonym and antonym, is implicated in modern practices of sovereignty in ways that considerably exceed accounts of the sovereign state as a territorialized monopoly on legal authority and legitimate violence.” (2010, p.233)*

Therefore, the emotional *conflicts* engendered by auto-ethnographical studies overcomes the violences caused through and by the nation-state, looking to a commonality in all human beings – that of emotional connectivity. The writings that we encounter through the development of our academic practices develop, as Doty (2004) notes, “certain ways of being on the page, a certain *voice*” (p.380). Such voices inform the discourses of the discipline, allowing realist interpretations of IR to be seen to limit the aesthetic qualities of politics, what I recall from my childhood as the distance between the political realm and me as a person. This necessarily has the implication that within IR scholarship the subject of IR is constantly pointed to (Bleiker, 2001, p.511), which works to reinforce dominant masculine views of the discipline and the world. What Bleiker (1997) identifies as the reduction of feelings, morality, and peace (p.67), into certain notions of power not contingent upon revealing complex structures, what could be described as power-relations, but instead upon the reinforcement of the idea of power as the capacity to act (p.68). That which auto-ethnography allows is a revelation of certain language frames / games to be exposed, which can lead to revelations, such as those offered in L.H.M. Ling’s study, as to Confucianist notions, where power comes from ethical order, rather than state institutions (2010, p.234). To link the radical promise of (auto)ethnography (Vrasti, 2008, p.279) the written subject offers power to release the discipline of IR from its masculine dominance. This lends itself to my argument of form and function, through engendering the research subject, myself, as revealed through both the written account and the aesthetic form – the non-fiction film. Therefore, to reinvigorate the means by which the narrative prose of the piece may offer an “empathetic cooperation” (Bleiker, 1997, p.68), I have tried to incorporate a poetic style (Doty, 2010, p.1049) to the auto-biographical excerpts (Bleiker, 1997, p.71). In order that as the narrative evolves many

different aspects may appear, aspects which would have previously not have been able to closely linked - the centrality of the aesthetic to the political. The complex negotiation between the subject and myself (Bleiker and Brigg, 2010, p.785) allows me to acknowledge vulnerabilities I pointed toward in the introduction to become apparent, especially so in the complexities of relating myself as author, my inability at the craft of low impact development, and the autobiographical style. My hope is that this work, as an example of auto-biographic / ethnographic research, displays the notions of inter-being. That the skin I have previously considered as impermeable can be seen for the porous *part of the world* that it is. That both the practice of low impact development and the research practice are seen, rather than working within theories, as acknowledged in the constitution of theories (Edkins, 2003, p.44), of practices of *seeing* the world.

*"We return to this Mirage where we see the artists presenting their bodies and those of others. I think it's the look – the act of looking – that we want to challenge, to renew in terms of position: we need a third way of looking at the [...] body and how it is inscribed in these visual practices." Isaac Julien: Film-Makers Dialogue, The Fact of Blackness: Frantz Fanon & Visual Representation, p.169*

The time I spent 'researching' although, one could also say *being*, in close proximity with low impact development began in 2012. Looking back now it is difficult to recall how I felt being in the 'eco-village' for the first time. How I compared my life, albeit altered through travelling, having touched peoples not so distanced from the natural world, living in tighter ecologies - ecologies which accorded 'value' to the short time-span of the individual, its place within the multiplicity. Many practices in the village seemed modern – there were aspects of a masculine, I suppose, that I had not previously interacted with. The use of power tools, the 'jump in there and get it done' attitude, both were unfamiliar territory for me. I was distanced that first trip, distanced through kinaesthetic praxis, my body was not used to the kind of activity required. The other volunteers, my brother included, were more proficient; I felt that my lack of ability needn't impact upon my participation. There was always lifting to be done but somehow the *feel* for crafting another person's property didn't a-chord with my skill set – somehow planning wood, finishing surfaces, even making frames, was too much of a burden for my body– the craft escaped me, the burden of what would happen if I made an incorrect 'impact' inhibited my progressive learning..

My language throughout this study has been in flux, it has flowed or purposefully not so much, as I attempt to describe various aspects and detail different themes, attempt to merge the poetic form (Doty, 2010, p.1049) with prose. Its affectivity depends, for me, on an emotional connection with the

reader. What I feel, most honestly, is that I am describing different aspects of myself, that which I pointed to in the previous chapter. What I identify with and its impact upon images built – images which I extend to the very political frameworks which define our socio-economic engagement with the world. Within low impact development notions of socio-economic engagement holds a different meaning. Of course, the British pound holds relevance; people need to send their children to schools, need to put petrol in the car, to buy groceries which cannot be grown within the timescale that they have been there. As I say, I arrived in the September of 2012 to a field and a half-built house; the landscapes of a very different development to how I would have imagined a Welsh building site – the grass was long, there were plants and flowers I had not seen previously. Such landscapes I would have felt in the past, belonged to a different era – or is that just that my understanding of the modern world was changing so rapidly that the landscapes of modernity and their discursive practices were being amended through my sensing, my *seeing* a different world?

Frantz Fanon, a black intellectual from Martinique, famously exclaimed as his ‘final prayer’ “O my body, make me always a man who questions!” (Fanon, 1967, p.232), such *prayers*, I feel, guide this work. The question of the subject of what one prays to will be in part acknowledged further down in this section. For now, I believe it is important to look into the life of Fanon – take a glance, attempt to touch the man who made this revelation, what he experienced through his life in order to make this statement. Stuart Hall addresses the questions of what could be regarded the rise of the scholarly use of Fanon through the nineties, offering important insights into human relationships with the world. Through working with Fanon’s texts, acknowledging what Fanon outlines as the “dialectic between my body and the world” (Read (eds.), 1996, p.15), he draws attention to the (il)logical conclusions which drive notions of civilisation and barbarity. Those binaries which create the image of civilisation, the landscapes of modernity - enframed in the *aesthetics* of European cityscapes, the use of clean water in sewage systems dug underground in order to remove our ‘waste’ products, the mechanisation of life, extended way beyond the vehicles we drive around in to the mechanical

systems which collaborate with ‘the natural’ on our behalf. On behalf of the human soul. Ecologies of mechanisation are part of the processes of the body politic - the living organism, the hybridity of the body. This is an account, then, of the altering inner landscapes of myself (ibid, p.19) – how I liberate myself from ways of describing and *seeing* life as something *super*-natural, the focus of notions of civilisation distinguished from the natural, binary distinctions between *nature* and *culture*. The inscription of Fanonian theory strikes at the heart of the discursive practices of low impact development and allows me to see that images of it

*“depend on a system which organises history as a progressive development. It implies that women and men have the power to reinvent their symbolic and material world; and shed memories. Fanonian theory construes memory as a series of lifeless moments, a morbid legacy, a melancholic nostalgia for a past long gone. There is no place for dreams, for inventing future. Memories are shackles to progress and movement. There is in this approach a fantasy of self-engendering, of refusing an affiliation in which it is impossible to receive and transform.” (ibid, p.29)*

Such a sketch of historical and human memories I pointed to through the banks of information we build, as I outlined as the changing face of academic practice, if we are to acknowledge autobiographical / ethnographical practices. Ways of *seeing* the Archive will be further developed in chapter three, through questions of the use of the Archive and their implications on non-fiction film practice. However, within this chapter I should like to focus on altering the descriptive mechanisms which we use in modern social practices. That is trying to tease out different ways of viewing history, as the multiplicity of human experience. Trauma studies has offered a vision which, “[r]ather than positing a necessary relation between aesthetic form and political or ethical effectiveness, [takes] account of the specific social and historical contexts in which trauma narratives are produced[. Offered to allow us be more receptive] and attentive to the diverse strategies of representation and resistance which these contexts invite or necessitate.” (Craps, 2014, p.51) One of my aims of this study will be to confront this statement, to look for its specific social context existing in the ‘colonial centres’ – the modern European nation-state. Moving toward implications of new ways of imaging social realities, and their impact for notions of ‘trauma time’, a concept developed by Jenny Edkins.

Such a concept invigorates the act of looking, to something more akin to the concept of *seeing* which I would like to develop through this thesis. Drawing attention to the ways that modern lifestyles not only create a disjunction between the human and the world – the world of non-human persons (Edkins, 2014, p.128), but also in doing so allow us to sense linear conceptions of time, which do not *a-chord* with natural rhythms and patterns (ibid, pp.127-139). I feel insights in linear time, or state time, address the very serious implications of the divides, forged through discursive statist practices, between peoples of different national identities and the fictions which maintain such narratives. Implications which run to the very heart of human relationships with the world.

Arguably, nowhere is the divide between national narratives so prominent as between the United States and Mexico. Michael Shapiro has outlined the insights into temporalities of the political which has allowed for new ways of imagining these fictive divides – divides of a cartographic nature (see also, Walker, 1999, pp.155-156), lines that exist in one view of the political imagination but, in fact, do not *a-chord* the very real universal spatio-temporality of the natural world. Through looking at the violence caused by the division of landscapes into ‘nation-state spaces’ - the spaces where the boundaries of discursive practices define the monetary economy in terms of a national-economy. Shapiro is able to coin the term “Capital time” which highlights the absurdity, as per my argument in chapter one, of the dominant view of the domestic and inter-national realms (Shapiro, 2013, p.132). Such insights allow the linkage of the practice of low impact development to questions of the generation of national economies. That is, the means by which we enhance nature to provide food, water and shelter, and the paradoxes of the cartographies which maintain these fictive economies. To return to the landscapes of the socio-political and their inferences for the universalising practices of low impact development - practices which place the human and the natural world in *con-chord-dance*. We can begin to ask questions of what would happen to economic notions if the human were to develop, through kinaesthetic practice, the means by which she nurtures food, water and shelter from the land – what space would the political landscape become in order to accommodate such

movements in the lives of peoples? To make this a question of economies, is to return to the etymology of the word and draw distinction between the spaces of human populations and the notions of trading which might take place at the abundance of produce, depending on the *efficiency* of permanent agricultural practices. The root 'eco' of the economies as well as ecology comes from the Greek word *oikos* - derived from the family unit. I feel that such insights are particularly relevant for the study of low impact development as it allows us to draw beyond notions of community, or village, assumed through the neo-liberal economy towards the place of *natural cartographies*. That which I would define as ecological limitations to the growth of food, and capital, linked to the skills or craft needed to collaborate in *con-chord-dance* with the natural environment - to enhance notions of ecologies beyond the nation-state. Therefore, I feel it is necessary to address questions of inclusion as well as questions of the means by which the human develops kinaesthetic participation in the same context, that is, questions of what we call our family and fundamental questions of being-with the world (Coward, 2009, pp.254-258).

The Lammas project was initiated under the Welsh Assemblies' One Planet Development program (Welsh Assembly Government, Wales: One Planet The Sustainable Development Scheme of the Welsh Assembly Government', 2009), and consecutive 'Technical Advice Notes' (Welsh Assembly Government, Technical Advice Note 6: Planning for Sustainable Rural Communities, 2010; 2012 *see also*, Kulbicki, 2011, pp. 16-20). The genesis of these policies is of particular relevance for this study as not only did its development within Wales impact upon my being there and hence on this study being completed in the first instance, it also is of relevance that it developed generally within the boundaries of Wales, and specifically the Pembrokeshire region. I find the localisation of such policies both an absurdity and of benefit – through the inability of others to participate, should they own land outside of this area and as a localised resource and means of 'test area'. The political relevancy of theories which seek to understand the relationships between human and world, via questions of temporality, I feel a-chord with the original aims of Lammas participants. Paul Wimbush

the person who initiated the project, stating his desire to discover “intimate connection with the natural world” (Wimbush, 2009, p.18), the intention of this study is to question limits of employing such practices within the dominant form of political organisation. Where acknowledging the questions raised above, as to the place of such practices within bounded frameworks it remains relevant, I believe, to question the underlying assumptions of the nation-state. To search, as I have done with the etymological roots of the economy for instances where foundational notions of statist practices limit the goals of low impact development. Here then, I will draw upon the initial justification for the nation-state and the onto-theological assumptions (Gillespie, 2008) which mark its development; the Hobbesian justification of state sovereignty being the *mirage* of the state of nature - of life as ‘nasty brutish and short’. Assumptions which encased natures’ domination within a Christian world-view (ibid, pp. 207-254). This standpoint, the ‘affect-world’ of this mirage, affords the state its legitimacy through, what have been produced since Hobbes made these assertions in the 17<sup>th</sup> Century, a creation of a linear notion of time. I believe questions addressing the traumatic impact that the state has upon ecologies – what today we address as ‘climate change’ can draw attention to the view of nature as something detached from the human, something which the human ought be protected from.

I stand alone, my eye fixed on the sky. Having just heard the news of the terrorist attacks on the twin towers buildings, I am relaxed from my (limited) understanding and seemingly (limited) proximity to the political affects, my thoughts focus on the excitement of the prospect of war. All my life I have heard of wars as things that happen in other areas of the globe, areas not as opulent as we in English speaking world. My childhood, not overly, but through the masculine assumptions and upbringing with toys such as action-man and plastic swords I was reticent toward war. It is the 11<sup>th</sup> of September 2001, having just finished school and discovered news of the terrorist attacks I am at my place of work, a fruit and vegetable store, where I help to pack the perishables and disassemble the store front. They need a good kick up their arse, I think, they need to be brought in line with us – they need our language, they need our society imposed upon them. I am 15 years of age – these thoughts now are a



source of confusion, whereas at the time they were received with great clarity. The more I have attempted to make sense of my place as a citizen of the United Kingdom, a subject of the state – a human within the world. The less I am able to understand, the less I feel able to bring a child into this world, under such assumptions, the violences which lie at the heart of the nation-state framework (Bleiker, 2001, p.510) – the global form of political organisation. The violences I cannot distinguish myself from - as a citizen these actions are undertaken in my name, but this invokes another question - is this solely violence toward the human being, or ought we think in terms of violence toward the non-human world also? Is it a time to think politics anew whereby the world is afforded justice rather than the protection and prosperity of the human? Ought our temporal foresight lie beyond the human, toward the non-human world? Such a fundamental view of equality, I feel lies within the practice of low impact development; should we consider this as a marginal practice, or rather, ask questions of whether it should have a place and recognition as fundamental to the practices of the modern human? Maybe now we have reached a point where the mainstream should be less concerned with perpetuating the fundamental inequality prevalent at its core, and move toward fundamental equalities and their place in the practices of global politics..

Pieter Vermeulen (2014) has outlined the effects of the events of September 11<sup>th</sup> 2001 as a continuation of the violence endemic at the heart of practices of the nation-state (p.141). Such violences, where I recall my childhood memories, were assumed as normal – my faith in the political system and those we elected as our representatives was unwavering. I saw from the evolution of the human species a perfect model of dominance to rule over the rest of life on this planet. Why is it that that my studies have had to take me to the margins of academia – specialities in Third World politics and specific focus on postcoloniality, to discover the extent to which our, those in the colonial centres, actions are driven by selfish individual desires which create a Petri dish for assumptions of superiority? That which I term the open abrasion of the political, I draw from my focus during my undergraduate, on the politics of South America via notions of the ‘colonial wound’ (Mignolo, 2005, p .124). Fore-grounded through time spent *touching* low impact development, to allow me to inflect this grammatical expression upon our own society – on our collective abrasion. The touch of

normalcy of the European - the haptic processes which compel us, the drivers of our economy. As stated in the first chapter my professional experience was within the call centre culture of South Wales, working firstly in the telecommunications business I soon roamed further afield, working for the banking industry and motor vehicle industry. My time within the motor industry I will now draw on, in order that I may impress my application of trauma theory into contemporary state practices. This subsequently leads toward a quest for the extent to which the modern state encompasses itself into our lives, through what I *see* now as a lack of regard for the processes of life, and lack of regard for life itself.

Again, in a return to the type of inquiry which Jenny Edkins outlines as to illustrate how trauma operates in the contemporary, the theme of *everyday violences*, allows one to ask questions of the normal operation of violence of the nation-state – the inscription of violence at the core of the statist frame work. As outlined earlier, the mantle of the questions of to what one prays, I feel, lies within the onto-theological core of globalisation (Coward, 2009, p.260). Such a view is indicative of the alignment with Hobbesian state of nature, in that it poses a mythological figure, the Leviathan, as representative head, the modern head of state. Not only does this figure produce hierarchalisation of the forms of human life within the boundaries, it also and most importantly, aligns the modern state with the hierarchical domination over all other life forms. Therefore, by acknowledging the work of René Girard, Edkins demonstrates the inclusionary / exclusionary paradigm by which “life is subjected to the power of the sovereign over life and death” (Edkins, 2003, pp. 100-101). By working in con-chord-dance with the writings of Giorgio Agamben, Edkins encapsulates notions of *zoe* and *bios* (ibid, p.179) constitutive of her questioning of the (missing) place of personhood within the sovereign state. This allows me to further pose questions of whether low impact development and aesthetic research practice, which seek to build up banks of information (the personalisation of the sensory experience), has a place centrally within contemporary forms of political organisation. This ‘spiral of inquiry’ allow us firstly to begin to question violences endemic at the political core and then make moves to address questions of violences. Therefore, seeing being-in-the-world with non-human persons, those living entities either animate or inanimate, might be considered as possessing a form of

“singular personhood as opposed to a socially produced role” (Edkins, 2014, p.128). This means recognising the biopolitical paradigm, and extending questions which seek to do justice to the missing, those which are not accounted for, those to which the form of political organisation is not accountable to. And to relate these with questions of the recognition of human finitude, the finitude of the ability to see via visual sense alone – the limited glance that our visual range affords us of the electro-magnetic spectrum.

This simultaneously allows me to pose questions of the enhancement of the body – the place where the biopolitical paradigm can encompass how human evolution has developed to adopt the man-made, or alternatively see the value of close collaboration with the natural world. To turn to the work of Michael Shapiro, what he describes as the ‘moral economy’ or the “inter-discursive field in which cultural imperatives and ongoing negotiations shape what is regarded as acceptable versus unacceptable forms of exchange” (Shapiro, 2013, pp. 40-41), allows illumination of the instances where commercial life is destructive to ethical life. Through acknowledging the necessarily feminine aspect of bios, ignored in the contemporary biopolitical paradigm, and further attempting to draw them in closer proximity with contemporary forms of political organisation, we may begin to address questions which can be posed of the technological hybridity of the body. Where the “machinic desire” for the automobile – what I would describe as a key contemporary symbol of social standing, illuminates desires for the man-made, over desires instilled from the natural - implications of corporate control of desire?

At the age of seventeen, I like most other people in Britain learnt to drive, my passion for the thrill and exhilaration of driving fast cars was the basis for my career move and the excitement I felt at joining the customer support unit at Mercedes-Benz - what I regarded as the higher end of the call centre industry. We ensured customers were well cared for, that their symbol of social standing was

paralleled by the customer service they received. We would phone in order to advise of any servicing needs that the vehicle may require, book in appointments - and, of course, push for sales leads when the vehicle was three years old and coming out of its warranty period. This is demonstrative of the 'citizenship of mobility' which Shapiro outlines, but more importantly for this study, to move toward the question of the genesis of the economy and its implication for my definition of capital - the human ability to live in con-chord-dance with the natural world. My (in)ability at volunteering, my vulnerability at the gendered roles and application of my physicality at the more 'craft-like' attributes of low impact lifestyles. I feel this has to do more with my buying into a rhythm of life from a young age - to a consumer society where, as the administration of the corporate machine, I was not required to develop such skills. Questions arising from the seeing which I have come to recognise through this aesthetic study is the place of recognition of the kinaesthetic practice of low impact development - the relationships with non-human persons and the bodily abilities created by these interactions. This draws the biopolitical into my study, through the very questions which enable me the desire that my landscapes of kinaesthetic practice are generated from the telos of desire to live in con-chord-dance with the natural world, and not in any sense that we are able to control or dominate it. That we recognise the place of low impact development as central to the questions raised by seeing moralised economies.

My reading of trauma studies, then, enabled by the legacy stories of trauma scholars allows for questions to be posed as to institutional commitment. Roberto Esposito has outlined, that "trauma studies [...] risk strengthening 'immunitary' tendencies that perpetuate rather than minimise trauma" (Vermeulen, 2014, p.145). A point which allows one to redress societal implications of the models of healing which would seek to offer prescriptive mechanisms rather than looking at the problem as something generated from the complexity of structures and institutions of the state. For me, a person interested in healing, such questions run to the very heart of European medicine against other world medicine models: as maintained in the dominant European views of the mind body duality, formed

within the psychoanalysis model. The question of violences caused by European systems on other regions of the globe can be posed through the critique of our biopolitical paradigm - what is described as humanitarian intervention has its roots within this paradigm. Stef Craps, has allowed this dominant view to be brought into my discussions of the question of the kinaesthetic practices of low impact development and the impact of the hybridity of the human. Whereby European psychiatry is formed in con-chord-dance with this biopolitical paradigm, recognising the genealogical roots of the modern state – the onto-theological underpinnings and its ‘affect-world’ (Kabir, 2014, pp.63-75) and what Craps identifies as “the misguided response to [...] psychic suffering” (Craps, 2014, p.53). Therefore, it can be seen that low impact development may offer the solutions to questions raised by Edkins regarding the inscription of famines into the very mechanisms of the state (2000), but also valuable insights into modern, in my view, falsely labelled ‘developed’, ‘underdeveloped’ dichotomies. Which can allow us to see that recognising the crafts of low impact development may lead to inform development in different directions, different ways of imaging development. The values which have been sharpened through my time studying, especially dependent upon this aesthetic research methodology, entail a view of psychiatric universalism (ibid, p.48) as culturally specific, and detrimental to the relationships between the human and the world.

To return to the landscapes of trauma and the production of uneven power relations, we may use the Foucauldian theme of Pastoral Power as a means by which the distinctions between Judeo-Christian origins allow us to move beyond the Christian to more traditional kabbalistic views of the humans place within the natural. Foucault’s outline of Pastoral Power, the “church’s concern with individual salvation relied on knowing the inside of people’s minds ... exploring their souls ... making them reveal their innermost secrets” (Vermeulen, 2014, p.146), I feel, authorises Anne Whitehead’s reading of landscape as a “cultural construction” (Whitehead, 2004, p.50). The revelations which Whitehead brings to the discussion are of the amoral contingencies of the nature of history against the moralities of human memory. Whitehead draws from kabbalism, the mystical tradition of Jewish

philosophy, the “notion that it is with nature, rather than with God, that the Jews are to be reconciled; material nature, in spite of its fallen state, is the sole source of divine knowledge.” (ibid, p.58) In search then of an answer to the question of what the Romans did for us, we may start to view roots of the modern city - waste systems and the like, as merely the act of human domination over nature, an incomplete view of the humans place within the natural. A lack of regard for the revelations of Judaism which have been subsequently drawn into the justification for state sovereignty. Such has been maintained in the global biopolitical nomos; the landscapes through which we *a-chord* dominance over the natural world and the recognition of healing via insights into trauma time, which can help to inform practices of low impact development.

*“The object (the event, the happening, the story from the past) has been altered by the very search for it, by its time and duration: what has actually been lost can never be found. This is not to say nothing can be found, but that thing is always something else, a creation of the search itself and the time the search took.” Carolyn Steadman, Dust, p.77*

*“The archives that contain ‘the memory of nation’ should be rendered as a file open to new voices, new types of archivist vocations, and new technologies of inscription, so that over time the file will be explained or revised, and it will be made available in different ways and contexts ... as it is migrated toward new generations of technology ... the archive ... ‘opens out to the future.’” Michael Shapiro, ‘Zones of Justice’, p.83*

To return to the issues surrounding the voice, the voice of the corporations for whom I was working, the academic voices and the influences of different narratives or stories on the academic form, is to acknowledge Jenny Edkins’ assertion that “language is not one’s own: it in a sense ‘speaks us’” (Edkins, 2003, p.188). Certainly this has been my experience, I have seen a change in myself where I have been in the minority, not able to converse in the common language, or indeed, even where there is something as slight as an accent change – I notice different ‘selves’. Especially evident where I was speaking on behalf of various corporations, as the representative voice, one learns very quickly to adapt to a style of speaking best suited for the job role. The painful experience of listening to oneself within corporate capacity, having an-Other set of standards to apply to conversation – “people buy people first” the axiom of a statistical society, the humanity of the corporation, myself speaking something else’s words. For me, this underscores questions of human identity, which I outlined in the first chapter, questions of national identity, or more appropriately questions as to whether identity can be a complete image, either within the individual or an image imposed by the Other. Edkins use of the

Lacanian real (Edkins, 2014, pp.131-132), as means of addressing self-image within different roles, highlights the issues of morality at the heart of the auto-biographical / ethnographical project, through the creation of intimacy between the subjects engaged in producing the piece of work. With regards to the practice of low impact development and the recognition of traumas at the heart of the social world, this allows the concept of trauma time - that which Edkins identifies as a break in the linear narratives of the state, to be understood as normal everyday practice(s) – what I referred to in the previous chapter as *everyday violences*. Allowing value to be afforded to ways that the non-human is disrupted, revelations offered as the asking questions of the practice of low impact development. Questions which give us the sight not only that such practice enables recognition of the traumatic underpinnings of the everyday, but also of building different banks of information, through aesthetic research practices, which enable different ways of appreciating multiple ways of *seeing* history. The act of remembering events from the past, the object of historicity, then, is of particular interest here. Not only to understand the specificity of discursive practices of civilisation - images that the present is the most *advanced* we have had it, acknowledging questions offered in the introduction of the impact of notions of progress on human adaptability – on the *images of civilisation*. That we begin to recognise different ways of compiling banks of information – different ways of imaging the academic project, and what this means for the proximity between the researcher and the research subject. Of particular relevance are the ways that such research practices can impact upon the individual, as to affect conditions whereby intersubjective relationships, the lack of completeness of identity, is acknowledged through the banks of information built. Below I address the non-fiction film, as was the output of aesthetic research I completed, and through doing so question assumptions about acknowledging processes of transformation (Harlan, 2010, pp.47-74) and their place in the ways we see..

I arrive at my destination, another trip my father has been kind enough to take me on. My life would have been simpler should I have stayed working for Mercedes-Benz, had I continued to participate as



expected. I would still own a car, would still be afforded the ‘luxury of personal mobility’, would still have the ability to respond to changing financial situations, would be afforded the luxury to go on holiday. Should we study IR before going on holiday?

Questions enter my thoughts in the now, as I try to re-member being in Lammas to undertake research. The things which stick out in my memory most are theological discussions around dinner, avoiding attempts to convert me into being a creationist, of believing in creationism, attempts to convert my thought system - asking me to make assumptions rather than to rely on experience. Being asked questions of the limits of the empirical – being told answers which reside in the Christian God. I now ask myself how much effect this had on my interest in asking questions of the relationships between the continuations of modes of power since 17<sup>th</sup> century, questions of ownership of something more than property – ownership of the means of participation with the world. All of these frictions then, the asking of the questions, the vulnerability of standing in front of a person whilst they build, craft, tend..., create - to capture film footage. The creation of written testimony, the creation of filmic testimony. Where they inform, hold dialogue between one another – where they juxtapose one another. Frictions that exist where one chooses to collaborate with, the illusion of not collaborating with – of being in *a-chord-dance* but of not knowing the dance, of not *seeing* the rhythm, of not sensing our footsteps in time..

The asking of questions, the discovery of pieces of truth, the fragmentary nature of truths, and attempts to piece this together as to forge a written and filmic account is the very place I have been trying to focus on during this chapter – although different fragments keep on revealing themselves through this process. The question of focus, the inability of focus and the inchoate, the formation of myself through this work, the formation of my ideas as they reveal themselves as I type – the question of apperception, of intuition, of preparation and of revelation. All of this where seeking to question the aesthetic are of benefit in detailing, not solely to provide evidence of my cognizance of them, but to ensure that they remain accounted for in my own personal testimony. The performance of my

testimony as to reveal the doing, an attempt to create narratives that will do justice to the lacuna which I confront in writing this testimony - of the doing and the thing done (Pearson, 2006, pp. 220-221). Ecologies of sense, the offering of my sensuous experience, in order that the sense of the Other is allowed chance to abrade. The performative nature of the relationship between written account and filmic account, allowing things to appear alongside one another, less a focus on my ability to critique, more a focus on my ability to demonstrate interconnections? “History is amoral: events occurred. But memory is moral; what we consciously remember is what our conscious remembers” (Whitehead, 2004, p.68), addressing my morality through the act of writing testimony, addressing a shared sense of morality through writing the auto-biographical. My own death at the writing of these words, my recognition of finitude of having the thoughts and feelings leave the page ready for scrutiny, for abrasion, for collaboration. The poetic dimension of the written account has been offered throughout these chapters, continues to be offered, in an attempt to remark on the film itself – without leading into explanation, trying to glance toward it to offer insights, whilst trying to keep enough distance to allow it to remain its own form, open for interpretation, not dependent upon explanation.

This allows me to return to the heuristic dimension of the documentary form, to ask questions of the craft of making, as opposed to the derivation of meaning (Renov, 1993, p.14), the laws of the work as its being, not its doing. Such an acknowledgement, the vulnerability I feel in creating an academic piece which seeks to draw attention to its form as the object of study, allowing me to comment on the place of the aesthetic within the discursive. Or, more precisely, a question of allowing the discursive limitations of society to be displayed through the form of the work, where there is no language. The process of making the documentary, the bringing together of different documents (Livingston and Plantinga eds., 2011, p. 497) affords the form to display more than solely the means by which the information is communicated, to afford the place of visual style over (linguistic?) content, to see where the visual style *is* the content. I believe, in my attempts to allow different narrative styles to become evident through this work, I have disturbed to a certain extent, the ‘organisational strategy’

and 'epistemological agenda' of hegemonic narratives. Through a recognition of my being in the laboratory (Vaughan-Williams, 2005, p.116), the view of rationalisation within apperception, the question of the limits of understanding coherent arguments where the practice seeks to ask questions rather than make assertions. I feel the assertions I have made through this study ought be subject to scrutiny, but how is one able to occupy any position without making assertions? Is this a case of seeking to do justice to Dipesh Chakrabarty's assertion that the European is at once entirely inadequate but thoroughly indispensable where addressing ways of overcoming the dominance of areas of the world, dominance of one affect-world over another – the political mechanisms which support such dominance.. Through this piece I have employed stops and starts - abrasions in the continuity of style, abrasions to there being a sense of linearity to the work, coupled with the practice of seeking to ask questions, which I feel, has broken the cyclical position of academia, the views that there can be inquiry, testimony and revelation of conclusion. Toward the possibly viewing of the lateral evolution of cyclical time, the evolution of processes whereby the assumptions which bring a research inquiry into being are the very processes by which the academic project may be enhanced. Enhanced through more than solely being a bank of objective information, toward questions of the purpose of building such banks - the question of the subjective glance. Its place within world-views which seek to decrease the distance between the thing being studied and the thing undertaking the study, the place of the eye / I. My sensing anew throughout the research, has enabled me to see that these questions are the exact place of low impact development, rather than simply being another mode of agriculture, it is a-new mode of sensing the place of the spiral rather than the circle *as* geometries of time, afforded prominence within questions of the specificities of cultural ways of seeing (Núñez & Sweester, 2004). The performance of lifestyles and the appearance of the multi-temporal (Pearson, 2006, p.28), having been the findings of the research – the ways I have attempted to relay these findings being the object of this paper, the object of the film. The facing of (faecal?) decay, the facing of our own mortality and the assumptions which drive temporal recognition – assumptions of the prominence of the individual, of the appearance of the singular within the multiple, or of its constitution *as* the multiple - the changing faces of public and private spaces.

All of these questions are hugely relevant to discussions of the non-fiction film form, questions relating to the object of pedagogy; the theoretical basis within the practice, notions of explanation, of amelioration, of partial truths and psychological homogenisation. Such questions Carolyn Steadman addresses (1992), of which those of particular relevance concern education, especially where acknowledging the confrontation of history - the place of cultural interpretation of history. Questions raised relate to the cultural materials available (pp.90-108) and the divergent thinking required to create 'artefact of existence', but also, and most importantly relate with issues surrounding understanding pedagogy as a whole. Gert Biesta and Charles Bingham (2011) have collaborated through the philosophical writings of Jacques Rancière to attempt to outline the position of what could be termed non-explanatory pedagogy within contemporary educational models. Of particular relevance for this study, how I collaborate with these ideas further and absorb into both the practice of low impact development and the means by which I relay the spatio-temporalities which lie at the heart of it, are questions relating to the psychological orientation of children and the practice of emancipation from such order(s) (pp.142-143). As I previously outlined psychology or more appropriately psychiatry, has its roots in European practices. Practices which, in the contemporary, maintain the images of national identity - what is required in order to participate, the real of construction of something whole and complete, something which is not the Other. The inquiry into the place of emancipation within education models (Biesta & Bingham, 2011, p.71), is the mantle I shall now take into the presentation of truths within the non-fiction form. The attempted emancipation from notions of a whole human identity, toward the effectiveness with which this research is able to point toward partiality, toward uncovering assumptions of identity, rather than preservation of such paradigms (Renov, 1993, p.27). Such a project affords me the luxury of employing literary techniques which seek to present analogies of the thing, to the comfort of discussing something everyday, something concrete, or something less destructive? To pick up the position which Steadman addresses through questioning the place of the historiographer within the Archive allows me to address both the emotions (Steadman, 2001, p5 & p.19) I felt through making the film and the profound sense of injustice I feel I am doing to the aesthetic form in creating this written account, the injustice of

personalisation of account, something other than a record of the state (ibid, p.6). Through pointing toward 'Dust' and 'Waste', Steadman effectively poses the temporality which lies at the heart of low impact development, usurping 'authorised' temporalities (Edkins, 2014, p.128), of *seeing* whether the artwork lies in the gallery or museum (Opondo, 2013, pp.130-149 *see also*, Shapiro, 2013, pp.54-70).

*"This is what dust is about; this is what Dust is: what it means and what it is. It is not about rubbish, nor about the discarded; it is not about a surplus, left over from something else: it is not about Waste. Indeed, Dust is the opposite thing to Waste, or at least, the opposite principle to Waste. It is about circularity, the impossibility of things disappearing, or going away, or being gone. Nothing can be destroyed. The fundamental lessons of physiology, of cell-theory, and of neurology were to do with this ceaseless making and unmaking, the movement and transmutation of one thing into another. Nothing goes away. Indeed, the death of a material body was but 'a final restoration of the compounds of the Human Organism to the Inorganic Universe', and the beginning of the new 'Life of the Soul'. 'If there is a point in natural philosophy which may be regarded as finally settled', wrote Draper, 'it is the imperishability of the chemical elements and the everlasting duration of force ... we cannot admit that an atom of any kind can ever be destroyed.'" (p.164)*

The non-fiction film format of my aesthetic research is the site of injustice whereby discussing my film demonstrates my reasoning of the choice of shots; I turn to the section where shots of compost are juxtaposed with images of picking strawberries to further aid in displaying the interrelationships between form and function, rather than trying to offer a whole explanation. I use this section as it lends itself to allowing for the discussion of Dust and Waste outlined above, to offer a chance for me to comment on the practice of making, the discovery of my lack of ability where watching shots, but also of the place to document my lack of ability within the final form. This allows the aesthetic form the opportunity to display the object(s) and the opportunity for a closer look at the individual undertaking the work, to encircle the relationship of those involved in the research, either of the being there or the being here (Spry, 2001).

As I have pointed elsewhere, the friction between this being an auto- biographical / ethnographical account is to return to the first chapter, to return to questions of my being able to do justice to the aspects of my life through a singular perspective, of the singular *as* the multiple. Such a return draws attention to the social contingency of memory, of memory being a “social practice[;] ‘the palpable, messy activity which produces collective remembrance” (Edkins, 2003, p.33). To return again to the place of the singular human in the multiplicity, of engagement with the world, is to address questions of the place of waste within eco-systems, a body, *our* body: the implication of the family unit (oikos) *as* the eco-system. The compost toilets used in low impact development were at first a site of torment for me, I was instantly cast back to memories of squatting over a hole in India, squirting shit; wishing I’d used the guest house toilet. However, it didn’t take long for the comforts of our *everyday contingencies* to peel away, to offer a renewed appreciation for the act of passing ‘waste’; for it to become more than meets the eye. The footage I would have considered wasted prior to undertaking this aesthetic research practice, has found a place in my heart – I am able to appreciate its aesthetic value, the value of it lessening the gap (Rosen, 1993, p.59) between that which is researched and its continued collaboration between others *reading* the research. This reinvigorated aspect at something to which, under normal circumstances I would have deleted straight away; the imperfect pans, the imperfect apertures, are part of the process of being there. Part of the very processes which, had I made a perfectly cohesive documentary with only perfect steady shots and sweeping pans, would have been completely in *dis-chord* with my being there, with the *economies* of low impact development. Therefore, my lay filmmaking practices provide the evidence of other lay practices, the practice of putting oneself in *con-chord-dance* with the natural, the lack of knowledge (Pearson, 2010, p.10) and the *values* of working it out. Creating the rhythm whereby the steps of the kin-aesthetic practice are as much to do with your own desires as with the wind-whims of nature, the movements implicit in discovering how to create conditions whereby living through the world allows the human to gain food, water and shelter. Questions of what happens where this is the sole focus and social hierarchies reside amongst the ideas of capital as the means by which you can *dance* with the natural, whether indeed, hierarchies would exist at all.. The compost toilet offers the perfect analogy, then, to

encompass many themes, those relating to notions of human waste. The foresight of what to do with it, the use of saw-dust or wood chippings from the building of the house to soak up any fluid and help create the desired consistency, and also, the juxtaposition whereby that which many, including myself, think they cannot do without, European style ceramic bathrooms sets, are demonstrative of unacknowledged temporal impacts our culture scores the world with. Not only the use of extra materials, to create interior designs to match changing tastes, but also the use of clean water in removing what could be, given the right conditions, the perfect supplement for the ground to produce the next year's food resource for the family unit.

To return to the subject of pedagogy, the ways we learn to sense our common-sense, is to return to the question of how the aesthetic form will allow the cyclical to be evolved. Evolution of kinaesthetic practice, evolution of aesthetic research; devolution of the centrality of the aesthetic to the political? Such that it makes me reflect that maybe the (external?) subjects of my film should not have been the adults, those attempting to make a life against natural, seasonal constraints, against bureaucratic constraints, against the discursive practices of civilisation which make the natural turn unnecessarily difficult, if not almost impossible. Maybe the subjects within my film should have been the children who are living these landscapes of low impact, the learning they are creating through watching, listening, sensing different relationships. Maybe the child's development would have allowed me to understand my own sensory development better, would have allowed me to create narratives which better demonstrated this pedagogy of sense, pedagogies of inter-being (Ling, 2010, p.246). To close the gap of the question of inter-being I shall now draw on two different forms of non-fiction film, the refractive and reflexive form. Through addressing different essayistic forms Timothy Corrigan (2011) passes comment upon the very basis of critical discourses, the basis of the essayistic as means of critiquing the "subjective encounter with and though another representational language or medium[,] as a questioning of the possibilities and limitations of that discourse" (p.188). This constant production and reproduction is the subject of recognition of finitude, of the incompleteness of identity, the partial image, constantly being amended and determined, as the place of the aesthetic, as a means of discovering new ways of being through the encounter. In refining Andre Bazin's term

refractive Corrigan makes a distinction between the (self) reflexive and the refractive whereby both the form of cinema and the inter-subjective vulnerability of the individual is drawn into the critique. That is, the form allows both the finitude of the self and comment on the finitude of the cinematic form itself. In my case, the relationship between the person being there as researcher and subject of research as well as the filmic dissemination of the research, to be brought to the fore. Such an anti-aesthetics of representation, the comment on way that the form of essay film is a filmic thinking of the world, demonstrates the justice of producing a piece of work, where the anti-aesthetics of producing as close a relationship to the research period is indicative of the very subject of the attempt to undermine the representational stability. To return to Roland Bleiker, to what he acknowledges as the telos of moving beyond theories of international relations, is to usurp Realism's constant desire for the real (pp.511-512). To see that the knowability of the world is dependent upon its susceptibility to representation - the very real gap which exists between mimesis and the thing represented. This in turn produces the questions posed by arguments relating to *l'art pour l'art*; whether art has a purpose outside of merely being an object. Bliker's standpoint is that rather than trying to maintain the autonomy of art, seeing it as merely an example of representation, the greatest challenge today could lie within the recognition of the centrality of aesthetics within society – discovering the alignment between a waking of the senses and global politic. What I have tried to demonstrate throughout this study is that questions relating to the centrality of low impact lifestyles within the forms of political organisation may offer the human not solely a chance to develop a closer kinship with the natural world, but that this kinship may be the very answer to ways that the aesthetic can again be central to our participation with the world. To pose this as a question, which has been the goal of this study, is to ask questions of the practices of healing within the world. If we are to acknowledge the specificity of European models of medicine, we may not only discover new ways of imagining the physiology of the world, but also that this new physiology may allow us the opportunity to overcome the foundations of our seeing our skins as impermeable. Acknowledging Fanon's emphasis that "the fact of colour as it impacts on the well-being of women and men is eclipsed in a paradigm of healing that suggests all will be well when men are able to reach a level of homophilia: a quality of love for one and another that precludes the possibility of domination and dehumanisation so central to the maintenance of the coloniser/colonised relationship." (hooks, 1992, p.82). This determines the



foundations of my next question which is, if this were to be recognised, how long it would take for such a circumstance to produce the conditions whereby creativity is achieved through collaboration rather than by competition. How long it would be before the economic conditions which proffer atomisation over homogenisation would take to invert and discover the worldly benefit of bio-collaboration, through affording justice to non-human beings as well as those humans from different cultural backgrounds. What would happen if we were to regard the affect that (kin)aesthetic subjectivity has on the political landscape, aesthetic subjectivity defined in terms of relationship with the wor(l)d?

*“Conclusions are illusions, for debates about language will never come to an end. They will always constitute sites of contestation that an author cannot, or at least should not, circumvent.” Roland Bleiker, Forget IR Theory, p.78*

This study has, through both written and filmic texts, posed a series of questions pertaining to the ways that contemporary societal forms of organisation – the practice of living in the modern nation-state, affects a certain machinic reality. That is, the ways that hybridity of body, man-made hybridity, has extended from the European individual to affect all forms of life on the planet. The assertions made are that the roots of this domination lie within the nation-state and ‘reason’ of its legitimacy. What we see in the contemporary, then, the corporate lexicon which ‘speaks us’, the drivers of our economies, are less conciliation between (wo)man and world, and more for the material support of our individual identity. As per Bleiker’s assertion, these debates lie within language, therefore, such debates may always provide contestation. By means of forming the spiralling temporalities which I have presented into a coherent conclusion, then, I shall address the questions I have posed as they indicate the centrality of the aesthetic within the political - the ways that they allow us to *see* spaces of coming to our senses *as* the political. How we can build landscapes *as* banks of information to allow relationships between the human and world, to overcome relationships of colonised and coloniser of with non-human world - banks of healing. The question of creativity and its place as interaction with world provides a site of contestation, not only in appreciating low impact development but also in the creative capacity of the artist. Questions pertaining to the place of being-in-common, the etymology of the prefix ‘eco’ and the insinuation that capital be defined as the capacity to *con-chord-dance* with the natural world, offering the perspective that maybe this is less a question of intention and more of alignment with the natural – the inherent beauty of the natural. Questions which allowed for this vista were made through the analogy of ‘faecal matter’, what can be *seen* within the matter of faeces, what one does with the ‘waste’ product of the body and how this informs spatio-temporal societal formations. Therefore, through *seeing* the aesthetics of shit, how our shit comes to life, or rather how

we allow it to come to life, I am able in collaboration with the work of others, to address the temporal implications of waste within our eco-system. The laboratory of my study, less a place of scientific learning, more an easel and sketch pad with which I, much like critics whom I have collaborated with through this study, paint the landscapes of the contemporary as implicit in the perpetuation of *everyday violences*. To address the European glance which I, as aesthetic subject am formed through, is to seek beyond the bounds of images of civilisation toward landscapes of collaboration in the face of the advancement of singular perspectives of looking at the natural, identified as something exterior. That is to reach into the heart of the discipline of International Relations and to see the ways that it is not solely a discipline which seeks to perpetuate masculine assumptions of the world, but also in doing so it cuts itself off from the people it attempts to define. To offer the impact of landscapes of multi-disciplinarity is to recognise the practice of theory, to see the series of perpetuations as indicative of basic premises of the discipline and offer the means by which interstices between disciplines may produce practices of overcoming the short falls of theoretical models of the world. What I outlined as vulnerabilities in the introduction, I am now able to pose as resilience, resilience to the challenge of not presenting myself, my truths. Having made public what I previously regarded as private, I have addressed images I built of myself, limitations to my emotional participation *with* others as the grounds for healing – more a case of *seeing* inside myself rather than trying to resolve the problems of the world. More a case of asking myself what performatives I affect, how my kinaesthetic practice will engender a greater emotional connectivity between myself and the world. How I abrade the world and sense the living breathing soul of the political as natural – how it can be healed to allow its inherent beauty, its *con-chord-dance* as nature.

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