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Recruiting the Visual: Knowing Our CommonPlace
Towards an Encyclopedia of Local Knowledge

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ACKNOWLEDGEMENTS

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CONTENTS

EVER MORE SPECIFIC:
SPACE, PLACE AND ECOLOGICAL EMBEDDEDNESS 139

Touching Place, 2011. The artist’s hand laid down on local knowledge in the Port au Choix Limestone Barrens, Great Northern Peninsula, Newfoundland.

INTRODUCTION

What we are suffering from is not a void but inadequate means for thinking about everything that is happening. There is an over abundance of things to be known: fundamental, terrible, wonderful, insignificant and crucial at the same time.
Michel Foucault (1988, p. 327)

This is a multi-vocal document. It knits together theory and practice, multiple disciplinary traditions and vocabularies, and diverse manifestations of human knowledge – knowledge that lives in bodies and places as well as in books and libraries, in memories and in minds. While it remains far from presenting Foucault's "adequate means for thinking about everything that is happening", it does offer an argument for broader, more diverse "means" for thinking about things. The knowledges it contains emerge from diverse practices of knowing in a variety of locations – rural, urban, traditional, contemporary, visual, spatial, textual, formal and informal. Here, readers will find conversation between disciplinary thinkers within the Western intellectual tradition and knowers and doers speaking from the rural, vernacular and artisanal knowledge practices of everyday community life in western Newfoundland.

Here readers will also find a conversation between image and text, between visuality and materiality, and between creative art practice and collaborative authorship. This conversation opens dialogues among multiple research practices and is informed by more than a single methodology. Like the research-embedded artistic practice from which I emerge as a thinker and a mark-and-meaning-maker, my methods and strategies of inquiry in this perhaps more intellectual project range widely. They include fieldwork incorporating in-depth qualitative interviews, casual conversations, drawn, photographic and audio note-taking, object collecting, as well as traditional library and archival research in philosophy, social and cultural theory, human geography, science studies, folklore and visual and material culture. Also present in these pages are the creative methods of an established visual artist, writer and photographer well-practised in the assembly and deployment of image and text. All of the images here (whether photographed or drawn or digitally manipulated and created) are my own with the exception of published maps and less than a dozen licensed clip-art images.

The allies and informants I invite into conversation here think in a variety of disciplinary discourses, and write from diverse traditions and locations. Whether named as art or science, as social sciences or humanities, or more recently as feminist, queer or post-colonial studies, or environmental, place-based or science and technology studies, they form a community that shares a common suspicion about both the fixity of knowledge and our ability at any historical moment to pull knowledge from its context and name it *universal*. Indeed, the scholarship, critical theory and formal academic knowledge I gather into conversation here shares my own passionate conviction and commitment to knowledge as specific, embodied and emplaced, as alive and living and as lived and lively. Although variously expressed, it is a view of knowledge as contingent and constructed, as fluid and framed; knowledge as something gathered, grown, made and performed by knowers.

It is also a view of knowledge that, while respectful of disciplinary traditions that have produced our epistemic heritage of silos and specializations, calls urgently for the abandonment of binaries, whether based on philosophical foundations or economic ones. It calls also for more inter- and trans-disciplinary dialogues, partnerships and research initiatives and for inclusive and experimental forms of collective decision-making about our communities, environments and ecosystems. Indeed, I argue that no single disciplinary approach or methodology can adequately address the profound environmental, cultural and economic crises we have created in every corner of the planet. And concerning the multiple disciplinary strategies that can contribute to badly needed collective conversation, I argue that visual art– or some of its practices at least – can, might, and ought to be put to work.

At a moment when different knowledge traditions and disciplinary perspectives are urgently needed to effect local and global change ethically and creatively (Lutz & Neis, 2008), the art-and-knowledge project presented here inserts visual art practice into the knowledge spaces (Turnbull, 1997) of rural communities in western Newfoundland and, at the same time, engages with ongoing debates about knowledge as a product and knowledge making as a practice.

Recruiting the tools and methodologies of the visual arts to investigate, represent, make visible, share and democratize local knowledge—to expand *how* we think about what knowledge is and who is invited to

participate in its production—has remained my central goal. As a practicing artist with a long engagement in social and community practice—and as one who asks what art and artists might contribute within the current historical moment—I offer the research, creation and collaboration presented here as one model, example or strategy through which art might be put to work toward more than aesthetic goals.

In a moment of environmental and social crisis in coastal communities once reliant on the fisheries (Ommer, 2002), the work I have undertaken with local collaborators in rural Newfoundland gathers their diverse knowledge and makes it visible within both rural and urban dialogues. Our more-than-human world demands more inclusive processes of negotiating what we *know* about our common place, and calls on us to develop collaborative, accessible and imaginative "apparatuses" for its exploration and stewardship (Whatmore, 2006). This project heeds the call for more "responsible knowing" (Code,2006), and invites the participation of marginalized groups of knowers and knowledge practices (Lutz & Neis, 2008; Denzin et al, 2008) into conversations about place and some of our common concerns within it. It suggests that new forms, means, or modes for making, moving, and representing knowledge are urgently needed: that such forms need to be accessible and readable through multiple literacies; and it argues that visual art might have a role to play towards such ends.

Putting art to work towards social, cultural, and environmental goals has emerged as a more and more common practice in the contemporary art world (Kester, 2004), and is often done so in response to its perceived distance from the everyday life of ordinary people. Contemporary art practice often remains isolated from ordinary community life, protected and rarified in the white cube of the museum and often is excluded from emerging interdisciplinary efforts that seek integrative and inclusive means of making new knowledge. This project seeks to challenge both art's disengagement from broad and non-specialized communities and to redress its absence from discourses on knowledge.

Developing visual arts tools and strategies that can cross boundaries of class, discipline, location, and vocabulary, and that collect and represent a diverse range of local knowledges, invites new knowers into dialogues about nature and culture and the policy decisions we might make about both. It demonstrates to a broad and diverse public, the generative and dialogical contributions that art might make towards a restorative sustainability of place and indeed, I hope, to our understanding of how knowledge is constructed and by whom.

My intention in this document, as in the thinking and creation it presents and contextualizes, remains dialogical. I want to open an invitational and welcoming space between these various conversations or discourses–a space for connection and relation, for discovering common ground and uncovering common place. In service to that goal, this document includes discrete chapters embedded within excerpts from an ambitious creative project called *Towards an Encyclopedia of Local Knowledge*. They can be engaged separately, in any order, and while the reader will find connective threads that run deeply through these conversations, each section or chapter is intended to stand in larger interdisciplinary conversations on its own.

In all cases except where noted by individual captions, the full-page image-and-text works are excerpts from the *Encyclopedia* itself, and thus share with readers a good deal of the original artwork that emerged through the project. These excerpts are not intended to serve as illustrations of the text but rather are manifestations of other knowledge revealed differently. They are, then, intended to situate the scholarly text–to sit with, alongside, and in dialogue with, the knowledge of those more academic thinkers (myself included) whose voices might otherwise dominate and, indeed, so often do.

The knowledge surrounding this text also does not stop in the pages of this hand-made *Encyclopedia*. Rather it is accompanied by other invisible knowledge practices and their residue—the chair the reader sits on, the screen or paper she reads from, the books on the shelf across from the desk, and the sweater knit by one's aunt draped across the back of the chair. And beyond the office, there may be the recipe for turkey stuffing that sits in a corner of our mind only to be withdrawn on appropriate occasions, or possibly stored in a box on a kitchen counter that was constructed by the knowledge practice of the designer, the carpenter and the engineer, the chemist and the plumber. All together, always and already, knowledge has this side-by-sidedness, this rhizomatic connectedness that is neither linear nor hierarchical, which we can easily see if we are willing to follow the threads of its making and moving. This is a project engaged in that kind of following.

Readers thus should thus feel entirely free to scan and leap the images or the text, to follow them in an order that makes sense, and to revisit both in ways that suit their own reading and viewing habits. While there is no *direct* relationship between these *Encyclopedia* pages and the academic text beside them, an attentive reader will sense that they are in more-than-accidental conversation.

The remainder of the introduction will outline briefly the chapters and sections to follow.

The first chapter, " Considering the Work of Art: Reclaiming Social Purpose and Engagement," examines the changing nature of contemporary artistic practice in North American and European contexts, and considers the variety of ways artists have stepped into more purposeful social practice in recent years. Here I examine tensions between aesthetics and ethics, between commodity-based practices and socially engaged ones, and explore art practice within the context of other research and inquiry-based practices. The conversations here invite interrogation not just of what Art can *know* or *mean* or *signify* as a representational strategy–but of what Art can *do* at a moment where making costly aesthetic objects or grand spectacles of material virtuosity seems to many artists both superfluous and increasingly self-indulgent. A well-established and wildly diverse set of contemporary artistic practices flourishes in a

variety of local and global settings, and in one way or another seeks to re-engage art's purpose, its democratic location, its continuity with science and other research practices, and its service to life.[1]

These practices might be primarily process-based, relational, dialogical, situational, interventionist, or collaborative, and are driven as much by concept and context as by the modernist agendas of formalist aesthetics or the art market. Practices and theory that situate art as *meaning* rather than commodity, as performative or visual or material intervention into sites and situations distant from the privilege of the museum, have advanced new possibilities for artists. We might now engage a more diverse range of intentions from witness to activist, from *provocateur* to archivist, from sole author to team member and collaborator or community facilitator. Such emerging practices have also enabled artists to seek or create opportunities to step into dialogue with communities far beyond the traditional and often limited audiences able gather in the white cube of the gallery and the black box of the theatre to experience the Fine Arts in these privileged and often private locations. These discussions of contemporary public and socially-engaged artistic practice delineate the context(s) for *Towards an Encyclopedia of Local Knowledge* within the established disciplinary boundaries of western visual and performative art at this historical moment. They also situate and set the stage for examining how and with whom artists might partner in non-traditional settings far from the urban centre.

The second chapter, "Once Upon a Time: Telling the Story of the Encyclopedia," makes concrete what the first has merely described: mapping in detail the journey towards new knowing that is manifest in the *Encyclopedia* itself. It elaborates and reflects on the process of research, collaboration, creation and return that marks the specific, situated methodology of this art-and-knowledge project. Presenting the *Encyclopedia* as a lived, reflective and particular example of the social, collaborative and research-based practices introduced in the first chapter, this section stands more as a narrative than a review or analysis. As a story it was made and always must be told in conversation with my collaborators and their communities. Gathering together fragments of personal voice, arising from the road, the kitchen tables, the studios and the outward and inward conversations of practice, this section offers descriptive details of the project and its process, as well as my personal, reflective, and narrative insights into the *Encyclopedia*'s meaning-full encounters. This section might be viewed then as an assembly of postcards from the field, voices from inside of practice, and excerpts from the work documents and the documented work.

The third chapter, *"*From Knowledge to Knowing,*"* examines what we know about knowledge, how it is made, and who gets to make it. By *knowledge* I mean the learned, intuited, informational, cognitive, experiential, phenomenological explanations and understandings we carry about ourselves and our world. This section examines our assumptions about scientific knowledge as constructed in the west, and brings into conversation the robust arguments of feminist epistemology (Haraway, 1988, Code, 2006); the social construction of scientific knowledge and Science and Technology Studies (STS) theorists like Andrew Pickering and John Law (2010); indigenous epistemologies (Cheney, 2002; Denzin, Lincoln, & Smith, 2008) and local knowledge practices (Lutz & Neis, 2008); and discusses in detail other theorists who have advanced our understanding of knowledge as socially constructed, culturally specific, provisional, situational, relational process or set of practices (Plumwood, 2002, Turnbull, 2008, Minnich, 2005). In a direct and simple way, all of this discourse on knowledge asks and considers the question " Who knows what where?," or "what can be known by whom in what areas and from what locations?" It is less about the "abundance of things to be known" mentioned at the outset by Foucault, than it is about *how* they might be known and by whom.

The fourth chapter, " Visuality/Materiality: How We See and Do Knowledge," expands our thinking beyond the narrow confines of how knowledge has been defined and examines how it is *seen* and *made*. It explores the importance of both visual and material culture as ways our knowing is made discernible and as lenses through which it is filtered, formed and rendered legible. Understanding that knowledge lives in cultures and cultures are embodied and manifest through both representational and non-representational means, this section argues that practices of looking and of making are both visual and material–and are embedded in embodied, visceral, physical practices as well as symbolic ones. I argue that both art and knowledge are part of this larger landscape we call "culture," and that multiple literacies and diverse material engagements are urgently needed to speak and listen across difference. Such literacies can serve individuals and communities–locally and globally–as we struggle to forge a sustainable future for more than a privileged group of humans in a developed part of the planet.

The fifth and final section, "Ever More Specific," frames, advances and deepens the discussion of cultural and geographical *location,* whether situating a knowledge practice or an artistic one, a representational practice or a material one. Taking up the matter of *place* and its central importance to the precarity of our present moment on the planet, it asks "where do we know *from*?" Tracing our understanding of space and place and ecology, this section argues for a post-Romantic revaluation of the *local*, for more embedded and emplaced co-habitation with and alongside other species and cultures, and for the adoption of more inclusive, inter-disciplinary and ecological thinking. Examining how we inhabit, value and de-value the local, this section argues forcefully that *place* as a signifier for the local offers us a palpable, phenomenological and *common* ground from which to pursue sustainable regional and global relation. In conclusion, it also reminds us of the role that art might play in revealing our *common place*, and by making it visible, marking it as valuable.

1 This brief list paraphrases Richard Shusterman's (2000) summary of John Dewey's aesthetic theory- one that while problematically essentialist in some ways, undergirds my own work towards re-embedding art in everyday life.

Context and Conversation

Into conversation with these expansive, generative, and I hope, engaging discussions about art, knowledge, visual and material culture, and place, I bring a set of new voices. These voices are informal, unpublished (until now), non-academic, vernacular, embodied and embedded in places and practices that have marked and continue to mark daily life, not only in rural Newfoundland, but in rural communities globally. They are *local* voices—emerging from hybrid and heterogeneous sites and situations—representing diverse modes and methods of making knowledge and putting it to fruitful use. These local voices represent and reflect other knowings and doings—knowledge on the ground, located and used in everyday life out of necessity or tradition or attentive engagement in a changing environment that demands both resourcefulness and skilled attention to navigate. They comprise the other, profoundly important, community of knowers that I am thinking with in this project and these pages. They have been freshly gathered from the field and rendered visible in the research/creation project that forms the central spine of this work, *Towards an Encyclopedia of Local Knowledge.*

The *local* then, present in the pages from the *Encyclopedia*, forms the visual and conceptual environment into which these conversations are placed. This reflects more than an aesthetic choice of document layout, but serves as both echo and exemplar of how formal knowledge sits within, emerges from, and is framed by the life *of* the local and life *in* the local. In this case, I hope that placing these voices and knowledges side-by-side will remind us that they are always-already in conversation with one another. I hope also that this tiny scraping-of-the-surface of local knowledges in one small region of the world might remind us of the rich, diverse, vernacular, artisanal, complex local knowledge environments that surround us. For it is always into such local environments that the specialized knowledge of the academy is placed, from which it emerges, and with which it should be in constant and fruitful conversation.

Seal ribs and vertebrae on the beach at Conche, 2011

Building a story on good bones

Home from months in the field gathering, and listening
I was trying to digest, absorb and somehow begin working
with everything I had learned.

Surrounded by everything I had gathered...

On the low-tide beach at Conche, I had found the bones of a harp seal-
maybe a harbour seal. No one could remember which, though many remembered
that seal in the harbour last winter.

Each day at low tide, on my way to the school or other interviews, I would walk the
beach and gather a few more of those vertebrae-
hoping I might collect the entire spine of the animal.

That daily gathering, that story told by those bones on that beach,
were the beginning of the re-telling.
They were my first way in to the figuring out that would become–
page by page–the Encyclopedia.

So- this first page was built out of those good bones,
out of inspiring conversations with Patsy and Marve and Jarvis and others who
knew about seals and sealing, about seasons for hunting, seasons for tanning and
seasons for working with those skins, transforming them into something useful,
something made *in* place, *from* place,
and something that revealed the knowledge *of* place.

That is what I wanted the Encyclopedia to do...

BARK-TANNING SEALSKIN

1.Seal pelts from winter and spring hunts are rolled in salt and stowed away. You can store a seal pelt this way for up to two years. In early summer the pelts were unrolled and the first layers of fat were scraped off. There is 1 to 2 inches of fat or blubber under the skin of a harp seal.

2. Seal pelts are rinsed clean of salt and laced into wooden frames.

3. More fat is scraped off over 2 to 3 weeks, twice a day, morning and evening. Best in warm and sunny weather which keeps the fat and oils moving out of the pelt. Sometimes sawdust was spread or rubbed over the skin to speed drying by drawing oils out of the skin.

4.The frames with skins are placed in a shallow freshwater pond, weighted down with rocks on the corners and left for 3 to 4 weeks where bacteria and small organisms in the pond water loosen the fur/hair base so it is easily scraped off. The skins are checked often to ensure they stay submerged so the sun does not "burn" any exposed parts of the pelt.

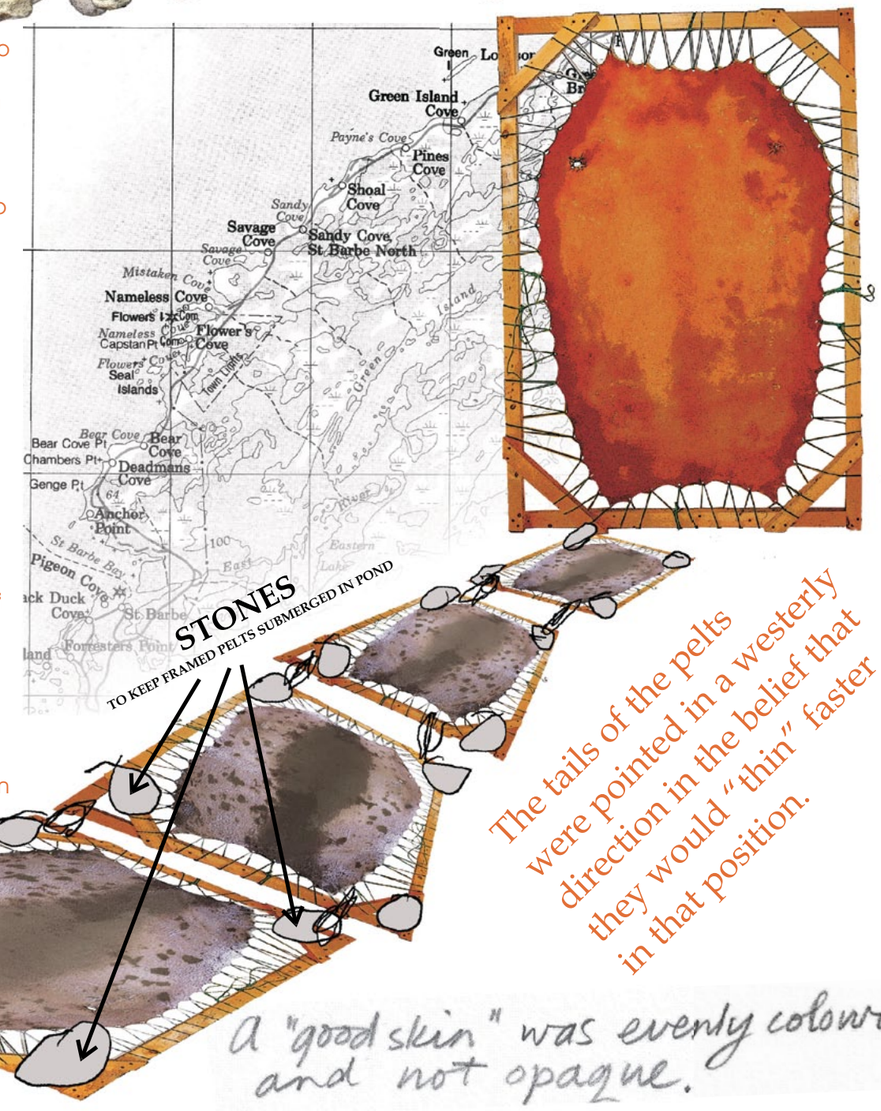
5. Frames are removed from the pond and the fur is scraped off the skins.

6. Skins are removed from frames, rinsed thoroughly in the pond and placed in a vat of tanning solution made from a barrel of fir bark (for waterproofing), a gallon of birch bark (for colour), a quart of salt and water. The bark tanning solution has been prepared in advance and has been "steeping" for 2 to 8 weeks.

7. Skins are "tanned" in this solution for a week or more, stirred daily and kept entirely submerged to get even color.

8. Skins are removed from the tanning vat and laced back into frames for drying on sunny days. This often takes a few weeks, though if it is warm and sunny, it might take only an additional day or two.

Turner- a young seal undergoing the change to the darker markings of the adult stage **Whitecoat**- young harp seal with white fur soon shed **Rusty**- a young harp seal in a phase following whitecoat and bedlamer stages **Quinter**- a harp seal just past the whitecoat stage **Upper**- a gray seal **Voyage seal**- a harp seal **Nog head**- an undernourished seal pup **Raggedy coat**- young harp seal undergoing colour change from whitecoat to bedlamer **Whelp**- newly born harp seal **Smutty**- a harp seal in the stage where its fur becomes dark **Smallagen**- a mature male seal **Sheeter**- a young seal on sheet ice **Sliver jar**- ringed seal **Saddleback**- mature harp seal **Saddle dog**- mature male harp seal **Ranger**- the common seal in its third year **Bitch**- a female seal **Poegie**- a seal **Blueback**- young hood seals **Jinny**- seal believed to act as a sentinel for the herd **Archangel**- a type of seal **Paddler**- two week old seal, just able to swim **Lazarus**- a variety of seal **Laddio**- a young harp seal **Half moon**- a harp seal **Beater**- a harp seal just past the white coat stage and migrating north from the breeding grounds on the ice floes off Newfoundland **Bedlamer**- an immature seal, especially a harp seal, approaching the breeding age **Hopper**- a seal in its second year **Horsehead**- a gray seal **Dotart-** common seal in its second or third year **Dark**- a type of harp seal with black fur **Cat**- newly born seal



The tails of the pelts were pointed in a westerly direction in the belief that they would "thin" faster in that position.

a "good skin" was evenly coloured and not opaque.

On the BARK-TANNING of Seal Skins

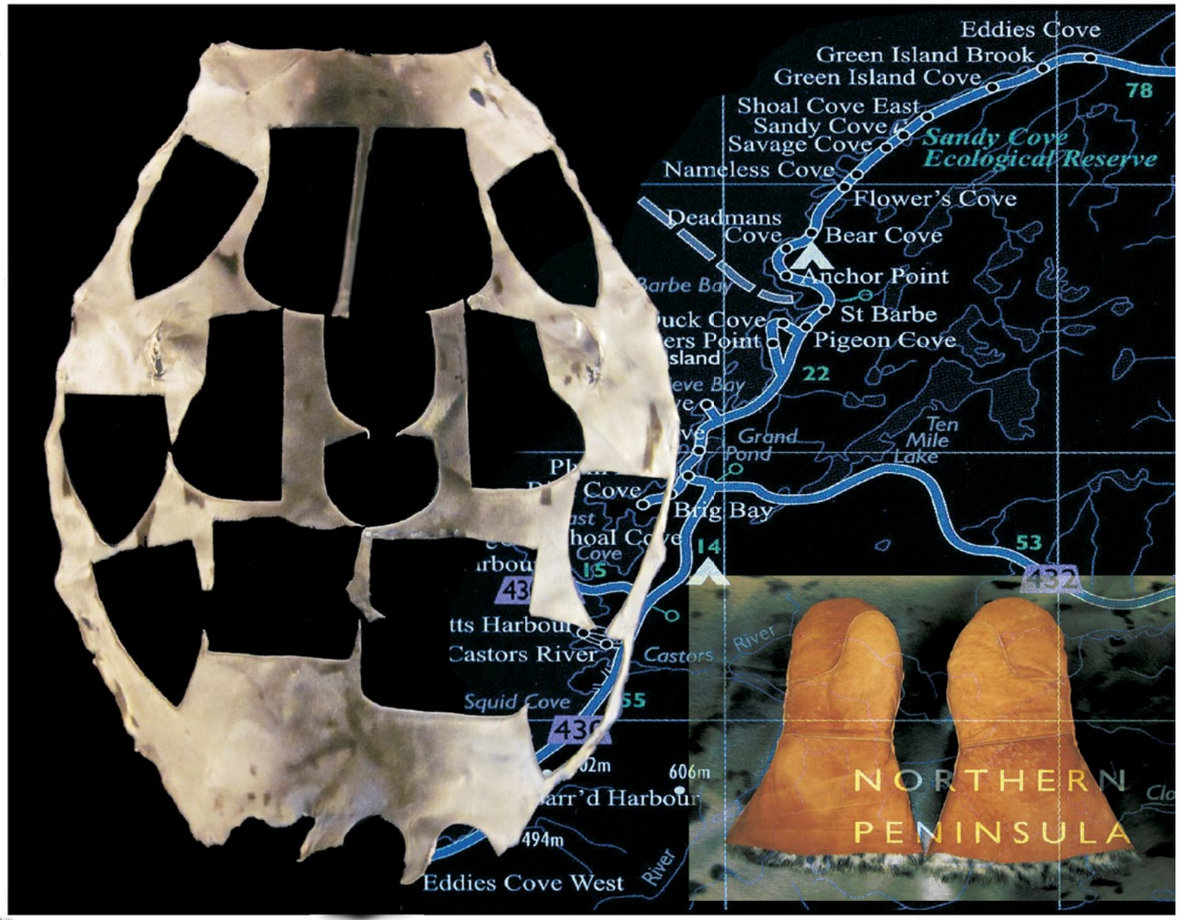
On Working with the Skins of Seals

Harp seal fur pelts are used more often than bark-tanned skins. They are commercially tanned in Dildo and are softer, more pliable and have no smell of the bark which remains present in locally-tanned skin products. Some products use both fur and bark-tanned skins. The fine pleats that are typical of the traditional skin boot can only be made by hand and thus are being replaced by newer designs that can be machine sewn.

GNP CRAFTS PRODUCTS

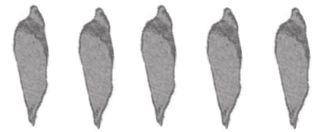
Bark-tanned handmade:
- mitts
- slippers
- boots

Fur skin machine- made:
- hats
- coats
- slippers
- purses
- shaving bags
- boots
- mitts
- headbands



BARK-TANNED SKINS ARE ALWAYS WORKED WET. FURRED SKINS ARE WORKED DRY, AND SEAMS ARE WET, BLOCKED AND DRIED.

Only three or four older ladies in the Straits area are still doing the hand sewing. The pleat work is not being done anymore. Some say the younger people don't want to learn something so hard to do, so labour-intensive. Who wants to do something that pays so little?



STITCHES THAT SHOWED WERE CALLED "LAUGHING STITCHES." WOMEN WORKED HARD TO KEEP THEIR STITCHES TIGHT, EVEN, CLOSE TOGETHER AND INVISIBLE.

You need to store you bark-tanned boots or slippers in the freezer until you wear them.

You need to prepare bark-tanned boots or slippers.
When you first put them on, you need to wrap them in damp towels to make them wet, then wear them until they dry. That way they will dry around your feet and always hold that shape.

CONSIDERING THE WORK OF ART: RECLAIMING SOCIAL PURPOSE AND ENGAGEMENT

Art is *"a mode–of-revealing that enables the truth to be set to work."*
Barbara Bolt (2004, p. 89)

Art does not reproduce the visible but makes visible.
Paul Klee (1961, p. 76)

Contemporary artistic practice in the last two or more decades seems to have bifurcated into opposing, or at least quite radically different aesthetic paradigms. The first carries forward the modernist idea around art's autonomy, separation from the world, and refusal of social, moral or political purpose, and the second–proclaiming quite the opposite–which contends that art needs to take up its social purpose and undertake work that matters beyond the marketplace and museum (Gablik, 2004). For the former group of practitioners and critics, art remains largely object-based. Even if the object is an event, a gesture, or a performance, it is largely still a noun and stands as a work of art–whether representational, pictorial or abstract or conceptual. It remains a product–a *piece*–and in some way, an art object that can be exhibited, collected, commissioned or consumed. The work (object) remains the work (labour) of art.

For the latter group, while practices and theories are diverse and wildly pluralistic, the focus of both intention and practice has shifted from noun to verb–from the art *object* (the work-of-art) to its purposes, processes, goals, performances, intentions, objectives–that is, to the *work* or labour, the performance or action of art practice. Thus we can observe a wide range of practices more concerned about what art *does* (or might do) than what it *is,* or *means*.

This *work* that art performs or enacts or enables in a larger world than just the museum, concert hall or theatre or gallery, might be seen as activist, celebratory or interventionist, as interactive or relational, and might range across diverse media and sites, but in all cases we can claim that new kinds, locations and strategies for *engagement* are central to its practices. While it is impossible to generalize on either side of the binary that Suzi Gablik describes in the opening paragraph , it is clear that a remarkable range of artistic practices have emerged that are challenging art's autonomy, its distance from life, its commodification and its valorization of the rare and precious object (Jackson, 2011). Many of these practices are also stepping into more direct, unmediated relationships with communities, however defined, and while some maintain critical alliances or interventionist relationships with the institutions of art, others have relocated to sites far from those banking halls of cultural capital. These practices have many names, inspire considerable debate and are all evolving in a context of emerging critical discourse.

Whether called new genre public art (Lacy, 1995), situational (Doherty, 2004), community-based or socially engaged practices (Helguera, 2011), relational (Bourriaud, 1998), dialogical projects (Kester, 2004), or social practice (Jackson, 2011), research inquiry and knowledge-production (Barrett & Bolt, 2007; Sullivan, 2005), these practices inhabit new spaces and enter old spaces in new ways. At their foundation, they share new and often contested relationships to the art object, the art institution and the art audience. This section explores how and where such shifts are occurring in our thinking about art and its object, and attempts to uncover the productive intersections operating where the social/political meets the aesthetic, and where art practice might enable and participate in transdisciplinary research and in conversations that are not exclusively about art itself but are about the world(s) in which it is situated, and from which it necessarily emerges.

From Object to Objective: From Product to Process to Practice

Hamish Fulton takes a walk; Rirkrit Taravanija fills a gallery with makeshift kitchen equipment and feeds the visitors; Buster Simpson fabricates limestone "Rolaids" for rivers to purify their polluted waters; Suzanne Lacy orchestrates a highly choreographed public performance of 430 elderly women speaking their experiences to one another while making prearranged hand gestures that recall quilting. Mierle Laderman Ukeles takes over two years to personally shake hands with every sanitation worker in New York City to thank them for their work. Betsy Damon works with engineers and ecologists to design water parks that clean and filter, reclaim, sustain, and educate publics about fresh water resources. Ai Weiwei collects the names of victims of the 2008 earthquake in Sichuan, China.

The contemporary artists and works described above represent a small sample of the wide range of practices that continue the de-materialisation of the art object marked by the rise of conceptual art in the late 1960s and 1970s. While these artists and others like them may not entirely erase objects or sensible, material artefacts from their work, they radically transform their relationship to the art object–to its materials, the material and disciplinary traditions of enskillment and often to its permanence and stability. Such practices resist, critique or render visible in new ways the commodification of the object, and often propose new relationships between the artwork, its location and the traditionally valorized stature of both.

These practices also propose new and often reconfigured relationships between art and its *audience* as it has been conventionally considered. Indeed, new relationships between artists themselves and the communities in which they work are emerging globally, and the *other* with whom the artist is in conversation can no longer be described only as *audience* in the conventional sense of the visitor to museum or theatre or music hall, but are now often referred to as collaborators, participants or partners. These practices can be seen as fundamentally post-*object,* post-studio or post-media and even when objects do emerge from them or are manifest in some way, they are rarely centralized as the primary end or sole *objective* of the creative process.

The tensions between the single-mindedly aesthetic and the socially relevant are dynamically present in current criticism, and are often contentiously debated and dramatically shape contemporary art practice(s) at the beginning of the 21st century. Whether artists or theorists embrace or reject what might be seen as art's social renewal, its persistence informs the plurality and diversity of current art, its multiple locations, and its uncomfortable, self-conscious relationship to the *object* and *objective* of art at this historical moment.

Art and Its Object

In describing a diverse range of contemporary art practices as *post-object*, and acknowledging the notions of history embedded within the term, I propose it not as a "signal of negation or surpassing", nor as a location in temporal space, nor as a practice in which objects no longer appear. Rather, I am seeing it is as "a zone of activity" (Bourriaud, 2002, p.8), an intentional shift in material relations, a different understanding, reading or use of the object and indeed materials themselves, within the diverse elements contemporary artists deploy. Within this notion of the *materials* artists *use*, history itself has become an object, both explicitly and implicitly embedded in many contemporary practices, providing a treasure trove of aesthetic, symbolic, conceptual materials and vocabularies to recycle, use, cite and from which to quote. As Hal Foster describes the post-war period in contemporary art practice–it is a time of ruptures, repetitions and returns (Foster, 1996).

Artists in the visual and material arts[1] have been interrogating the object for some time, and we can see at least two traditions in practice that emerge from those bifurcated paradigms named at the outset. The first is one that sees the art object as a *result* of controlled, mastery of the material world at hand by an expert skilled artisan or artist. This is the product-centred paradigm that identifies the work of art as the effective result of the skilled making of the artist, one who imposes his concept, will and virtuosity onto the material world and makes an aesthetic object that can be consumed by the audience.

The second, more process-centred paradigm, sees artists as embedded and *in conversation with* a more animated material world, finding and figuring their way through more lively, dynamic surroundings and working with materials no longer restricted to the conventional media of Fine Arts, in order to bring forward a new moment of configuration that can be witnessed or experienced by others. In some ways these polarized approaches reflect a Cartesian view of matter in the first instance, a view that most often emerges in those who deal with the art product (rather than with the artists and their processes), and a particularly phenomenological, more vitalist one in the second[2].

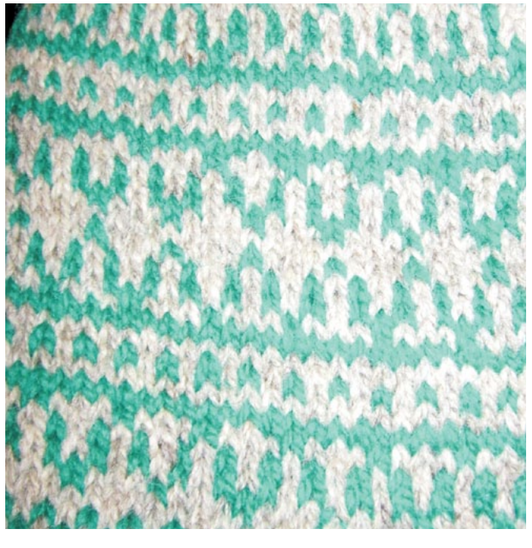
This second perspective most often reflects a view from *within* practice, that is, an understanding of art that comes from artists themselves–for like craftsmen, artisans, cooks, and gardeners, those who create, construct, and interact with the world in material ways, recognize the lively and often uncontrollable attributes of the materials they work with. For many artists, then, the object is not simply a product of forming matter to reflect some preconceived idea, but rather, it remains the residue of an exploratory process or collaboration with a sometimes-stubborn material world. As Tim Ingold reminds us, "… makers have to work in a world that does not keep still until the job is completed, and with materials that have properties of their own and are not necessarily predisposed to fall into the shapes required of them, let alone to stay in them indefinitely" (Ingold & Hallam, 2007, p. 3–4).

1 While this might also be true in the performative arts and in architecture, here I limit the discussion to those traditional areas of visual and vernacular art and craft, those locations where the artist is most often in direct interaction with their material world and are engaged in some kind of practice of making, whether that is making an object to carry water, or one to carry meaning.

2 For more detailed discussion of "vibrant matter" or lively materials see Jane Bennett (2004) or Tim Ingold (2012) and the discussion on materiality and material agency in Chapter 4.

On the Vocabulary of Knitting

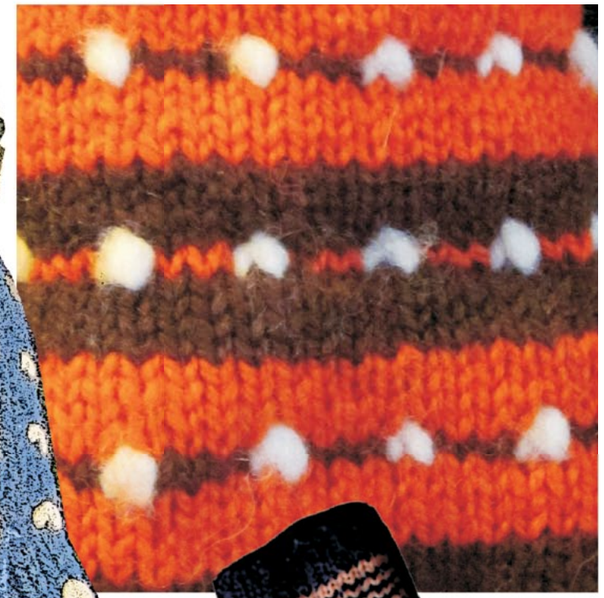
Knitters share some common patterns that appear often on mittens, socks, and vamps. They are not always named the same way, and one knitter might say "zig-zag" to describe what another knitter might call a "wave" or "flying goose" pattern.



Names for Patterns Seen on Mittens

SNOWFLAKE
SEA WAVE
ZIG-ZAG
DIAMOND
PYRAMID
FLOWER
SPIDER WEB
STRIPES
SPECKLED
HEART
WATER WAVES
FLYING GOOSE
CHECKERBOARD
8 POINTS OF THE ROGUERY

THRUMMED MITTENS



Flying Goose patterned socks by Gertrude Carroll, Conche.

Thrummed mittens are made with unspun fleece or roving knit into the stitch so that the soft fleece lines the interior of the mitten. They are soft to wear and *very* warm on the hands.

What is the Art "Object"? Art's Object–That's the thing!

The beginning of art—a rice-planting song in the backcountry
Basho[3]

When we encounter art, it is most often in a location that both contextualizes and authorizes what we are seeing *as art.* This remains for many, in a moment where we cannot always or automatically recognize art when we meet it, the relief and comfort of the art gallery, the museum, the art magazine or catalogue. They let us know that experts somewhere have named the object as belonging to that category of *Art*. We rarely ask ourselves what *is* an art object, and how, if at all, it might be different from other kinds of *objects* that we encounter in our every day lives. The readymade urinal of Duchamp was, after all, only transformed into art once he claimed it as such, by placing it in a gallery. The boat at the wharf, while beautiful in form and impressive in craft, seems only to be art if encountered in a context that specifies it as such. The most common way of engaging this question is through examining the "artness" of the object–its aesthetic formation, location, and authorization–raising the question of " Is it *art*?" rather than the question "what *kind* of object is it?"

We know from material culture scholars, museum curators and everyday people that our objects are viewed in particular ways, as items that *matter* to us, that hold meaning, and memory as well as utility and economic worth as commodities. Clearly art is a different kind of object from others, since in the West at least, it has the field of art history, theory and criticism to attend to it and that other fields that attend to material objects and their culture treat objects that are non-art. Thus archeologists, anthropologists, material culture and museum studies scholars are not really concerned about whether their objects are *art* or not, but rather with what they mean, do and tell us about those who use, made and value them.

These kinds of ideas about ordinary objects encompass our understanding of art objects, which we have identified as a special kind or type or category of object–a specimen within a larger species. So here I want to explore not the *art-fullness* of the object we call art, but rather its *object-ness.* For there is, as we will see, a long-standing and growing discussion about what an *object* is, and how it lives in the world.

3 Quoted in Robert Hass, Matsuo Basho, Yosa Buson, and Kobayashi Issa, The Essential Haiku: Versions of Basho, Buson, and Issa. (Hopewell, New Jersey: Ecco, 1994), p. 38

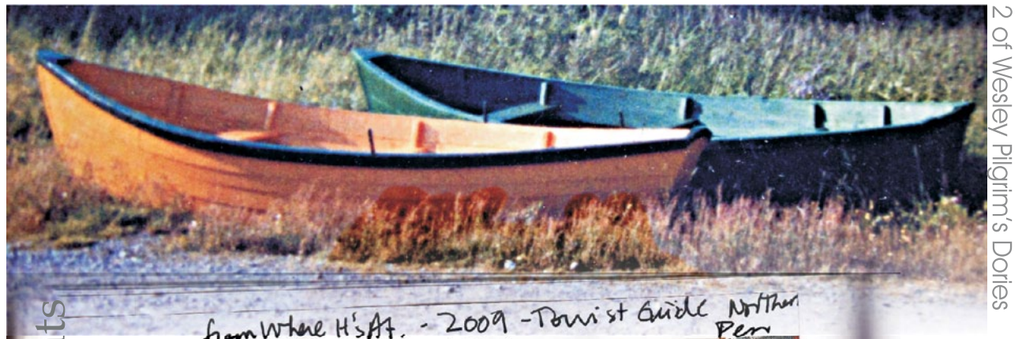
This is not the place for a detailed philosophical review of contemporary notions of the *object* and its differences from the *thing*. It is worth a brief detour, however, to establish that there are ways of encountering objects other than those that centralize instrumentality, mastery and the imposition of human will on matter, that underlie most current assumptions about both ordinary and art objects.

These assumptions about imposing human form on unruly matter go back a long way, finding their roots in the hylomorphic theories of Aristotle that claimed form and matter come together to create any thing. This idea grew unbalanced in favor of form and for many, it is still a fundamental assumption to valorize the *forming* by human will and its mastery over a passive world of matter and materials (Ingold, 2010). These still-powerful notions of our control of, and mastery over, the material world continue to shape our relationships to (rather than within) our lively environments. Certainly in the case of art, the skillful manipulation of form became a central characteristic of its valorization as an object of special status. This idea of mastery, control and planned imposition of human ideas on the material world, continue to underlie our ideas about nature as brute matter, or standing reserve, waiting for human intervention to impose value and usefulness upon it.

Form came to be seen as imposed, by an agent with a particular end or goal in mind, while matter – thus rendered passive and inert – was that which was imposed upon.
(Ingold, 2010, p. 2)

Diverse thinkers have contested this static and passive notion of materials and of the object[4]. They claim the liveliness and agency of matter, materials and objects, and for those within the realm of artistic practice, such liveliness of the material world seems almost too obvious to mention. For many who practice art-making, the *forming* of the work of art is more than a manufacturing process, or an act of willful human mastery over materials; rather it is a process of emergence, becoming and embodied engagement with material and conceptual worlds. For many artists, making is not about imposing form on matter, but about thinking *with* materials, discovering what matter might do, and how things might perform or behave. I am arguing here, then, for a different notion of the art *object.* It is unlikely we will ever remove that term entirely from the way we approach and speak about the forms, events and gestures we encounter as art, but I want to trouble the term-to complicate it.

4 These will be discussed in detail in Ch.IV which reviews material agency as an emerging focus in Material Culture Studies, Archeology, Science and Technology Studies.



2 of Wesley Pilgrim's Dories

Wesley Pilgrim's "Portable Saw Mill"

Wesley Pilgrim built his first boat, a punt, when he was 13 years old and in the 1960s, built a 32-foot trap skiff. Not only did he find and cut lumber for her keel, stem, knees and all her timbers, but he also cut all her planks. For this and other boats he built, he invented a portable saw mill, adapting a chain saw to cut regular one-inch planks from logs.

from Where H's At. - 2009 - Tourist Guide Northern Pen

Viking Trail & Labrador Coastal Drive 19

The dying art of building boats

Rosanna Pilgrim (left) advised her boat-building husband, Wes, that he should write down his memories of how to build wooden fishing boats. He sits with his most recent creation, a model schooner.

The Northern Peninsula's small wooden boats evolved from row boats and sailing punts to rodneys, trapskiffs and speedboats.

With each new demand in the fishery and engine design, the boat builders of each cove turned new hull designs over in their mind's eye.

Before the highway traced a convenient line along the peninsula during the early 1960s, communities were connected by boat and dogteam. Boat styles and building methods couldn't be passed on electronically – they were learned over decades-long mentorships with fathers, grandfathers and friends.

Consequently, the steam-timbered speedboats of Port au Choix are built with raking stems while those of the Straits aren't – better for hauling cod traps. Further north, the boats were built with grown timbers for added strength. Boat styles weren't standardized, but remained as varied as the accents of the people who built them.

Sitting at his Main Brook kitchen table, Wes Pilgrim holds a picture of himself filled with youthful strength, standing before a partially planked 32-foot trapskiff.

These hulking open boats were built with a transom beam stern – which allowed room underneath the boat for the propeller of an inboard engine.

Trapskiffs were also made with moored timbers – Mr. Pilgrim spent many hours digging up roots to cut trees down – getting the angle of the root meeting the tree for his timbers.

"I tell ya, I never stopped," said Mr. Pilgrim. "I'd be out at her at 4 a.m every day – as soon as I got light to drive a nail. I'd stop when it was too dark to drive a nail."

There was a time when a man Mr. Pilgrim's age would be the community's encyclopedia – having spent a life collecting and learning everything a man needed to know how to survive. How to fill a pair of rackets, frame a house, mend a cod trap or build a boat.

But men and women are specialized labourers now – learning to do a few tasks well and paying others to do the rest.

Mr. Pilgrim, however, has been blessed with two interested sons. Reuben and Bob Pilgrim both live in Main Brook and both learned to build their own boats.

While the skill sets for the wooden boat builder grows rare, some demand continues. When fibreglassed over, they become strong boats perfect for sealers navigating amongst the ice floes.

"By rights, you want to copy it down now, how it's done, so it's not lost," added Rossanna Pilgrim, Mr. Pilgrim's wife, while pouring a cup of tea.

UPRIGHT STERN

TRANSOM STERN

What Wesley Pilgrim Knows about Building Boats

I believe we must move towards understanding the physical evidence of artistic practice not as an *object* but as a *thing*. Central to this proposal for a shift in understanding is more than 30 years of a lively visual and material arts practice–one that complicates and contests the notion of controlling the physical world and wrestling it into submission. From a place of praxis, then, I argue for an approach that privileges the *processes of becoming* for both the artist and the things that emerge from their encounters with their material world and its human and more-than-human inhabitants.

Object or Thing?

We have seen earlier that objects are most often seen as complete, static, forms important primarily for their usefulness to humans, as commodities, and as containers for meaning and memory. Visual art objects have most often been placed in a category of symbolic or representational use, and are often viewed as a special class of valuable commodities in the marketplace. While I do not deny that many art objects continue to perform within these interpretative histories, I argue that such objects are very different from a *thing*. And for me, it is the *thing* that most accurately explains or illuminates the materiality of art and explains, at the same time, its powerful and ongoing liveliness in relation to the human encounters in which it is entangled.

The *thing* according to Ingold[5] is not the finished, static, done-deal of the object that stands "over-against" its setting, separate and distinct from the world. Rather the *thing* is a gathering of force, a "place where several goings on become entwined" (Ingold, 2010, p. 4). The *thing* is always and already in process–breaking down, gathering force, transforming materially and symbolically in every moment and location of encounter. It is never over and above its surroundings.

> *Thus conceived, the thing has the character not of an externally bounded entity, set over and against the world, but of a knot whose constituent threads, far from being contained within it, trail beyond, only to become caught with other threads in other knots. Or in a word, things leak, forever discharging through the surfaces that form temporarily around them.* (Ingold, 2010, p. 4)

Contrary to the invisible object, the thing *wants* to be visible–to stand out– and to continue gathering or following its lines of force. The object disappears unless it is broken or rebels against its invisible and instrumental service to us. The forceful *thing*–a gathering together and setting-to-work– is a *thing* with agency, or "thing power" (Bennett, 2004), and offers a much more adequate description for those things we have called *art* in the past, than *object*. For precisely those things we have called art objects are things that *do* stand out- that *want* to stand out, and that are intended not just to mean or signify something, but indeed to act, to perform, to *do* something as they gather, entangle and interact in time and space with humans and indeed with other things too, whether these be walls, or meadows, or histories.

Ingold is not alone in what might be seen as an attempt to re-animate the world[6], to collapse the distance between human and environment, between subject and objects, or who calls on us to re-think our *relationships* to the material world. He reminds us that this is after all, primarily a question of *relation*, for the same cluster of material form might be encountered as a thing or as an object, and as live and lively (and leaky), or as dead and already-mastered matter. We have been taught that the art object is an exceptional example of human mastery of the material world and yet, when our encounter with art moves us, transforms us, shakes us or affects us, we are not, in fact, experiencing the instrumentalized, useable, only noticeable-when-broken object; rather we are encountering the thing thinging as the world worlds. (Ingold, 2010). We are encountering a gathering of force, a *revealing* in which we are both included and participating. Thus, the art object is perhaps a perfect example of the *leaky thing* still becoming, still gathering force wherever and whenever it shifts into a new location of encounter.

> *A work of art, I insist, is not an object but a thing, and as Klee argued, the role of the artist is not to reproduce a preconceived idea, novel or not, but to join with and follow the forces and flows of material that bring the form of the work into being.* (Ingold, 2010, p. 10)

This notion of form-giving, of following forces and flows is profoundly accurate as a description of creative artistic practice, which is far less about imposing a fixed idea or plan on the material world, than it is about stepping into a wakeful encounter with ideas, materials and one's own skills, experiences, and determined questions as an artist. Klee is quite right when he names the centrality of *process* rather than the products or material evidences that flow from it into the world, and that are often, by others, named the art object. Artmaking, like any kind of material engagement with lively matter, is improvisational and unpredictable. It is embedded less in a struggle for mastery of the material world, than in an attentive and practiced dialogue with it. Like the boat-

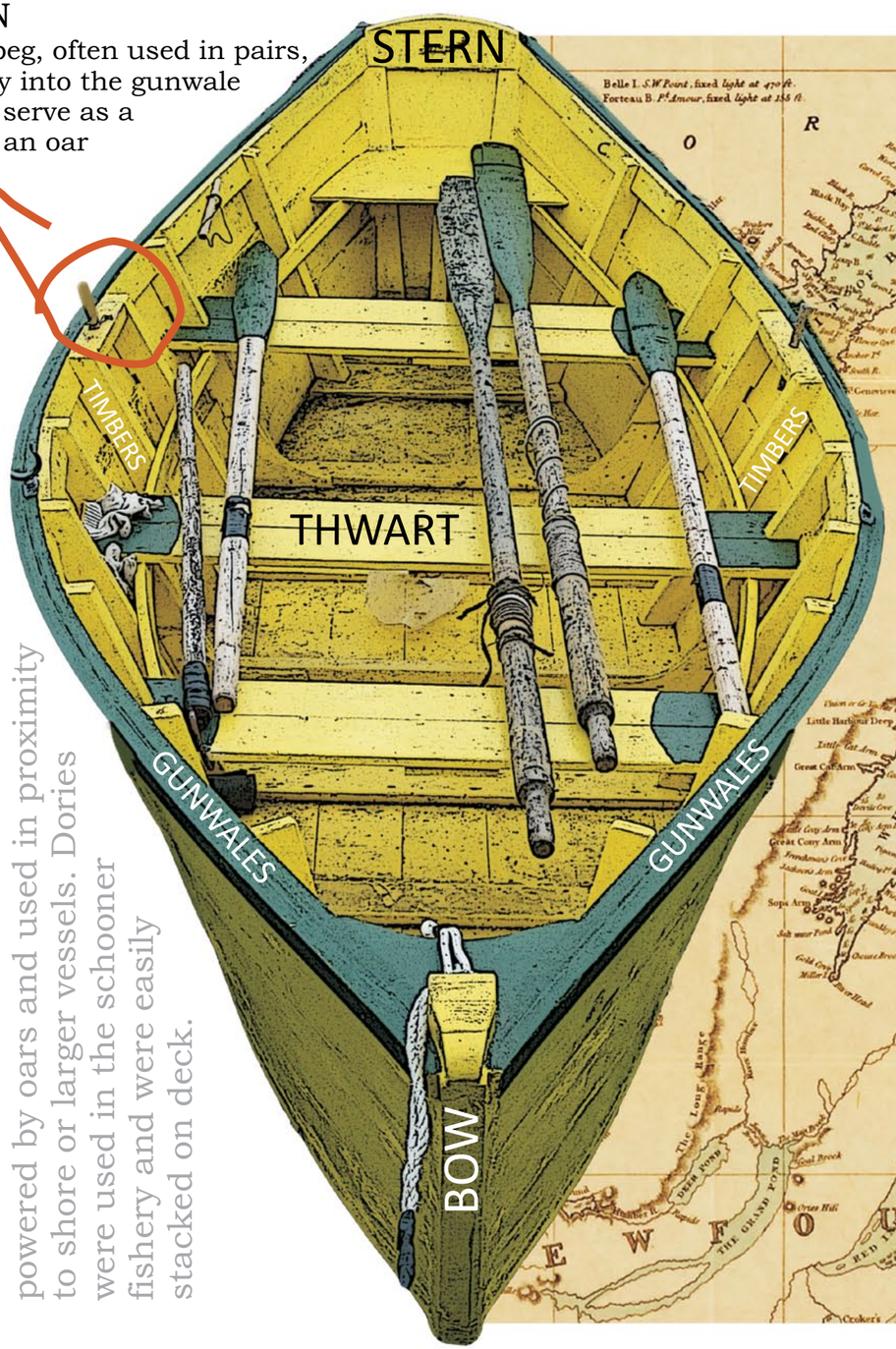
5 See Bill Brown (2001), Bruno Latour (2005) and Ian Bogost (2012) for additional discussions about the thing.

6 Bruno Latour (2000), Andy Pickering (2010), Jane Bennett (2004) and Sarah Whatmore (2006) all contribute to these emerging discussions from within the perspectives of their own fields: Science and Technology Studies, Political Philosophy and Human Geography.

DORY or FLAT

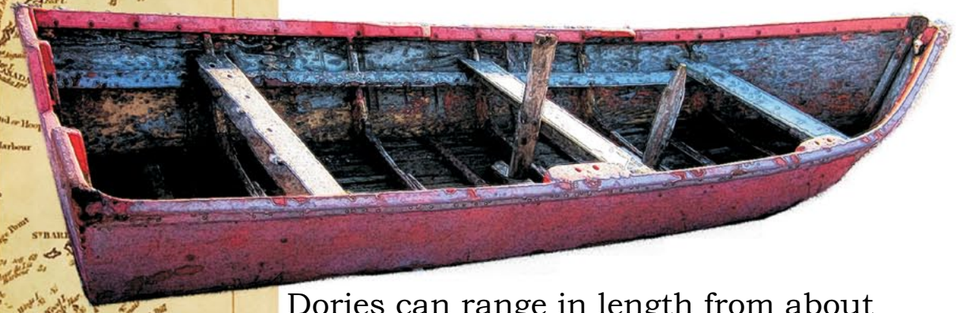
A small flat-bottomed boat most often powered by oars and used in proximity to shore or larger vessels. Dories were used in the schooner fishery and were easily stacked on deck.

TOLE PIN
A wooden peg, often used in pairs, set vertically into the gunwale of a boat to serve as a fulcrum for an oar

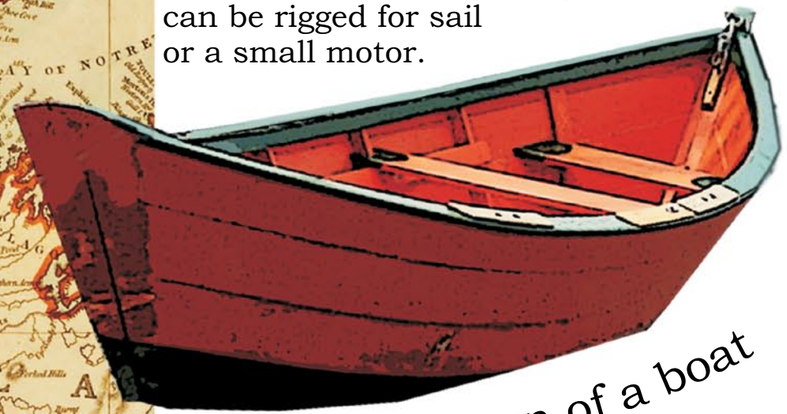


Front or bow of a boat=STEM

Dories are pointed on both ends, while flats have a square stern.



Dories can range in length from about 8-18 feet and while usually rowed, can be rigged for sail or a small motor.



COUNTER=the back or stern of a boat

builder who learns to see the stem of a vessel in the trunk and root of a tree, the sailor who knows that a coil of rope has a *way* of moving in and out of its nested spiral, and the painter who attends to the bleed of watercolor on damp rag paper—th practices of making in the material world are as much engaged in attentive "listening" as in "speaking". It remains much more a caring and care-full dialogue than an inattentive imposition of will.

These ideas about form-giving, revealing or making visible as an unfolding process, stand in contrast to the kind of imposed, instrumental, pre-designed making that Tim Ingold argues persuasively against. They also echo in some ways Heidegger's notion of "handling," that describes our embodied use of things as both caring and knowing. Barbara Bolt (2004) explains this relationship with the world as quite different from the instrumentality of subject-object relations, and she follows Heidegger's argument that understanding does not emerge through cognition or observation alone, but through "the care of handling" (Bolt, 2004, p. 2). She further argues (supported by her reading of Heidegger) that art practice is a "special category" of handling; one that does not become habitual, instrumental or exclusively a means to an ends that has no wonder, possibility or openness remaining within it[7]. As she notes, "…handling as care comes to supplant the instrumentalist in-order-to that defines the contemporary engagement of humans with the world." (Bolt, 2004, p. 2)

Artmaking in this sense remains a dynamic relational process and practice, indebted to materials and co-responsible with the tools and technologies that are in lively relation with the artist. It is in this space of lively relation that the artist dances–co-responsible, co-authoring with and *within* a world filled with more agency than their own.

Lest we imagine that such a position against control and mastery of the material world is circling only in the esoteric corners of western 20th century philosophy or in remote corners of contemporary art theory, we can gain support here not just from the new materialists we will meet in later chapters, but also from modern artists like Constantin Brancusi who stated

> *You cannot make what you want to make, but what the material permits you to make… Each material has its own life… We must not try to make materials speak our language, we must go with them to the point where others will understand their language. (*As quoted in Pallasmaa, 2009, p. 55)

We can find further support and elaboration for this less-than-controlling definition of creative process in ideas of improvisation and play (Nachmanovitch, 1990), of unknowing, unlearning and forgetfulness (Bachelard, 1969), of the "beginner's mind" described by Buddhists, and of the re-instatement of vagueness, the power of the 'amateur' and the value of humility discussed by architect Juhani Pallasmaa.[8] We might also find substantial support for less "purposive consciousness"[9] or instrumental relation to the material world from within other cultures. Japanese traditions of Shinto describe and attend to a material world alive with spirit, and many contemporary artists working with natural materials do not believe they control them, but rather, as curator Howard Fox writes, that

> *...man is equivalent to and involved with nature and the spirits and life force embodied therein, that the art object is the locus of the individual's spiritual encounter with nature, that the artist works "with" the materials to discover their "inner being" rather than against them to impose his technical virtuosity.* (Fox, 1990, p. 26)

And so we might move towards the re-animation of the art object, re-framing it as a dynamic *thing*. Perhaps even imagining it as a place or a time, [10] a gathering of forces materializing in this process of handling that moves eventually into a new place, or a new gathering in new relation ship with others. For art remains always in relation, not only with the artist and with history, but with viewers and readers and audiences and passersby, and with all those others who are invited into encounter with these *leaky things* as they are placed or located in the larger world.

Entanglement, Inquiry and Engagement with Others

Throughout Western art history, it was the painting, the sculpture, the dance, the symphony, and the drawing itself that was considered the *art* because art was located in an artwork, or an art object. Any relationship between a doer and a viewer that was enabled in the pres-

7 Heidegger does not restrict this special handling to art alone, but includes handcraft of all kinds in this relation through which handling, in conjunction with tools and materials brings things forth into being.

8 For further insight into material collaboration, co-operation, and what Andrew Pickering might call the "dance of agency" between skilled practitioners and their material and conceptual objects, see Pallasmaa (2009), Sennett (2008), Csikszentmihalyi (1996), and Nachmanovitch (1990).

9 Gregory Bateson wrote extensively on the destructive characteristic of our "purposive consciousness" and the ecological peril it has precipitated. He proposed that "aesthetic engagement" might offer our only redemptive strategy towards a non-destructive future. For readers interested in exploring more of Bateson's aesthetic and ecological thinking, and what he would call the "grace of relatedness,"see Noel Charlton (2008). His aesthetic ideas sit in wonderful dialogue with Iris Murdoch (1970) and her ideas about aesthetic experience making us ready for moral experience, and indeed with Jane Bennett (2001) and her discussion of the connections between ethics, aesthetics and politics.

10 Nelson Goodman (1978) the aesthetic theorist, named the central question as not "*what* is art?" but "*when* is art?" Goodman acknowledges that beyond products and objects, art also is a way of knowing and a set of languages, strategies and methods for perceiving as well as representing the world.

Knitting Knowledge:
what the hands remember

TRIGGER MITTS: these mittens have an additional "trigger" finger to make working in the woods or on the water easier.

Many Newfoundland women knit without patterns or charts.
Learning as girls or young women (mostly through observation experimentation and practice) they work from memory and experience.
Some knitters will write down their patterns so they can share them.

Rita Fillier in Main Brook and Mary Jane Simmonds in Conche both report that if they see something they like, they will "count it off" or just "go home and try it."
Knitting knowledge moves around that way, from knitter to knitter.

Elsie Howell of Norris Point often makes up "patterns" as a way to use up leftover bits of wool. She improvises.
She is "at the hand-work" whenever she has a minute and knits mitts and socks for all her children and grandchildren.
Her grandson yanked of his rubber boot to show me the socks his Nan knit. They are his favorite pair.

ence of the object or event or gesture or action was artistic or aesthetic by virtue of the object's proximity. Thus, to visit, see, receive or encounter the art object in its *habitat* was what constructed the audience, that is, the object in a precise and particular location, most often the gallery, the museum, the biennale, the art history class, the art magazine, or the text book about Caravaggio.

Thus when terms like "new genre public art" (Lacy, 1995), post-representational (Bolt, 2004), *post*-production (Bourriaud, 2002), contextual, social practice, situational/ist (Doherty, 2004), dialogical (Kester, 2004) or community-based practice (Barndt, 2006), step into the discourses of contemporary art, they are not only problematizing, complicating, and interrogating art's traditional constitution as "the art object", but they are at the same time challenging the *locations* where art has traditionally encountered its audiences. While not all of these practices are distant from the institutional centre of the art encounter, most are operating in one kind of opposition or another to the modernist valorization of the art object and what it signifies. Many of these practices are interrogating, exploring or enacting possibilities around what art might *do* when placed or produced in a different kind of engagement with others, and what social, political and more-than-aesthetic purposes it might serve.

Since we have reimagined art as a *thing*, always leaky and in formation, we will acknowledge that it gathers everything around it in those moments of encounter–histories, traditions, places, politics and power. It cannot be *out* of conversation and will persist in conversation whether in predictable locations or novel ones, whether looking and sounding like an art conversation or not. In this context, art practice can be seen as the act(s) of "making special" described by Ellen Dissanayake (1995) as she theorizes the roots of art-making behaviour in the human species, long before the advent of Western art history invented the art we know today. This "making special," a kind of *domestic behaviour taken to extremes*, reminds us that art behaviour is, or at least arises from, ordinary human making. *Making* is after all, a common dealing with, and dwelling in, the world that produces countless objects and technologies and gestures that we do not name as art. These other non-art practices, whether in Western culture or in others, whether named as craft, or hobby or manufacturing, as ritual practice, or prayer or political action, are nonetheless human making at work in the world and remain in conversation with art, and with what we might imagine it might be or be in service to. Indeed, perhaps it is within or from these non-art practices of human making some of the current post-object goals of art emerge.

We turn now to examine two kinds of conversations that artistic practice has entered that lie beyond the centralization of the art object. The first we will call socially-engaged or public practice, and the second we will call artistic research practice.

Social Engagement: Towards Concernful Dealings and Connective Aesthetics

> *We must shift our thinking away from bringing great art to the people to working with people to create art that is meaningful.*
>
> Lynn Sowder (quoted in Lacy, 1999, p.126)

> *Artists and audiences do not leave life to enter art, but rather, by entering art we also enter more deeply into life.*
>
> Jeff Nye (2007, p.5)

> *Instead of art-as-commodity, deprived of any useful social role, I believe that art can help us to participate in what geologian Thomas Berry deems the "great work" of our time: moving from a devastating presence on the planet to a more benign presence.*
>
> Suzi Gablik (2003)[11]

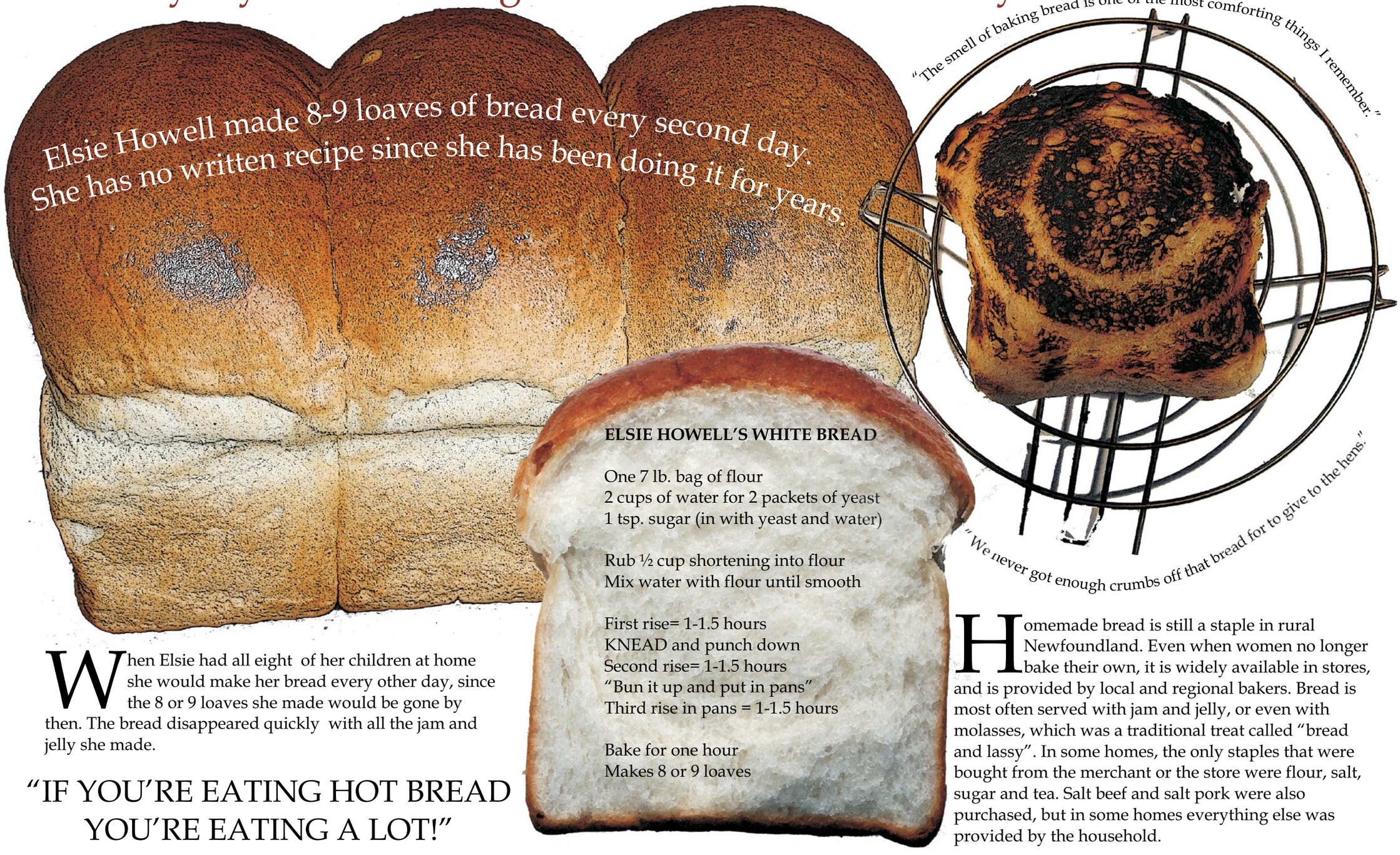
Gablik is not alone in calling for a new and more socially engaged kind of art-making: one that emphasizes notions of dialogue over monologue, engagement over spectacle, and an investment of creative capital into the urgent issues of contemporary life, whether environmental, economic, or cultural. While impossible to generalize, these practices are often more embedded in the world, in daily life, and in communities and locations distant from the pristine spaces of the museum and the gallery. They are functioning beyond, or in opposition to, individualistic acts of self-expression, entertainment, or elitist spectacle (Gablik, 1991; 1995; 2004). Whether called community-based art or social sculpture, they have emerged since the 1960s as experiments and commitments, full of possibilities and promises for art to reclaim its social purpose.

History is never a single story unfolding in linear trajectory, and whether we see it as the "ruptures and returns" of Hal Foster (1996) or the creative and non-linear "preposterous history" of Mieke Bal (1999), the emergence of practices that dematerialize and challenge the art object and its location cannot be tied to singular causes. As elsewhere during the "crisis of representation" in the 1960s, however, contemporary art in the developed West was experimenting with forms and technologies, was in rebellion against white supremacist patriarchal and capitalist values[12]. It also

11 See *Alternative Aesthetics* in Landscape & Art, Summer 2003, Online Journal of Landscape, Art& Design

12 It is worth noting here that radical experiments in form had been underway for decades- "Formally, the arts had been going through an extended period of radical experimentation dating back to the 19th century. The post-World War II period alone had seen such seminal activity as John Cage's revolutionary concepts of sound and music, and his interdisciplinary collaborations with the likes of dancer Merce Cunningham and painter Robert Rauschenberg; the theater experiments of Jerzy Grotowski, the Living Theater of Julian Beck and Judith Malina, and others; Alan Kaprow's Happenings and Joseph Beuys' Social Sculptures; the postmodern dance experiments that took place at the Judson Church Theater; and the improvisational poetry of the Beats. This list is far from complete, but illustrates the fact that

On Everyday Breadmaking and the Power of Memory



When Elsie had all eight of her children at home she would make her bread every other day, since the 8 or 9 loaves she made would be gone by then. The bread disappeared quickly with all the jam and jelly she made.

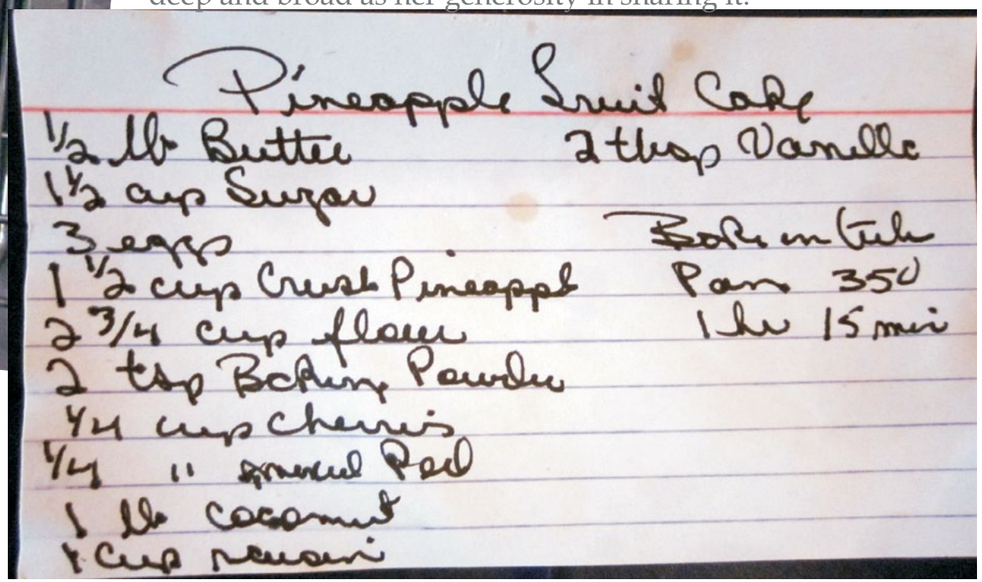
"IF YOU'RE EATING HOT BREAD YOU'RE EATING A LOT!"

Homemade bread is still a staple in rural Newfoundland. Even when women no longer bake their own, it is widely available in stores, and is provided by local and regional bakers. Bread is most often served with jam and jelly, or even with molasses, which was a traditional treat called "bread and lassy". In some homes, the only staples that were bought from the merchant or the store were flour, salt, sugar and tea. Salt beef and salt pork were also purchased, but in some homes everything else was provided by the household.

Jeannie offers hospitality and prepares food for more than 1,000 guests a year. They visit Port au Choix from all over the world and stay with Jeannie at her B&B. She knows a lot about the area and "feeds" her guests information and local history as well as breakfast. She bakes her own breads and buns and rolls and muffins and makes jams and jellies from local fruits and berries. She also bakes about 50 fruit cakes a year to sell and share with her guests. Her knowledge is as deep and broad as her generosity in sharing it.

Things Jeannie Billard Makes

MULTI GRAIN BREAD, JAMS & JELLIES, FRUIT CAKES, beds, reservations, breakfasts, happy guests...



was profoundly challenged by those excluded from its making, its meaning, and its mattering.

In addition to the commodification of art and its elitist status, many of these practices challenged and rebelled against the exclusion of under-represented artists and audiences. The absence of women and artists of color, and the class structures that limited access to art to elite audiences and relegated art to the pristine site of the museum or the mercenary site of the market, were all elements of the Modernist project that came to be contested, critiqued and eventually rejected by a range of artists. They interrogated not only who gets to produce art, who gets to show it, and in what institutions, but also who gets to consume it. They asked who art is *for* and who is invited to participate in the activity or work that art performs. These were questions about *publics*. If art was to operate in any sphere but the private marketplace, then it is not surprising that the notions of *public* were questioned and that many of the answers artists identified with were non-hegemonic, alternative, and in many ways more democratic, accessible and activist than those that had been privileged in the years following World War II.

There remains a passionate difference of opinion about these new post-studio or socially engaged practices, what Claire Doherty (2010) has called a tension between "monumentalism and critical gesture." Some practices are dismissed at the same time as the institutions they are critiquing are embracing others. Some practices are accused of being "not-art", of being "social work" and are scorned as activism or belonging to "popular culture" rather than "fine art" traditions. Others are scolded for sacrificing the aesthetic purity of art's antagonistic role (Bishop, 2004), or for the "feel good" impurity of "the public good". Many of these practices and projects are also suspect because of *with whom* they intend to interact[13]. Locating and engaging audiences distant from the gallery or museum, many of these artists have chosen to step outside the dialogue with the aesthetically-trained, specialized and elite audiences of the art world, and to step into broader conversations with ordinary people in everyday life. Thus, the question of *where* art can happen and *with whom* it might step into relation, becomes as intriguing as *what* it can be.

While there are countless practices emerging in this area, I will summarize briefly some of those that work to re-empower art's possibilities beyond its often isolated and illegible aesthetic signification. These practices attempt direct engagement with communities, situations and audiences beyond the specialized domain of art world institutions- seeking new places and publics for art.

by the mid-'70s artists had essentially established the permission to manifest their art in whatever form they chose." Steve Durland (1998)

13 For a solid overview of these opposing views on socially-engaged art, see Shannon Jackson's discussion in Chapter 2 of Social Works: Performing Art, Supporting Publics- p.43-74 (2011)

Art in the Service of Life: What does Social Practice Look Like and Where does it Happen

> *In public art practices, whatever the medium used, it is always coupled with place, a complex material that combines visual and tactile textures with spatial practices, local histories and other specific properties.* Annie Gérin (2009), p.8

Suzanne Lacy's pioneering efforts to elaborate a critical language for a broad range of contemporary artists led her to the term "new genre public art" (Lacy, 1995) to describe work premised in social issues, using a diverse array of strategies and locations for reaching audiences (most often outside the gallery), and contesting any universal way to speak or overarching material or aesthetic stance. More than 20 years later, a multitude of practices and languages have emerged and, indeed, there is no sign that artists are retreating from practices which challenge the hegemony of the art object or product. Instead, they empower the *process*, the concept, the context, and the interaction with others or any combination of the above.

These practices challenge our understanding of the ends of art as the creation and exchange of a singular transcendent, aesthetic object or gesture. Instead, they reveal a multiplicity of ends to which the art might be put in service: environmental education and recovery; community building; the naming and claiming and witness of trauma; the revealing of social inequities; the empowerment of excluded and oppressed groups; the reconstitution of historic injustice(s). These describe only some of the intentional foundations on which many new practices are built. Not only do they stretch and challenge the high modernist separation of the art object from its social role, but they also stretch the role, behaviour and ultimately, the location of the artist.

Citing works in the 1980s and early 1990s by such artists as Mel Chin, Jenny Holzer, Betsy Damon, Merle Laiderman Ukeles, the Harrisons, Tim Rollins and KOS, and Guillermo Gomez-Pena, Lacy's foundational book documents the radically different working methods and intentions of a multi-generational group of artists (mostly American) who seem more interested in engaged and caring public art than in museum-based exhibitions filled with rare and expensive art objects. Out of these early new genre public works has grown entire communities of ecological art practice, of activist and tactical interventionist practice, and of socially and community-engaged practice through which artists seek not just to make visible social or environmental problems or injustice, but to participate actively in remedying them.

Dialogue and Intervention: Opening Spaces and Places for Encounter

Emerging from the diversity of public practices described by Lacy, there are many that identify *conversation*, connection, and participatory relationship to audience as central to their intentions and working processes. Nicolas Bourriaud and Grant Kester, writing about works "based around communication and exchange"(Kester, 2004, p. 10) call such impulses dialogical or conversational. Both thinkers are developing critical vocabularies that attempt to rescue socially-engaged art practices from the accusations of not being art. While using different language to describe such work, both would agree that any work of art "can be viewed as a kind of conversation- a locus of different meanings, interpretations, points of view." (Kester, 2004, p. 10) Conversational practices can be seen also as participatory: they can break down the conventional distinctions that separate artist, artwork and audience. Such practices often create "a relationship that allows the viewer to 'speak back' to the artist in certain ways and in which this reply becomes in effect a part of the work itself." (Doherty, 2004, p. 12) In locating the objective or intention of the project or practice in these *interactions* between artist-work-audience, these kinds of works empower and valorize the *experience of engagement* rather than only the object itself (which sometimes exists only as a documentary echo or residue rather than as a privileged aestheticized object).

What Grant Kester calls "dialogical" art practice is intended to enable or provoke actual conversation/dialogue between or among specific communities whether already established or not. He describes projects and practices that are collaborative, consultative, generative and that engage artists and others beyond the roles of fixed locations, identities and official discourses. Some of these projects are centred in actual conversations, and in other forms of interactive intervention. A few examples follow to represent these kinds of practice, yet readers should be aware that there is a large and growing rangefrom which to choose.

The Austrian art collective Wochenklausur organized a conversation in 1994 among politicians, journalists, sex workers and activists from the city of Zurich. This conversation took place on a small vessel during a three-hour cruise on Lake Zurich–an orchestrated intervention to open space for conversation about drug policy, addicted and homeless sex workers, and possible solutions to what was a long-standing problem surrounded by polarized rhetoric. There were no media representatives on the cruise, and an open dialogue ensued that could not have happened elsewhere, and from which emerged consensus that supported a pension for drug-addicted sex workers that functioned until its funding was cut in 2000.

Tino Sehgal's choreographed conversational works, or self-described "constructed situations", employ dozens of scripted interventions by hundreds of volunteers, to engage audiences, usually gallery visitors, in conversation about various topics. Refusing to document these live encounters, Sehgal's practice is both entirely and self-consciously post-object. Advancing a narrative of shared experience and sustainability in favour of the materialism of modern capitalism, his work represents one strain of dialogic or social practice that has been embraced by the museum, in a move that seems to embrace the renewed dematerialization of the art object.[14]

Finally, from an ever-growing list of provocative engagements by socially engaged artists, we might be lifted by the *Touchable Stories* project of Shannon Flattery (http://www.touchablestories.org/) that has animated and shared multiple community stories, and by Rick Lowe's *Project Row Houses* in Houston, Texas, http://projectrowhouses.org that has refurbished houses and revitalized a depressed inner-city neighbourhood. Both projects build community in quite different ways, but demonstrate the central contribution that socially engaged art can bring to those who encounter it in the larger world. Part of that contribution might be seen precisely as making an *opportunity* for new publics to encounter art and artists in new locations, sites or situations.

Situational/Contextual Practices: The Return to Place

> *Local does not have to mean isolated, self-indulgent or inbred. In fact those terms apply better to the artworld.* Lucy Lippard (1997, p. 292)

Building on post-modern practices of site specificity, its deep ties to the *local* and the particularity of place, a range of practices have emerged that move past both studio and site, and towards what Claire Doherty (2004) calls "situation". Lucy Lippard (1997) calls these "place-specific public works" (1997). These situated and contextual practices range from "the spectacular re-enactment to the quiet intervention, from remedial collaboration to dialogical open-ended process" (Doherty, 2004). In examining the various kinds of engagements enacted in this terrain, Doherty shares Christian Kravagna's four models of the "engagement process" used by situated practitioners who work with community, describing them as "working with others, interactive activities, collective action and participatory practice." (Doherty, 2004, p. 12) These

14 For an interview with Sehgal about his most recent work at the Tate Modern in the fall of 2012 see http://www.guardian.co.uk/sustainable-business/tino-sehgal-tate-modern-exhibition-metaphor-dematerialisation

Excerpts from *Towards an Encyclopedia of Local Knowledge* installed at the community Heritage Centre in Port au Choix, NL. 2011.
Knowledge lives outside of buildings as well as inside of them- in Port au Choix, the project thrived in both places.

models of participation[15] are distinguished by the kind of relationship between the artist and her collaborators, and also by notions of authorship and ownership in and of the work.

It is important to understand the nuances of situated and place-specific projects, and to distinguish between those practices "initiated and ultimately directed by the artist" and those in which the artist becomes a member of a collaborative team. In some contexts these practices have shifted the role of the artist from "object-maker to service-provider" (Doherty, 2004, p. 9), that is from *content* provider to *context* provider. Each and every time an artist undertakes a collaborative or participatory project, she or he may play a different role within its evolution and final resolution.

Some of these place-based or situational works may be ephemeral, contingent on a particular moment or event, and completely engaged and conceptualized in relationship with a particular geographical or cultural situation (and therefore possibly non-transferable beyond their origination site). Yet, they have been among the first to be embraced by the *institution* of art as represented by both the museum and the market, especially through the burgeoning global culture of the biennale. As Miwon Kwan (1997) notes, new iterations of site-specific practice modelled on, and distinguishable from, the site-based works of the 1960s and 1970s, have been mobilized and remounted in different locations and commodified, commissioned and collected. This enacts, according to Kwan, a "betrayal" of originating impulse and violates the premise that the work could not be severed from the site.

At the same time, these practices continue to create a nomadic population of artists working across global locations to make site specific or situational works that have been commissioned for the biennale, the urban cultural festival, as branded events or as public monuments to accompany and often legitimize corporate or government investment. As demonstrated by such New York City projects as Christo's Gates (2005) in Central Park or Olafur Eliasson's Waterfalls (2008) on the East River, or in Anish Kapoor's Orbit (2012) in post-Olympic London, such monumental public works have become a significant attraction for tourism and in some ways reinscribe the "spectacular" which Carol Becker claims much contemporary practice has "surpassed" (Becker, 2002). Revealing the tension still present in corporate models of the museum with increasing pressure to secure mass audiences, these large scale, situated public works, like the blockbuster Old Masters exhibitions inside the institutional setting, might be seen as Disney-fied spectacles that inhabit the public spaces outside the museum.

15 For readers interested in more details on these, see Christian Kravagna's Working on the Community, Models of Participatory Practice at http://www.republicart.net

In their way preoccupied with vast scale and the virtuosity of the artist either materially or organizationally, some of these public site-specific practices reinscribe the principles of formalist modernism- valorizing once again the new, the monumental, and the spectacular, most often for mostly-urban art audiences or those willing to travel to the cosmopolitan centre.

Both Kwan and Doherty note the centrality of cosmopolitanism, biennale culture and the nomadism encouraged by commissioned works designed to provide tourism dollars to the biennale city. Within such a growing culture (where Istanbul and Sao Paulo are no longer the new kids on the biennale block), there is a new commodification emerging alongside of that of the art, and that is of the artist. This new celebrity biennale culture has emerged to create a generation of art practitioners unhooked from "place," often arriving as some would say "by parachute." This seems a particularly limited application of a set of creative practices committed to site, locational identity, and the very notion of *particular place* and which— if extended beyond the big-city and biennale borders—might distribute and enliven new forms of engagement more broadly than is currently the case.

Must we then choose between an international, cosmopolitan, and nomadic situational practice or a more bounded/grounded socially engaged and community-based one? Is this a tension between the *spaces* of the global and the *places* of the local, the centres and the margins, the monumental and the humble? Or might we see in the pluralism of contemporary art practice both opportunities and occasions to mix, link and entangle a variety of strategies towards practices that are both socially *and* aesthetically engaged? Can we imagine projects that speak on a number of levels through diverse layers of meaning to multiple publics? Can we find or enact practices that are shaped by place, intention and occasion, and that manifest hybrid forms and even hybrid intentions? Must what we are calling "post- studio" or socially engaged practices abandon aesthetic concerns? Indeed, is it even possible to make something visible without aesthetics playing a role? And on the other side, is it possible to undertake an art practice of any kind (even the most market-driven, "post-political", commodity-based formalist practice) that is *not* somehow political?

Towards Connective and Critical Aesthetics

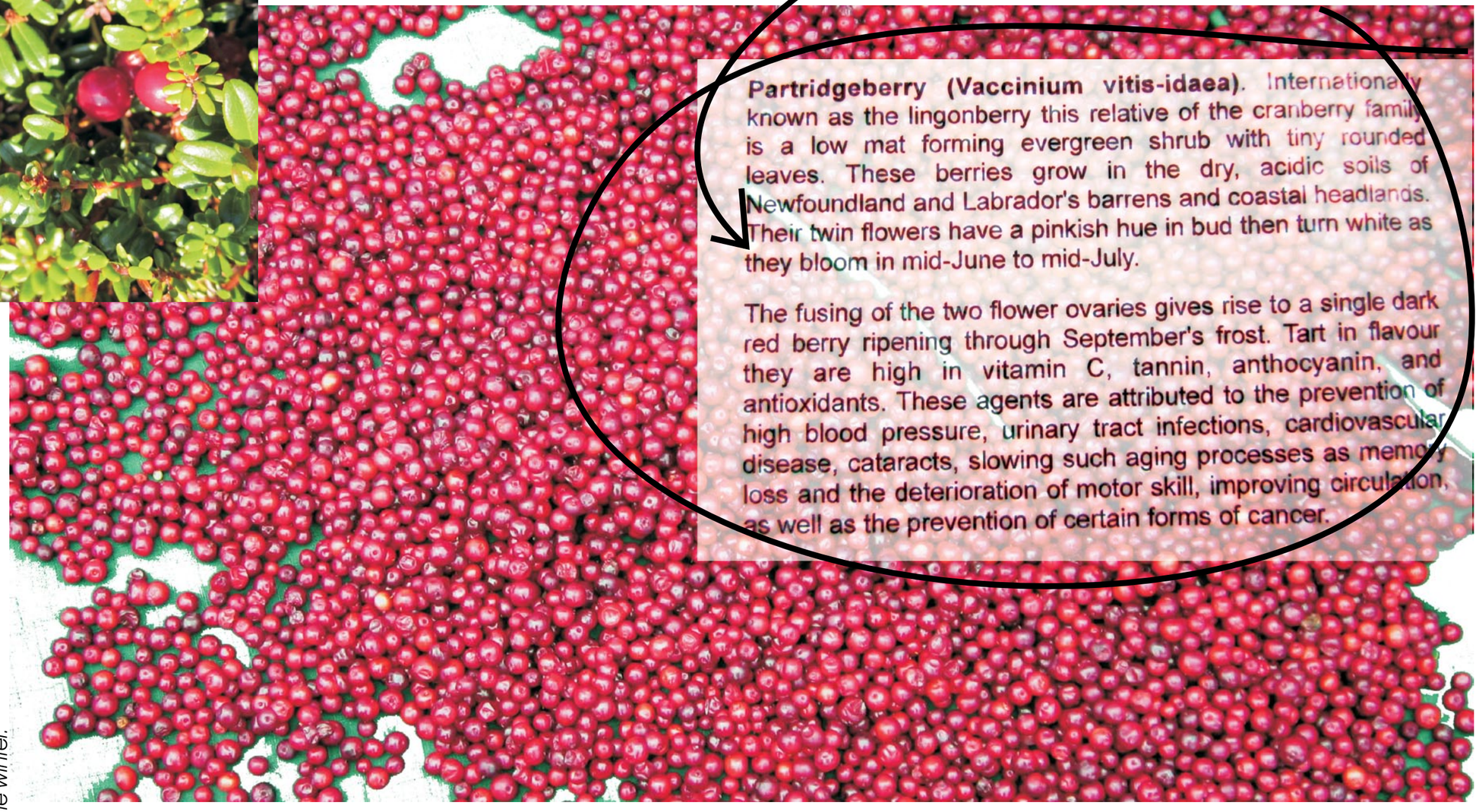
> *Since the political cannot be disentangled from the aesthetic because it is through aesthetics that the political presents itself, for an artist to be politically committed s/he has to maintain a high level of aesthetic competency***.**
>
> J. Carson and B. Yonemoto (2009, p. 90)

Notes on PARTRIDGEBERRIES

People can be territorial- even secretive about their berry patches. You would never pick at someone else's and wouldn't share your best spot with anybody. Mom was great berry-picker- competitive and always picked more than anyone else in the harbour. They got their pride about it and after all, you had to have enough berries for jam to get through the winter.

Some people liked their bread with jam- not molasses. And you had bread everyday, so that's a lot of jam and in a big family, that's a lot of berries. We used to aim for 200 bottles of jam to get through the winter.

Public knowledge is everywhere- it is local *and* global. This example sits on all the tables at the Lightkeeper's Seafood Restaurant in St. Anthony and is also on the internet at the Dark Tickle website.



At the shop called Dark Tickle in St. Lunaire-Griquet there is an Économusée where you can learn about local wild berries. You can watch as traditional knowledge and skills are demonstrated to make specialty food products from handpicked local berries. Owners and proprietors Stephen and Gwendolyn Knudsen have mixed local traditional knowledge of growing up in the area, picking berries and making jam since childhood, with contemporary understanding of nutrition and ecology. In the interpretation area, you can learn about the ecology, the past and present uses of berries, and how to identify the five main berries with which they work.

There are common elements in all of these socially engaged and situational practices we have been exploring, the first being located in the assumption that art practice can be dedicated to finding and framing important meaning and making it matter beyond the walls of the museum. Thus, we might see these kinds of projects or practices as non-institutional, post-institutional or *otherwised* institutionally. Many of them are supported by museum and gallery outreach or education programs, and as we saw earlier, some kinds, types and exemplars are commissioned and authorized by the museum and other curatorial institutional sites, often with a different "status" than central programming, but authorized nevertheless (Jackson, 2011). But many of them take place far away from the museum or gallery, both geographically and conceptually—everything from the community mural, to the storefront, to the street parade or the anonymous yarn-bombing in the park—and thus meet their audiences or participants elsewhere than the normal site of art.

These practices also share overlapping and similar modes of production and strategies of enactment. For many artists working this way, the object is reconstituted or abandoned entirely–ephemeral, performative, collaboratively produced, slipped from its central role–or constructed from inappropriate non-archival materials or recycled, remixed from other objects or concepts. It is revalued as a prop or as a gathering or prompt to action, or as a performance vehicle or vessel.[16] These practices construct relationships with the audience that are collaborative and participatory rather than simply viewable, and they often share a social *impulse* if not the same social purpose. Activity, communication, participation, experience and relationship are the ends or goals of practice rather than consumption or consummation. In some cases, the relationship between producer and consumer is blurred, collapsed, or discarded in favour of collective or collaborative work.

Criticality, reflexivity, and engagement are more common in these practices than experimentation or pleasure or beauty for their own sake, though these qualities or characteristics of more object-based work can be used *tactically* by artists. Individual expression, the autonomy of art, originality, and property no longer provide the singular metaphor for social art practice, but rather, relevance, social worth, and imaginative engagement with others and the blurring of art/life boundaries have become central to many of these practitioners. The artist no longer constructs or views others as only the audience for their own creative expression, but often sees others as allies and collaborators.

Finally, perhaps most significantly, many of these practices open substantially the range, diversity and location of potential audiences and communities where art might become part of everyday life for people far from the cosmopolitan centres and their institutions where contemporary art at least, has traditionally been contained. This holds significant potential for art to undertake its work far from the centre—to make and find and enable and exchange meaning with audiences and collaborators in new locations. These include the regional, the local, the non-specialized, the less-than-wealthy, the multi-cultural, the under-educated and under-resourced populations which have, since the Renaissance, been viewed as unworthy audiences for art outside the church or state or museum context. There are profound possibilities for socially engaged art practice that are being pursued with great passion by individual artists and collectives all over the world. Like any kind of practice that engages others, however, where there are profound possibilities, there are also significant challenges.

Challenges: Where is the Aesthetics? What are the Ethics?

> *The greatest challenges for artists lured by the local are to balance between making the information accessible and making it visually provocative as well; to fulfill themselves as well as their collaborators; to innovate not just for innovation's sake, not just for style's sake, not to enhance their reputation or ego, but to bring a new degree of coherence and beauty to the lure of the local.*
>
> Lucy Lippard (1997, p. 292)

Just as the object itself has changed radically in socially engaged or public art practice, and even in some cases disappeared entirely, so have the locations shifted where art comes into encounter with its publics. In addition, even the notion of "public" has changed in practices that are participatory and collaborative: often there is no formal art audience for the work; instead, it is enacted and shared with its participants in specific communities or locations where the work is produced. In some cases, even documentation of a project does not exist through which an art audience in another location might access the work after its completion.

This is one of the main challenges for some of these new social practices, and critics like Claire Bishop (from the UK where many of these practices have been state funded as ways of recruiting art into a place where social policy has left a vacuum and social programs have run out of resources) are vehement in their rejection of work that has privileged the social to the point that the aesthetic has disappeared entirely. Or where artists seem no longer to care about the approval of the institutions of validation and their authorities (e.g. curators, writers and critics such as Claire Bishop). Speaking recently in New York,[17] Bishop called for a *third way*, beyond the endless stream of artists talking about projects, often without documentation of any kind. This *third way* or element would, according to Bishop, bring the aesthetics of the project, process or practice into view for art audiences. Wanting to assess, see, experience the aesthetic *good* as well as the social

16 For an excellent discussion of the cross-overs in social practice between visual and performing arts, see Shannon Jackson (Jackson, 2011)

17 For her full lecture at Creative Time Living as Form, visit http://creativetime.org/programs/archive/2011/livingasform/index.htm

good, is not unreasonable for art historians, critics, and other cultural professionals who feel obliged to maintain art's aesthetic impulse, specialized languages and strategies as its central characteristics (and who continue to empower their own authorizing expertise of highly specialized close reading). If indeed, art does not look any different than social or community development, or good social policy, they argue, then why should we call it art? How can we differentiate social art practice from forms of social practice that are not artistic? And do we need to?

This "but is it art?" question underlies much of the criticism leveled at some of these new community or socially engaged or participatory practices, but only at some of them, for others have been embraced and invited into the fold of museums, galleries, and critical art writing. The number of books, exhibitions, journal articles and undergraduate and graduate programs that have been created in social practice since the late 1990s, is a significant indication that while they have their critics, such practices have moved into a place of acceptance within contemporary art institutions and academies.[18]

Other curators and writers take issue with Bishop's dismissal of some socially engaged projects, and they write critically and reflectively in support of emerging work in these areas. Like Lacy and Gablik a few decades ago, these writers are developing language for critical and evaluative engagement with work that is not exclusively based on the object and its formal aesthetics or conceptual artistic lineage.[19]

There remains, even in the most fleeting projects, however, always something to *experience*–even if only a partially remembered recounting of an ephemeral gesture–a story told, or a photograph of an irretrievable moment. Thus, while the nature and centrality of the art object may have shifted dramatically, there is *always* something discernable, intelligible, sensible, and *available-to-be-encountered,* even in these intentionally post-object practices. If we accept that art moves towards an *objective*, rather than an *object*–and gathers together threads into the *leaky thing* described by Tim Ingold and others–then even in a undocumented conversation organized by an artist (for example, Tino Sehgal) for others to carry out in the Guggenheim, there remains the real memory of live encounter for participants, and the *stories* of such encounter that come spinning out from that revealing. Indeed, perhaps the stories that emerge from our encounters with art are also a kind of "setting to work" and operate as fragments and shards of art-experienced, gathering always new threads and intersections towards another set of meaningful encounters.[20]
This power of *storying* or recounting transitory experience when no longer proximate to the art object is clearly evidenced in our responses to time-based and live media, which for most of us remains completely ephemeral, captured in memory and re-lived and enjoyed through sharing stories of significant aesthetic encounter (which Clive Bell would have called *significant form*). The ephemeral nature of a film, or live concert, or flash mob symphony performing the *Ode to Joy* in a public square, while it now might live on thousands of iphones and social media pages, remains a deeply personal aesthetic encounter that often does not have, and may not need to have a material object to commemorate it. You may rightfully ask whether documentation of many of these social practices can make them visible in a way that might matter to others–whether aesthetically, conceptually, politically or personally. You may also ask, in this context, whether an aesthetic response to an internet video documenting a live concert, is as worthwhile as or as valuable as a response that emerged being present at the same concert.

Indeed, a practice need not be transitory or socially engaged to raise these questions of proximity or presence, since the vast majority of viewers will never experience the masterpieces of Western art history through more than reproduction or other mediated form. Is it possible to be moved deeply, delighted, transformed or engaged by a work, event, or gesture you experience only through mediated form? Are the wildly accessible documents and residual fragments, the reproductions and stories as valuable as real encounters with original products of artmaking? Is not cinema an entirely mediated and ephemeral form? Certainly many forms of art have lost any aura attached to their original form in an age gone far beyond mechanical reproduction (Benjamin,1936) and in some cases now, where digital means are used to create work, there is no original to be experienced.

Regardless of how and where and through what media art makes its appearance, it can always be seen as a moment of *leakage* that leads to other moments–both proximate to the thing (or event, or practice or project) and distant from it. In this way, we might see all artmaking as dialogic and conversational, and place these emerging socially engaged and resituated practices into a context where, whatever the form taken, it is their intention, location, and effectiveness (either aesthetically or socially, or both) that remain central to our engagement with them and what they aspire to *do* in the world.

As almost all of modern Western art history will attest, one of the central activities, or actions or things that art *does* is to raise, ask and make visible questions. Both for the artist in the processes

18 University programs or research centres in public or social practice have been established at Portland State University, University of California, Santa Cruz, and the Community Arts Program at York, in Toronto. Other community-based or socially engaged programs exist in Maryland, Los Angeles, New York and Pittsburgh.

19 Since Lacy's New Genre Public Art in 2002, there have been numerous publications including those by Nato Thompson, Shannon Jackson, Grant Kester, Pablo Helguera, Claire Doherty, Cartiere and Willis, Deborah Barndt, and the massive L'engrenage noir publication Affirming Collaboration: Community and Humanist Activist Art in Quebec and Elsewhere (20011) and others.

20 This opens the intriguing terrain where strategies from performance practice, like story and memoir and gesture, are slipping into installation works by visual artists, and vice versa. This redeployment across traditions is examined by Shannon Jackson who examines the cross-fertilizing of tactics traditionally isolated respectively in visual arts and performing arts. (Jackson, 2011)

of creation, and for those who encounter the work, this notion of questions raised and followed remains a central concern or characteristic of much contemporary art practice. It leads us directly to another situation, site or location where artistic practice is emerging in a new light, and within new dialogues. This other location is the university, where the conversation is less about *where* practice might be located in the world and to what end, and more about *how* artistic practice might be seen, understood or acknowledged as a research or knowledge production activity. In our discussion of socially engaged, place-based and post-studio art practices, we turned our attention from what art *means* towards what it might *do*. We turn now towards the emerging dialogues and debates around what art can *learn* and what it might *know*.

Finding, Figuring and Exploring: Art Practice as Material and Conceptual Inquiry

> *Research is formalized curiosity. It is poking and prying with a purpose.*
>
> Zora Neale Hurston (*Dust Tracks on the Road*, 1942)

Amidst the pluralism of practice in the visual arts especially, we find an emerging vocabulary around research, knowledge production, and artistic practice as research-based or as research-led. As in the realm of social practice in the arts, the notion of artistic research, arts-based inquiry, and artistic or practice-led research methods has spawned a proliferation of literature which exhibits at least two different areas of preoccupations. The first embraces arts-based methods used, applied or undertaken in other fields of practice to enhance, energize or open up the research process. This first area I will call arts-based or arts-informed research and methods, and it has largely emerged from the interests of arts educators, health care workers, arts therapists, and others using qualitative methods in the social sciences. It is variously named arts-informed research (Knowles, 2007), arts-based (Eisner & Barone, 2011), A/R/Tography (Springgay, Irwin, & Leggo, 2009), and visual or performative qualitative methods (Denzin, 2004; Rose, 2006; Sullivan, 2009).

The second area, I will call artistic research (which includes research-led practice and practice-led research) and refers to the research that *artists* undertake and that, in my experience, has always been embedded in all forms of material and visual practice in the arts. It now forms and frames, however, a growing set of discussions in the academy emerging primarily, but not exclusively, in support of evolving practice-based doctorates in Studio Art (a long-standing trend in Europe, the U.K. and Australia, and one that is developing in North America). In a context where artists are earning graduate degrees and devising, doing, and designing research in an academic context that can be validated at the doctoral level, it is not surprising that there is significant discussion and debate around whether art practices might perform research and produce new knowledge that is as robust and valid as those of scientific practices.[21]

While the first set of discourses is neither a central interest of mine nor a direct context for my own work as an artist or scholar, the second is of some interest and is thus worth a brief detour to summarize the emerging dialogues that surround artistic research in the academy.

Art Practice as Research: Research-Led Art Practice

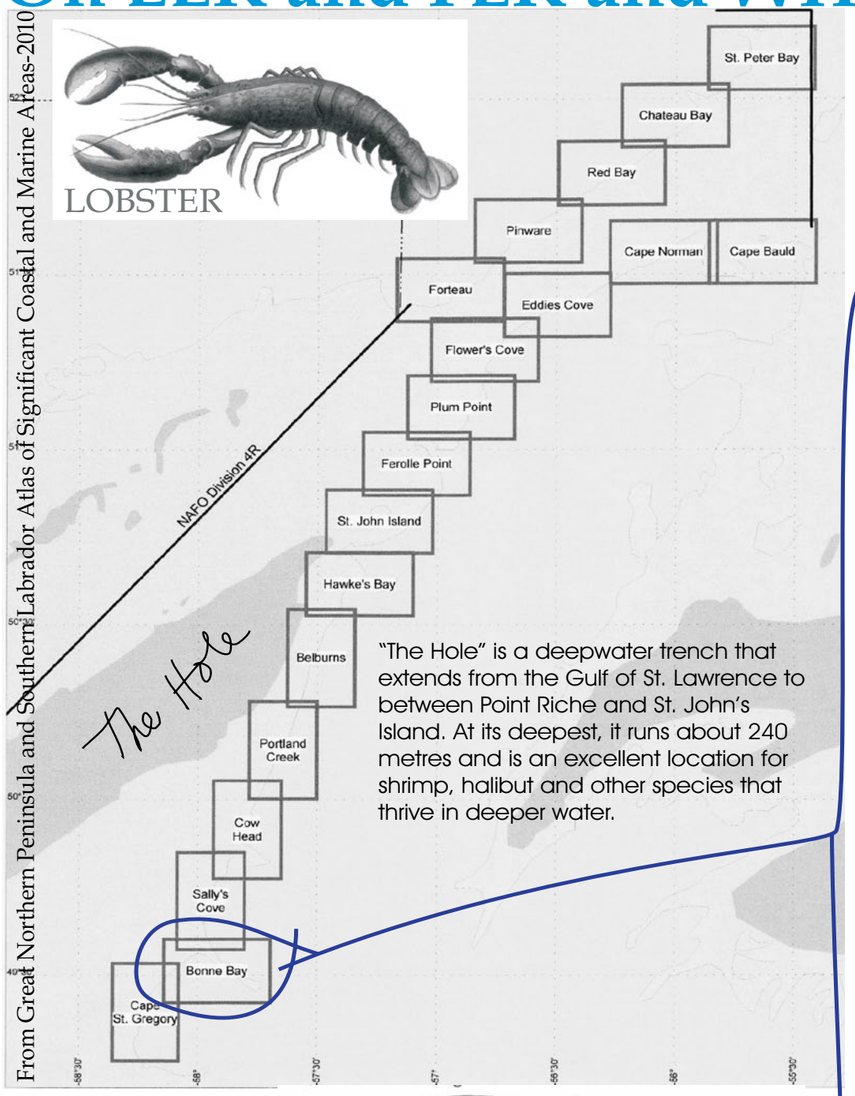
> *We propose that art practice be viewed as the production of knowledge or philosophy in action… knowledge is derived from doing and from the senses.*
>
> Estelle Barrett and Barbara Bolt (2007, p. 1)

As studio or practice-based doctoral level programs have become ubiquitous in Europe and are growing in North America and Australia, we can also see more clearly the research that has been undertaken by artists outside of the academy, who might describe their practice as research-led or inquiry-based. In fact, it is impossible to imagine an artist working in any material or virtual media or within any disciplinary or conceptual preoccupation who can do so without research as a fundamental component of their creative process. I would argue that creative process itself *is* research, whether material, conceptual or even theoretical, since the artist cannot make anything without knowing the properties of the materials gathered together, the manner in which the technology or equipment is used, and the myriad other learned, experienced and discovered attributes of the world the artist is forming meaning with and within. Whether it is the chemical reactions of oil paint or lithography stone, the properties of cast concrete or bronze, the digital editing protocols that will enable a multi-channel sound and image installation, or the location of the steel, bamboo, copper, oversize paper or fabric materials used in an art project, there is an endless amount of everyday research and experimentation required by material artistic practices and even by immaterial, virtual and imaginary ones. This does not include the thematic or content-based investigations artist undertake around their preoccupations, which employ many of the same methods as other researchers in the social sciences or humanities, i.e. archival, library, and internet-based investigations looking for information that is crucial to their current work.

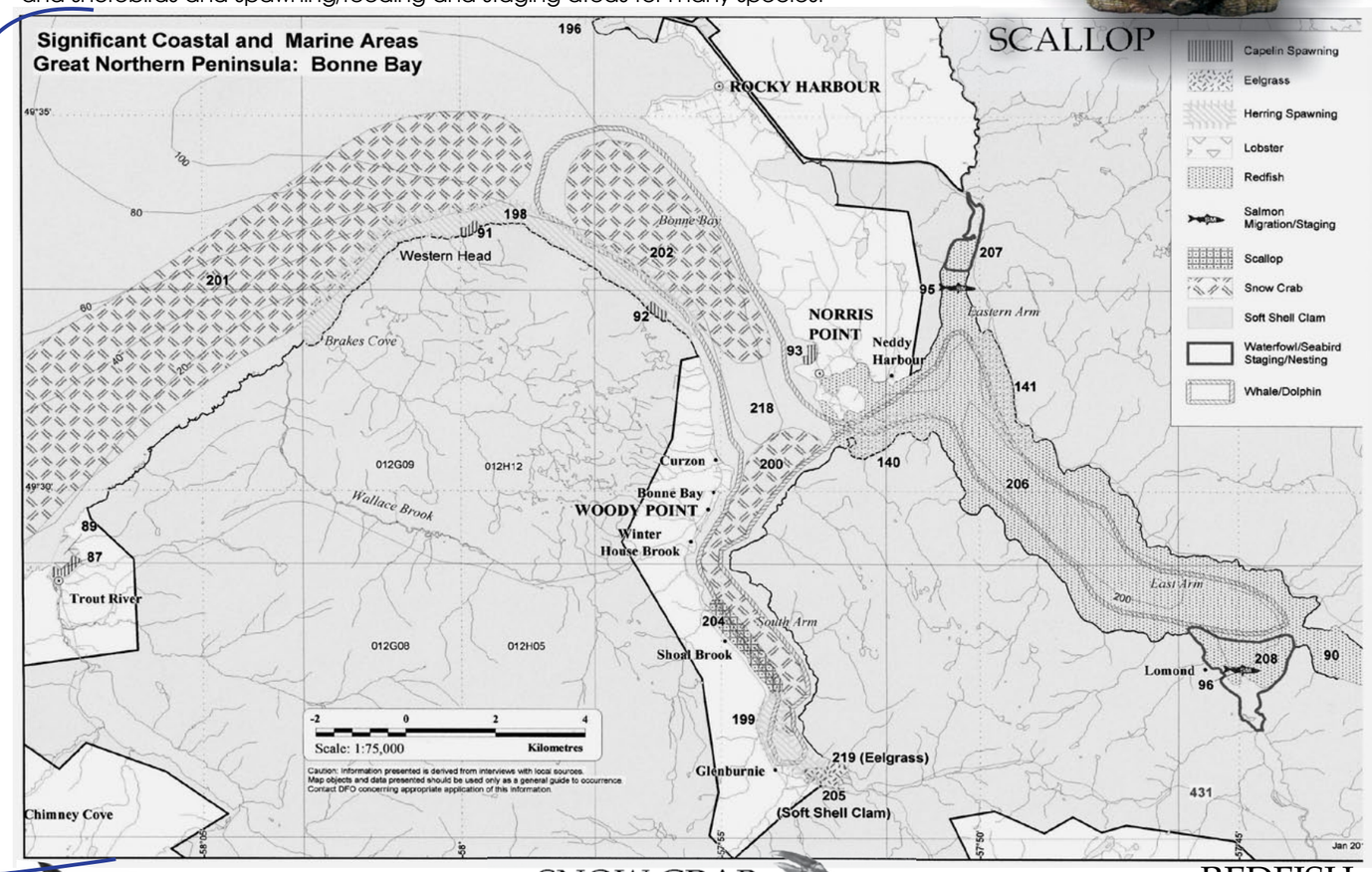
21 In Canada, the art-as-research discourse has been encouraged by the Social Science and Humanities Research Council's (SSHRC) inclusion of university-employed artists and their projects as eligible for funding in the 1990s. At the date of writing there are studio or practice-based doctoral programs at York University, the University of Western Ontario and Concordia. Dalhousie and Memorial University of Newfoundland have Interdisciplinary Doctoral programs that can or could easily include artistic practice as a research component. SSHRC funds graduate students in all these programs.

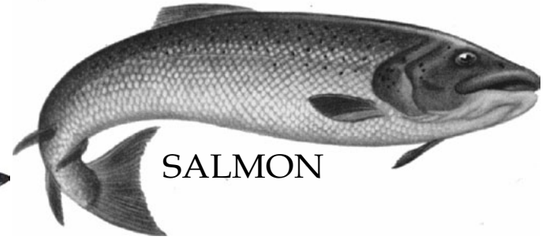
On LEK and FEK and WHO knows WHAT about PLACE

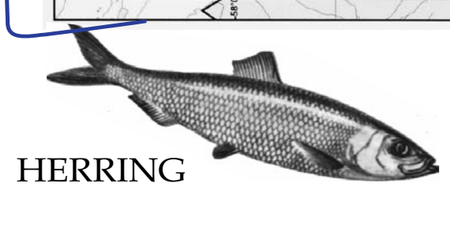
In 2001-02, local knowledge about commercial fish species was collected and mapped by DFO (The Department of Fisheries and Oceans), in collaboration with local stakeholders and experts from Cape St. George to Southern Labrador. In 2009 this mapping was reviewed and expanded by more than 85 local participants from Bonne Bay to Cook's Harbour. Nineteen maps were produced in an Atlas and represent Local Ecological Knowledge (LEK), Fishers' Ecological Knowledge (FEK), and the place-based knowledge of local inhabitants about their marine and land-based environments. It includes commercial fish species, marine mammals, historic sites, ecological reserves, waterfowl and shorebirds and spawning/feeding and staging areas for many species.

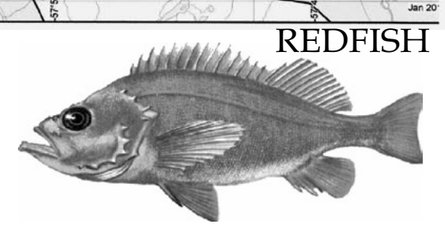


"The Hole" is a deepwater trench that extends from the Gulf of St. Lawrence to between Point Riche and St. John's Island. At its deepest, it runs about 240 metres and is an excellent location for shrimp, halibut and other species that thrive in deeper water.









Even if the interest in everyday research practices undertaken by practicing artists within their daily practices is predominant for artists within the academy, the power of the university and its more formal disciplinary methodologies and theories cannot be discounted. These continue to frame many issues pertinent to professional practice in the arts and sometimes to overwhelm students and faculty alike who know through practices that are not recognized or fully accepted within higher education. It is also impossible to dismiss the academy as the preferred site for training the next generation of artists. As graduate programs in studio practice grow, whether at the Master of Fine Arts(MFA) or the Doctor of Philosophy levels (PhD), it remains important to witness, if not to participate in, the debates that continue to vex the questions surrounding art as a knowledge or research practice.

It is also noteworthy that this growing emphasis on practice-based research is not limited to the arts, or to the rising numbers of artists and art programs within the academy,[22] but is clearly linked to "the practice turn"[23] in contemporary theory in a number of disciplines. We can also see a turn toward affect and the sensory, toward experiential and embodied knowledge, toward performative and post-representational research, as well as toward experimental and everyday locations for research engagement by scholars in philosophy, geography and even economics.

Coupled with growing interest in and use of qualitative and mixed methodologies in the social sciences and accessible digital technologies that can complement and expand meaning-making beyond the textual, these new discourses around practice, around art as research, as knowledge production, or as cognitive method, are unlikely to lose their momentum. Even inside an academic and research infrastructure that traditionally supports some research practices and ignores others, the commitment to doctoral level practice-based research in the arts seems, in some locations at least, to be here to stay, although not without predictable tension with more well-established knowledge practices.

The dualisms that have privileged some forms of knowledge over others, and the tensions between practice and theory, practitioner and institution, are especially loaded in the case of the arts. Embedded in a long history setting them in opposition to science, the arts have traditionally been seen as antithetical to *real* knowledge. Art *versus* science can been seen as a foundational binary in Western thought, supporting the long-standing oppositions between emotion and reason, intuition and logic, and thus art is seen as the ground from which aesthetic experience rather than knowledge is produced. While some might argue that aesthetic experience is a form of knowledge, these old binaries remain foundational and fraught, and for many artists within the academy they continue to feed tensions within the academy around artistic research.

In universities, where resources are shrinking, departments compete for funding, and social scientists and their pure science colleagues can attract significant support for their research projects, it is not surprising that artists within the academy have made, often successfully, arguments that artistic practice and forms of representation can offer significant ways of knowing that are as important as those of scientific practice, although in different ways. As in many emerging discourses making new claims about knowledge, research and academic resource allocation, these new voices are making a range of claims about artistic research as it might be configured in conversation with or in opposition to other forms of research.

Questions of definition remain profound: vocabularies are still emerging and our assumptions about key terms like *art*, *research* and *knowledge* are all open to reinterpretation and reinvention. One of the most detailed definitions of visual art as research practice follows below and stands as a provocative example of the challenges it might offer traditional, linear, science-based notions of inquiry. As theorist Henk Slager notes:

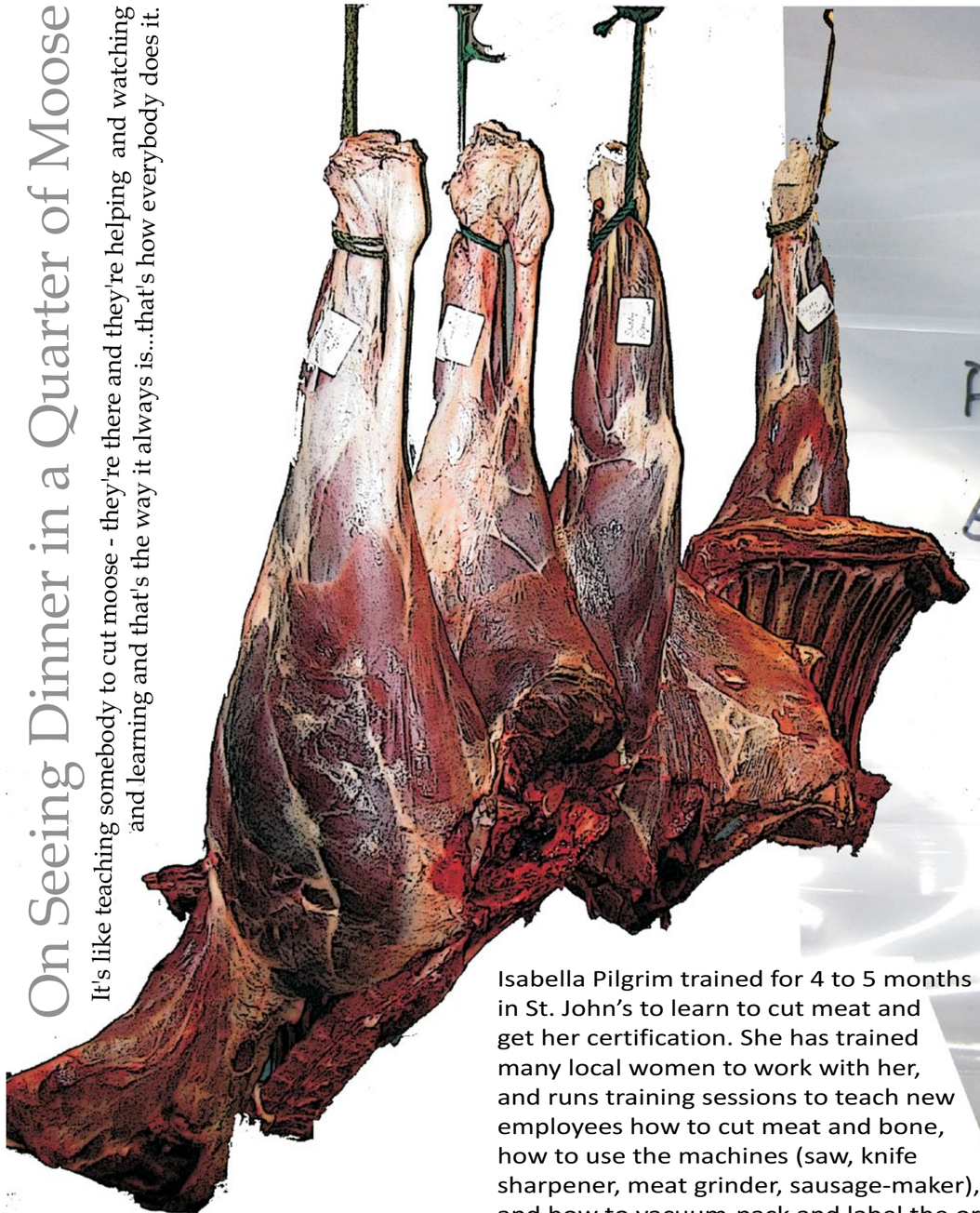
> *Visual art embraces a different form of research strikingly described during one of the first European conferences on artistic research by Sarat Maharaj as "spasmodic, interdisciplinary probes, haphazard cognitive investigations, dissipating interaction, and imaginary archiving." A mode of research not focused purposefully on generating "expert knowledge", but specifically on expressing experiential knowledge. Such knowledge cannot be channeled through rigid academic-scientific guidelines of generalization, repetition and quantification, but requires full attention for the unique, the qualitative, the particular, and the local. In short, a form of nominal knowledge production unable to serve a retinal, one-dimensional worldview characterized by transparent singularity, but rather creating – and if necessary demanding – room for the undefined, the heterogeneous, the plural, the contingent, and the relative. Such knowledge production can only be the sole outcome of a research practice defined at all times by an absolutely open, non-disciplinary attitude and an insertion of multiple models of interpretation. That mode of research was strikingly described in the 1970s by the philosopher of science Feyerabend, in a then-utopian fashion, as "anarchist methodology" and "Dadaist epistemology."* (Slager, 2009, p. 2)

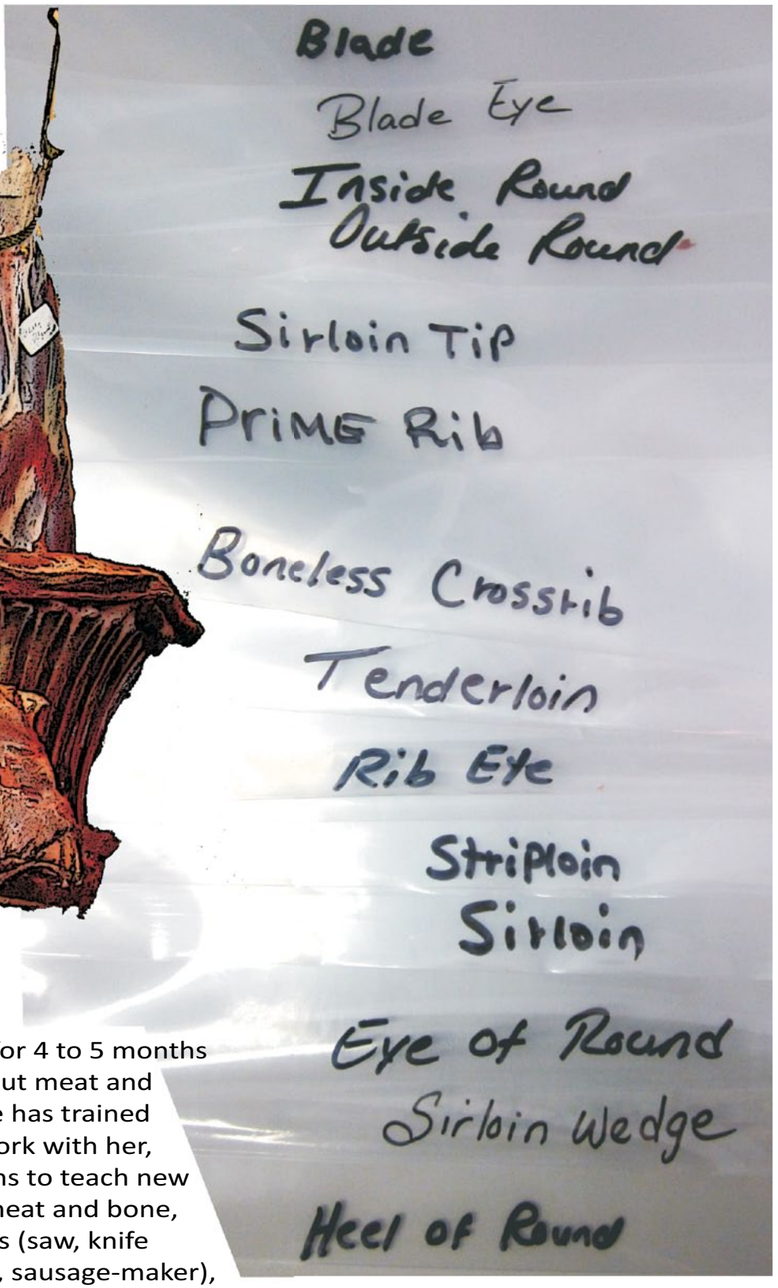
22 For an excellent overview of university politics and practice-based research in the arts in Europe- see Torsten Kälvemark (2011); in the U.S., James Elkins, (2009), Graeme Sullivan (2005); in Canada, Buckley & Conomos (2010).

23 For deeper discussion and examples of this turn to practice in multiple disciplines, see Schatzki, Knorr-Cetina, and von Savigny (2001), Thrift (2007), and Joseph Rouse (2007).

On Seeing Dinner in a Quarter of Moose

It's like teaching somebody to cut moose - they're there and they're helping and watching and learning and that's the way it always is...that's how everybody does it.





Isabella's Meat Cutting provides all these cuts as well as ground meat and sausages.

Isabella Pilgrim trained for 4 to 5 months in St. John's to learn to cut meat and get her certification. She has trained many local women to work with her, and runs training sessions to teach new employees how to cut meat and bone, how to use the machines (saw, knife sharpener, meat grinder, sausage-maker), and how to vacuum-pack and label the orders. She and Drusilla - her most experienced employee - guide and advise as new employees gain skill through practice and patience, through watching and doing.

Thinking With, Through and From Inside Art Practice: Living Theory

> *Through a growing capacity to tolerate uncertainty, vagueness, lack of definition and precision, momentary illogic and open-endedness, one gradually learns the skill of cooperating with one's work, and allowing the work to make its suggestions and take its own unexpected turns and moves.* Juhani Pallasmaa (2009, p. 111)

For many artists (and others) research is a fully embodied and engaged set of discreet *practices*, procedures, strategies, starting points, methods, or a range of tactics embedded within their daily working behaviours and actions. These actions or performances are live, and sometimes lively ways of following and figuring out what one needs to know, and where one might go, in order to move forward with a project or to elaborate or explore an idea. Such strategies or behaviours are often so deeply embodied and embedded in ritual or process that they seem habitual, almost unconscious or intuitive, and they include as much waiting, looking and listening, collaboration and experimentation, and failed or false starts as might be expected of a novice. Buddhists call this "beginner's mind," and many creative practitioners struggle towards discovering and nurturing that clear, innocent, empty and open place from which to start.

> *In the beginner's mind there are many possibilities, but in the expert's there are few.*
> Shunyru Suzuki (2011, p. 1)

A visual artist (and in fact artists working in any discipline) might construct an entire creative practice around various forms of research and experimentation, fed and fuelled by one question that leads to another, and then another and another. Paul Klee's notion of "taking a line for a walk" or following the leading line, describes many practices and processes undertaken in the material and conceptual world of the artist. It is similar in the world of the scientist, yet the artist often has less necessity to frame their question instrumentally, to construct it towards finding a specific answer, or proving a specific proposition. The artist's inquiry rather *opens* ground, and often follows questions in order to generate more; in many cases, in order to render such questions discernible to their audience.

Often entirely non-linguistic, this kind of research-led embodied creative practice is dialogical, transformative, existential and dynamic, with each action opening ground for another. The detour and the path becoming both more interesting and more *productive* than the destination or any theory about what it might be. It is both problem *solving* and problem *finding* and often emerges from the same impulse as research in a scientific practice–engrossment[24], turmoil, and an intense desire to "work something out" (Hall-Byrne, 1978). It stands as, and emerges from, what John Elkins (2000), in likening painting to alchemy, termed *materia prima*, " the name for the state of mind that sees everything in nothing" (Elkins, p. 84).

Remembering Heidegger's notion of art as un-*concealing* and the "thing" as a *gathering*–artistic research may be seen quite simply as the diverse set of inquiring, experimenting, collecting, manipulating and assembling practices of the artist as she or he engages in exploring, assembling or revealing meaning. Whether described as exclusively a research practice or as an expressive, aesthetic, or social practice that engages research as a tool or strategy, it is clear that artmaking *is a practice that cannot be undertaken without research.*

Like other practices of human creatures embedded in their worlds, research is the going-about-looking, the attentive pondering, the empirical poking, prying and trying out, the acute paying attention, the what-will-happen-if-ing, that is present and forms a foundational element in almost all human practice. Indeed, seen within the larger turn to *practice* itself within social theory in the last two or three decades, research and knowledge-making practice (Knorr-Cetina, 1999; Marchand, 2010) have attracted surprisingly more attention than art practice. There is insight to be gained from these broader studies in diverse disciplines, and it is to practice theory itself we now turn.

On the Theory of Practice and the Practice of Theory[25]

Within the context of practice theory, well described as "a body of work about the work of the body" (Posthill, 2010, p. 11), artistic practices including research, expressive or creative, and production or presentation practices, might be seen as both "integrative" and "dispersed" (Schatzki, Knorr-Cetina, & von Savigny, 2001). That is, in the case of *integrative,* they would be specific to particular fields or discourses like sculpture or print making or fine art photography, or Chinese calligraphy, or wooden boat-building or ikebana. In the latter case, concerning *dispersed* practices, generally they would be more present in numerous activities like collecting, explaining, story telling, juxtaposing, assembling or questioning. Thus, we might see artistic research as a practice, or set of practices that share attributes with other artistic practices *and* with other, non-artistic research practices, whether artisanal or academic, or social or scientific. [26]

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24 This is a term used by Karin Knorr-Cetina to describe the highly focussed attention and excitement of laboratory scientists immersed in inquiry (Knorr-Cetina, 2001, p. 175

25 Hall, Pam, 1986-*The Callanish Diaries,* mixed media and text on paper.

26 These commonalities of inquiry or knowledge practice between artists and scientists were the central subject of my Masters thesis (Hall-Byrne, 1978), and can be pursued largely through ongoing scholarship on creativity,

Carroll Knows PUDDINGS Bridget Carroll

For Peas Pudding, Steamed Pudding, and Figgy Duff, Bridget has no written recipe but makes them routinely from memory.

Partridge berry / Pudding + Sauce
any berries

1/2 cup butter
1/2 cup Sugar
1 egg
1 1/2 cups berries
2 cup flour
2 tsp. baking powder
Pinch Salts
1 cup milk
1/2 tsp. Vanilla

Cream butter + Sugar, add egg, berries + 1/4 cup flour + Set aside. Put remaining ingredients into egg mixture. mix with milk + Vanilla. add berries + mix lightly. Bake at 350° for 20 mins.

1)
Hamburger Pudding
1 lg. Hamburger meat (fresh)
5 cups Bread Crumbs
1 cup roll-oats
~~1 cup flour~~ 2 Eggs
4 or 5 lg. slices Pork (sandwich Size)
2 onions
1/4 to 1/2 cup flour
Bake for 2 1/2 hrs.

Molasses Pudding
2 cups flour
Little bit Cinnamon, Spice, Cloves
Spoonful cocoa
1/4 cup Sugar
Currants
Baking Soda (little bit)
2 spoons Baking Powder
1/4 cup molasses

Bun Herts Pudding
2 cup flour
1/2-3/4 cup Sugar
1/2 cup butter
1 Egg
Vanilla
— 1 - 15 mins

Herts- (Hurts) also known as Whortleberries Bilberries, bush hurts, T-Hurts - they are smaller than a blueberry but very flavorful.

Bread Pudding
Bread (Soak) Crust mostly
Squeeze out
[redacted] Onion
1/3 cup Sugar
2 tablespoons butter
Pot → 1 hr 15 mins

Artistic research and creation practices must also be acknowledged, as with any other research, knowledge or material practices, as temporally and culturally specific, that is, as *local* (both geographically and historically). Often in conversation with research in other disciplines, artists regularly worked *with* science and in dialogue with its findings. Whether incorporating scientific thinking about optics into Impressionist painting, responding to the invention of photography, acrylic paint, or holography, or incorporating human tissue and research in bio-engineering into their work, artists have always explored and undertaken sustained experimentation as part of their practice.

The visual artists who experimented with optics until they figured out how to employ the *camera obscura* in the 15th century, or the *camera lucida* in the 19th century, were really engaged in the same kind of research and experimentation as artists experimenting with the grid, or the projector, or digital tiling today. Indeed, contemporary artist David Hockney's recent experiments with optical devices can be seen as an example of artistic research in this lineage of examining the workings of perception, optics and representation (Hockney, 2006). All of these artists were/are trying to figure out how to do something or make something visible the way they imagined it might best serve their impulse. They were wondering "What would happen if …?"

So while it is clear that artistic research exhibits the properties of *practice* (and that artistic practice exhibits the properties of research), it is important to identify the *kinds* of practice, for many scholars of practice see it as emerging from Pierre Bourdieu's notion of *habitus*, which he saw as a unified, "single, simple, generative principle that creates practice" (Downey, 2010, p. 31), and which he insisted was non-conscious and in-articulable. For many kinds of practice this seems both overly deterministic and incapable of dealing with intention, improvisation, conscious awareness, agency or with the often dynamic relationship to the specific situation and environment in which the practice is performed.

Many qualities of practice described by early practice theorists (mimesis-without-theory, habits and routines, and dispositions to react without thinking) clearly remain characteristic of many embodied practices and perhaps characterize the Buddhist "beginner's mind" or the zone of "flow" (Csíkszentmihályi, 1996) that many artists experience and to which they aspire. On the other hand, some argue that practice involves dynamic, reciprocal and responsive relationships (Thévenot, 2005; Downey, 2010; Knorr-Cetina, 2000), and thus it seems more likely that practitioners step in to and out of reflective awareness as they are learning the practice, navigating its nuances or engaging it. Certainly those who practice a manual or embodied skill, know the consequences of losing focus, or of thinking about what one is doing while one is doing it. Thus one aspires to stay *in* whatever embodied state one's practice enables, whether that is playing tennis or playing the piano, whether knitting or dancing or drawing or weaving, or designing or writing poetry. If one thinks *about* what one is doing, one interrupts the doing and starts to do thinking.

There is a wide and heterogeneous discourse exploring, elaborating and investigating human practices in their worlds. Variously labelled ethnomethodology, activity theory, and/or practice theory[27] and emerging in diverse areas including philosophy, social and cultural theory, and science and technology studies, there is no singular, unified practice theory. If there is common ground, it emerges in a shared view that regards "the human body as the nexus of people's practical engagements with the world" (Posthill, 2010, p. 7).

As we have already seen, artistic, research or knowledge practices are unlikely to rest comfortably in a context where practice is seen only as a set of regular, routinized, physical, and unreflected activities. How, in such a context, can we understand the skilled decisions, agency, and conscious, reflected and sometimes subversive actions of practitioners engaged in what we might call *dynamic* engagement with their environments?

Laurent Thévenot (2005) argues that much practice theory does not take into account the way practice transforms the immediate environment of the practitioner who then must take such transformations into account. He describes a shifting and responsive element in practice, an improvisational, and dynamically engaged relationship rather than an unconscious, habitual one. We can sense the truth of this attentive-yet-aware state, in practices like ceramics or juggling or dance or playing jazz, all of which call for instantaneous and immediate adjustments. We might also see such dynamic engagement over longer terms, and at larger scales, in activities like fishing, farming and gardening where practices must be responsive to environments, and are, at the same time, transformed by them.

The body *knows* and *does* knowingly, in ways that we often do not name, but that we respect as knowledgeable practice. We can see that many of those engaged with embodied material practices think *with* and *through* their bodies, their hands, and their tools, their memories and their experiences. To lighten a touch, to increase pressure on a string, to grasp a well-used tool in a certain way, and to know when holding or hefting an object its weight, its stability or its appropriateness to the task; or from the sound of an engine, to know what ails it–all of these are skills of practice

the sociology of scientific knowledge, and some work in art history also throws light on deep and abiding commonalities bewteen these foundational practices or modes for exploring the world.

27 This is not the place for an extended discussion of the diverse scholarship across disciplines centralizing the notion of practice in understanding the engaged and entangled human body-in-environment. Readers interested in recent work in this area will find a good overview in Schatzki, Knorr-Cetina, and von Savigny (2001), new work on media practice in Bräuchler & Postill (2010), and in terms of artistic practice as research in Barrett and Bolt (2007) and Sullivan (2005). Also of interest in this area is Trevor Marchand's edited collection of essays exploring the practices of 'making knowledge' as they emerge in a variety of artisanal, embodied, and sensory practices (Marchand, 2010).

and knowledge(s) that emerge from practice.

The art historian Pamela Smith refers to these tacit, embodied, materialized ways of knowing as "artisanal epistemologies*"* that are supported by a kind of "vernacular science of matter."(Smith, 2004). Anthropologists, folklorists, and those who study architecture, dance, textiles and other embodied practices like navigation or cartography, have long noted these kinds of deeply embedded knowledge practices in "makers" and "do-ers," regardless of where they might be located. Those of us who are makers and who work with a historically or culturally lively material world– and just-as-lively an array of what might be called "knowledge objects"(questions, ideas, concepts, imaginings)–know well from the inside of such practices, that they are neither entirely habitual and rule-bound nor entirely planned and controlled. Certainly, in practices where the materials of the world are involved, there are, at some point, a set of decisions being made, as well as a set of accidents being navigated, and spontaneous solutions being improvised.

In these intentional or dynamically engaged practices, a practitioner moves between states of awareness–in some cases making intentional decisions, and in others, lost in embodied work or ritual. These are practices where the habitual and the rule-governed are in dialogue with the creative and constructive; where the practice may not be thought about while engaged in, but is certainly the subject of thoughtful reflection at other times.

Artistic research (and creation) is just such a practice and might be seen as what Karin Knorr-Cetina calls an "*objectual* practice" (Knorr-Cetina, 2000). Such practices that cannot be undertaken *without* intention, conscious awareness of, and agency within, their situated environments. Like other research practice, artistic research cannot be undertaken without some kind of self-generating motivation, what Knorr-Cetina calls "engrossment and excitement."[28] The " objectual" or epistemic practices she examines are those in which work may have some elements of habitual practice, but where it ceases to *remain* routine precisely because of the *objects* or materials it engages. We have seen earlier that while the artist as subject does not impose her will upon an inert and dead material world as object, neither does the scientist. Rather, in research especially, they both step into a *relational* dialogue— a wandering about and a wondering about—looking and listening in dialogue with a lively world that shapes as much as it can be shaped.

In describing research practices in science labs, and indeed in the emerging knowledge society in general where research takes place in many locations, Knorr-Cetina names the "materials" at hand and under scrutiny, as "*knowledge* or *epistemic* objects" and describes them as defined by their incompleteness. Thus, her use of "objectual*"* to describe these practices refers sometimes to material and sometimes to immaterial *objects*. As she notes: " The lack of completeness of being of knowledge objects goes hand in hand with the dynamism of research. Only incomplete objects pose further questions…" (Knorr-Cetina, 2000, p. 185)

This sounds entirely familiar to an artist developing work or an idea that might eventually emerge as work. Also familiar to most artists would be the *attraction* to such incompleteness for research practitioners in these creative and constructive practices. Knorr-Cetina acknowledges the qualities of desire and fascination that lies at the heart of practices where not-knowing plays a central role. She argues that, "it is the unfolding ontology of these objects which accommodates so well the structure of wanting, and binds experts to knowledge things in creative and constructive practice." (ibid.p.185)

This description of *epistemic* or *knowledge* objects, might also easily describe *artistic* objects especially while they are in the process of research and creation. Simultaneously existing in multiple forms, often partial, contingent and open to constant transformations and iterations, they too might be seen as transient, internally complex, and productive of meaning. Her "knowledge objects" also draw our interest most when they become the unruly, suddenly visible "things" of Heidegger's thinking. No longer transparent or ready-to-hand, they call us into a dynamic relation that does not necessarily exist in procedural routine.

This notion of objectual or epistemic practice describes quite precisely the way many artists think *through* and *with* their material and conceptual objects. It reveals profound links between the practices of scientific and other research and knowledge practices, and those we encounter in artistic research and production practice. While intention may differ substantially and may engage less instrumental, propositional and commensurable forms of research than science or social science, artistic research can easily be seen as a knowledge or epistemic practice. As Slager note in his curatorial essay accompanying the exhibition, *Nameless Science*, it is a practice that demonstrates

> *... the capacity and willingness to continuously engage in novel, unexpected epistemological relations in a methodological process of interconnectivity, artistic research could best be described as a delta-discipline: a way of research not a priori determined by any established scientific paradigm or model of representation; an undefined discipline as "nameless science"... directed towards generating novel connections, flexible constructions, multiplicities, and new reflexive zones*. (Slager, 2009, p.2-3)

28 Knorr-Cettina theorizes knowledge and research practices- that is- in a knowledge society- the kinds of practices that cannot thrive based on habit and rule-following alone. While she is talking primarily about science-based research and lab practice- and indeed the dissociative break from routine that working with and through material objects enables- it is a short leap to artistic research and creative practice – which also largely work with and in the material world.(Knorr-Cetina, 2000).

Such research capacities and characteristics can be seen as another attribute that activates, opens and can reinvigorate art's work in the world. We might imagine numerous locations where artists might reclaim or reframe a social purpose that enables, engages and renders accessible, the connective aesthetics that Gablik described as a "less specialized, less monocentric mythology of the artist …that affirms our radical relatedness." (Gablik, 1992, p. 2)

That *relatedness* might be in specific geographical, ecological or broader social and community contexts. It might be in collective, collaborative, cosmopolitan engagements, or in what Lucy Lippard called an *"*updated regionalism*"* working towards an attentive place-specific art. An art that Lippard believes might

> *play a role in everyday life, either locally meaningful or politically catalytic…might reinforce or broaden a sense of community, raise consciousness, recall history, decorate or inspire, help make the non-superficial aspects of their sites visible.* (Lippard, 1997, p. 291)

That relatedness might also be located in new and inter- or transdisciplinary partnerships, where artists, as members of research teams or specific knowledge communities, contribute in dialogue with social or natural scientists, with engineers and environmentalists, or with planners, policy-makers and others working in other places far beyond the art world. Wherever it might be situated, this relatedness–this more connective and socially-engaged set of practices–works to reconnect art and life and emerges, for many artists, as a response to the urgent problems of their surroundings that can no longer be pushed aside in favour of the individualistic "scream of freedom" (Lippard, 1997) so central to Western modernist art.

Whether in solitary practices that rely on demographic, technological or ecological research for their content, or in collaborative alliances that mobilize new knowledge, technologies or situations contributing to social, spiritual and aesthetic life, it is clear that there is work that art can do in the world. We are at a moment where it grows increasingly urgent to consider art's contribution to the conversations and communities that are working to restore and sustain futures for local and global, human and more-than-human environments. In this context, it is no longer difficult to find artists engaged in practices that are "essentially social, that reject[s] the myths of neutrality and autonomy"[29] and that bring art-making back into the service of meaning-making, place-making, and life-making.

29 Gablik, 1992, p. 6

Art convenes. It is not just inspirational. It is aspirational. It pricks the walls of our compartmentalized minds, opens our hearts and makes us brave.

Anna Deveare Smith[30]

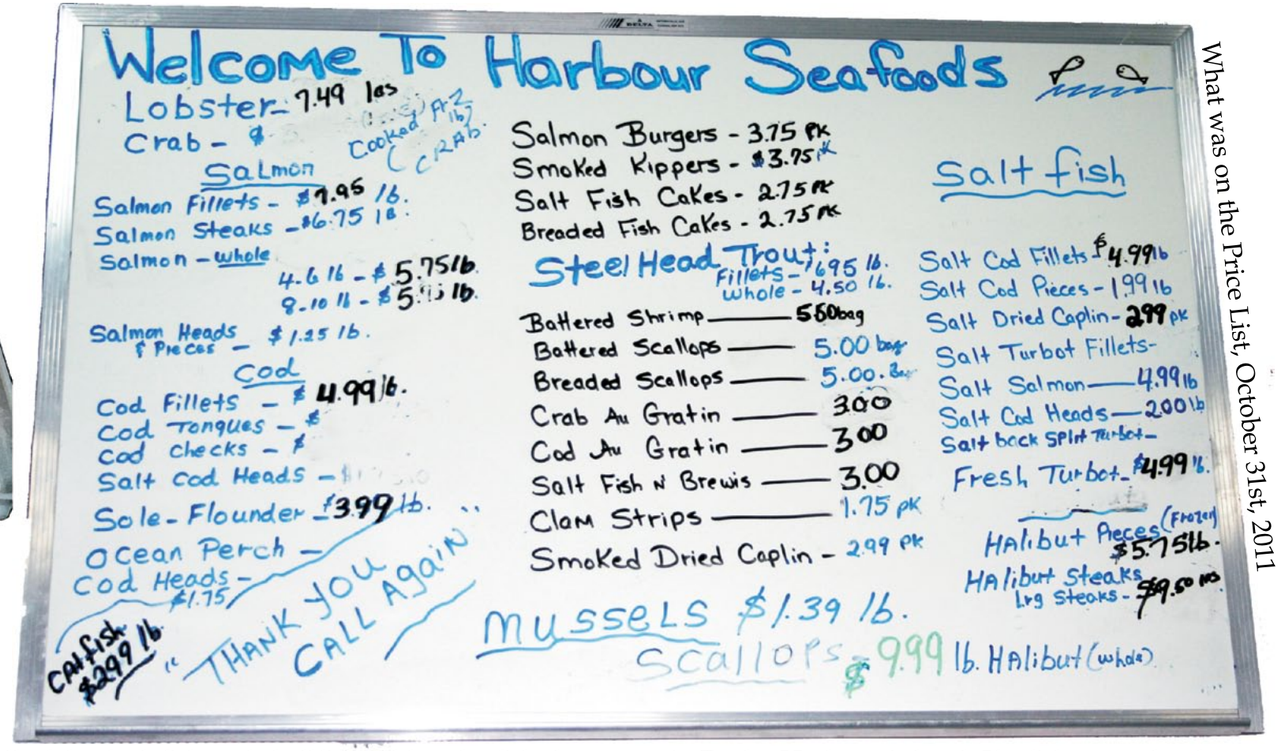
a conversation with chairs- September 13, 2011- at Gunners Cove

30 *Put a Face on It*, Huffington Post Canada, http://www.huffingtonpost.com/anna-deavere-smith/put-a-face-on-it

The first 30 pages of *Towards an Encyclopedia of Local Knowledge*— boats and boots and potatoes and puddings and maps and mittens and weather and work and the price of fish. The beginning of "page-making" work with local place-based knowledge shared by rural collaborators over more than four months in the field. Photographed in the artist's studio in St. John's, March, 2012

On the PRICE of FISH in Rocky Harbour

What was also in the cooler, October 31st, 2011



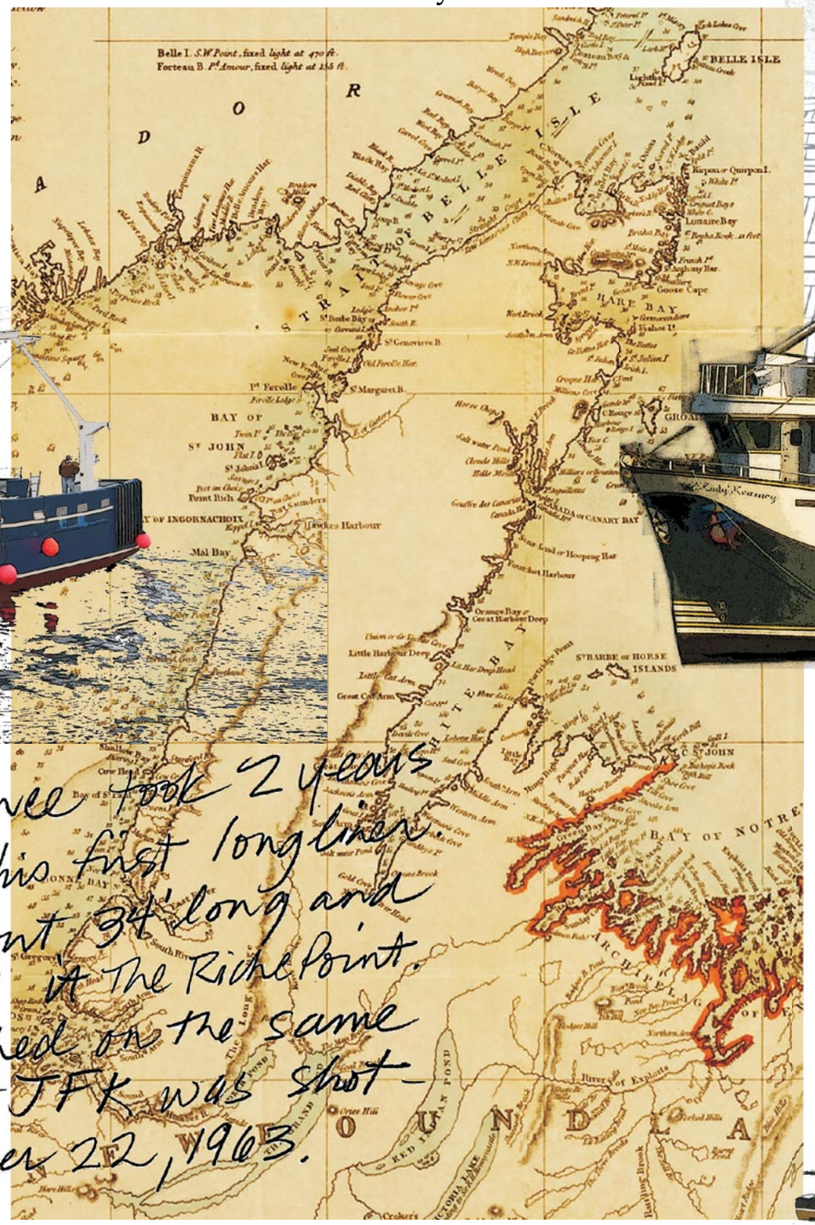
What was on the Price List, October 31st, 2011

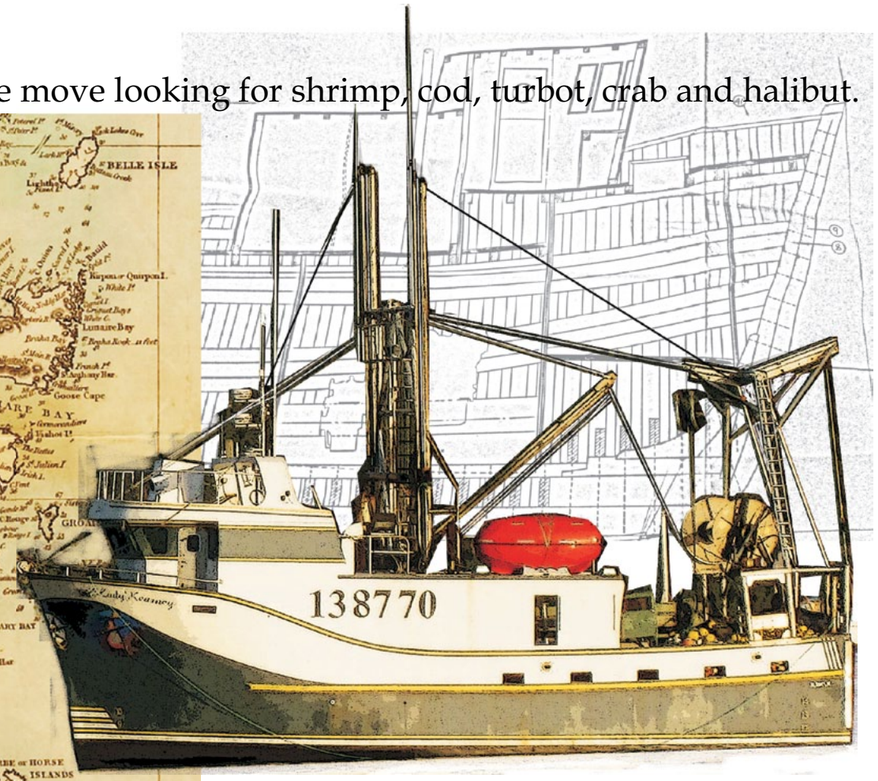
All of the *fresh* fish and shellfish sold at the fishplant store in Rocky Harbour is local. If a fisherman lands squid or mackerel, you will find it in the store. Rodney Howell, behind the counter, can tell you where it has been caught and how much it is, even if it isn't on the Price List. If you took a photograph of that Price List every day for five years, you would learn a lot about the fisheries in that area.

DRAGGER

is a vessel in the mobile fleet and they are on the move looking for shrimp, cod, turbot, crab and halibut.

Often vessels are referred to by their length or their name, i.e. " I fish on a 65-footer" or "The Silver Cove Endeavor just entered the harbour with a load of herring."





Before the 1960s, fishing in the Port au Choix area was mostly small boats. After seeing longliners coming over from Nova Scotia, local fishermen began to build and use their own longliners.

LONGLINER

A decked vessel, usually longer than 30 feet, used to fish a variety of species and gear types.

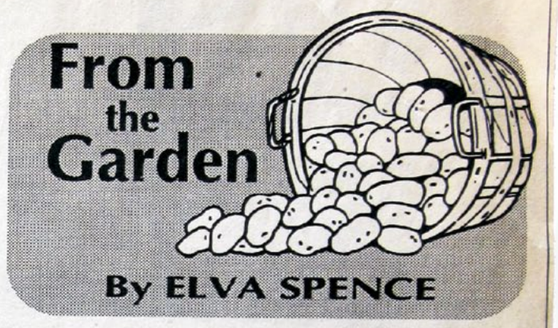
A longliner is most often used for fixed gear fishing and harvests species such as crab, turbot, cod and halibut. It can range anywhere from 30 feet to 55 feet in length, though in some areas, all decked vessels are called longliners even if they are 65 feet and fitted with mobile gear.

SEINER

A seiner in the Port Saunders area holds either a tuck seine or a purse seine license. These are different sizes of gear and seine for either herring, mackerel or capelin.

PAGE 2, SECTION B, *THE NORTHERN PEN*, TUESDAY, JUNE 28, 1994

Choosing among potato varieties



There seems to have been a good many varieties of potato seed available in local stores this spring. I've had a couple of enquiries so I've gathered what information I have on them, though it isn't much, to pass on to my readers. It's now too late to help with choices since most gardeners have already sown their potatoes but it may help them know what to expect. I hope to get more information before next planting season.

Two of the varieties mentioned to me known to be canker resistant are Kennebec and Mirton Pearl. Kennebec is a late potato while Mirton Pearl is early. All the information I have on Green Mountain, Irish Cobbler and Superior is that Green Mountain is late, Irish Cobbler early and Superior midseason.

Russet Burbank is just another name for the familiar Netted Gem. It is also known as California Russet, Idaho Russet and Golden Russet in the U.S. It is a long season potato; it's easy to eat but hard to grow in our short summers.

There is also one called simply "Blue". which doesn't tell me anything. About three years ago a cousin gave me some she had bought as "blue". They resembled Arran's Victory (the "round" blue) but the skin was a brighter purple, the flesh a clearer white and the sides flatter. I found that with them, as with Arran's Victory, I got a lot of small potatoes.

Another that has been available recently is Atlantic. A farmer at Cormack told me that it is a very good potato and my uncle at Deer Lake has switched to it from the Mirton Pearl. The Mirton Pearl matures too early at Deer Lake (we don't have that problem) and the Atlantic has similar good qualities but is a later variety. However, if I remember correctly, it isn't considered canker resistant.

We now have a new garden, but our old one had a severe canker problem so long ago that for many years we grew Arran's Victory and Sebago because they didn't take the disease. We like the taste of the blues, but in our ground they produced barrels of potatoes smaller than we like to peel. Sebago grew large but we didn't like them boiled, so when I heard of the new canker resistant strains, Mirton Pearl and Blue Mac, we got them.

They were both developed at the research station at Mount Pearl where they are constantly experimenting, trying to produce varieties that are canker resistant, produces well, and satisfies Newfoundland palates. It isn't easy! The Mirton Pearl seems to be the only one yet that has become generally accepted. I thought the Blue Mac was okay, though the yield is a bit scarce, but that farmer in cormack charged that they had spoiled the market for blue potatoes!

Brigus and Domino has been developed since but are not popular. I heard Ross Travers on *Gardening Cross Talk* say that there is a new one out, a good one, but I didn't catch the name.

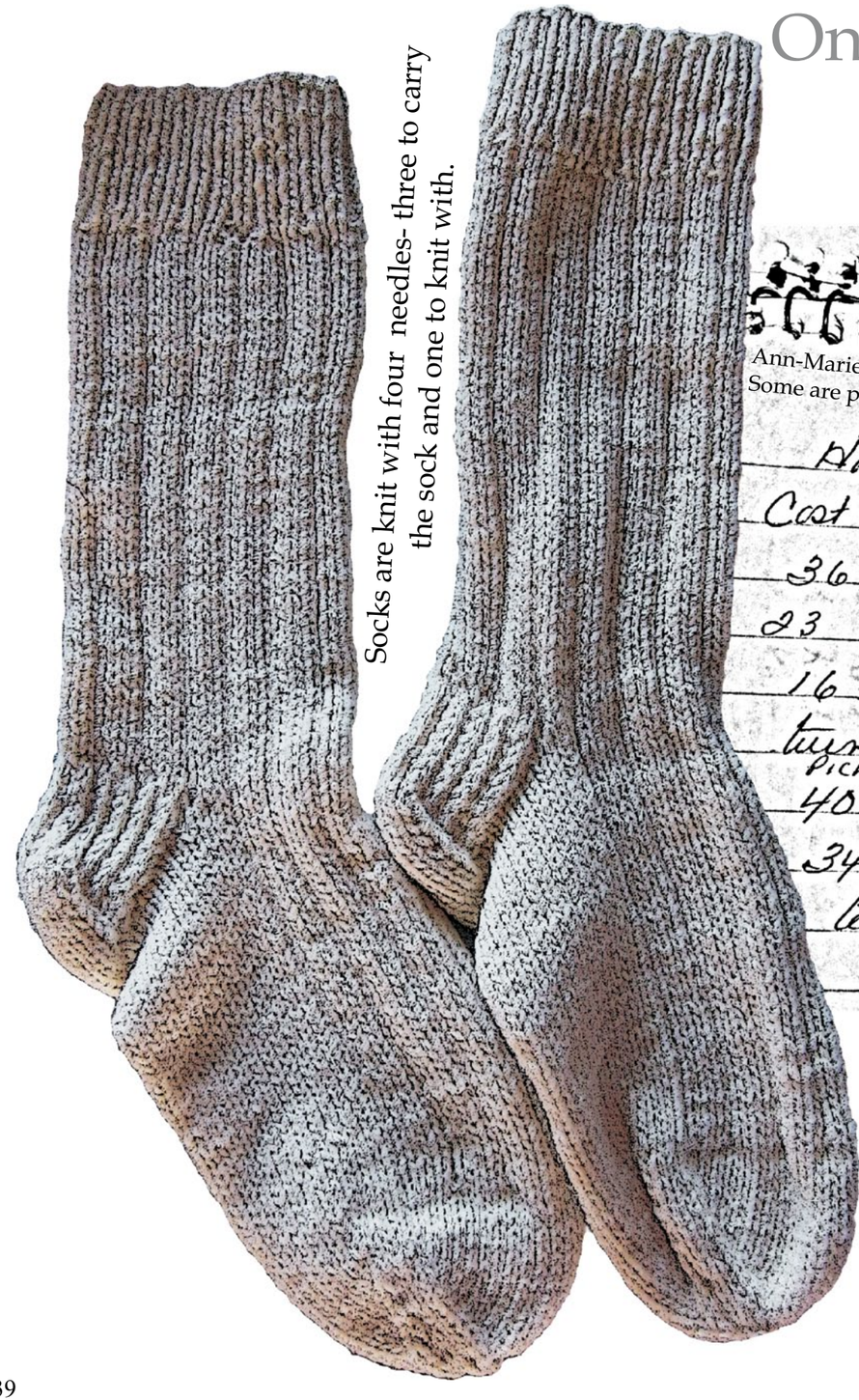
Hopefully next year I will have that and a lot of other information.

(Elva Spence is a resident of Plum Point and an avid gardener).

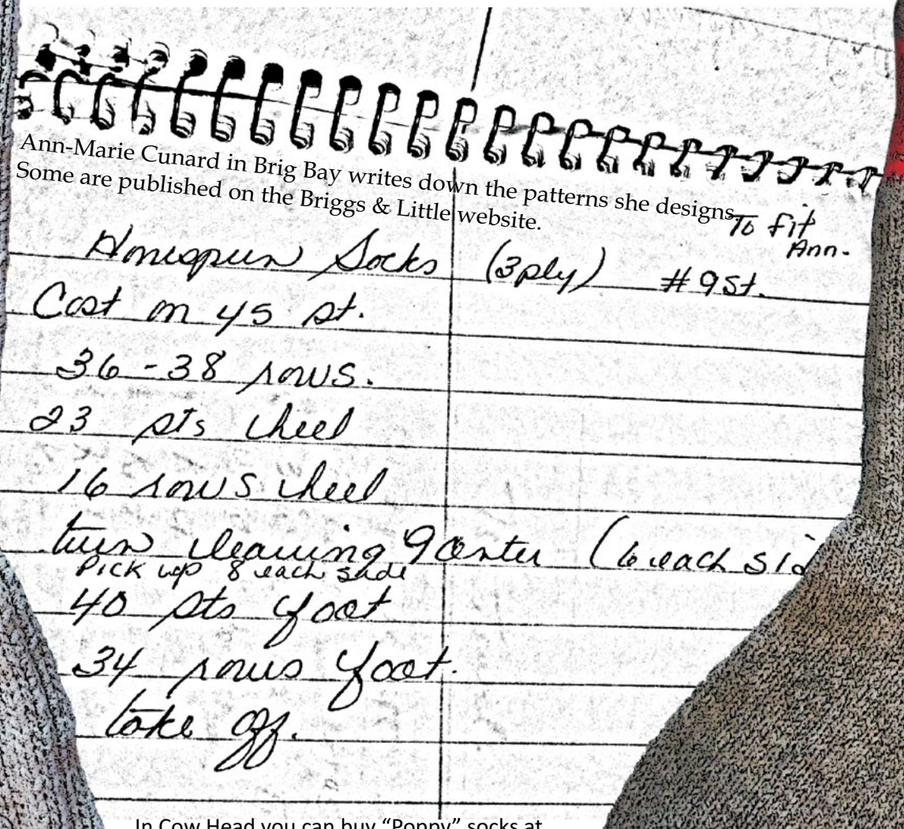
Roadside gardens are a common sight as one goes further up the Great Northern Peninsula. They are most often used for growing potatoes, though cabbage and turnip are also common crops. People also make gardens in meadows, clearings in the woods, and other locations distant from their houses, which are often near the water and not ideal locations for gardens.

On Knitting Knowledge: Understanding Socks

For people who do not knit, knitting seems magical- taking a single long line of wool and transforming it into something solid, functional and often beautiful. Knitters often do not use a pattern or write down the ones they create, and many women in rural Newfoundland have been knitting since childhood and "know it" from years of *doing.*



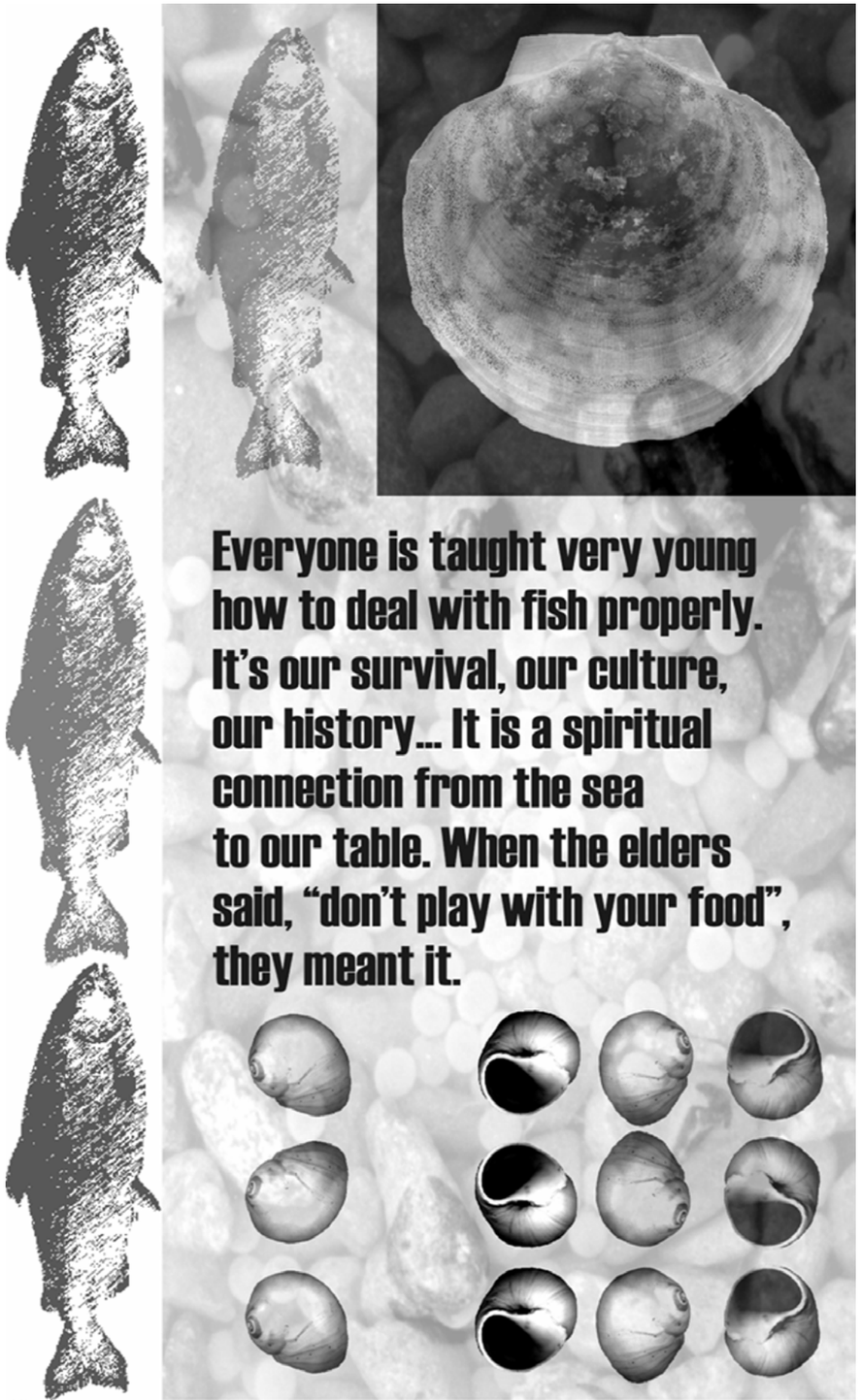
Socks are knit with four needles- three to carry the sock and one to knit with.

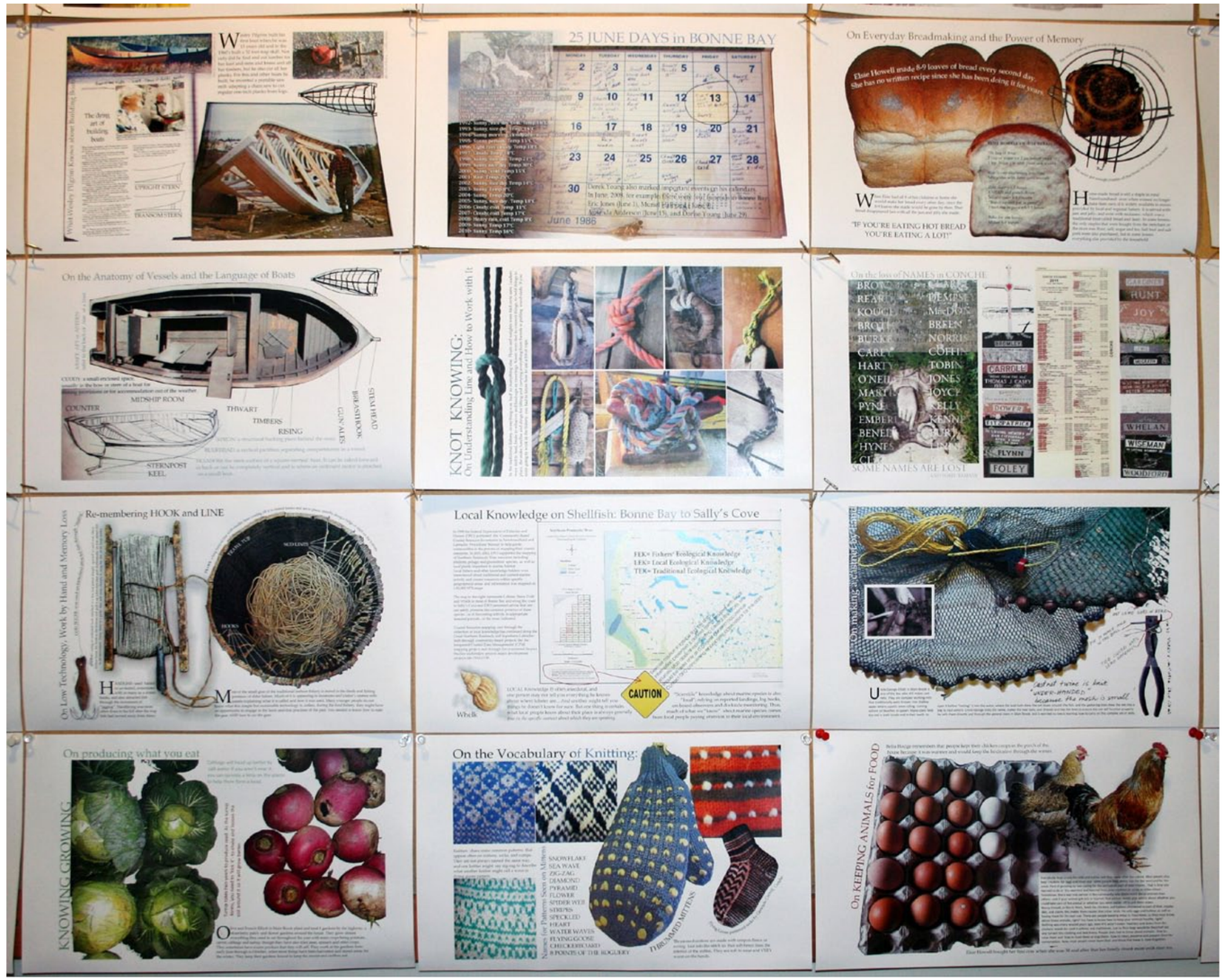


Ann-Marie Cunard in Brig Bay writes down the patterns she designs. To fit Ann-Some are published on the Briggs & Little website.

In Cow Head you can buy "Poppy" socks at the museum craft store. They are hand-knitted pairs of odd socks and their name comes from a local knitter who remembers her grandfather (Poppy) always wearing odd socks. It would be dark in the pre-dawn morning when he reached into the drawer, and he would put on the first two socks he got. They never matched and she grew up calling them Poppy socks. Now, there are wonderful, funky and completely original Poppy Socks spreading out into the world from Cow Head.

Some knitters recommend homespun re-inforced with nylon for heels and toes.





The *Encyclopedia* was not my first engagement as an artist with local knowledge. In the late 90s, I joined a team of inter-disciplinary scholars working on both Canadian coasts to build an ethical focus for the failures in the Canadian marine fisheries. After three years of thinking with the scholarly team, with community stakeholders and with practising fishers on the east and west coast of Canada, I made a "chapter" constructed from voices of fishers that I had gathered in New-foundland and British Columbia. The image on the left is one of the dozen from that *Just Fish* suite, which was published as part of *Just Fish: Ethics and Canadian Marine Fisheries (*Coward H., Ommer R., and Pitcher T., 2000). It is one of the many direct precursors of the *Encyclopedia* project—from which a dozen pages are pictured above in 2012.

ONCE UPON A TIME:
TELLING THE STORY OF THE ENCYCLOPEDIA

The full story of *Towards an Encyclopedia of Local Knowledge,* as a process with multiple participants, as an object with multiple forms, and as an invitation to dialogue in multiple locations- is still unfolding. Its origins and sources, its rich cast of characters and its alternately quotidian and wildly adventurous plot, can best be told the same way it has unfolded- layered in fragments and shards and revealing itself in moments of relation, encounter and exchange. It is a long story- still unfolding- and not all of it can be told here.

Origins are different than beginnings and in the case of the *Encyclopedia*, its origins lie more than a few decades ago when, as an artist, I stepped onto the deck of a trap skiff and began fishing for cod fish with Eli Tucker out of Quidi Vidi, Newfoundland. This was a foundational and transformative experience for me, and surely lay the foundations for my interest in what and how others "know". There began an engaged and practice-based inquiry into the small boat fishery of Newfoundland and its practitioners. Such research and creation weaves through five years of fishing, and conjuring my art practice from the encounters and relations with "people who knew stuff" out in the world.

More than two decades working within the local film community had pulled me for part of every year, into a practice not based on solitude but on collaboration. In that place of community creation–of what I would now name "social creativity"– I learned multiple strategies that opened up my studio practice as a visual artist: collaboration; the profound and pragmatic benefits of archival research; a new understanding of authorship as both dialogical and communally constructed; the powerful learning that is delivered by live experts (with "know-how" as well as know-about); and of course, the diverse ways one can make things look "real", "authoritative", "believable" and "truthful". I also learned that nothing is ever really created *alone* by anyone, for one is always working within a community even if it is historic, or cultural, or intellectual.

So, in film, I was working in real places, working in community locations and with my crew in the Art Department as well as countless community experts, I learned to build the worlds in which those stories revealed themselves on film. It was transformative for my own art practice and inevitably I began building projects that were more collaborative, more ambitious and less isolated within a "making practice" contained within my solitary studio. Thus I began pursuing opportunities as a visual artist that would allow me to work outside the studio, *on* site and *in* situation, sometimes collaboratively, and almost always understanding my creative practice and process as my main research strategy–my way of figuring out my world and being wide awake within it.

So, the *Encyclopedia* can trace its origins to working with film in Newfoundland since 1987 and with fishers on both coasts of Canada, since 1988. It also relies deeply on everything I learned in three years in a medical school looking at how knowledge of the body emerges, is formalized and is represented and engaging with learning doctors and clinical practitioners (from 1997 to 2000). It stands on the foundations built during a six year project making a pseudo-encyclopedia and library of embodied female knowledge (1995 and ongoing) and, in the years that followed, working with women to make their labour visible in the food service industry and fish processing plants (2006-ongoing) .

Indeed, since the late 80s, a great deal of the work I have produced and initiated as an artist has, in one way or another, involved others, and mostly others in non-art communities. While I have operated in some ways at some distance from the institutions of the art world, in other important ways I maintain engagement with its dialogues and deliberations on the meaning and role of contemporary art within our current historical and locational moment. In fact, it is impossible to participate in contemporary discourse or dialogue about art without awareness of, and engagement in, its institutional construction and containment.

Art practice for me, like knowledge practice, and sometimes *as* knowledge practice, sustains multiple connections to multiple pasts. Nothing remains unconnected to what has come before it, or was imagined in earlier encounters, and thus the idea of origins includes ideas of lineage, informing a single practice and the legacies stretching in all directions beyond it. My influences and informants have emerged then, as much from practice and work in the world–from place, community, specific ecological location–as from a more formal study of art and its histories and ideas or the connections such studies forge between other art and other art practices. I am aware, then, of the *multiple* contexts in which this work might be situated and through which it might be read and I work hard to ensure there is always more than a single way to enter or encounter my work.

Working to Find Ways Into Place

The beginnings of the *Encyclopedia,* as it exists in its various materialized forms and as an engaged art and research process, lie on the west coast of Newfoundland in Bonne Bay and on the Great Northern Peninsula. All things begin in *place*, and this project was no different. Invited to undertake my field research in this part of the province by the Community University Research for Recovery Alliance (CURRA) at Memorial University, I was privileged to link my work to the CURRA's interdisciplinary and community-based research into threatened communities and sustainable fisheries. Spending a total of about five months in the area over three years, I visited, spoke with, and sometimes formally interviewed, over 80 collaborators from more than 20 communities, whose names read like a list of places one always wanted to visit: Woody Point, L'Anse aux Meadows, Gunners Cove, Quirpon, Main Brook, Flowers Cove, Green Island Brook, Norris Point, Trout River, Port au Choix, Cow Head, Straightsview, St. Lunaire, Griquet, St. Anthony, Conche, Bird Cove, Plum Point, Blue Cove, Brig Bay, Rocky Harbour.

In all of these places, there were many people who know things, who know *about* things, and who know *how to do* things. Every community is populated by experts, and in fact, I suspect *everyone* is expert in some area, field or practice. Thus the challenge is less in finding expert knowers than in finding those who have the time and willingness to participate, collaborate, and to help you do the work you want, hope, and aspire to do.

Like all projects in which one needs help- needs participants- needs collaborators- one needs a way to introduce oneself- to introduce one's project and one's hopes for help. Here is an excerpt from how the *Encyclopedia* was introduced in the CURRA Newsletter:

THE WESTERN SHOREFAST FALL 2010

CURRA Researcher Pam Hall: Encyclopedia of Local Knowledge

My PhD research explores art as a form of making and moving knowledge. Traditionally, we have seen science as the main and often the only source of knowledge in western society, and my research will work to expand, deepen and make visible many others forms of knowledge that have been undervalued and consequently under-used. My work with CURRA will involve a major collaborative creative project that will take place in communities throughout Bonne Bay and the Great Northern Peninsula. It is called *Towards an Encyclopedia of Local Knowledge* and hopefully will include participants from school children to elders, who will share their own knowledge to be included in the Encyclopedia.

Often, we think of "knowledge" in narrow ways that exclude many kinds of knowing and many kinds of knowers; my work as a scholar and an artist begins with the assumption that everyone knows something interesting and important about where they live and how they live there. My goal is to make that knowledge visible so it can be shared and used within and beyond the communities where it emerges. Even children "know things" about their homes and communities, whether it be which are the fastest paths home or where there are good places to hide or where important things happened. Fishers and hunters know a lot about their local ecology but also about how to make things, find things, or interpret the weather. Some women know not just where to find berries, but how to preserve them: some know not just who their relatives are, but where they came from, and what their ancestors did in previous generations. Schoolteachers, convenience store workers, grandparents, mechanics, teenagers, union officials, waitresses, nurses, fishers, truck drivers, and carpenters, ALL have particular ways of knowing their place and know particular things about it.

Everyone has some expert knowledge and *Towards an Encyclopedia of Local Knowledge* will gather ecological, social, historical, technical, material and cultural knowledge from voluntary "experts" up and down the west coast of the province. It will build on, expand and extend some of the community-specific knowledge that already exists and make it visible, alongside new knowledge -so it can be shared and presented- honoured and celebrated.

History Counts on Memory, from the series "Things I Learned from Eli Tucker", Pam Hall, 2007.

Methodology, Mapping and Mining: Mixing Methods and Metaphors

The simple act of framing and asking the question, "What do you know about...?" reveals more than real curiosity. It presumes the presence of knowledge and expresses respect for it at the same time. To signal one's willingness to listen, one's eagerness to learn from another, opens the moment to teaching, a thing most people are happy to perform. To make someone your teacher–become their student.

Since this was not a social science project, but rather one of socially engaged art practice, I was in many ways privileged by my own lack of hypothesis. Having nothing to prove is liberating for both ends of a research dialogue, and while many of my collaborating contributors have knowledge that would be (and has been) of great use to social scientists, in this context we were released at the outset from any need to overtly focus, contain, analyse or bend-to-purpose, the local knowledge that was shared with me.

Those who eventually spoke with me and agreed to let me use their knowledge in this project, knew from the outset the nature of my intention, the possibilities of multiple and unexpected forms that might emerge, and took for granted that their contribution was worthwhile and was, in fact, the valued centre of the entire project.

This act of paying close attention, of making something visible that has not before been seen in this way, of working to reveal and then to share what one has been given, is an act of valuation—of ac-*knowledgement.* The practice of listening, especially if resolutely open and willing to detour, represents a kind of presence invested, of attention paid that is worthy of note and a note of *worth*. Indeed, to *pay* such attention is precisely to value (or revalue in the case of forgotten or marginalized knowledge) its importance not just for archival purposes, but indeed to mark it as an important element in our dialogues with one another in the current moment.

As an artist who has developed a research-based practice that is often embedded in social situations and locations- that is, in communities of people and practices, I understand the power of the leading question and its invitation to dialogue, exchange and relation. I also understand the responsibilities and the ethics embedded in making something out of someone else's knowledge. But in any new "local," whether the kitchen of a new person in a familiar community, or in a new community entirely, one needs to always and once again learn language and find ways in through active and open listening.

Learning the Local

The west coast of the province represented a new set of communities for me. I had been there many years ago, but had no personal or professional contacts beyond one friend in Bonne Bay. This was also new set of fisheries for me, as things had changed since the moratorium in 1992. There was no more cod-trapping, which was what I knew most about from first hand experience, and there were whole sets of new species being harvested in the Straits and in St. Anthony Basin and White Bay, that I knew nothing about. So I had *real* questions–many of them were the dumb questions that I depend on to equip me to ask the next one. Those basic questions about what words mean, where things come from and how they work.

Fresh, uninformed, willing to appear inexperienced, I approached the task as a search for the right questions, rather than as a quest for answers, and as I learned in medical school while taking histories, *all* these questions need to be open-ended, invitational and have big empty spaces right behind their saying.

The other key strategies seem obvious: letting people know you are listening hard demonstrates your focussed presence and attentiveness; cross-checking stories and sharing some of what others have told you; asking for details and definitions; name-dropping, names-of-things-dropping, asking other people's questions or opening with other people's knowledge; not minding your own ignorance; and in my own case, note-taking with diagrams that my contributor's can look at to see if I have understood them well. On many occasions, they corrected what I had drawn and labelled in my note books.

Some of my collaborators were community experts in some way and had been informants for folklore students or other researchers looking for specific knowledge on local resources or other topics. Some of them knew the drill and just kept talking until they were stopped. The question is rarely how one gets people to talk, but how one gets them to stop talking. This was old news for a documentary filmmaker, and also an artist who has worked with others in community for many years. You just surrender— but oddly, even with the most urgent and instrumental motivations, there was never a moment when I felt I needed to rush someone along, or shut them down, even when I suspected that I would not be using what I was gathering. Part of the valuing of their knowledge was being present to them as they shared it, rather than only to what bits of it I could imagine using and making visible as part of my project. Listening *was* part of my project.

In many ways, the listening itself defines the relational and dialogical core of this work— is the work of the work, the "object/ objective" providing an excuse to be there putting my full attention

into service of their knowledge and whatever time it took for them to say or tell it. As a performative, social and conversational practice, the product(s) can be seen as multiple and as interactive engagements in real time. Of course they include the artworks that eventually emerge, but also, and perhaps more importantly, they include those *processes* of listening and having tea, of scratching the barking dog's ears, looking at photographs of family, and taking notes of even the uninteresting things because that is how your listening makes itself visible.

I worked from the premise that everyone knows something about their place and that, indeed, they could share their knowledge in substantial detail if invited to do so. Thus I did not develop any kind of social science methodology that would produce a balanced group of informants whose input would then be analysed through one filter or another. Rather, I entered the project, the communities, and the conversations that unfolded, the same way I do as an artist looking for collaborators, participants and co-authors. Curious and committed–with sharpened senses, ears and eyes open and with full readiness to follow wherever I was led–I set out with the standard tool-kit of an artist who has worked collaboratively in community many times.

Documents I developed for finding and informing collaborators and securing permissions can be found in the Appendix, and the visual mapping elsewhere in this document will reveal who led me to whom, and who knew what where.

Looking to Learn to Listen to Learn

My primary research strategy is perceptual—I *look* very carefully and all the time. I use cameras, sketch and notebooks, and gather material and visual fragments to work with and work from. This is a well-established part of my artistic research practice and are well-practiced habits of paying attention.

I am attentive to multiple informants–the shape of boats, the signs and pamphlets intended to inform and instruct (whether these are found on the side of a hiking trail or in the didactic materials of a local museum or visitor's centre), the architectural details, beach detritus, and the flora and fauna that weave together the space/place where I am. I record questions and insights about what I see, and what I don't see. Sometimes what is missing is more interesting than what is there.

I keep notes, take photographs, gather scraps of paper, placemats, matchbooks, beach glass–whatever holds some level of resonance–whether an aesthetic response or a question about what it was and where it came from. I look at everything often, and sometimes I draw it, which makes me look even more carefully. I find out the names of things and places and practices and try to discover where things come from, where they go, who made them, how, and out of what. I wonder about the stories that live in and around what I am seeing, whether it is a boat in the grass, or a bone on the beach.

I eavesdrop constantly in convenience stores, gas stations and restaurants. I listen to more than just people. Objects and materials talk back to me: gear on a wharf or deck sings to me of what species is being fished; bones on a beach tell stories about unfortunate visitors or left-behind evidences of the hunt; and every sign not only signifies but signals new questions, next steps, possible paths. When you are most interested in what might be present in this place, this person, this encounter, you are entirely happy to look around. Everywhere you look is proof of knowledge practice, evidence of lively, embodied dwelling and deep skill.

This careful looking, this wondering and interogation of what I am seeing, leads inevitably to the questions I bring to people in places. What *is* this? Who made it? How? Where did it come from? How did it get here? How is it *used,* by whom and in what season?

Salt Cod Drying in Anchor Point, 2010.

Lobster Pots Stored in Bird Cove, 2011.

The main instructions for this work are simple:

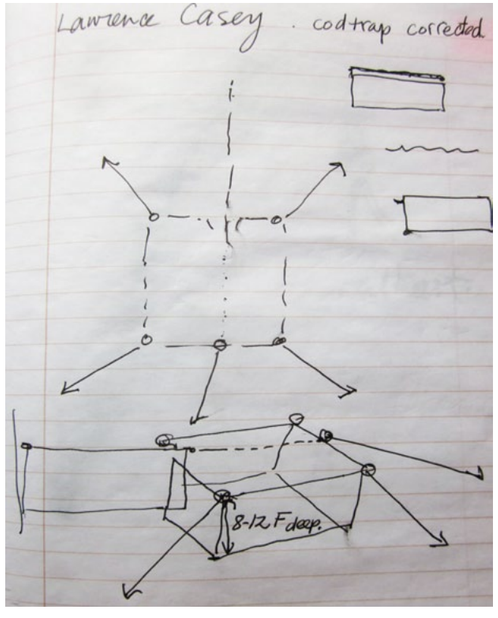
LOOK CAREFULLY, ASK EVERYTHING, LISTEN DEEPLY, PAY ATTENTION

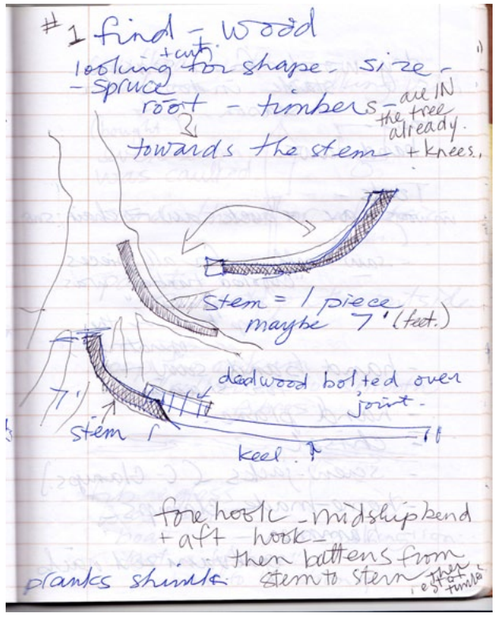
The more than 60 formal interviews and more than 20 casual conversations in which I participated with individual collaborators were sometimes instrumentally focused on a specific topic (i.e., how to build a wooden boat or steam birch hoops for snowshoes), or ranged broadly over a diverse range of topics (i.e., from dragging scallops to the economics of inshore fishing to bark-tanning sealskin for boots to building one's own house). Sometimes I returned for additional details, and

sometimes, months later when working on a page that incorporated their knowing, I would consult my collaborator by telephone to get clarity on what was missing from my notes or from the audio files. Later, they would all have an opportunity to fact check, since returning the finished work to its origins and sources was a fundamental component of the project.

In many cases, I began with a single subject or topic, and expanded into new areas that emerged in the conversation. Often, my collaborators shared material that was unanticipated, and they often shared material that I was not looking for. Each question led to another, each day led to the next and each participant led me to another and informed how my next questions evolved.

I kept notes, made diagrams and sketches at the same time I captured the conversation on digital audio recordings. These original recordings will be available to the public and to scholars through the Intangible Cultural Heritage (ICH) Digital Archive at Memorial University of Newfoundland. The keeping of notes and little drawings helped immensely in fact checking. I could show the diagram of a boat stem or of scallop dragging area back to my expert, and they could say, “No, that is over there, or is more curved, or attaches differently.”





Pages from field journals, Cod-trap with Lar Casey and Finding Stem in Woods with George Elliott, 2011.

This notion of play-back, of mirroring and of *showing* what I am hearing, has proved profoundly important to my work with others. It is the *never-presume-you-get-it element* and almost always invites clarification and elaboration. It encompasses things forgotten, assumed, and other things not mentioned. All kinds of detail and depth emerge through this secondary opportunity. When you can make at least some of what you are hearing *visible* as part of the act of listening, a great deal is remembered, reclaimed and revised. This is especially helpful when trying to understand verbs, practices and mostly invisible objects like fishing gear that is underwater while it works. You are never really certain when language, scale, direction or other concepts that are often taken for granted, are working in favour of communication, rather than against it!

Often I handed the pen and notebook to my collaborator and they would draw what they were talking about, or correct my drawing until I “had it right”. “Show me,” proved as important a request as “Tell me.”

STORIES FROM THE ROAD

Lar Casey and Knitting Twine

I had to go back a second time to talk with Lar Casey in Crouse. He had explained cod trapping to me and then remembered after I had gone, that he had forgotten the fifth grapnel. He wanted me to correct the drawing I had shown him while we were talking. We had also talked about making or knitting twine for nets. He demonstrated and I had taken dozens of photographs. I tried later to draw/diagram what he had shown and told me about knitting twine. I had done it myself years ago in Eli’s loft, but Lar used a wooden “card” to keep his mesh size even, and it worked differently than I remembered it. After a few hours trying to decipher my photographs and diagrams and notes and listening to the sound file three times, I realized I could not represent this knowledge unless I could figure out how to do it myself. It took Lar about 20 minutes to teach me and for three days I knit twine every time I had a spare moment. Not sure I could remember it now though; it is that kind of nimble knowing that thrives in the constant doing, much like other knitting, I imagine.

Derek Young and Weather-Watching in Glenburnie

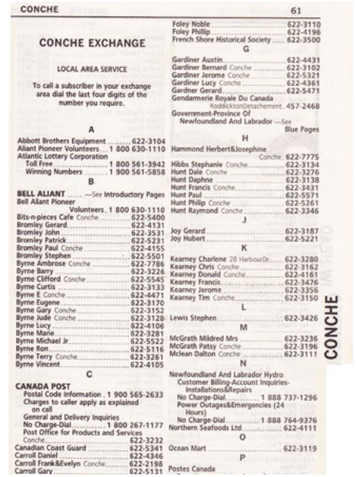
I was sitting in Raymond Cusson's kitchen, talking about his interests in mapping, in local names and in what elders know about climate change, when he told me about Derek Young. Derek, apparently, had been writing down the weather in his calendars everyday since 1986. I called Derek up and asked if I could see these calendars, but didn't reach his house until it was almost dark and the snow was kicking up in a pretty big wind. He knew I had to drive back around the arm to Norris Point for the night, so when I arrived, he had the box ready, and told me to take them, photograph them and bring them back whenever I was done. He didn't want me driving for an hour in the dark. It took more than 700 photographs to document those calendars, and I did not even scrape the surface of their collected place-based knowledge in the 13 pages I made for the Encyclopedia. Not just the weather was noted, but births and marriages and deaths, and even the purchase of a new truck! They represent better than almost anything I can imagine, a daily practice of being deeply attentive to one's everyday presence in place and the specificities through which we navigate our everyday lives.

Local Knowledge Travels: Naalbinding, Berry Science and Sticthing across the Sea

The hybridity of local knowledge became clear in Conche, at L'Anse aux Meadows and at Dark Tickle. At Conche, the French Shore Tapestry was famously made with a stitch used in the Bayeux tapestry and that Conche women learned by going to France for training. They came home and taught the stitch to those who made the tapestry and I have heard it referred to already as the "Conche" stitch. Some local women are incorporating it into their own craft practices and it is a good example of travelling knowledge, that is, of local knowledge that travels well! It is like the naalbinding, or single-needle knitting the Vikings used to do and that is enacted by interpretative staff at Norstead in L'Anse aux Meadows. Scandinavian crafts experts came over to train local people for the interpretation jobs at the site. An instructional CD is available for purchase in local craft shops, and some local craftswomen have taken up production of hats and other objects for sale. So whose local knowledge or skilled practice is it now? Those long-gone local Vikings? Those young mothers who have designed beautiful hats and sell them at the local crafts stores for $45? And finally, this travelling of knowledge does not simply move across distance or time, but also across tradition and discipline. A great intersection of knowledge traditions can be seen at Dark Tickle in their ÉCONOMUSÉE, where all the traditional knowledge about local berries and their harvesting and preparation, is combined with contemporary scientific information about the nutritional contents of these berries. Anti-oxidants ingredients are listed on a wall beside where they make bakeapple jelly in exactly the same way as Gwen's grandmother. Local knowledge here seems neither static nor isolated!

What Graveyards and Phone Books Might Know

One day in Conche, I finished early at the school and thought I might photograph each stone in the graveyard on my way home. It took a long time, and I had no need or plans for these images; yet it seemed like a reasonable way to spend the afternoon. Many months later, I was exhausted at the keyboard from making pages from what people had shared with me. To distract myself I scrolled through my picture files and was caught in the graveyard images by the number of names I had not encountered in those people I had met in Conche. To check, I pulled out the Conche phone book and cross-checked the names, finding more than half those graveyard names had disappeared. That seemed like very local knowledge to me and became the subject of many conversations as people experienced the *Encyclopedia* page called "On the Loss of Names in Conche." We often forget that objects themselves hold local knowledge of all kinds–it is there we almost always store and record it, so it is often there that we will find it. The gravestones and phone books reminded me of the rich and detailed knowledge that is nestled in the front and back pages of Bibles, in fishing logs and tally boards, in ledgers and in letters. They invited me to look more deeply at the knowledge embedded in the material world as well as the human one.


CONCHE 61

CONCHE EXCHANGE

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To call a subscriber in your exchange area dial the last four digits of the number you require.

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Byrne Gary Conche 622-3152
Byrne Jude Conche 622-3128
Byrne Lucy 622-4106
Byrne Marie 622-3281
Byrne Michael Jr 622-5522
Byrne Ron 622-5116
Byrne Terry Conche 622-3261
Byrne Vincent 622-4105
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Post Office for Products and Services
Conche 622-3232
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Carroll Frank&Evelyn Conche 622-2198
Carroll Gary 622-5131
Foley Noble 622-3110
Foley Phillip 622-4196
French Shore Historical Society 622-3500
G
Gardiner Austin 622-4431
Gardiner Bernard Conche 622-3102
Gardiner Jerome Conche 622-5321
Gardiner Lucy Conche 622-4361
Gardner Gerard 622-5471
Gendarmerie Royale Du Canada
Rodd&Victoria Detachement 457-2468
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Newfoundland And Labrador —See Blue Pages
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Hibbs Stephanie Conche 622-3134
Hunt Dale Conche 622-3276
Hunt Daphne 622-3138
Hunt Francis Conche 622-3431
Hunt Paul 622-5571
Hunt Philip Conche 622-5261
Hunt Raymond Conche 622-3346
J
Joy Gerard 622-3187
Joy Hubert 622-5221
K
Kearney Charlene 28 HarbourDr 622-3280
Kearney Chris Conche 622-3162
Kearney Donald Conche 622-4161
Kearney Francis 622-3476
Kearney Jerome 622-3356
Kearney Tim Conche 622-3150
L
Lewis Stephen 622-3426
M
McGrath Mildred Mrs 622-3236
McGrath Patsy Conche 622-3196
Mclean Dalton Conche 622-3111
N
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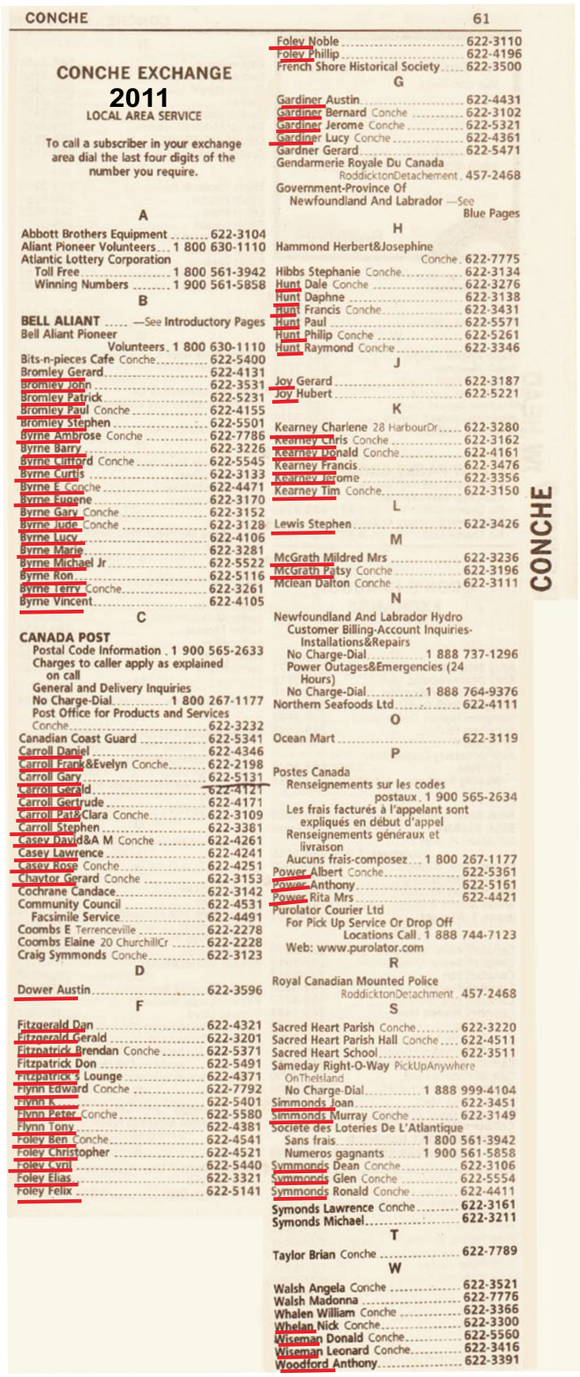
O
Ocean Mart 622-3119
P
Postes Canada

CONCHE

On the Loss of Names in Conche

SOME NAMES ARE LOST

...AND SOME REMAIN



CONCHE 61

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Carroll Gertrude 622-4171
Carroll Pat&Clara Conche 622-3109
Carroll Stephen 622-3381
Casey David&A M Conche 622-4261
Casey Lawrence 622-4241
Casey Rose Conche 622-4251
Chaytor Gerard Conche 622-3153
Cochrane Candace 622-3142
Community Council 622-4531
Facsimile Service 622-4491
Coombs E Terrenceville 622-2278
Coombs Elaine 20 ChurchillCr 622-2228
Craig Symmonds Conche 622-3123

D

Dower Austin 622-3596

F

Fitzgerald Dan 622-4321
Fitzgerald Gerald 622-3201
Fitzpatrick Brendan Conche 622-5371
Fitzpatrick Don 622-5491
Fitzpatrick's Lounge 622-4371
Flynn Edward Conche 622-7792
Flynn K 622-5401
Flynn Peter Conche 622-5580
Flynn Tony 622-4381
Foley Ben Conche 622-4541
Foley Christopher 622-4521
Foley Cyril 622-5440
Foley Elias 622-3321
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Sacred Heart School 622-3511
Sameday Right-O-Way PickUpAnywhere OnTheIsland
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Symmonds Dean Conche 622-3106
Symmonds Glen Conche 622-5554
Symmonds Ronald Conche 622-4411
Symonds Lawrence Conche 622-3161
Symonds Michael 622-3211

T

Taylor Brian Conche 622-7789

W

Walsh Angela Conche 622-3521
Walsh Madonna 622-7776
Whalen William Conche 622-3366
Whelan Nick Conche 622-3300
Wiseman Donald Conche 622-5560
Wiseman Leonard Conche 622-3416
Woodford Anthony 622-3391

CONCHE

Knowledge of the *CommonPlace*: The Case of Conche

Everyone lives in a very specific place, and part of my intention was to work deeply in at least one community–crossing generational and gender lines, kinds of knowledge, and exploring the genealogies of the everyday in a single location. That community was Conche. There are more than a dozen pages that attend to only a small amount of the knowledge I gathered in Conche, and indeed, the entire project might have been undertaken there. The *most* special part of this longer term community stay was working in the all-grade school, with its two teachers and 14 students. The five youngest, from Grades One to Five, became young cartographers and over a few months, with the help of their teacher Mary Foley, they mapped all the houses and sheds in the community. The older students all undertook to interview someone to learn something they could share in the *Encyclopedia,* and to construct Glossaries of place-based words they felt needed definition. I returned to Conche to help the young cartographers construct their map, which is about 10 feet wide and 50 inches tall. It still hangs in Sacred Heart All-Grade School, whose entire population of teachers and students and staff attended the exhibition of the finished work in their town.

Mapping Place and Language in Conche: Counting Heads and Sheds, Listing Local Words, 2011

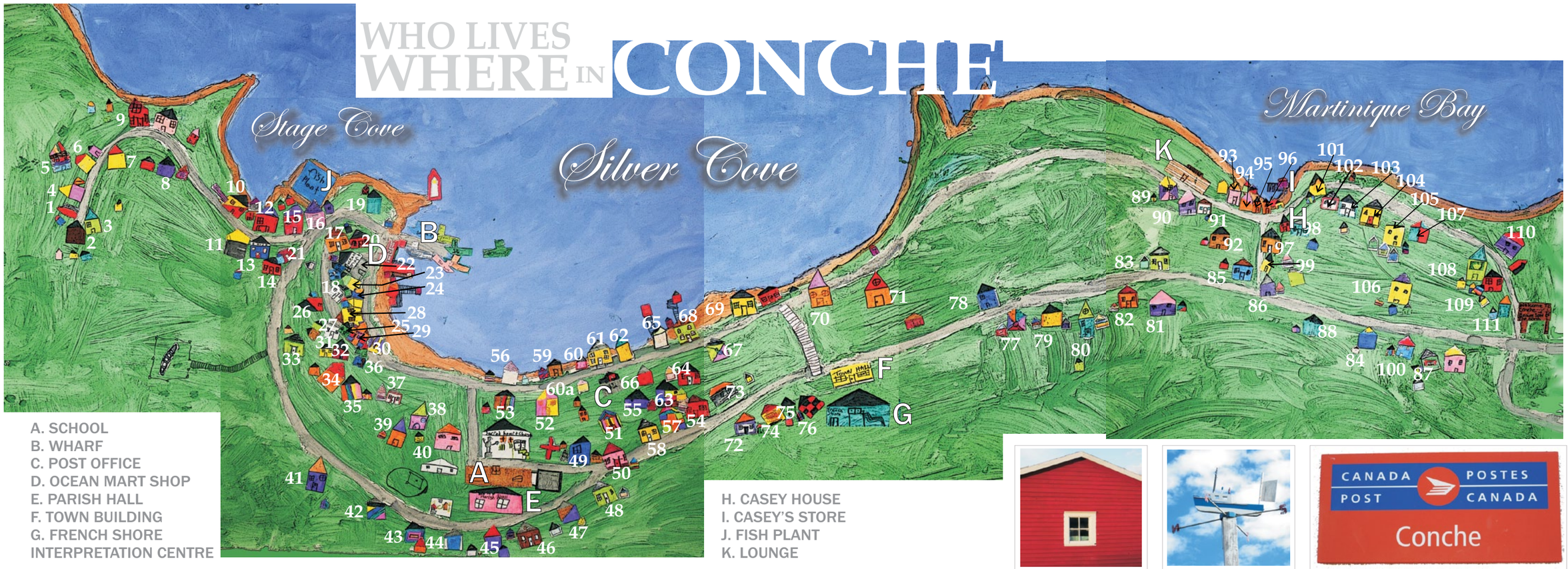
What I learned in Conche included knowledge about fish processing and landings spanning thirty years; about embroidery and other textile crafts; about boats and how they worked and where they hunted; about how the local store gets its products from more than 25 different wholesalers; about where everyone lives and how many sheds they have; about local words for food, plants and berries and for boats and gear and fishing practices; about how many and who are buried there and what family names remain listed in the phone book. I also gathered knowledge about: the location and operation of government bait stores throughout the Great Northern Peninsula; the annual Salting Feast the community throws for visitors; how eight women can feed hundreds; who is whose uncle or grandfather; how sonar and the new plotters work to locate fish and fishers; and where crab is and caplin aren't. I learned about toutons and tapestries, partridgeberries, puddings and priests.

I gathered all this knowledge from only a handful of the live and lively knowers of Conche and I have no doubt that the fragments and shards I recorded represent only a tiny amount of what is known in Conche.

The Young Cartographers of Conche: Conner, Chelby, Kyra, Gregory and Samantha, 2011.

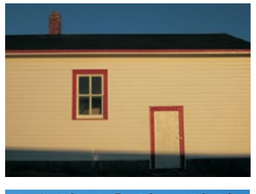
The Glossary Makers and Interviewers with Robin Park, School Principal, 2011.

WHO LIVES WHERE IN CONCHE



A. SCHOOL
B. WHARF
C. POST OFFICE
D. OCEAN MART SHOP
E. PARISH HALL
F. TOWN BUILDING
G. FRENCH SHORE INTERPRETATION CENTRE
H. CASEY HOUSE
I. CASEY'S STORE
J. FISH PLANT
K. LOUNGE

1. Mary Jane Simmonds
2. Ron & Loretta Symmonds
3. Nellie Kearney
4. Tony & Alice Flynn
5. Terry & Mary Flynn
6. Kathleen Flynn
7. Selina & Gary Byrne
8. Patrick & Lorraine Emberly
9. Paul & Mary Bromley
10. Steve & Evelyn Bromley
11. Cecil & Linda Byrne
12. John & Susie Bromley
13. Stage Cove B&B
14. Joe Emberly
15. Nellie Byrne
16. Marie Byrne
17. Ron & Viola Byrne
18. Crystal & Trent Byrne
19. Scott & Gwen Patey
20. Tim & Vickie Kearney
21. Nellie Fitzpatrick
22. Bridget & Gary Carroll
23. Austin & Alice Dower
24. Patrick & Susan Bromley
25. Andrea Dower
26. Joan Simmonds
27. Anne Dower
28. Candace Cochrane
29. Chris & Charlene Kearney
30. Dan Fitzgerald
31. Elaine Dower
32. Gerald Fitzgerald
33. Gerald Gardiner
34. Dave Clements
35. Patrick Gardiner
36. Patsy McGrath
37. Gertrude Carroll
38. Anthony Power
39. Victor & Lucy Byrne
40. Parish House
41. Steve & Anne Byrne
42. Don & Imelda Fitzpatrick
43. Jude & Betty Gardiner
44. Dan & Sheila Carroll
45. Jerome & Christine Gardiner
46. Murry & Kelly Symmonds
47. Eugene Byrne
48. Steve & Judy Carroll
49. Peter & Cathy Flynn
50. Judy & Dion Flynn
51. Glenn & Daphne Symmonds
52. Craig & Charlene Symmonds
53. Doreen McGrath
54. Francis & Gertrude Hunt
55. Ron & Lucy Gardiner
56. Bernard Byrne
57. Dean & Daisy Symmonds
58. Mike & Hilda Symmonds
59. James Fitzpatrick
60. Mildred McGrath
60a. Craig Symmonds
61. Brian & Imelda Taylor
62. Josephine Hammond
63. Austin & Ida Gardiner
64. Gerald & Doris Carroll
65. Pat & Clara Carroll
66. Clara Genge
67. Mike Hunt
68. Jack Hunt
69. Patrick Hunt
70. Fred Hunt
71. Don & Laura Kearney
72. Dale & Terry Hunt
73. Theresa & Terry Byrne
74. Paul & Marcella Hunt
75. Ray Hunt
76. Daphne & Tony Hunt
77. Gerry & Gertie Bromley
78. Tim & Vicki Kearney
79. Jerome & Marg Kearney
80. Frank & Mariella Kearney
81. Madonna Walsh
82. Brendon & Anne Fitzpatrick
83. Gerry & Loretta Lewis
84. Jim & Cheryl Whelan
85. Rose Casey
86. Angela Power
87. Cyril & Mary Foley
88. Dalton McLean
89. Bernadette Kenny
90. Rita Power
91. Albert & Debbie Power
92. Angela Walsh
93. Bernie & Paula Gardiner
94. Bernard O'Neill
95. Patrick O'Neill
96. Joan Woodrow
97. Barry & Bertha Byrne
98. Jude & Delight Byrne
99. David Casey
100. Nicholas Whelan
101. Phillip & Linda Foley
102. James Foley
103. Ben & Mary Foley
104. Sharon & Noble Foley
105. Elias & Margaret Foley
106. Christopher & Enid Foley
107. Bill & Laboura Whelan
108. Dennis Gardiner
109. Frank & Evelyn Gardiner
110. Gerard Joy
111. Ray Kenny



COUNTING HEADS AND SHEDS IN CONCHE

Austin & Alice Dower 1 2
Patrick & Susan Bromley 3 3
Andrea Dower 0 2
Joan Simmonds 1 1
Anne Dower 0 2
Candace Cochrane 2 1
Chris & Charlene Kearney 4 1
Dan Fitzgerald 2 2
Elaine Dower 1 2
Gerald Fitzgerald 1 1
Gerald Gardiner 1 0
Dave Clements 1 0
Patrick Gardiner 1 0
Patsy McGrath 2 1
Gertrude Carroll 1 1
Anthony Power 0 0
Victor & Lucy Byrne 1 1
Farish House 1 1
Steve & Anne Byrne 3 3
Don & Imelda Fitzpatrick 0 3
Jude & Betty Gardiner 2 2
Dan & Sheila Carroll 1 2
Jerome & Christine Gardiner 1 2
Murray & Kelly Symmonds 1 2
Eugene Byrne 2 1
Steve & Judy Carroll 1 2
Peter & Cathy Flynn 2 3
Judy & Dion Flynn 1 0
Glenn & Daphne Symmonds 1 2
Dean & Daisy Symmonds 1 4
Doreen McGrath 0 1
Francis & Gertrude Hunt 1 2
Ron & Lucy Gardiner 1 2
Bernard Byrne 1 2
Craig & Charlene Symmonds 0 3
Mike & Hilda Symmonds 1 3
James Fitzpatrick 0 0
Mildred McGrath 1 0
Brian & Imelda Taylor 1 0
Josephine Hammond 1 0
Austin & Ida Gardiner 0 0
Gerald & Doris Carroll 1 0
Pat & Clara Carroll 3 2
Clara Gange 1 0
Mike Hunt 1 0
Jack Hunt 2 1
Patrick Hunt 0 0
Fred Hunt 0 0
Don & Laura Kearney 1 2
Dale & Terry Hunt 0 2
Theresa & Terry Byrne 1 2
Paul & Marcella Hunt 1 2
Ray Hunt 1 0
Daphne & Tony Hunt 1 2
Gerry & Gerda Bromley 1 2
Tim & Vicki Kearney 1 0
Jerome & Kathy Kearney 2 2
Frank & Madonna Walsh 1 0
Brendon & Anne Fitzpatrick 2 2
Gerry & Loretta Lewis 1 0
Jim & Cheryl Whelan 1 1
Rose Casey 0 1
Angela Power 2 2
Cyril & Mary Foley 2 2
Dalton McLean 0 1
Bernadette Kenny 0 0
Rita Power 0 0
Albert & Debbie Power 2 1
Angela Walsh 2 1
Bernie & Paula Gardiner 4 1
Bernard O'Neill 0 2
Patrick O'Neill 0 2
Joan Woodrow 0 2
Casey House 0 1
Barry & Bertha Byrne 1 1
Jude & Delight Byrne 2 2
David Casey 2 1
Nicholas Whelan 0 1
Phillip & Linda Foley 2 1
James Foley 0 1
Ben & Mary Foley 2 1
Sharon & Noble Foley 3 2
Elias & Margaret Foley 2 1
Christopher & Enid Foley 3 2
Bill & Laboura Whelan 2 2
Dennis Gaulthier 0 2

On Food, Cooking and Eating in Conche

Britches. The spawn found in the female cod that is taken out during gutting of the fish. It is often fried alongside cod tongues or other parts of the fish. Pork fat or canola oil is used most often to cook the britches and adds flavor.

Scoff. To eat something quickly and greedily or to eat more than what a person requires to meet their needs. Another word for "big meal", as in "I'm having a scoff of fish and potatoes for supper."

Bikkie. A cookie or cracker, often taken with a cup of tea or coffee and given to guests as a sign of hospitality, as in "Have a bikkie with your tea, my dear."

Touton. A traditional pancake made in Newfoundland, produced by frying bread dough. Typically the touton is served with dark molasses or corn syrup. (In Bird Cove toutons are called "damper dogs" and in Port au Choix, they are called " flitters.")

Boil up. This is when a person or group goes into the woods and cooks food over an open fire. Foods cooked are usually fish, toast, canned goods and tea. Boil up also refers to a snack with tea, taken onboard a vessel during a rest from work.

Jowls. The side of a cod fish's face (sometimes also called "cheeks"). They are cut off, cleaned in water, dipped in flour and then pan fried with pork scrunchions. (See following definition)

Tongues. The tongue of a cod fish that has been cut out, cleaned in water, dipped in flour and fried with butter.

Paste. A mix of flour and water and baking powder, similar to dumpling mix, which is poured over the top of stew or pea soup and left to cook in the hot liquid. Paste is not fluffy like dumplings, but when cooked should not be gooey in the middle.

Pease Pudding. Split peas are put in a pudding cloth and then tied tightly with string. It is then placed into a pot to boil along with salt meat, and sometimes along with a full jig's or boiled dinner . After the pea's pudding is cooked it is usually served as a side dish with butter and pepper added for flavor.

Jigg's Dinner. A mixture of vegetables (carrot, turnip, potato and cabbage) with a chunk of salt beef all cooked together in the same pot. Often accompanied by turnip greens, bread pudding, dressing, pease pudding, and a cooked turkey, chicken or roast beef. Condiments often include mustard pickles, pickled beets and cranberry sauce. Often served on Sundays, it is also called "boiled dinner" by some and dessert is almost always a "pudding" such as Figgy Duff or molasses pudding.

Sweet pudding. One of many Newfoundland puddings usually associated with cooked dinner mostly served on Sundays. Also called a "duff" or flour pudding that is served for dessert rather than with the main course.

Hurt or bush hurt or t-hurt. A common local name for the whortle-berry (bilberry) found on the Northern Peninsula of Newfoundland. They grow on shrubs, are found near forests and are dark purplish blue in color. They are smaller than blueberries and grow only singly or in pairs on the bush rather than in clusters, as do blueberries. The hurt is smaller and darker in colour than a blueberry, but are very tasty when added to a sweet pudding.

Scrunchions. Fat back pork, cut into cubes and fried until crispy and golden, most often served over fish and brewis or more recently with pan-fried cod. Both a source of fat and flavor, scrunchions are considered a traditional "garnish" and are now appearing in urban restaurants far from rural Newfoundland.

Figgy duff. A sweet boiled pudding containing raisins, boiled in a bag and served at the end of a Sunday or Christmas dinner. Often, but not always made with bread crumbs, Figgy Duff is steamed for more than a few hours and served with a rum butter sauce. There are no figs in Figgy Duff or any other puddings, buns, cakes, or breads using "figgy" or "figged" to describe them. "Fig" most often refers to raisins .

Excerpt from "The Conche Glossaries", prepared by students at Sacred Heart All-Grade School in Conche.

Not always FISH and BREWIS

Fish and Brewis
(Made with Fresh or Salt Fish)

To prepare BREWIS

Split cakes of Purity Hard Bread; allow one cake per person. In a large saucepan place Hard Bread; well covered with water. Soak overnight. Next day, using the same water, salt to taste and bring Hard Bread to near boil. DO NOT BOIL. DRAIN IMMEDIATLEY. Keep hot.

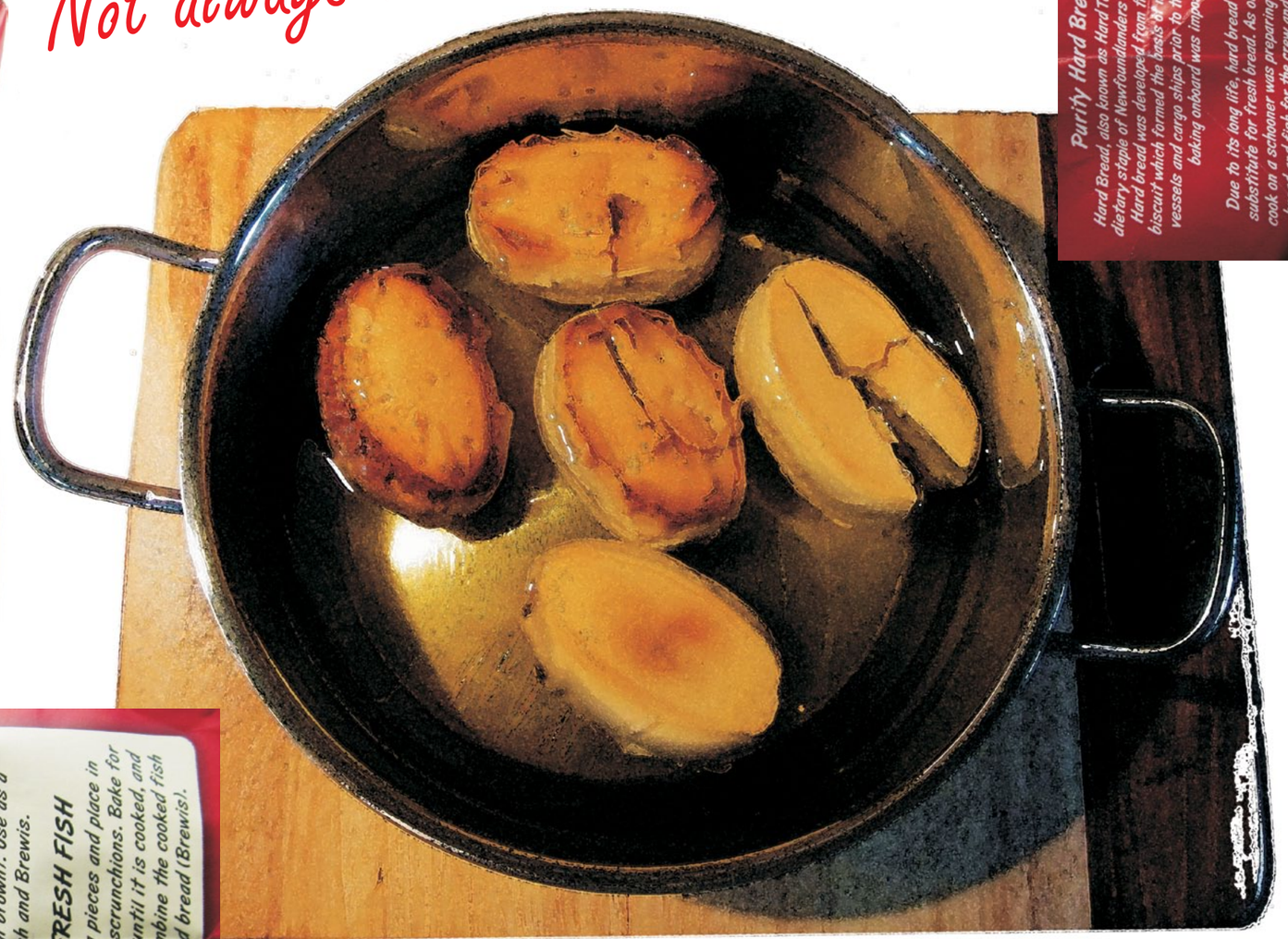
To prepare SALT FISH

Skin dried salt fish. Cut fish into serving pieces; cover with cold water and soak overnight. Next day change water and bring to boil for 20 minutes, or until fish flakes with a fork.

Drain; remove fish bones. Combine fish and prepared hard bread (Brewis). Serve with "Scrunchions" (small cubes of fat back pork fried to golden brown). Use as a gravy over Fish and Brewis.

To prepare FRESH FISH

Cut fish into serving pieces and place in bake-pot with fat and scrunchions. Bake for 15 to 20 minutes, or until it is cooked, and remove the bones. Combine the cooked fish with prepared hard bread (Brewis).



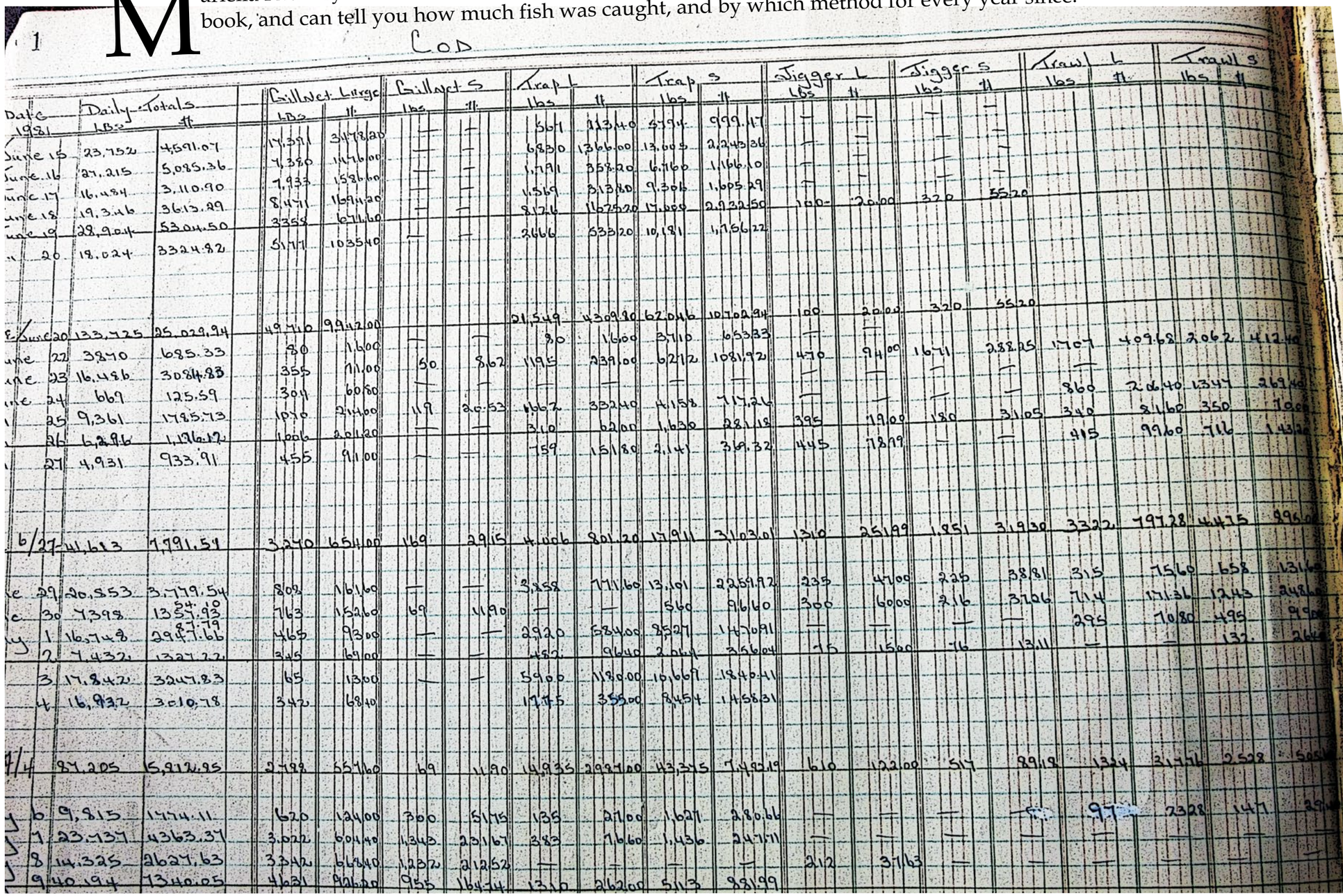
Purity Hard Bread

Hard Bread, also known as HardTack, has been a dietary staple of Newfoundlanders for many years. Hard bread was developed from the ancient sea biscuit which formed the basis of meals on fishing vessels and cargo ships prior to the 1940's when baking onboard was impossible.

Due to its long life, hard bread was an ideal substitute for fresh bread. As one tale goes, a cook on a schooner was preparing a meal of hard bread and fish for the crew and was asked to break-up the bread, or "bruise," the bread prior to it being soaked. Thus the term "Brewis".

In Conche, Brewis and Gravy is a common meal. The hard breads are prepared in the same way as for fish (soaked in water overnight and then cooked and kept warm). Meanwhile, stewing beef or moose, onions and gravy are cooked together and when tender, are served over the warm brewis. Sometimes brewis are served only with gravy and without meat. No one unconnected to Conche seems to eat brewis this way or to have heard of doing so.

Mariella Kearney has worked in the fish plant in Conche since it opened in 1981. She records landings for all species and gear types in her book, and can tell you how much fish was caught, and by which method for every year since.



MAKING FISH: On Fish Processing in Conche

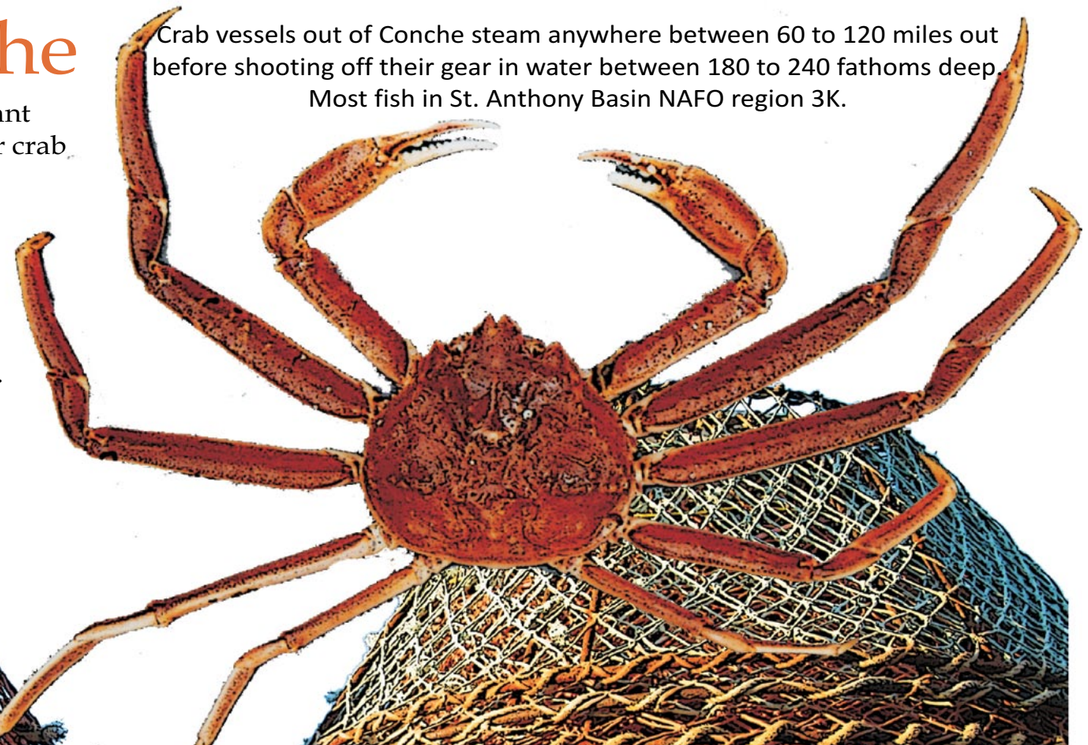
In 1977, the fish plant in Conche switched from making salt fish to processing fresh. In 1981, it switched back to salting cod. It was built in the 1960s and has processed cod, salmon, flounder, turbot, mackerel, herring, capelin, lump roe, whelks and crab. It continues to salt cod and makes a heavy salt product sold 'green'- 5% locally and the rest shipped to the European market. It gets its cod fish from the sentinel and stewardship fisheries which were allowed 3,700 lbs per crew per season in 2011-12. The salt cod travels to Arnold's Cove, Placentia Bay to join with Icewater Seafoods' product for the European market. In addition to salting cod, the plant also fillets and freezes it. Food Grade mackerel, herring, squid, and capelin are frozen whole. Since the 1980s lump roe was processed - stored in a salt brine pickle then sold to Europe for caviar. In 1997, the inshore whelk fishery produced and froze meat which was cooked, crushed, packed and frozen. The plant is experimenting with a deep water whelk fishery where whelk will be cooked and frozen shell-on. In 2009 the plant diversified to process snow crab and produces 500,000 to 600,000 lbs. a year, nearly two million pounds since 2009. All crab is trucked in to the plant, even the catch of local boats. Since 1992, Conche has not been the port of landing for crab, which is off-loaded in St. Lunaire and trucked in. Local boats do land their pelagics (herring, mackerel, capelin) at the wharf in Conche. Before the 1992 cod moratorium , the workforce in the plant was 109. In 2011, it peaked at 35 workers including management. The challenges for the plant are lack of raw materials and lack of workers. They are losing workers to the retail and service industry and lost five in 2012. Later in 2012, Quin-Sea bought the plant and it is now called Conche Seafoods Ltd.

On Processing Snow Crab in Conche

Snow crab runs May through July and is trucked to the plant in Conche for processing. The plant began processing on May 11 in 2012 and employed 35 workers. Fishers got $1.95 per pound for crab which was down from 2011 when they were paid $2.50 per pound.

1. Crab is cleaned and cut. Bodies off and discarded. Legs and claws washed.
2. Parts are sorted and packed into 30 lb pans.
3.The pans are submerged in boiling fresh water, then cooled in salt water.
4. Parts are weighed, brine frozen, then glazed and packed for market.
5. Finally, the packed crab parts are blast frozen until the core temperature is reduced to -21° C.

Crab vessels out of Conche steam anywhere between 60 to 120 miles out before shooting off their gear in water between 180 to 240 fathoms deep. Most fish in St. Anthony Basin NAFO region 3K.



A string of crab gear= 60 pots*
most boats shoot 5-10 strings of gear-
that is between 300-600 pots per vessel.

* bigger boats might have 75 pots on a string.

Finding the FORM: MAKING the Work Visible

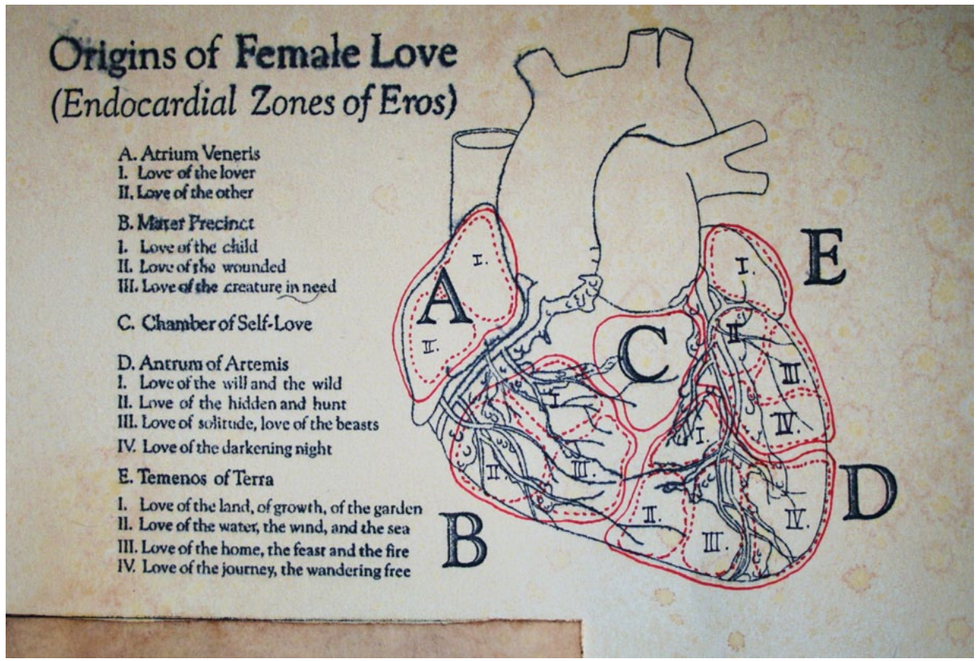
Encyclopaedia- Medieval Latin encyclopaedia - course of general education, from Greek enkyklios + paideia education, child rearing, from paid-, pais child — First Known Use: 1644[1]

I was drawn to the "general", interdisciplinary and pedagogical connotations of encyclopedias a form and site where knowledge is gathered. Its reference to knowledge that is accessible and at the same time important to public education has always attracted and intrigued me. *How* does one decide *what* to include and *who* decides what knowledge will become general, public, shared in common by its readers? As a form- the page, the book, and indeed the collection of books, and the places they are stored and preserved- the library- have all appeared in my previous work as an artist. They are signals- triggers and tropes- common, ubiquitous and broadly readable as signifiers of one kind of knowledge or another.

Thus the "form" of an Encyclopedia speaks directly to where we think knowledge lives and is authorized. It is a valorized location–a sign of the power and authority of its contributing authors. Quoting historicized forms, challenging the traditional legitimacy of privileged language and location, and setting such challenges into conversation with new languages, locations and authors, are strategies I have deployed in earlier work as a visual artist.

Previous work from my residency at MUN's Faculty of Medicine, the *Gynaeopeida*, *Towards the Reading Room* and other works have deployed the forms of the book or the page, the museum curio cabinet, or the tables and chairs of the archive and the library. I utilize such forms in order to exploit or recruit their loaded, traditional meanings and interpretations, and at the same time to challenge, open, or elaborate on their power and the "baggage" they continue to carry in our relations with them. Thus, an encyclopedia, circling general knowledge in book or page form, represents an authoritative collection of important knowledge gathered from numerous contributors for pedagogical purposes–in some cases to educate the general public and in others to gather specialized material into a single summary location.

The book generally, and the encyclopedia specifically, offer a form that is immediately *about* the authority of 'official' knowledge and at the same time is dialogical in a democratic sense- meant for *general* readers to provide *general* knowledge. Making such a form as an artist- especially doing so transparently, and recruiting collaborators not normally considered holders of expert knowledge, can be seen in some lights as institutional critique, but in others as a simple opening, democratizing or popularization of a form normally reserved for a limited group, with access to limited resources.



Origins of Female Love, Pam Hall, 1997. Detail from the series *Fragments from a Re-Constructed Gynaeopedia.* It is clear in this fabrication of anatomical naming that the "look" of the work—its formal font, its clarity of line, its use of traditional labelling practices—make it "convincing" as "knowledge". In fact, I have often been asked where I found this image, even by medical students and a few physicians. We are often quite confident that we *know* knowledge when we see it.

Thus, the material form, shape and manifestation of the work is a decision. One that was made within a conceptual and critical context that includes deep awareness of its representational value and ideological presumptions.

Decisions about materiality and visual form remain both political *and* pragmatic. Most often they are informed by the community where I want to place the work into encounter or dialogue since it is clear that formal and material decisions determine how the work will be read, received, labeled and valued. In this case- making an "encyclopedia" seemed both a straightforward and accessible description to help my collaborators, sponsors and supporters understand the process of valuing and re-presenting their knowledges in a context where they so far have not carried much formal value. It was frankly much easier to explain that I was making an encyclopedia than to introduce a project described as installation art, interventionist social practice, or institutional critique.

Naming the "product"- enabled the process.

1 from Merriam-Webster Dictionary, http://www.merriam-webster.com/dictionary/encyclopedia

Re-Writing the Body: Towards the Reading Room, Pam Hall, 2001-2007. Collaboratively-authored book works presenting some of the knowledge of more than 150 women and girls reflecting on living in a female body. This project is housed in authoritative-looking volumes and is presented in library and archive-like settings.

Page by Page: Fed by Images, Fuelled by Stories

There are 92 pages in the Encyclopedia so far. They ALL began with something visual: something from my photographic files, or collections from the road, or, like the first page explained in this document, with something material discovered on a beach in Conche.

The *visual* pull to make visible something more engaging than text alone, something with which to place text into dialogue, proved the foundational impulse for making pages. I have made many page-based works in the past, and imagining the word or phrase that might sit beside or under or around and image was what drove the creation and compositional process. Mostly-narrative material like history, memoir or family anecdotes that called for rendering as mostly-text, was often excluded in favor of images, that could represent, conjure and signal rather than *reproduce* the knowledge I sought to make visible.

My creative practice has always been grounded within the embodied material world, feeding on experience and sensory engagement as well as emerging from concept or idea. Thus, working *from* image, material or object *towards* text–working visually *in dialogue* with word–is an old and well-established process in my practice.

This has never surprised me—it is simply and always starting from where you *are*, with the seen, felt, materially or sensorially experienced—ontology comes before epistemology. Thus as one page emerged, so it called forth the next page, and so it went.

Sharing the Work-in-Progress

Over the course of the six months that the pages emerged, they were shared directly with a few colleagues and, as I found my momentum, some were also shared with friends, students and colleagues through social media. Some of my rural collaborators thus encountered the work electronically before they saw it in hard copy, and in one case, permissions were secured after sharing pages as attachments to email. There were also a few people in and out of my studio during these months, so the work was not made in total isolation, and the initial feedback I received was supportive and encouraging.

The first public exhibition of the work was at Memorial University in St. John's at the *Fishing for the Future Film Festival* in July, 2012. There, as a work-in-progress, it was included alongside other fishing-based visual works of mine to support the theme of the festival. The final public exhibition of the *Encyclopedia* was scheduled at the Norris Point venue for the festival and as an integral component of the *International Conference Rebuilding Collapsed Fisheries and Threatened Communities* late in September, 2012. In between these two exhibitions, I took the *Encyclopedia* show on the road.

The Encyclopedia Roadshow: Taking the Work Back Home

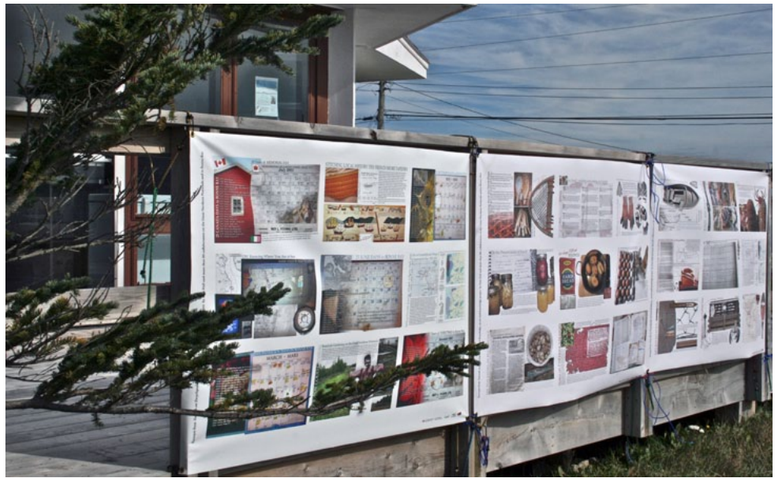
From the outset I had planned and promised the return the *Encyclopedia* to its origins. The necessity to take it back to the individuals and communities from which it had emerged seemed obvious to everyone involved–though many of my collaborators were surprised that I would make another long journey. Such a return to sources would ensure that my facts were right and that I had represented accurately the knowledge my collaborators had shared with me. It would demonstrate how I had heard them and give them as co-authors, the opportunity to change, correct, and revise the work. It would also create an opportunity to honour, celebrate and validate the importance of local knowledge *in* those places in a manner that could be witnessed by those local knowledge-holders and their neighbours.

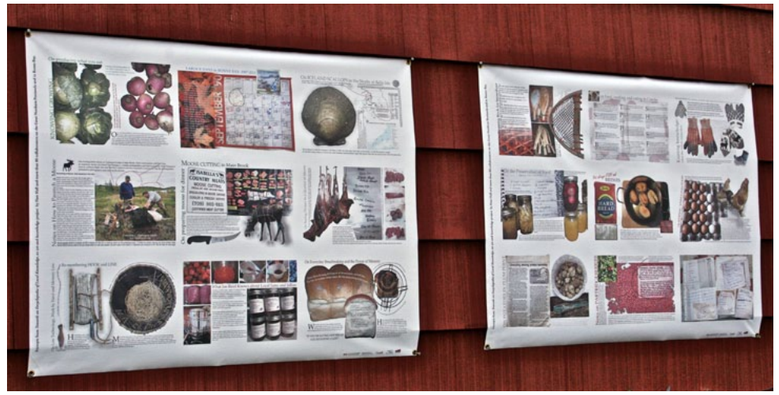
Thus in the fall of 2012, after more than six months of making pages, I embarked on a six-community rural exhibition tour and spent 35 days on the road in conversation *with, about* and *alongside* this work. Details and documents from this tour can be found in the Appendix, but here there is room for a story or two and some reflection on the remarkable privilege of closing circles and sitting with one's work in the places from which it emerged.

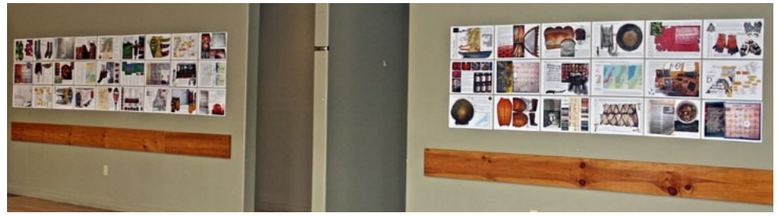
Above: excerpts from the opening show at Big Droke in Bird Cove

Middle top: Collaborators William F. Bartlett and wife visit the show at SABRI in St. Anthony
Middle Centre: Collaborator Bella Hodge at SABRI in St. Anthony
Middle bottom: Collaborator Scott Patey explains cod landings to Adam Randall, of The Northern Pen at SABRI in St. Anthony

Left top: The outdoor panels at The French Shore Historical Society, Conche
Left 2 down: Chelby Symmonds by the Conche map page she helped to create
Left 3 down: Bridget Carroll by her pages on puddings and brewis and gravy
Left bottom: the entire school in Conche visits the exhibition







Above: Installed at Mary Simms All-Grade School in Main Brook

Middle: Installed outdoors and indoors at the Heritage Centre in Port au Choix

Right Top: Installed outdoors at Norris Point, Municipal Building
Right 2 down: Inside the Municipal Building being viewed by Jim Grace, a conference and film festival participant
Right 3 down: Installation view at International Conference Rebuilding Collapsed Fisheries and Threatened Communities, Norris Point
Right bottom: Outdoor panels installed at the public playground in norris Point.

Knowledge Breeds Knowledge: Call and Response

The travelling exhibition opened at Big Droke Interpretation Centre in Bird Cove. They were at the end of their season and decided to make a fuss so the opening was very special. Many people were invited, e-mail congratulations and regrets from politicians were read aloud and there was amazing food that included dry-fry moose, sweet and sour moose meatballs, homemade molasses buns and fish cakes. In a conversation with one of the Board members who had admired the work, I complimented the flavor and tenderness of the moose and he replied " Well, all the moose around here eat salt-water sea-grass. That is why they are so tender and so tasty." Every opening was like that–the knowledge shared on the walls calling out more that was not yet represented there. Call and response–catch and release: one knower stepping into conversation with another, through the work on the walls.

Visual artists rarely spend a lot of time in the public venues where their work encounters audience. We most often sit with our own work only while we are in the process of making it or of installing it in spaces for display. These sites are normally galleries, with staff and docents and technicians, with special lighting and security guards, and the artist is often only present to oversee installation and for the opening. Taking the *Encyclopedia* on the road enabled a remarkable opportunity for me to *sit with the work*—to be there, fully present to the work itself and to those who came to encounter it.

Each exhibition was open to the public for three days, usually from 10 a.m. until around 4:00 or 5:00 p.m. Almost always, I had conversations with those who visited the work–answering questions, listening to stories that the work called forward in them, and sometimes sitting quietly for hours experiencing how the pages "talked among themselves." Each installation was entirely different from the others, and thus the pages went up in new arrangements, previously unimagined clusters and emergent phrases that were transformative to the meaning being made and how it might be read.

There was *no right order–no perfect pair*. Resonant connections were made each and every time a new arrangement took shape in a new location. As a site-specific installation artist this was not a surprise to me, but the *power* of the work's conversation with itself was profoundly and unexpectedly important. The pages travelled beautifully from space to space, but rather than being fixed or static, or finding a standard or routinized "best" order, as a variable body of work it proved as *mutable* as it was *mobile*.

The power of the unbound pages lay in their ability to behave and perform like real knowledge in the world- disorderly, connected only by the knower's location and making or inviting new meaning with each encounter. The form of *installation*—that is, multiple obejcts, forms and elements placed in relation to themselves and the viewer, transformed by and transforming the spaces they encounter—is in many ways the purest echo of how we encounter knowledge in the world. It is embodied, non-linear, and constantly re-coupling with what is around it–mutable in relations to its context and companions and willing and able to step into dialogue with *everything* around it. It seems entirely natural to find the recipe for toutons sitting right beside the knowledge of knitting twine that comes from in the same person who knows how to build a boat and where to find bakeapples at precisely the right time of year. The ability to reconfigure, reorder and set up new conversations between the pages became profoundly important as a way to construct new knowledge(s) that emerged in the relationships and iterations of this nimble work.

Un-contained between covers, unbound and un-boundaried–the pages within each installation were alive with conversation between themselves and between the endless knowledge, memory and history brought into relation with them by each and every viewer. In book form, it would be each page *after* another, whereas here–installed in these specific spaces not designed for art–each page sang to its others: bread-making to boat-building one day and boat-building to berries the next. Each page transforming itself in conversation with the space around it, its fellow pages, and those young and old viewers who came to see and read and often, to share back their own knowledge as story. The *page* then, seemed more appropriate to such flexible and fruitful use than the more rigid and ordered form of the book. Unhooked from a binding, the pages became *local* in a new way–not just spatially and geographically, but also temporally. Old knowledge was suddenly alongside and in conversation with new and was co-constituted by its viewers in time as well as space. Thus, a page about traditional wooden boat-building in one community fifty years ago became the focus for a lively conversation in another community, amongst teenagers who wondered about undertaking such a project themselves in this place and time. At once memorial and celebratory, the pages became current, nimble and inviting prompts for reflection, imagination, and in some cases, action.

Unbinding the Book: Privileging the Page

I had taken bound draft copy of the *Encyclopedia* on the road with the show. Thus, viewers could see individual page panels, the big vinyl outdoor panels that incoprorated nine pages each, and a draft *book*. I used the book form as the consistent place in which to gather corrections and revisions from my collaborators, but the longer I spent with those unbound pages and their penchant to re-order themselves, the more dissatisfied I was with the single, fixed and linear form of the book. Thus, for now at least, I have abandonned plans to lock it down and bind it together as a book. I have surrendered to the democracy of disorder and have packaged it a a set of discrete prints in a clamshell portfolio–that is–in a box.

Abandoning the book and privileging the box as container for unfixed re-mix-able knowledge pages, invites and empowers viewers to make their own stories and curate their own relationships. Sharing the curatorial power is like sharing the editing and ordering of the way the story might unfold. The book, like a film, is locked into a single order and that too represents power– the power of how the story is told. Being in charge of *telling the story* remains the foundation of authorial power. I will tell it my way, and others will tell it theirs. Thus, the decision to unbind and leave un-ordered–to un-number the pages–relocates the power of authorship into the hands of those who *will use* the work in its multiple homes in rural Newfoundland.

Putting the "book" in a box both underlines and undermines the power of the binding itself to fix the relationships between pages and invest authority in a predetermined single reading and authorial interpretation. So while the format of the page and the title of the project continue to refer to the authority of encyclopedic and formal knowledge, the *Encyclopedia* itself need not be overwhelmed by the form it is critiquing. It echoes or *quotes* from the authorization and validation process of being a repository of knowledge–published, chosen, reproduced widely–but need not step fully into its empowerment of singular authorship. Every time these pages come out of their box, someone else takes curatorial and thus, authorial control. This refusal of fixed order might be revisited when future work brings future pages into conversations where my own editorial and curatorial voice needs to be present. For now, however, the pages will remain in invitational disarray–a box of local knowledge that can be shuffled and dealt into new relationships by those who put them to work.

Where Will the Work Live?

The location of the work (and the knowledge it reveals) is of course, central to its conceptualization as *local* and as valuable for being so. Where the work is owned, put to work, and exhibited then, is important to all the collaborators in the project. In addition to the two sets of work that remained on the coast after the road show (one in Bird Cove at the Interpretation Centre and one in Norris Point at the Julia Ann Walsh Heritage Center), there will be boxed collections of the *Encyclopedia* in additional locations in western Newfoundland and a number of copies at Memorial University, both in St. John's and Corner Brook. The school board for the western region will also receive a set of prints for use in the schools, as will the Bonne Bay Marine Centre. I am hopeful that an open-access, interactive WIKI can eventually be constructed so the entire *Encyclopedia* is not only online but also invites others to add to it.

The power of location does not simply authorize or marginalize our valuation of knowledge, but does the same to our relationships with art. Bringing art to audiences directly in their communities–especially in rural locations–stands in contradiction to cosmopolitan centres of excellence where audiences travel to the art, not the other way around. The effort invested in finding local exhibition venues and in *recovering the rural* as a respectable location for contemporary art practice was instrumental to this project and its effective completion. Bringing the work home to rural communities *first,* and identifying rural populations as its first audience, also signals *the local* as a legitimate subject matter for contemporary art beyond the nostalgia of romantic landscape painting or documentary photography. This privileging of the rural over the urban neither replaces nor rejects the urban museum as an appropriate location for contemporary art practice of this kind, but does invite us to consider the almost uncontested power of the urban centre. While most copies of the *Encyclopedia* will live then in rural Newfoundland, one copy will be included as a significant component of my solo exhibition at The Rooms, in St. John's in 2014.

Measuring What Matters: How Does the Work Work?

Artists evaluate their work all the time, though rarely using the same criteria as the art critic, the theorist, or even the audience. My own evaluative reflections often concentrate on process and effectiveness: what might I have done differently? What invited most dialogue? What changes and revisions needed to be made? How well did I listen? In the case of socially engaged work like this, I also consider my sense of how others engaged with the work. How does one evaluate or even capture that? Was it legible? Accessible? Evocative? How did people interact with it? And in a project like this one–How much did they read? How long did they stay? What were their questions? Did they ask them? Did they leave evidence of their response?

We artists sometimes collect comments from guest books, from openings, from the conversations that take place at the show and in the communities where it is hosted, and we sometimes get press coverage or receive comments that others feel welcome to share with us. We wait for curators, other artists, critics and scholars to write about their experience of the work and the project. If we are lucky, a few people who matter to us, say something kind and generous about the work and its importance. Most of all, we pay attention to who comes, stays and interacts with the work and where and how it goes out into the world to make a life of its own. While this work was on the road, more people than I imagined came to see it and all of them stayed to read every page. As for the life the work will have, that has just begun and will be known better a few years from now.

Three kinds of responses were of most interest to me while travelling the work in rural Newfoundland. These included the engagement of local community members (both adults and children) who lived in the places the *Encyclopedia* reflected and the responses/reactions of conference participants at the Norris Point *International Symposium on Rebuilding Collapsed Fisheries and Threatened Communities* in October, 2012. This concluding exhibition in a conference setting made the *Encyclopedia* accessible to local and international academics in the sciences and social sciences and also to local and provincial community stakeholders gathered to engage with interdisciplinary research and policy relating to fisheries collapse.

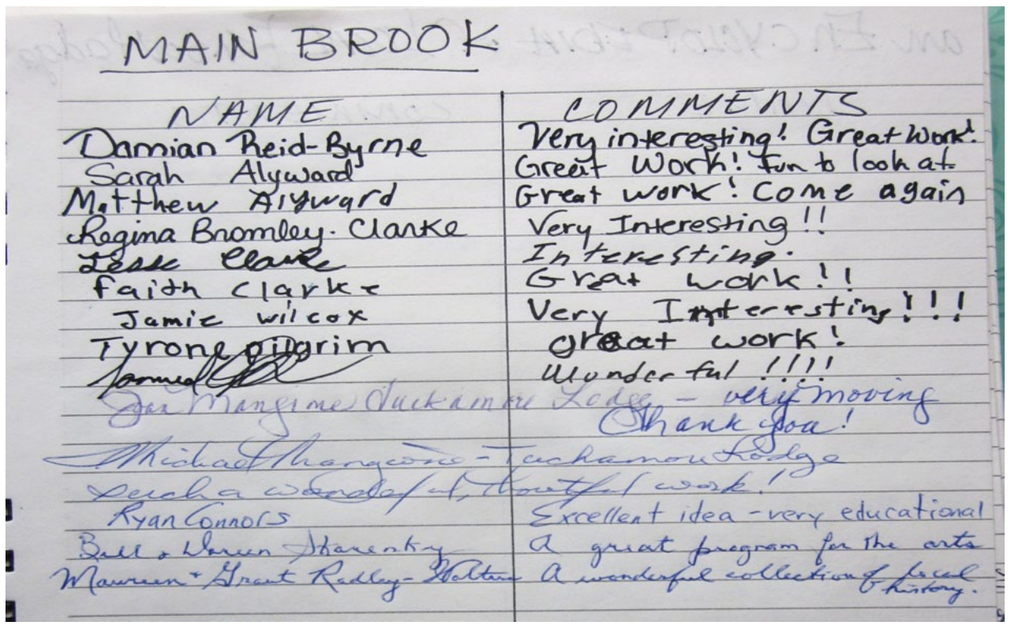
In the first context, local community members most often admired the work as an archival or intangible cultural heritage accomplishment, *saving* or *conserving* knowledge that was disappearing and honouring it through visualization and mobilization. Adults within rural communities where the exhibitions were held also used their engagement with the work and its artist to share more knowledge and to elaborate on something they saw that was missing or might be added. This is what I call an impulse *against forgetfulness,* and rightfully fuels ongoing efforts in folklore, museum studies and community heritage work throughout the province and, indeed, in many other places in the world as well. Collect, archive, share, remember.

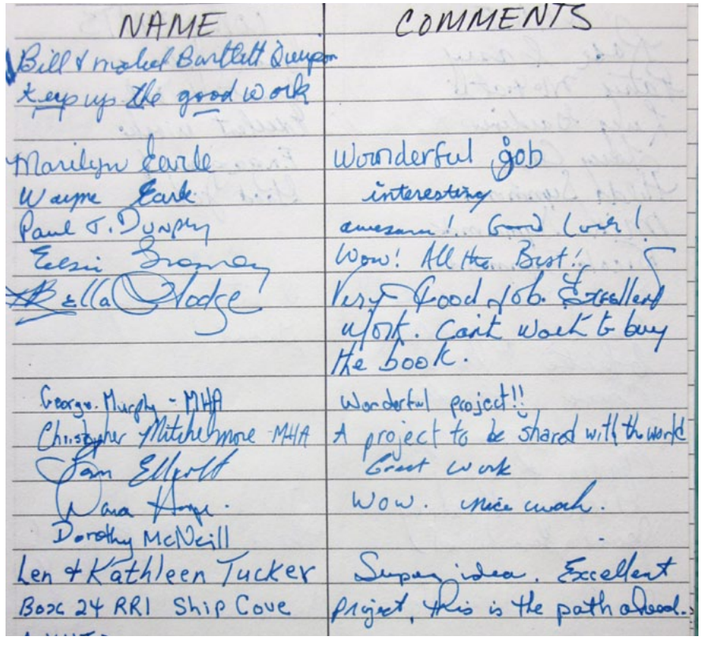
The second category of response was from children and young people, both as collaborators and as audience members encountering the *Encyclopedia* in exhibition. Overwhelmingly their responses included reference to at least one family member who knew or performed or held some of the knowledge depicted in the work. I see this as arising from an impulse *towards identity.*
" My Nan makes mitts like that." " My Pops can build boats." " My Mom showed me how to hook a mat. We got one from her mom that was made with stockings they used to wear in the old days."

The other impulse that seemed common among younger viewers (and there were many, including the full school population of Main Brook All-Grade school and Sacred Heart in Conche, and a full bus tour of college students who visited the Encyclopedia in Port au Choix), was curiosity about the making of the pages and the project itself. This is that central curiosity-driven impulse towards the how and why of things, the desire to figure things out–it is a *research* impulse. Where did the pictures come from? Did I get to go on those boats? Whose idea was it? How did I get those words onto those images? Where did I find those tools, or mittens, or chickens, or cabbages and did I really learn to knit twine and could I teach them? Especially in the school in Main Brook, where other evidence of my art practice was present on the primary classroom bookshelf, the literacy text book for Grade Seven and the Contemporary Newfoundland Art portfolio in the library, students were deeply interested in the idea of artists making books or "book-like things."

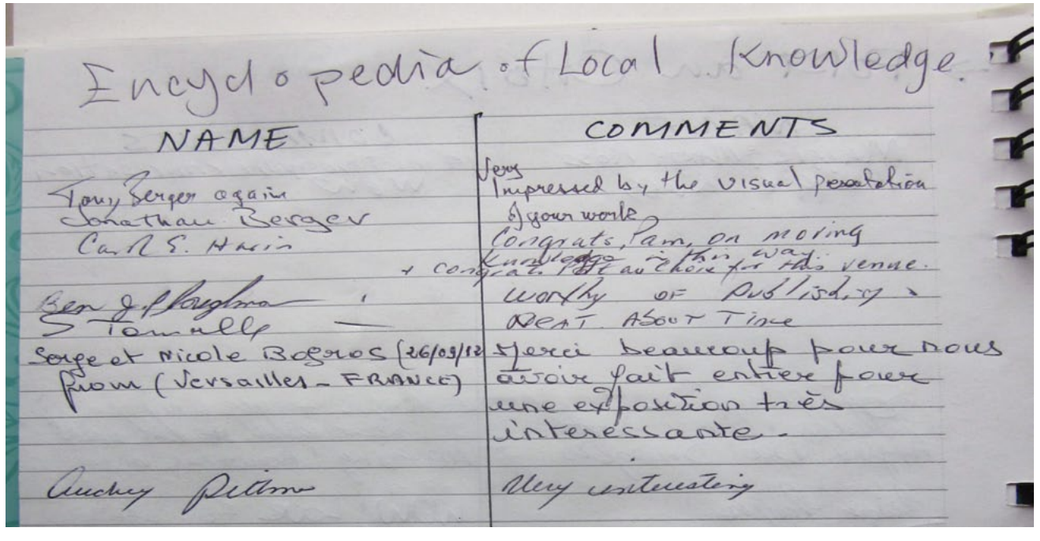
Finally, the responses of the third group (the conference participants, researchers, scholars, union officials, public policy folks and community leaders of one kind of another) added another layer of informative dialogue between the work and its viewers. While there was some response in this context that was heritage-related and thus valorized the *against forgetfulness* attributes of the work, there was also in this group a clearer awareness of the knowledge-based conversation I was trying to open. There was significant response to the interdisciplinary breadth, to the multiple kinds and manifestations of knowledge practice represented in the *Encyclopedia* and there was clear awareness and supportive feedback around its intention to open conversation between *forms* of knowledge practice. More than any other group, this mixed and largely *professional* audience seemed to comprehend the *political* intentions and possibilities of the project. They were scholars deeply aware and in many cases committed to local knowledge in their own research, or they were public and union employees working in, around and in service to the sustainability of rural communities, and they easily and generously acknowledged our common impulse. For me, this inter- or post-disciplinary engagement shared by knowledge and community workers across discipline and location arises from a common impulse *towards connection and alliance*, which lies at the heart of my own intention as a scholar and an artist. Connecting with allies matters!

Even with these three groups helping me to see how and if the *Encyclopedia* was *working*, there is another group that remains absent from encounter with this project. So far, the contemporary art community has not had access to the full, material *Encyclopedia* and will not do so until the summer of 2014, when it will be included in a large survey exhibition of my work at The Rooms Provincial Art Gallery in St. John's. So, while the project *will* have a life that includes being in conversation with contemporary artistic discourses, it is a life that lies ahead and must be waited for. Until then, and until the *Encyclopedias* that live in rural communities build fruitful lives of their own, there are only questions we can address to the project that might help us form some assessment of its usefulness. Remembering of course, that inviting an aesthetic response, a moment of mindful attention, or a new insight into our common place might indeed be service enough for art, projects such as this one are worthy of examination if only to help the artist assess their own intentions, strategies and effectiveness.





NAME	COMMENTS
Bill & Mabel Bartlett Dunpor	
keep up the good work	
Marilyn Earle	Wonderful job
Wayne Earle	interesting
Paul J. Dunphy	awesome! Good Luck!
Eleni Bromley	Wow! All the Best!
Bella Hodge	Very Good Job. Excellent work. Can't wait to buy the book.
George. Murphy - MHA	Wonderful project!!
Christopher Mitchelmore MHA	A project to be shared with the world
Pam Elliott	Great work
Dana Hope.	Wow. nice work.
Dorothy McNeill	
Len & Kathleen Tucker	Super idea. Excellent
Box 24 RR1 Ship Cove	project, this is the path ahead.



NAME	COMMENTS
Tony Berger again	Very
Jonathan Berger	Impressed by the visual presentation
Carl S. Harris	of your work
	Congrats, I am on moving
	+ congrats, I'll be back for this venue.
Ben Loughman	Worthy of Publishing
Tom Nelly	GREAT ABOUT TIME
Serge et Nicole Bogros (26/09/12 from (Versailles - FRANCE)	Merci beaucoup pour nous avoir fait entrer pour une exposition très intéressante.
Audrey Putman	Very interesting

Above, below and on the previous page: Excerpts from the Guest Book that travelled with the show. Sometimes this is the only "evidence" artists have about how and whether their work is "working".

My own questions about socially engaged projects like the *Encyclopedia* echo closely those of Lucy Lippard as she imagines a rural place-specific public art. They elaborate quite beautifully what such work strives for and must "answer to". Indeed they describe perfectly what my own work in this project strives towards. Such work, she says, would be:

> *SPECIFIC enough to engage people on the level of their own lived experiences, to say something about the place as it is or was or could be.*
>
> *COLLABORATIVE at least to the extent of seeking information, advice and feedback from the community in which the work will be placed.*
>
> *GENEROUS and OPEN-ENDED enough to be accessible to a wide variety of people from different classes and cultures, and to different interpretations and tastes. (titles and captions help a lot here: it seems like pure snobbery- even if unintended- to withhold from the general public the kind of vital information that might be accessible to the cognoscenti.)*
>
> *APPEALING enough either visually or emotionally to catch the eye and be memorable.*
>
> *SIMPLE and FAMILIAR enough, at least on the surface, not to confuse or repel potential viewers/participants.*
>
> *LAYERED, COMPLEX AND UNFAMILIAR enough to hold people's attention once they've been attracted, to make them wonder, and to offer ever deeper experiences and references to those who hang in.*
>
> *EVOCATIVE enough to make people recall related moments, places and emotions in their own lives.*
>
> *PROVOCATIVE and CRITICAL enough to make people think about issues beyond the scope of the work, to call into question superficial assumptions about the place, its history and its use.*
>
> (Lippard,1998, p.286)

Both as *art* and as *knowledge* the *Encyclopedia* can be measured in conversation with these qualities.

As a collaborative creative *process*, a project enabled entirely by those who were willing to participate, invest time and share what they knew about various aspects of the common place we all inhabit , the *Encyclopedia* is immeasurable. Each page marks a glimmer, a shard, the tiniest echo of those sustained, transformative conversations that were forged in generosity and in many cases, continue. Whether we can *measure* such exchanges and encounters remains to be seen; that they *matter* can be marked by evidence as diverse as a request to display the work in a lighthouse in a public park, an invitation from a town mayor to make pages about his community, requests from communities to own their own copy, and (most importantly to me) by the astonishing and generous participation of my knowledgeable collaborators in rural Newfoundland.

WHO KNOWS WHAT WHERE: LEARNING FROM LOCAL KNOWLEDGE-HOLDERS

My primary guides and informants shared wonderful connections in Bonne Bay and the Great Northern Peninsula. Through the internet I found Darlene Maher in Bird Cove. I knew Anita Best in Norris Point and Dr. Barb Neis had been working on the west coast since the CURRA began. They started me off along the way and I followed the paths they laid down for me.

The six *Who-Knows-What-Where* maps in the *Encyclopedia* make visible these leading lines and trace the paths followed between one knower and another. They also map who knows *about* what—where expertise lies.

Within these visual "live bibliographies", the orange square=someone who led me to others, the yellow=people interviewed in person or who provided important access to the local knowledge of others and the white= people who were unavailable to me but who might be useful to future researchers.

All of those white rectangles represent knowers not included in these pages, but there are other exclusions beyond these individuals. There are many not named and whole areas of knowing not explored. There is material gathered that has not been represented here for lack of time and space. There are stories and skills that were not shared or gathered even while talking with contributors. How can one even imagine all the knowledge in a single knower?

What we know almost always signals what we do not know–what is present signals what is absent.

Thus, what Anita Best and Shirley Montague know about local music and song, or Maudie and Hounsell Neill about traditional dancing, or countless others about traditional recitations, are not included here and would fill a number of volumes on their own. What Bella Hodge remembers about growing up in Raleigh, about how her cousin arrived from another community and was seen to be poor because she was wearing " Robin Hood on one leg and Cream of the West on the other" (clothing made of flour sacks that has not had their printing removed), is not the subject of a page in the *Encyclopedia*. What Ralph O'Keefe knows about floating houses from one community to another is also not included, nor Gerald Fitzgerald's knowledge of bait depots or Chief Bill Myers' indigenous knowledge about native ancestry and traditional practices. Sid and Loretta Torraville's knowledge of local and visiting bird life in Port au Choix is absent, as is what Dwight Spence knows about dragging for shrimp, or Zack Sacry about fishing trout in rivers or what Cliff Flynn or William F. Bartlett knows about building scale models of boats. Barb Genge's knowledge of bear behaviour and eider ducks, Ben Ploughman's of snaring rabbits and hunting moose and how whale bones go together is also missing. There is an endless wealth of local knowledge living in communities everywhere, being fruitfully put to use in daily life or held in memory and told in stories whenever one remembers to ask. Whether about making butter, using plants to heal a burn, canning lobster, ways to fix an engine, build a house, or raise healthy sheep or youngsters—there are countless knowledge-holders carrying almost endless reserves of knowledge and there is not enough time to listen. These maps might help others find and follow the threads and traces of local knowledge in this part of the world.

Darlene Maher at the Big Droke Interpretation Centre in Bird Cove was one of the first local folks to help me find collaborators. When we finally met after exchanging emails and a few phones calls, she showed me through the centre even though it was closed. The next time we met, she had prepared a list of contacts for me.

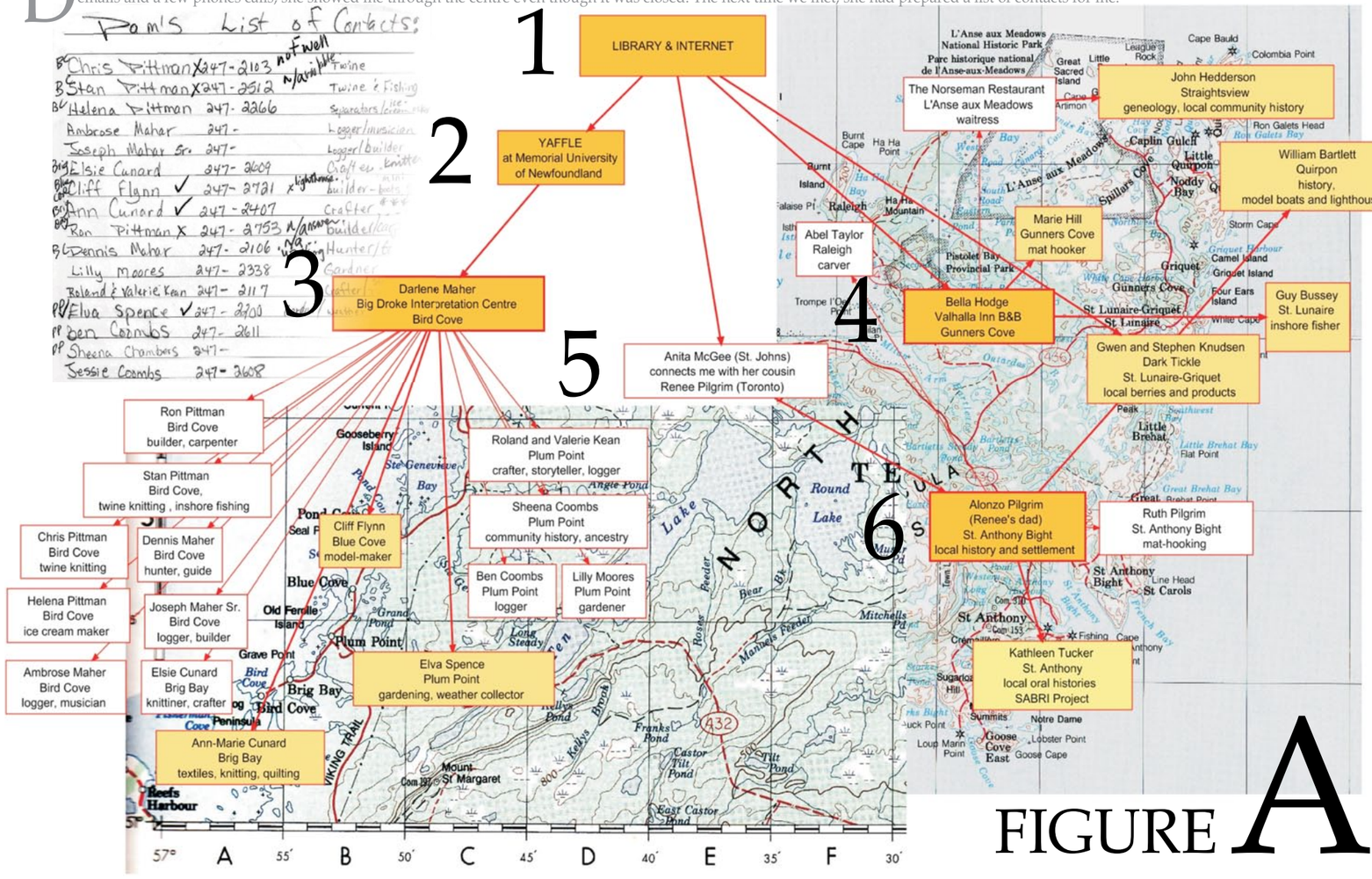


FIGURE A

CONTRIBUTORS, COLLABORATORS, AND PARTICIPANTS IN THE ENCYCLOPEDIA PROJECT

Lambert & Jocelyn Kennedy, Port aux Choix
Bill & Elaine Myers, Castors River North
Val Cull, Port Saunders
Jeannie Billard, Port au Choix
Dwight Spence, Port au Choix
Millicent Billard, Port au Choix
Ralph O'Keefe, Port au Choix
Stella Mailman, Port au Choix
Loretta and Sid Torraville, Port au Choix
Edna Cadet, Port au Choix
Robert (Bobby) Spence, Port au Choix
Ben Ploughman, Port au Choix
Melvina Spence (Millie), Port au Choix
Carolyn Lavers, Port au Choix
Everett Osmond, Woody Point
Derek Young, Glenburnie
Tom & Doris Sheppard, Trout River
Maude & Hounsell Neill, Norris Point
Anita Best, Norris Point
Allison Eaton, Norris Point
Glenda Reid Bavis, Cow Head
Bob Hicks & Sue Rendell, Norris Point
Shirley Montague, Norris Point
Joe Reid, Norris Point
Elsie Howell, Norris Point
George Mancel Halfyard, Woody Point

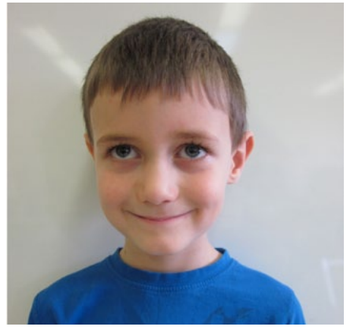
Raymond Cusson, Birchy Head-Shoal Brook
Michael Burzynski & Anne Marceau, Rocky Harbour
Rendell Howell, Norris Point
Louise Decker, Norris Point
Rodney Howell, Neddy's Harbour
Zack Sacrey, Norris Point
Marvin Hughes, Green Island Brook
Jarvis Walsh, Flowers Cove
Darlene Maher, Bird Cove
Cliff Flynn, Blue Cove
Richard May, Bird Cove
Elva Spence, Plum Point
Ann-Marie Cunard, Plum Point
Patsy Hughes, Green Island Brook
Mary Foley, Conche
Scott Patey, Conche
Gerald Fitzgerald, Conche
Michael (Mick) Symmonds, Conche
Gary Carroll, Conche
Bridget Carroll, Conche
Mary Jane Simmonds, Conche
Frank Kearney, Conche
Lawrence (Lar) Casey, Conche
Joan Simmonds, Conche
Mariella Kearney, Conche
Barbara Genge, Main Brook

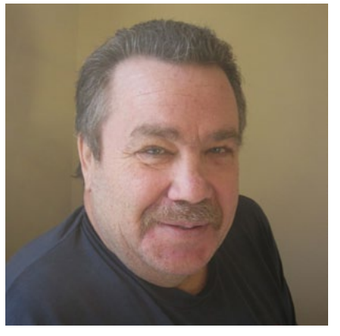
Bella Hodge, St. Anthony
Wesley Pilgrim, Main Brook
Alonzo Pilgrim, St. Anthony Bight
Isabella Pilgrim, Main Brook
Olive Elliott, Main Brook
George Elliott (Unlce George), Main Brook
Marie Hill, Gunners Cove
William F. Bartlett, Quirpon
John W. Hedderson, Straitsview
Gwendolyn and Steven Knudsen, St. Lunaire-Griquet
Guy Bussey, St. Lunaire-Griquet

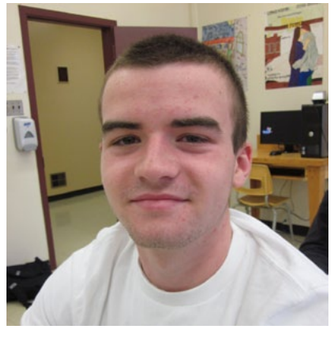
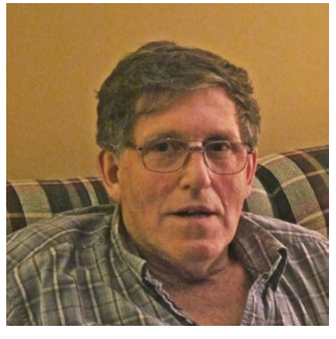
And the Students of Sacred Heart All-Grade School in Conche
(who mapped their community and created Glossaries of Local terms)

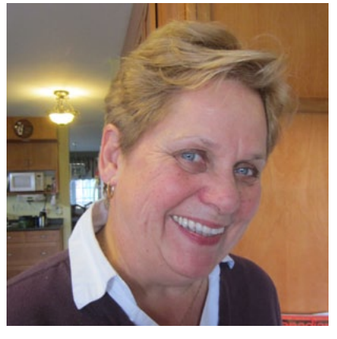
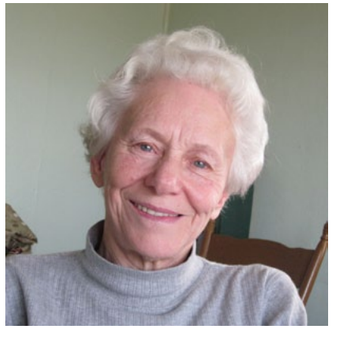
Nathan Foley
Derek Gardiner
Jonathan Bromley
Michael Bromley
Sarah Bromley
Alana Symmonds
Maurice Lewis
Samantha Flynn
Kyra Symmonds
Connor Power
Chelby Symmonds
Toni Kearney
Gregory Kearney
Brady Talbot

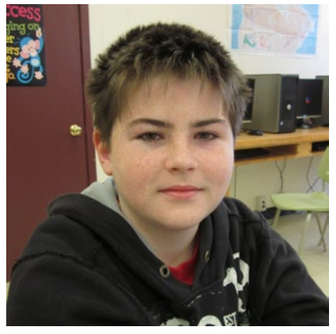
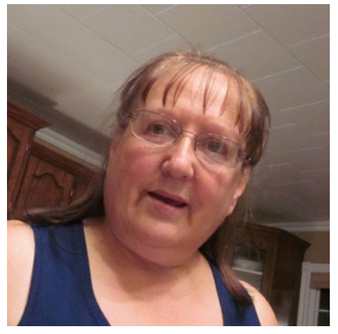


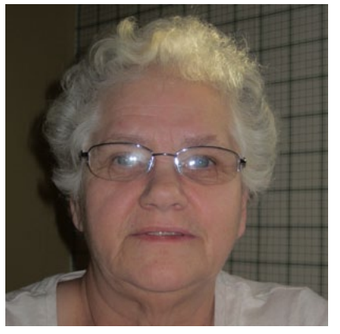


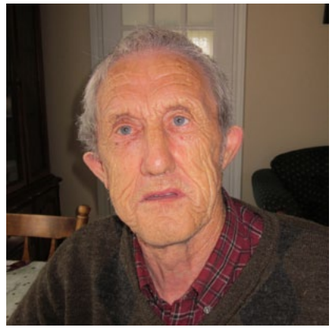
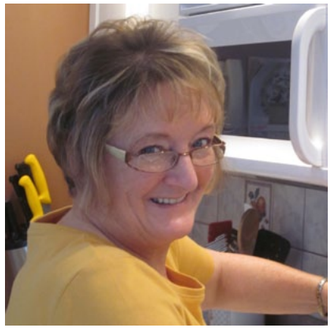



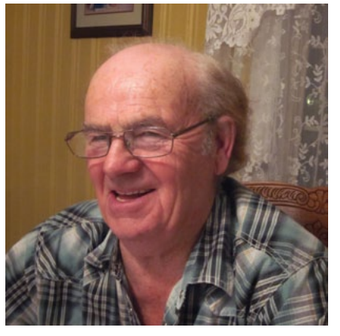
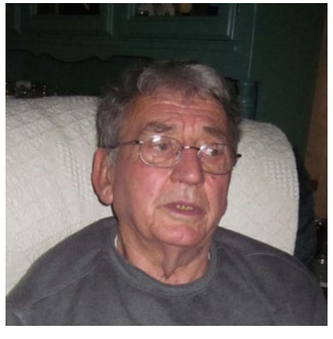




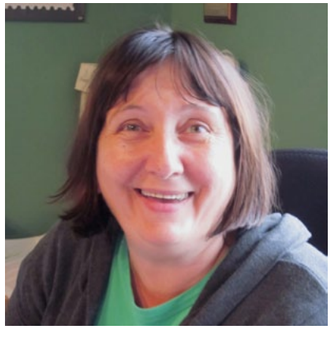
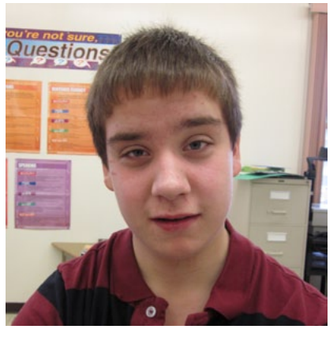


LEFT to RIGHT
Top row: Carolyn Lavers, Cliff Flynn, Conner Power, Bella Hodge, Ben Ploughmn, Bill Myers
2nd row: Chelby Symmonds, Derek Gardiner, Dwight Spence, Derek Young., Doris Sheppard, Elva Spence
3rd row: Bob Hicks, Bobby Spence, Brady Talbot, Bridget Carroll, Ann-Marie Cunard, Elsie Howell
4th row: Barb Genge, Alana Symmonds





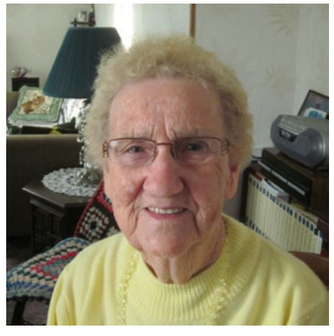
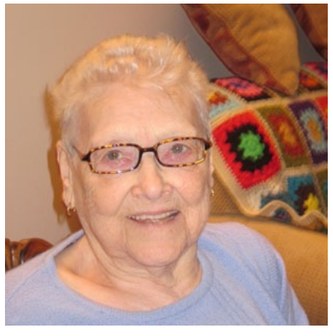




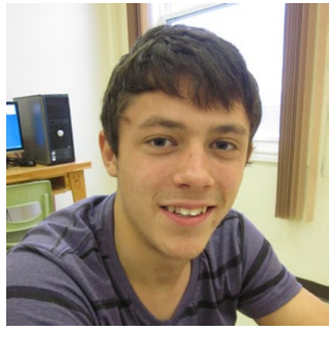


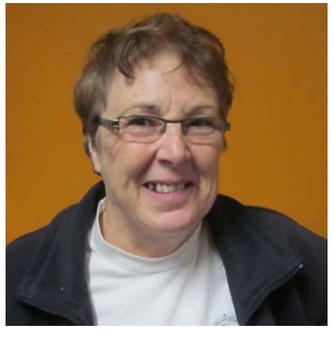
LEFT to RIGHT
Top row: Elaine Myers, Gregory Kearney, Guy Bussey, Jeannie Billard, John Hedderson, Lambert Kennedy
2nd row: Everett Osmond, Glenda Reid Bavis, Gwendolyn Knudsen, Joan Simmonds, Jonathon Bromley, Louise Decker
3rd row: Isabella Pilgrim, George Elliott, Hounsell Neill, Jocelyn Kennedy, Lar Casey, Loretta Torraville
4th row: Frank Kearney, Gary Carroll













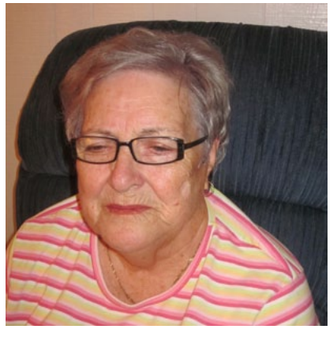
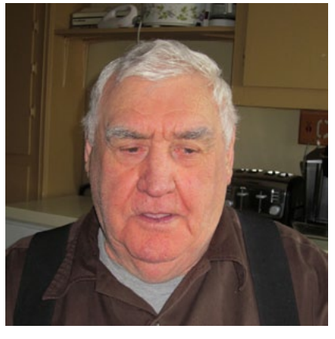

LEFT to RIGHT
Top row: Marie Hill, Mariella Kearney, Maude Neill, Millicent Billard, Samantha Flynn, Steven Knudsen
2nd row: Marvin Hughes, Mary foley, Maurice Lewis, Patsy Hughes, Stella Mailman, Val Cull
3rd row: Olive Elliott, Michael Burzynski, Melvina Spence, Mary-Jane Simmonds, Sarah Bromley, Sue Rendell
4th row: Rendell Howell, Raymond Cusson















LEFT to RIGHT
Top row: Rodney Howell, Shirley Montague, William F. Bartlett, Wesley Pilgrim, Nathan Foley, Jonathan Bromley
2nd row: Toni Kearney, Sid Torraville, Allison Eaton, Anne Marceau, Edna Cadet, Gerald Fitzgerald
3rd row: Jarvis Walsh, Joe Reid, Alonso Pilgrim, Mancel Halfyard, Richard May, Tom Sheppard
4th row: Mick Symmonds, Ralph O'Keefe and ... (to the right) Kyra Symmonds

Working with Already-Collected Local Knowledge

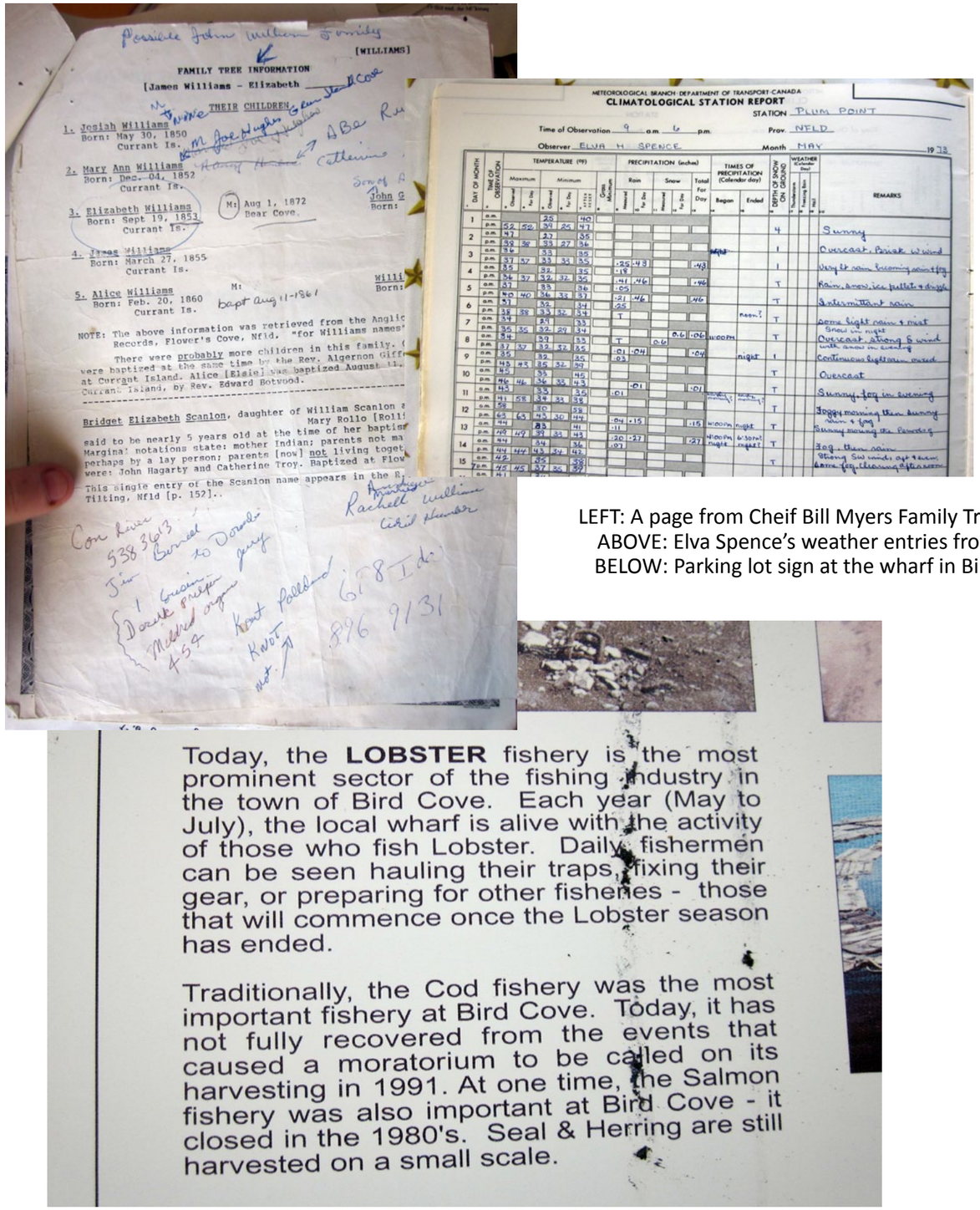
Researchers have been collecting local knowledge in rural areas for more than a few years, especially in areas where local inhabitants have useful and important information about their ecosystems and the resources they support. These kinds of local knowledges are most often referred to as LEK (Local Ecological Knowledge) and FEK (Fishers' Ecological Knowledge), and sometimes TEK(Traditional Ecological Knowledge). Rather than re-collecting this material from the local people who held it, I decided to use, incorporate and visualize it from existing sources. Many of these sources (cited wherever they are presented) have two characteristics that I found both disturbing and intriguing at the same time. First, they rarely, if ever, *name* their human sources or informants and secondly, in the case of locational resource knowledge at least, the knowledge they collect is most often reduced to data points and mapped digitally for presentation on computer-generated maps. It looks objective, generalized, authoritative and not-personal or idiosyncratic. That is, in many cases, it looks like *science*.

The pages in the *Encyclopedia* that present and share this kind of knowledge, often *do* include names of sources or commentary about this specific category of what local people know about their places. They also acknowledge and honour the ongoing conversation (especially in the marine fisheries) between the public and formal knowledge we often associate with science and evidence-driven policy and the more anecdotal, private knowledge held by individuals working within these environments on a daily basis.

The other kinds of already-collected local knowledge that offer profound insight into mindful awareness of place are exemplified by those like Derek Young's or Elva Spence's daily weather recordings, Mariella Kearney's ledger into which all the pertinent data about the fish processing plant has been entered for more than 30 years, and indeed, the endless and informative repositories of local knowledge that are represented in tourism brochures, signage, visitors centres and local museums.

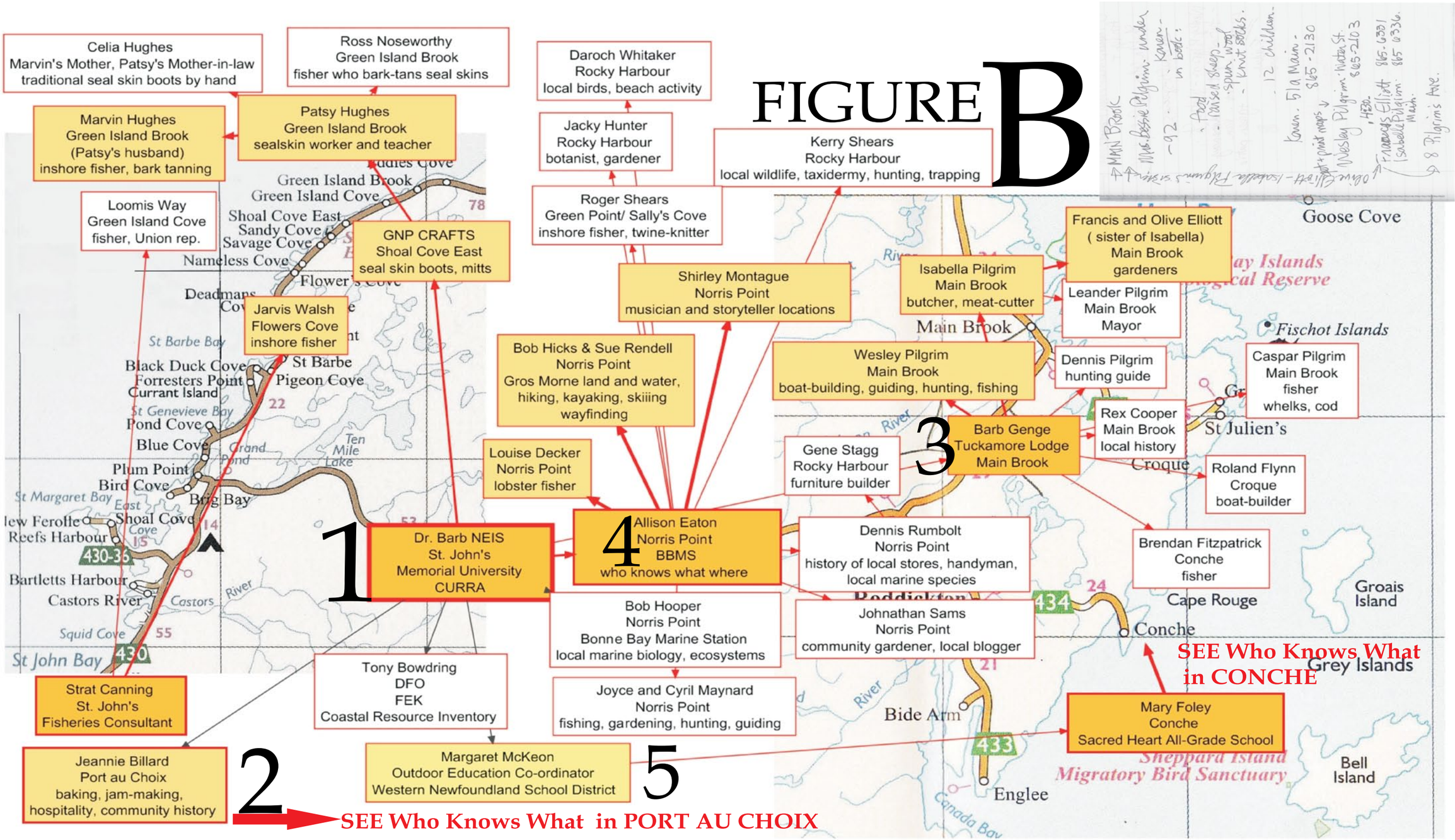
One need not look too hard or very long to imagine the diaries and old letters, the recipe books and tally boards recording puddings or pounds of fish, and the long lists of births and deaths invariably listed in the front and back pages of most family bibles, to know the richness and depth of local knowledge embedded in the material world. It was waiting for me in each community and home I visited, and I feel grateful to have collected a little of it to share within this project.

Like the live knowledge collected at kitchen tables or in offices or on boats and wharves, this public or published knowledge can also be traced back to local people—living and working and paying attention to the places they inhabit.



LEFT: A page from Cheif Bill Myers Family Tree data
ABOVE: Elva Spence's weather entries from 1973
BELOW: Parking lot sign at the wharf in Bird Cove

FIGURE B


Celia Hughes
Marvin's Mother, Patsy's Mother-in-law
traditional seal skin boots by hand
Ross Noseworthy
Green Island Brook
fisher who bark-tans seal skins
Marvin Hughes
Green Island Brook
(Patsy's husband)
inshore fisher, bark tanning
Patsy Hughes
Green Island Brook
sealskin worker and teacher
Loomis Way
Green Island Cove
fisher, Union rep.
GNP CRAFTS
Shoal Cove East
seal skin boots, mitts
Jarvis Walsh
Flowers Cove
inshore fisher
Daroch Whitaker
Rocky Harbour
local birds, beach activity
Jacky Hunter
Rocky Harbour
botanist, gardener
Kerry Shears
Rocky Harbour
local wildlife, taxidermy, hunting, trapping
Roger Shears
Green Point/ Sally's Cove
inshore fisher, twine-knitter
Shirley Montague
Norris Point
musician and storyteller locations
Bob Hicks & Sue Rendell
Norris Point
Gros Morne land and water,
hiking, kayaking, skiiing
wayfinding
Louise Decker
Norris Point
lobster fisher
Francis and Olive Elliott
(sister of Isabella)
Main Brook
gardeners
Isabella Pilgrim
Main Brook
butcher, meat-cutter
Leander Pilgrim
Main Brook
Mayor
Wesley Pilgrim
Main Brook
boat-building, guiding, hunting, fishing
Dennis Pilgrim
hunting guide
Caspar Pilgrim
Main Brook
fisher
whelks, cod
Rex Cooper
Main Brook
local history
Barb Genge
Tuckamore Lodge
Main Brook
3
Gene Stagg
Rocky Harbour
furniture builder
Roland Flynn
Croque
boat-builder
Dennis Rumbolt
Norris Point
history of local stores, handyman,
local marine species
Brendan Fitzpatrick
Conche
fisher
1
Dr. Barb NEIS
St. John's
Memorial University
CURRA
4
Allison Eaton
Norris Point
BBMS
who knows what where
Bob Hooper
Norris Point
Bonne Bay Marine Station
local marine biology, ecosystems
Johnathan Sams
Norris Point
community gardener, local blogger
Tony Bowdring
DFO
FEK
Coastal Resource Inventory
Joyce and Cyril Maynard
Norris Point
fishing, gardening, hunting, guiding
Strat Canning
St. John's
Fisheries Consultant
Jeannie Billard
Port au Choix
baking, jam-making,
hospitality, community history
2
Margaret McKeon
Outdoor Education Co-ordinator
Western Newfoundland School District
5
Mary Foley
Conche
Sacred Heart All-Grade School
SEE Who Knows What in CONCHE
SEE Who Knows What in PORT AU CHOIX
Goose Cove
Main Brook
Fischot Islands
St Julien's
Croque
Cape Rouge
Conche
Groais Island
Grey Islands
Bide Arm
Englee
Bell Island
Sheppard Island
Migratory Bird Sanctuary
Green Island Brook
Green Island Cove
Shoal Cove East
Sandy Cove
Savage Cove
Nameless Cove
Deadmans Cove
St Barbe Bay
Black Duck Cove
Forresters Point
Currant Island
St Barbe
Pigeon Cove
St Genevieve Bay
Pond Cove
Blue Cove
Plum Point
Bird Cove
Brig Bay
St Margaret Bay
East Shoal Cove
Reefs Harbour
Bartletts Harbour
Castors River
Squid Cove
St John Bay
Grand Pond
Ten Mile Lake
Castors River
78
22
14
15
55
430-36
430
434
433
24
21

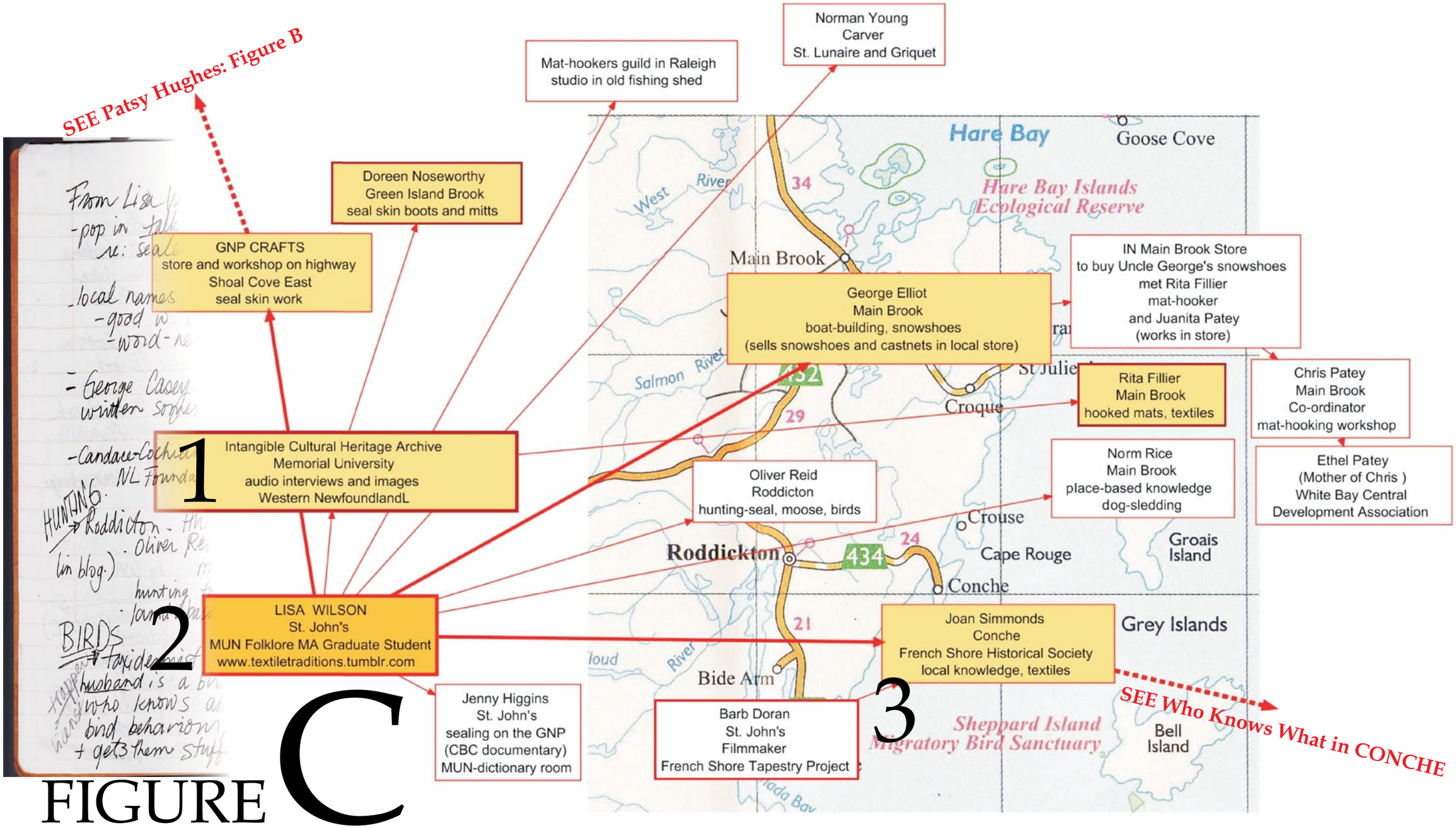
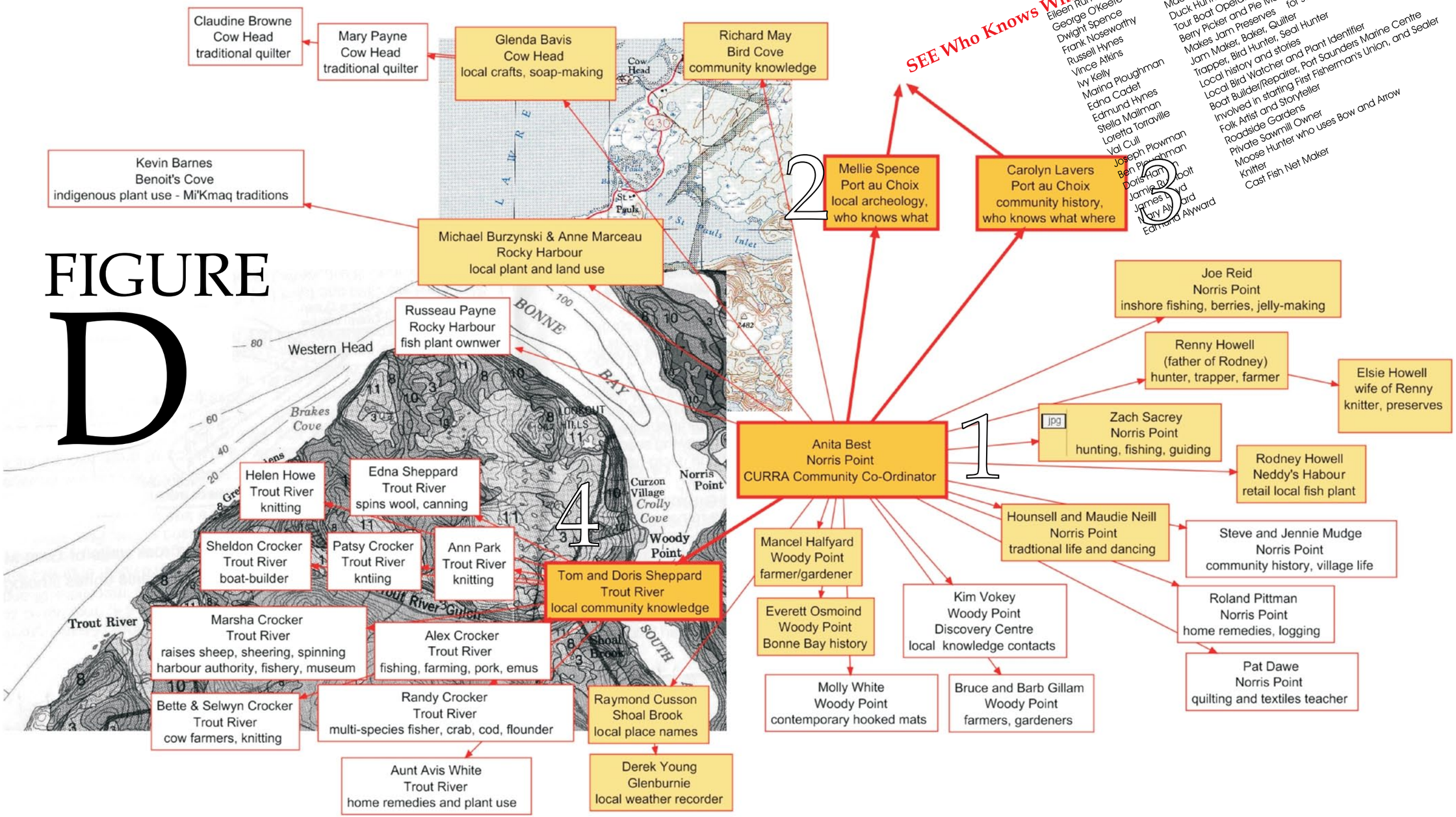

SEE Patsy Hughes: Figure B
Mat-hookers guild in Raleigh
studio in old fishing shed
Norman Young
Carver
St. Lunaire and Griquet
Doreen Noseworthy
Green Island Brook
seal skin boots and mitts
GNP CRAFTS
store and workshop on highway
Shoal Cove East
seal skin work
Intangible Cultural Heritage Archive
Memorial University
audio interviews and images
Western NewfoundlandL
1
LISA WILSON
St. John's
MUN Folklore MA Graduate Student
www.textiletraditions.tumblr.com
2
Jenny Higgins
St. John's
sealing on the GNP
(CBC documentary)
MUN-dictionary room
Hare Bay
Goose Cove
Hare Bay Islands
Ecological Reserve
West River
Main Brook
Salmon River
Croque
St Julie
Oliver Reid
Roddicton
hunting-seal, moose, birds
Roddickton
Crouse
Cape Rouge
Groais
Island
Conche
Grey Islands
Bide Arm
River
Sheppard Island
Migratory Bird Sanctuary
Bell
Island
34
432
29
434
24
21
George Elliot
Main Brook
boat-building, snowshoes
(sells snowshoes and castnets in local store)
IN Main Brook Store
to buy Uncle George's snowshoes
met Rita Fillier
mat-hooker
and Juanita Patey
(works in store)
Rita Fillier
Main Brook
hooked mats, textiles
Chris Patey
Main Brook
Co-ordinator
mat-hooking workshop
Ethel Patey
(Mother of Chris)
White Bay Central
Development Association
Norm Rice
Main Brook
place-based knowledge
dog-sledding
Joan Simmonds
Conche
French Shore Historical Society
local knowledge, textiles
3
Barb Doran
St. John's
Filmmaker
French Shore Tapestry Project
SEE Who Knows What in CONCHE

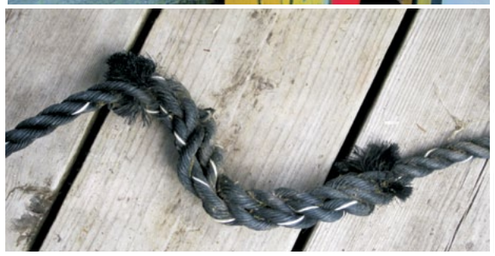
FIGURE C

FIGURE D


SEE Who Knows What in PORT AU CHOIX
Eileen Rumbolt
George O'Keefe
Dwight Spence
Frank Noseworthy
Russell Hynes
Vince Atkins
Ivy Kelly
Marina Ploughman
Edna Cadet
Edmund Hynes
Stella Mallman
Loretta Torraville
Val Cull
Joseph Plowman
Ben Ploughman
Doris Hamilton
Jamie Rumbolt
James Alyward
Mary Alyward
Edmund Alyward
Sealskin Boot Maker and Quilter
Fly Salmon Sportsman
Shrimp Fisherman
Machinist (Currently building a Truck), Gardener
Duck Hunter
Tour Boat Operator (Cod Jigging)/Hunting Guide
Berry Picker and Pie Maker from local jams
Makes Jam Preserves for sale
Jam Maker, Baker, Quilter
Trapper, Bird Hunter, Seal Hunter
Local history and stories
Local Bird Watcher and Plant Identifier
Boat Builder/Repairer, Port Saunders Marine Centre
Involved in starting First Fisherman's Union, and Sealer
Folk Artist and Storyteller
Roadside Gardens
Private Sawmill Owner
Moose Hunter who uses Bow and Arrow
Knitter
Cast Fish Net Maker
Claudine Browne
Cow Head
traditional quilter
Mary Payne
Cow Head
traditional quilter
Glenda Bavis
Cow Head
local crafts, soap-making
Richard May
Bird Cove
community knowledge
Kevin Barnes
Benoit's Cove
indigenous plant use - Mi'Kmaq traditions
Michael Burzynski & Anne Marceau
Rocky Harbour
local plant and land use
Russeau Payne
Rocky Harbour
fish plant ownwer
Mellie Spence
Port au Choix
local archeology,
who knows what
2
Carolyn Lavers
Port au Choix
community history,
who knows what where
3
Joe Reid
Norris Point
inshore fishing, berries, jelly-making
Renny Howell
(father of Rodney)
hunter, trapper, farmer
Elsie Howell
wife of Renny
knitter, preserves
jpg
Zach Sacrey
Norris Point
hunting, fishing, guiding
Rodney Howell
Neddy's Habour
retail local fish plant
Anita Best
Norris Point
CURRA Community Co-Ordinator
1
Hounsell and Maudie Neill
Norris Point
tradtional life and dancing
Steve and Jennie Mudge
Norris Point
community history, village life
Mancel Halfyard
Woody Point
farmer/gardener
Kim Vokey
Woody Point
Discovery Centre
local knowledge contacts
Roland Pittman
Norris Point
home remedies, logging
Everett Osmoind
Woody Point
Bonne Bay history
Pat Dawe
Norris Point
quilting and textiles teacher
Molly White
Woody Point
contemporary hooked mats
Bruce and Barb Gillam
Woody Point
farmers, gardeners
Helen Howe
Trout River
knitting
Edna Sheppard
Trout River
spins wool, canning
Sheldon Crocker
Trout River
boat-builder
Patsy Crocker
Trout River
kntiing
Ann Park
Trout River
knitting
4
Tom and Doris Sheppard
Trout River
local community knowledge
Marsha Crocker
Trout River
raises sheep, sheering, spinning
harbour authority, fishery, museum
Alex Crocker
Trout River
fishing, farming, pork, emus
Bette & Selwyn Crocker
Trout River
cow farmers, knitting
Randy Crocker
Trout River
multi-species fisher, crab, cod, flounder
Raymond Cusson
Shoal Brook
local place names
Aunt Avis White
Trout River
home remedies and plant use
Derek Young
Glenburnie
local weather recorder
Cow Head
St. Paul's
St. Paul's Inlet
Western Head
Brakes Cove
BONNE BAY
LOOKOUT HILLS
Curzon Village
Crolly Cove
Norris Point
Woody Point
Trout River
Shoal Brook
SOUTH

KNOT KNOWING:
On Understanding Line and How to Work with It

In the traditional fishery, everything was "tied" to everything else. Floats and weights were tied onto nets. Leaders were tied to land, and boats to wharves or haul-ups or moorings. Knots were tied to connect things, to hold things in place and to make handles and slings for lifting and carrying everything from barrels to pulling wood sleds. If you were going to work in the fishery, you had to know how to use a bit of rope.



FROM KNOWLEDGE TO KNOWING

WHO KNOWS, HOW, AND FROM WHERE?

An American, an Englishman and a Newfoundlander were asked to name man's most important and innovative invention. The American said,"Electricity- it has transformed work and increased leisure and has put power into human hands." The Englishman said, "Why, actually, I think it must be penicillin, for surely it has saved millions of lives and has provided the foundation for medicine's ability to use drugs to fight disease." They turned to the Newfoundlander who was scratching his chin and thinking hard. "Well, by's" he said, "I think it must be the thermos."

The American and the Englishman were puzzled by this answer and with some consternation and eyebrow raising, asked the Newfoundlander to explain."Well," he says,"Think about it... in the summer time, when I'm out on the boat fishing and it's hot out there on the water, the missus fills my thermos up with the ice cold lemonade, and even after hours on the water, you open up that thermos and that lemonade, it's still cold. Then in the winter months, when I'm out cutting wood, and it's freezing cold, the wife fills the thermos with scalding hot tea and all day long, that thermos, it keeps that tea hot."

The American and the Englishman look at one another, raise their eyebrows even higher, and ask, "Indeed that may be the case but why is THAT so important or innovative?" The Newfoundlander replies without hesitation, "Well, think about it- that thermos...how do it know?"

One of the only "Newfie" jokes that bears repeating, the "thermos joke" above represents in more ways than one, the complex, mixed and sometimes contested epistemologies that we employ to encounter our world at this historical moment. Especially in the case of the human and non-human environment, we seem plagued (or blessed) by competing kinds, scales, definitions and traditions of knowledge, and some might see here, in the 'knowing' thermos and its transformational companionship, in the idea of scientific progress embedded in the Anglo-American notions of "important" invention, and indeed in the singular specificity of the Newfoundlander's answer, an indication of the tensions between scientific knowledge and local knowledge, or what we imagine them both to be.

In its shifting and contingent relationship to "nature", in its fluid (no pun intended), situational responsiveness to environment, and in the agency and "knowledge" demonstrated by what many would identify as "just" an object, this thermos embodies a way of knowing tied to, and constantly transformed by its environment. Responsive to its specific situation and location, the thermos's nimble "knowing" remains useful, contextually attentive, and is always and unavoidably constructed in relation to the human and non-human others around it. Both transformed (by the variability of weather and task) and transforming (both the fisher and his wife's being–in-the-world), this humble bit of technology makes visible the relationships between the male and mobile, the female and the provision of sustenance, and the technology of the "vessel" with all its attendant characteristics that extend and support the work of the body embedded in a changing environment. It also challenges, quite poignantly, the centuries-old separation between the knowing subject and the knowable object that has dominated our systems of knowledge in the West for centuries. In doing so, it delivers us back into a world of complexity, uncertainty and one in which we are complicity embedded.

This world is one which many might call "premodern" as well as post-modern, and reveals our attachment to Enlightenment or modernist ideals of universality, mastery of nature, and certainty, even though they appear to have failed spectacularly to ensure an equitable and sustainable world for human and more-than-human habitation (Code, 2006; Cuomo, 1998; Berkes, 2008). Now endangered by multiple abuses and perhaps irreversible damage to ecosystems, global cultural inequities and continuing climate change that includes desertification and the acidification of our oceans, we are just beginning to name our need to know our world more responsibly, less instrumentally, and together. In this context of global connectedness and specific locations, multiple diversities and continuous transformation of the known, the knower and the environments we are embedded within, we need an approach to knowledge that is more fluid and flexible, more inclusive and more interdisciplinary. We are called to approach knowledge and its uses in a manner that is less territorial, competitive and fragmented in its engagement with increasingly complex problems that no single knowledge discipline or tradition or methodology seems able to attend to alone.

As I argue here, we have often mistaken information for knowledge and knowledge for wisdom (Ommer, Coward, & Parish, 2008), have carved the world into disconnected pieces in order to know and control it, to *discipline* it, and have invested vast resources of learning and logic in policing the boundaries of this disciplinary knowledge rather than learning to speak across them. Indeed, we need to speak beyond the disciplinary knowledge of the academy, and to construct more inclusive dialogues that bring multiple intelligences and experiences to bear on the complex and intransigent problems facing almost all of our social and biological ecosystems.

My intention here, in conversation with other thinkers on knowledge, is to open just such ground, cross just such boundaries, and find or build a space in which we can deepen our willingness to engage with knowledge that is unfixed and fluid, contingent and co-constituted, that is alive and lively. In such a space, we might find room to acknowledge the multiple locations, practices and authors from which knowledge emerges, as well as the diverse forms through which it is manifested and mobilized, made and moved.

Supported by a community of thinkers around these questions, I argue to abandon our longing for, and dependency on, a single essential (and thus essentializing) truth. In every inquiry there are multiple truths, many "right answers" and many "wrong" ones: for different populations, in different locations, and at different scales there will be different certainties. In this context, defensive disciplinary bickering and competition over limited institutional resources seem less productive than working together towards more generative and generous transdisciplinary research and engagement with the critical issues of our historical moment (Denzin, Lincoln, & Smith, 2008). The diverse and complex knowledge practices and technologies currently at our disposal as humans, invite and enable multi-layered and multivocal alliances across distance and discipline. They clamour for alliances and collaborations that recognize the power of dialogical and relational thinking *in* and *about* place. They invite us to invest our best practices and theories towards collectively imagining, explaining and enacting more sustainable futures.

In such a moment, we cannot afford to dismiss or disenfranchise any knowledge practice that might productively participate in the dialogues ahead and the question of *who* gets to know is central to how knowledge is authorized. It is not the only factor, however, and the *location* of knowledge (where one might find it), the *process or practice* of its construction (how it is made and by whom), as well as its discernible *form* (what it looks like, how it is manifest and moved from site to site) also determine its power, its authority, and indeed its status as "knowledge." These factors, alone or in combination with others, regulate its inclusion or exclusion from whatever canons and conversations hold the high ground in institutional knowledge systems, of which the university remains the most authoritative site, although no longer the only one producing "expert knowledge."

Within this site, as well as beyond it, the nature of *authority* is under attack, and the fixed, narrow Western epistemic assumptions of certainty, truth and universality have been contested from numerous locations inside and outside of the academy.[1] In addition, and perhaps predictably, the

1 This contestation includes the robust arguments of feminist epistemology (Haraway,1988; Harding, 1986; Code 2006); new thinking about fuzzy logic, Mode 2 knowledge (Nowotny, Scott, & Gibbons, 2001); Actor Network Theory(ANT) and Science and Technology Studies(STS) theorists like Bruno Latour (1993) and John Law (2010); indigenous epistemologies and local knowledge practices (Cheney, 2002; Denzin, Lincoln, & Smith, 2008; Lutz & Neis, 2008); and a long list of post-modern who have advanced our understanding of knowledge as socially-constructed, culturally specific, provisional, situational and personal (Plumwood, 2002; Gablik, 1995; Kester, 2004; Minnich, 2005).

privileged position of certain and often colonial methodologies (Denzin, 2009), and the hegemony of the text and talk of the linguistic turn (Thrift, 2010), have also been thoroughly contested or evacuated of much of their authority in favor of more nuanced, more complex, and indeed, more *local* understanding of knowledge and how it is produced in contexts, is co-constructed by knowers and made visible in cultures and communities (Lutz & Neis, 2008). In such a moment, who actually knows?

Whose Knowledge, Whose Power? Who DO We Believe?

Disputes about truth claims and struggles over the authority of knowledge are not limited to the academy. Increasing numbers of knowledge controversies, publicly disputed facts, debates about data, and disagreements around evidence, are becoming more common especially in areas where important decisions are being made in both the public and private domain. Expert knowledge, often believed to be the exclusive domain of science (and perhaps now, social science), traditionally has been used to inform government decision making on numerous levels, including the investment of public resources and development/depletion of natural ones. This commitment to reason and research-based policy has been eroded both by political decision-making that limits government's capacity to undertake research[2], as well as by often competing social, environmental or economic agendas.

At the same time, competing research claims support opposing views, offer competing theories, and throw the historical objectivity of scientific knowledge into question. Many public and community stakeholders lose trust in the ability of science or expert knowledge of any kind to know the particular truth of their communities, regions, economies or environments, and it is rare that even the purest of science does not have ethical or political implications of one kind or another. The occurrence of such knowledge controversies in various public locations seems to be on the rise at the same time as disciplinary disputes about truth claims in such complex areas as climate change and global warming proliferate. Our recognition (or suspicion) of the limits of positivist science to serve indisputably in the public interest for the common good gives rise to questions of, "Which public?" and "Whose good?".

These questions and other disputes demanding more public scrutiny of science than ever before have emerged powerfully in areas of social policy and community planning (Whatmore, 2009), environmental and ecological regulation (Nazarea, 2006; Haggan, Neis, & Baird, 2007; Berkes, 2008) and in medicine, food and drug regulation and labelling. Indeed, whether from locations outside of the academy or from diverse and multiplying sites within it, there are serious and continuing challenges to established Western "... 'epistemological monoculture' which characterizes knowledge-making as a form of mastery over the natural world." (Biermann, 2010) Such a monoculture not only authorizes science as our single and most useful way to know the world, but often ignores its heterogeneity and devalues what we might productively learn from other practices of knowing that have been marginalized or neglected through our over reliance on science.

Tensions between Western science and other ways of knowing have been thrown into sharp relief in a wide range of discourses and disciplines, largely through postmodern critiques of "universal explanations and totalizing theories" (Turnbull, 2008; Ley, 2003) and challenges to the absolute objectivity of scientific knowers (Shapin, 2010; Daston & Galison, 2007; Megill, 1994). The idea that any kind of knowledge practice, research, experiment or theory can be above culture, or can emerge from a space that is not social, political or temporally bound, has been abandoned by many scholars[3].

In an attempt to slow down our thinking and reflect on how we *do* our knowledge making, let us revisit our assumptions about science and its knower, its practices and places of knowing. For regardless of the challenges we outlined above, science remains for many, the most powerful knowledge system humans have developed.

How Science Knows: Objectivity and the Rational Knower

> *Science is the tool of the Western mind and with it more doors can be opened than with bare hands. It is part and parcel of our knowledge and obscures our insight only when it holds that the understanding given by it is the only kind there is.*
>
> Carl Jung, *Commentary on the Secret of the Golden Flower* (1931)

The Western knowledge tradition has long been dominated by the sciences as the authoritative, rational truth form on which we base our objective understanding of the world around us. This way of knowing has created and sustains our idea of the objective knower– the Kantian man who David Ley describes as, " that lonely (and all too modern) individual, rational, economic man bereft of friends and family and indeed without a social life." (Ley, 2003, p. 544). To ask *who* this knower is and *where* he knows from, Western science can only answer: he is a privileged white man in an uncontaminated laboratory or a knowable Nature.[4]

2 For a detailed and recent analysis of this issue and its consequences in Canada, see Allan Gregg, *1984 in 2012: the Assault on Reason* (2012).

3 This is clearly a constructionist position and for readers interested in a useful overview of social constructionism, see Mary and Kenneth J. Gergen (2003), where they identify its three overarching lines of argument: the "communal" and collective origins of knowledge, the "centrality of language" (whether Wittgenstein's 'games' or Foucault's 'discourses'), and the "ideological saturation" of knowledge and its processes of production.

4 Here we look to studies on the social construction of sciences (Law, 2008; Pickering, 2000,) in fact of all

Lorraine Code, describing this knower as "the abstract, interchangeable, autonomous individual of liberal moral-political theory" (Code, 2006, p. 5) reminds us that knowledge systems create and reward specific kinds of knowers, who in turn recreate those systems and reinvest them with power and authority. Since we have been formed and trained as knowers in an epistemic tradition that privileges this disinterested rational knower of science, we value the disconnection, the distance, and independence such a knower can mount in his knowing relation to the world. In fact, it is precisely this removal of his human characteristics, of his experience, of his particularity–of his body, gender, race, class, religious beliefs, moral or ethical beliefs, language, and cultural location–that remains one of the hallmarks of objectivity as we have been taught to know it (Daston & Galison, 2007).

The elevation of rationality, the separation of fact and value, and the almost religious belief in the *objectivity* of science has come under major and consistent critique from both inside and outside of science for more than a few decades. Werner Heisenberg (1958), Michael Polanyi (1958) and other recent thinking in theoretical physics that establishes a post-Newtonian understanding of matter, have confirmed our inability to observe anything without changing it, and have noted the presence of uncertainty in the lab and complexity and chaos in the world it claims to explore. Chaos and complexity theory have altered science's understanding of cause and effect, and have acknowledged the volatility and instability of the world science explores. More recent thinking and research in the sociology of scientific knowledge (SSK) (Shapin, 1995), in actor-network theory (ANT) (Latour, 1993) and in science and technology studies (STS) (Law, 2010), have clearly revealed the social nature of scientific knowledge production and also have made clear that subjectivity is produced at the same time as objectivity is sought (Knorr-Cetina, 1999).

Lorraine Daston and Peter Galison (2007) in their history of objectivity, construct not only a history of the *concept* of scientific objectivity, but also of an evolving scientific self–at one moment confident, and at another, full of doubts about the ability to represent, without bias, what one observes. It is a self that comes to know through a prescribed and community-endorsed set of practices as well as through specific "technologies" of vision. Through the products of observation and "imaging" as present in scientific atlases, Daston and Galison track the historical journey towards objectivity and its accompanying transformation of the knower, noting that " [t]o be objective is to aspire to knowledge that bears no trace of the knower–knowledge unmarked by prejudice or skill, fantasy or judgment, wishing or striving." (Daston & Galison, 2007, p. 17)
They point out that objectivity emerged in the mid-19th century not only as a new way of studying nature, but also a new way of *being a scientist*, a new form of practice which was constructed profoundly by the objects, tools and technologies scientists invented to record and document nature[5]. An encyclopedic atlas of insect species, a magnifying glass, a telescope, a camera obscura, or a detailed map, evolved as forms and technologies that determined and transformed, enabled, contained and constructed, the *way* scientists perceived: the way they actually "saw" and therefore "knew the world". These forms and technologies of seeing (and of picturing), also controlled and constructed how scientific knowledge was passed on and how new generations of scientific knowers were trained, and in many ways still are[6].

Daston and Galison describe a trajectory leading away from a goal of truth-to-nature, where the subjectivity and style of illustrators of nature shifted towards a mechanical objectivity they presumed would be characteristic of non-human observational techniques. An illustrator, whether the natural historian himself, or someone working closely to represent his specimens, might invest both personal style and commitment to idiosyncratic documentation that complicated an instinct towards representing the *kind* rather than the *individual*, the species rather than the specimen. Thus, where an artist or illustrator might carefully represent the particular plant or species he was drawing, perhaps an imperfect or idiosyncratic example of it, the natural historian and the scientist preferred a generalized version, a representation of the ideal form or example of the species. This is a natural impulse if one is aspiring to a knowledge of nature that is universal and generally applicable across situation and location. It underlies the profound usefulness of reproducibility and replication of result that remains the central goal of the scientific method and represents for many, its most useful contribution to human life.

A machine of any kind, whether a microscope or telescope, a *camera obscura* or *lucida*, were all tools that, in theory at least, stripped away the subjectivity and the individuality of the knower, and scientists became committed to the objectivity a machine might lend their ability to be "certain."
Of course, eventually it dawned on practitioners that what the machines "saw and knew," was not only determined by their human operators and inventors, but also needed to be interpreted by a human knower and consequently we arrive at today's notion of *trained judgment*, though most laymen, politicians, and bureaucrats still long for certainty, truth and scientific "proof".
In documenting the paradigm shifts that objectivity has travelled through in order to find itself less

knowledge (Gergen, 2003; Berger & Luckmann, 1967) as well as to feminists like Sandra Harding(1986) Lorraine Code (1991), and Elizabeth Minnich (2005), all of whom contest the hegemonic epistemological "monopoly" of the rational male knower

5 Some would argue that the single most important tool that enabled the emergence of science as we now know it was vanishing point perspective, invented by Fillipo Brunelleschi, an artist and engineer during the Italian Renaissance (Keller, 1994; Latour, 1985; Crary J., 1992). Called "Cartesian perspectivalism" by Hal Foster (1988), it will be explored in the section on Visuality and Materiality in greater detail than the current discussion affords.

6 This visual and material aspect of knowledge production and transmission will be examined in a separate section, but the importance of the material and the visual to making and moving knowledge remains my central impulse and fuels the central gesture of my research. I make material things, and through them, make things visible. *Towards an Encyclopedia of Local Knowledge* joins Bruno Latour's "immutable mobiles" (Latour, 1985), Barbara Maria Stafford's "echo objects" (Stafford B. M., 2007), and responds to Nigel Thrift's call for more ways to make and move knowledge than text alone (Thrift, 2010).

distinct from subjectivity than one might imagine, Daston and Galison argue convincingly that in the attempt to make a purely objective scientific gaze, scientists have constructed themselves, as well as the act of seeing. The drive to "repress" the willful "intervention of the artist-author" in the process of observation and representation, led to attempts for a mechanical objectivity "which aimed to quiet the observer so nature could be heard." (p. 120). Indeed, the historical journey they describe through science's tools and technologies of observation is one that strives to separate the knower from the known. As Daston and Galison note: " To be objective is to aspire to knowledge that bears no trace of the knower- knowledge unmarked by prejudice or skill, fantasy or judgment, wishing or striving" (p. 17). Objectivity emerged then, not only as a new way of studying nature, but also "a new way of being a scientist" (p. 17).

Most pertinent in Daston and Galison's history of objectivity and its "epistemic virtue" (p. 39) is that it is, at the same time, a history of *how to see as a scientist*. It is a history of how atlas images and other picturing devices throughout history teach, not only what is worth looking at, but "how to look at it". They argue that knower and knowing converge in the very act of *seeing* and that one does not undertake this act as an individual, but as a member of a particular scientific community[7].

Feminist epistemologists Sandra Harding (1991) and Donna Haraway(1988) support this notion that scientific knowledge is specific to community. In elaborating a "feminist objectivity", although writing 20 years earlier than Daston and Galison, Haraway also claims the central importance of *vision* in any discussion of objectivity (Haraway, 1988). Lorraine Code describes Haraway's particular and embodied notion of seeing, as a " re-educated vision" which abandons the "god's eye view" (the view from nowhere) of the disinterested Enlightenment rational (and always male) knower (Code, 2006, p. 119). Instead, in Haraway, and many thinkers following her, we see the emergence of a view from *somewhere,* of an implicated knower, embodied and aware of the partial nature of seeing and therefore, the situated and contingent nature of knowledge. Just as Daston and Galison argue that the objectivity of the scientific self is created through the tools it *sees* with, so Haraway argues that a located and self-aware vision, a responsible and reflexive vision " answerable for what we learn how to see" (Haraway D. , 1988, p. 583) must be the foundation of objectivity. She observes that, "Struggles over what will count as rational accounts of the world are struggles over how to see."(Haraway, 1988, p. 587) and argues convincingly that, "... objectivity turns out to be about particular and specific embodiment and definitely not about the false vision promising transcendence of all limits and responsibility...Feminist objectivity is about limited location and situated knowledge." (Ibid, p. 583)

7 This notion of knowledge practice in community is a central focus of work in the sociology of scientific knowledge–for a thorough review of the foundations and controversies, empirical practice and theory in this field, see Steven Shapin's (1995) excellent article in the *Annual Review of Sociology.* Also see Karin Knorr-Cetina (1999) on "epistemic cultures", that is, communities and societies that "create and warrant knowledge".

How Science Does and Where? Situating Science-Practice in Context

The centrality of *how we see* to *how we know* and the limits and problems of vision itself are complex subjects of debate among scholars in many fields.[8] We must accept that vision, like knowledge, must always be disclosed as partial, as circumscribed and co-constituted by social and cultural practices of looking. Even with this admission, the aspiring-to-be "pure" and struggling-to-be disinterested knowledge of science will continue to be substantiated and standardized through its methodologies, tools, and technologies of observation and verification. It will also continue to be authorized and validated by witnesses, communities, and institutions that have been constructed along the way by science, in an effort to move its knowledge beyond the local contexts in which it was made (Turnbull, 2008; Schaffer & Shapin, 1989; Shapin, 2010). While we will examine these tools of visualization and representation more closely in another section, it is worth examining now the *locations* from which scientists see and make their knowledge. If no longer able to claim this view from nowhere, then where *is* the somewhere in which scientific knowledge is made? And if we cannot be entirely outside of what we are building knowledge about, then how can we continue to do science?

Critiques and contestations do not imply that science is irrelevant, nor does a social constructionist view imply that we cannot bring critical, reasoned, and tested empirical knowledge to bear in the world. It does mean, however, that perhaps it is time to listen more attentively to those who are practicing science differently–in ways that acknowledge its limits, its liabilities, and especially its situatedness in *specific* locations.

In this context, we might remind ourselves that knowledge practice occurs and is constituted within a specific embodied encounter and in a specific location–between cartographer, compass and coastline, between telescope and astronomer and night sky, between lab, microscope and histologist. For a familiar example, we might turn to marine fisheries and imagine the radically different knowledge(s) of species, technologies, habitats and scales that would emerge from the knowledgeable encounters of a small-boat hand-line fisherman, a crewman on a beam trawler dragging for shrimp off Labrador, a Sami biologist working with Norwegian coastal fishers, or a government scientist using single species modeling strategies. Their facts about the fishery would be substantially different, not only in scale, but in *the way of seeing* enabled by their technologies and the ways and locations in which they were trained to use them. Even among individual scientists in the same field, we can imagine material encounters that might lead them to different assumptions regarding what they know about what they are studying.

8 Vision and visuality have a long and complex history in western thought, variously enshrined or contested, empowered or demonized, but centrally important to discussions about how we know and experience the world. These discussions are fundamental to a visual artist concerned with recruiting the visual to construct, represent and mobilize local knowledges. They are dealt with in detail in Ch.VI on Visuality and Materiality.

These preoccupations with particularity, contingency, location and specificity are not simply post-modern preoccupations revealing the limits to science and its authoritative power. Indeed they also expose foundational limits to the instrumental Enlightenment-based Western epistemology that, in spite of challenges from all sides, continues to dominate our common understanding of knowledge. Many scientists are entirely aware of the contingent and partial nature of their own knowledge. As Haraway notes: " The only people who end up actually believing and ... acting on the ideological doctrines of disembodied scientific objectivity... are non scientists." (1988, p. 576)[9]

Clearly we have as many generalized and essentialized notions about science itself as we have about the world we think it informs (and often does). If we accept the constructionist claims, we cannot possibly frame scientific knowledge practice as monolithic, monocultural, or even internally cohesive across its many sub-disciplines or their paradigms. Since Thomas Kuhn, most thinkers about science and rationality have recognized incommensurability[10] and that it problematizes our aspirations towards a single, neutral, rational world-view. Can it be that there is no overarching practice or paradigm we might call "science", but only molecular biology and geophysical modeling, acoustic astrophysics and other specialized science-based practices? Can it be that they are all being practiced within their own specific traditions also find themselves challenged when it comes to communicate across or beyond their locations and specific tools and technologies of observation and measurement?

Surely specialized knowledge in science and elsewhere has become so fragmented, so complex and so inexplicable to non-specialists, that it would be a profound error to presume that universal or general truths can emerge from the partial and situated locations named by Haraway and others. I would argue, then, that there is no monolithic, entirely homogenous, general practice called *science*, but rather, that there have always been a multitude of local, experimental, empirical and theoretical practices operating within specific communities, working towards some form of insight about something. Science in this view is a way of figuring out the world … more verb than noun, and remains a situated practice that most often qualifies its ability to be "certain" in terms of probabilities.

9 This raises the intriguing and difficult issue of reflexivity, and whether scientists as knowers might be aware that their ways of knowing are not perhaps as "objective" as they have been trained or socialized to believe. Those in the history of science like Steven Shapin, Simon Schaffer and Daston and Galison would likely argue that scientists have all the context they need to locate and situate their own fields and knowledge practices and in SSK and STS, Pickering, Law and Latour have been contending for some time that doing science is embedded in dances, systems and networks that do not bend entirely to the rational control of scientists. Shapin's title phrase "Never Pure" (2010) is perhaps the best reminder that we need to be humble about our claims, whether they emerge from science or elsewhere. And while the notion of pure objectivity located in a disinterested and disembodied knower might actually be a fiction, there remains social consensus (even if shifting) around some of what we know together. Through a variety of interdisciplinary and community-based strategies, I contend that we might imagine and forge better alliances for the dynamic and democratic application of science to the urgent problems facing us in the real, messy and complex world.

10 The notion that theories that emerge from different paradigms, cannot actually be compared to discover which is more accurate.

The absence of certainty may indeed be less of a scientific problem, than a social and political one, for science is well-used to its own unfolding and transforming truth claims. Its shifting paradigms have never been as fixed and stable as often claimed from both inside and outside its fields of inquiry. And because science is most often studying various aspects of the outside world, even if from within the site of the laboratory, it necessarily remains tangled up with non-scientific communities, institutions and locations, "...bounded and multifaceted... mediated by... local environments as well as human agents: technicians, politicians, industrial actors, and communities" (Ommer, Coward & Parish, 2008, p. 25).

In such a complex mix, there clearly can be no certainty and our collective or political longings for it might actually work against our ability to build consensus or collegiality, or connection and commitment to collective problem solving. If science cannot deliver universal certainty about the natural world of complex and deeply inter-related eco-systems, [11] if it cannot count and compute and model its way past data fouling, faulty testing, human error, through partial knowledge and around the challenges of multiple scales and competing values, then where are we to look for knowledge that can inform our action and behavior in a fragile world tottering between survival and destruction?

The Plight and Privilege of Location: Where Does Knowledge Live?

... a contextual epistemology supports a local ontology.

David Ley (2003, p. 539)

The only way to find a larger vision is to be somewhere in particular.

Donna Haraway (1988, pg. 93)

It is clear that we cannot set Western epistemology and scientific knowledge practices completely aside in order to elaborate an entirely different way of knowing the world. Rather, we need to think together toward an epistemology less reliant on general claims and more comfortable with nuance, heterogeneity, and ambivalence—perhaps the "contextual epistemology" that David Ley refers to above. Even if science could be certain in its universalist claims about the more-than-human world, there are persuasive arguments that it would not, alone, be enough upon which to base our decision-making about the environments we inhabit. How useful can a generalized claim be in a world of specifics?

11 Scientists, especially in the natural sciences, rarely express their knowledge without also noting the levels of uncertainty embedded within it. Research, inquiry, analysis, observation are all ways of knowing more, knowing deeply, but not necessarily knowing *for sure* or knowing *everything* in all situations for all time.

Certainly, there *are* general claims that might sound universalist to some and that can be made on both sides of any debate about knowledge and its integrity and usefulness. One might claim that it is universally true, for example, that scale matters when we look at things; that technologies alter perception; and that where you look *from* determines what you might see in front of you. These universals, perhaps more palatable if stated as probabilities (i.e., *more often than not*, scale, technologies of observation and location determine and transform what we are able to observe) emerge from embodied experience as well as from empirical evidence. They are known phenomenologically, experientially, and can be "tested" on the spot by simply changing one's position while looking out a window or picking up a camera[12]. To contend that knowledge sits in people in places, is a generaliztion difficult to contest.

Even social constructionist claims that everything is contingent, contextualized and constructed can be seen as universalist in some ways (everything is relative!) and perhaps the most important contribution of such claims is that they can be read not as "truth claims" but as claims about "truth." To reframe science as socially constructed confirms its original site-specifity, and at the same time, modifies its power, its authorization and deployment as the best and *only* measure for right choice, good action, or for moral and ethical decision-making that affects the more-than-human world. The promise of this located perspective, even if its context-specific character is discomfiting, lies precisely its invitation (in fact, its demand) to rethink our ideas about the fixity, coherence, and trustworthiness of knowledge the way we have constructed it in the Western intellectual tradition. It invites us to consider the consequences of maintaining the hegemony of the single and most powerful knowledge practice on the planet.

Accepting this invitation to reconsider, to re-think—to think *in place*—means that even a monolithic and coherent science that succeeded in mastering the natural world cannot be sufficient "if we are to lead lives that are in harmony with our society and environment." (Lutz & Neis, 2008, p. xi). Once we understand the powerful, complex and global linkages between ecosystems, and human interactions in the material world, the hegemony of positivist science becomes even more problematic. We can no longer park ourselves outside of nature in order to know it, but rather we must know our embeddedness *within* the world, and must include the human, the more-than-human, and the social in any notion of ecosystem health or sustainability we might imagine—indeed in any notion of our knowledge of the world. We must indeed, reimagine and reframe scientific knowing in a way that acknowledges its social construction, its situatedness, and its human-made, never pure, character—that is its local-ness. We need to build, as Lorraine Code calls it a "successor epistemology" and in her view, one built on "ecological thinking" (Code, 2006). If we can accomplish this reframed understanding of science in particular and formal Western knowledge in general, then we might productively open a conversation about its ability to recognize and communicate across other knowledge traditions, and its obligation to get better at doing so.

12 Embodied, experiential and existential knowledge practices are discussed in detail in later sections. Here it is enough to invite readers to consider that there might be some things the body knows that might be generally experienced and known, by similarly abled people.

Reframing Science as Local Knowledge

From our discussions so far it is not even a small leap to reframe science as a set of local knowledge practices, emerging from specific material and theoretical encounters between embodied humans and a specific physical phenomenological world. David Turnbull (2008), building on and extending much of the work we have already discussed by Bruno Latour, Andrew Pickering and Steven Shapin, has described Western techno-scientific knowledge as a *system* not unlike other local knowledge systems. Indeed, while Foucault might see science as a discourse and episteme–and others might see it as a space or practice–the point Turnbull is making is that *when* seen as *local*, science can be compared and brought into meaningful dialogue with other knowledge systems based precisely on a foundational characteristic they all share and that is their *local-ness*.

Turnbull reminds us that other knowledge systems, especially traditional, indigenous or non-linguistic ones, have been dismissed precisely because they *are* local–portrayed as context-dependent, value-laden, utilitarian and indexical–and restricted to the social and cultural circumstances in which they were constructed. "Science by contrast was held to be universal, non-indexical, value free, and as a consequence floating, in some mysterious way, above culture" (Turnbull, 1997, p. 486). Turnbull argues convincingly that once we see scientific knowledge as *local*, the real differences that remain between it and other local knowledges are differences in *power*.

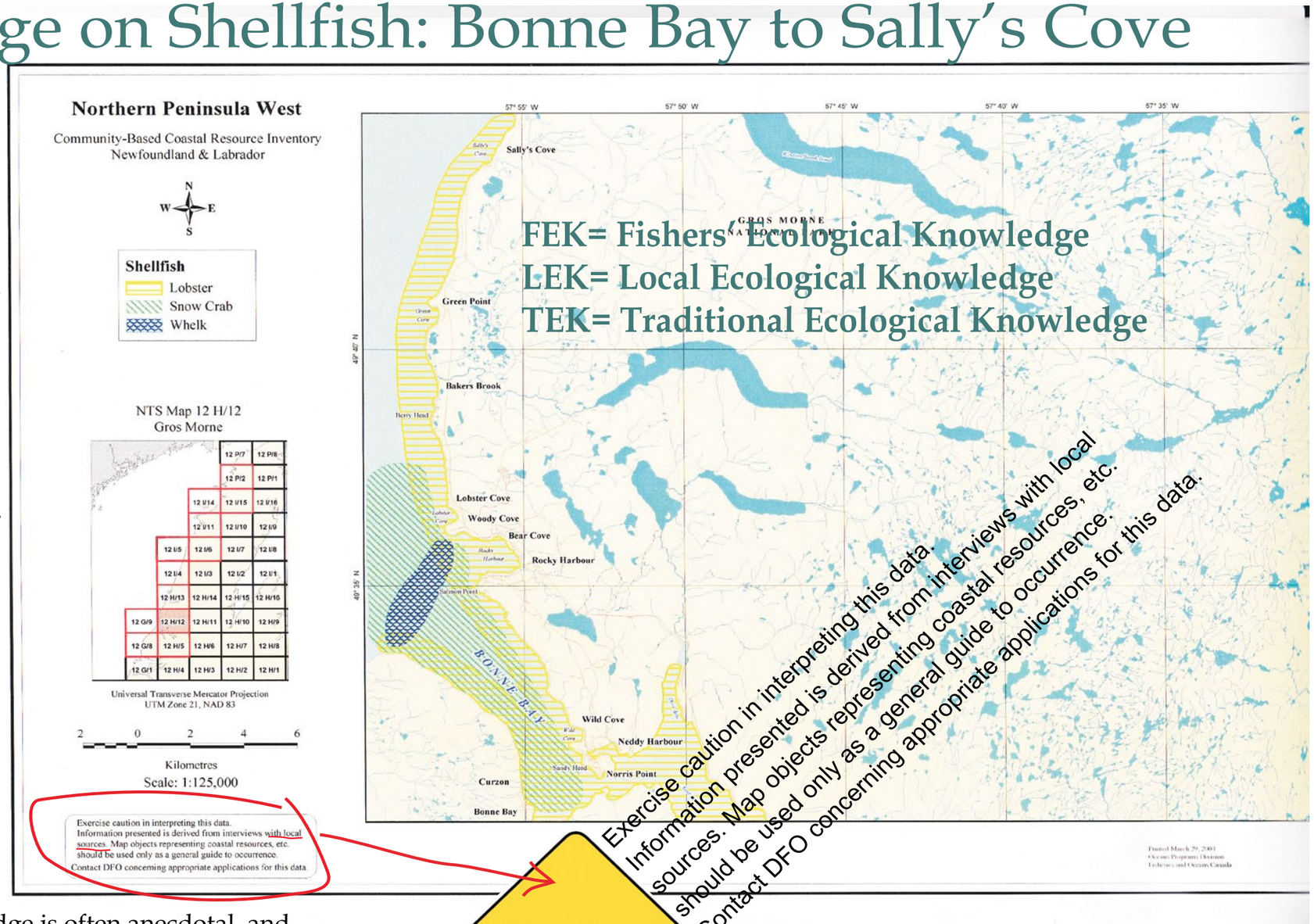
By *power*, he means the vastly different influence and authority that Western science-based knowledge holds compared to folk wisdom, indigenous knowledge, or a variety of traditional and "otherwised" knowledge. Clearly such other local knowledge practices are legion–whether located in alternative medical knowledge and practice; the knowledge of a boat-builder to work with neither plan nor scale model; the navigation practices of Micronesia; indigenous botanical knowledge for healing or for food; Anasazi and Incan calendars; or fishers' and hunters' ecological knowledge about resources, habitats and histories of specific ecosystems. If Science has more power than these and other examples of local knowledge practices, why might that be so? How did Science gain this power while vernacular, artisanal and clearly fruitful and productive local knowledge practices did not?

Local Knowledge on Shellfish: Bonne Bay to Sally's Cove

In 1998 the federal Department of Fisheries and Oceans (DFO) published the *Community-Based Coastal Resource Inventories in Newfoundland and Labrador: Procedures Manual* to help guide communities in the process of mapping their coastal resources. In 2001-2002, DFO supported the mapping of Northern Peninsula West resources including shellfish, pelagic and groundfish species, as well as local plants important to marine habitat. Local fishers and other knowledge-holders were interviewed about traditional and current marine activity and coastal resources within specific geographical areas, and information was mapped on 1:50,000 National Topographic System maps.

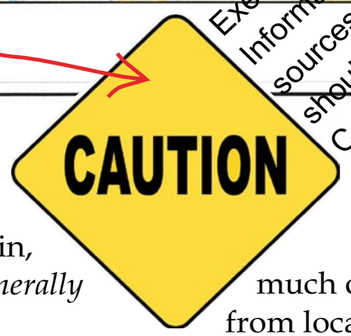
The map to the right represents Lobster, Snow Crab and Whelk in most of Bonne Bay and along the coast to Sally's Cove. DFO personnel advise that one can safely presume the common presence of these species , or of harvesting activity in appropriate seasonal periods , in the areas indicated.

Coastal Resource mapping and the collection of local knowledge has continued on the Great Northern Peninsula and Southern Labrador, both through such community-based projects as the Integrated Coastal Zone Management (ICZM) mapping project, and through Environmental Impact Studies undertaken before major development projects.



Whelk

Local knowledge is often anecdotal, and one person may not tell you everything he knows about where lobster are. Another might tell you things he doesn't know for sure. But one thing is certain, what local people know about their place is always *generally true in the specific context about which they are speaking*.



Scientific knowledge about marine species is also "local", relying on reported landings, log books, on-board-observers and dockside monitoring. Thus, much of what science "knows" about marine species comes from local people paying attention to their local environment.

The Movement of Scientific Knowledge: Immutable Mobiles, Integrity, Fruitfulness

Once we recognize that all knowledge production is a social *activity*, and a situated, spatialised one at that, it is straightforward to recognize the *imperial* character of Western techno-science. Even though we can now see it in its "making, maintaining and modification as a local and mundane affair" (Shapin, 1995, p. 304), we must admit that it has been remarkably successful in *moving* its local knowledge from the site of its production and application to other places, other times, and indeed, other communities and social contexts. This ability to mobilize, to *move* one's knowledge through a variety of devices and technologies was what contributed to the singular authority of science over other local knowledges, which are in many ways embedded in places and embodied in persons and thus have proved more difficult to mobilize. [13]

Steven Shapin identifies science's ability to move knowledge "with unique efficiency" as providing one of the challenges for future research in the sociology of scientific knowledge, but points to Bruno Latour and others who have elaborated convincing arguments about "immutable mobiles" and the effectiveness with which various propositions and technologies serve the work of many actors. There is little point moving something if it cannot be utilized by other knowledge workers at other locations. We need think only of the thermometer, the compass, and other tools and systems of measurement to recognize how many layers and layers of knowledge have enfolded those particular "knowing objects" into their own knowledge practices and products.

Latour (1987; 1988) argues that it is this reliance on inserting scientific knowledge and technology into larger and larger networks of action that makes them durable and robust. Indeed, Western techno-science is powerful precisely because of the integrity with which it travels and the usefulness of many of its objects, machines and technologies. Some would argue that science has gained power simply because it works so well. As Shapin reminds us, not all mobilization resources are technical or artifactual, and certainly the discursive resources at Science's disposal are well-established. Whether including rhetoric,[14] theatres of persuasion, the development of markets for scientific goods, and of course the "immutable mobiles" that can deliver a scale map of the world to the table top in your lab, Latour is describing the "institutionalization" of science. He identifies the *mobility* of knowledge as central to the authority of science, and claims that, " the wide distribution of scientific knowledge flows from the success of certain cultures in creating and spreading standardized contexts for making and applying that knowledge." (Shapin, 1995, p. 308**)** These resources of mobilization not only included the books and pictures and maps and microscopes that Lorraine Daston and other historians of science have identified as singular means for moving scientific knowledge, but also inventions like perspective, the printing press and the thermometer, all of which ensured that specific knowledge could be *moved without being changed*–that is, would remain untransformed by its transport. This is the "immutable" part of Latour's *mobiles* and is supported by Shapin and others whose work has shown that Science also worked hard to standardize, create credible witnesses, neutral places for experiments (laboratories), and knowledge societies with journals and gentlemen's meetings to ensure the validation and thus movement of knowledge in numerous directions (Schaffer & Shapin, 1989). This mobility of Western techno-science as it developed is contrasted sharply with our presumptions of the fixed and static nature of what is normally referred to as local knowledge. A story by Bruno Latour beautifully illustrates one way to see this difference:

> *La Pérouse travels through the Pacific for Louis XVI with the explicit mission of bringing back a better map. One day, landing on what he calls Sakhalin he meets with Chinese and tries to* **!***learn from them whether Sakhalin is an island or a peninsula. To his great* **!***surprise the Chinese understand geography quite well. An older man stands up and draws a map of his island on the sand with the scale and the details needed by La Pérouse. Another, who is younger, sees that the rising tide will soon erase the map and picks up one of La Pérouse's notebooks to draw the map again with a pencil* (Latour, 1985, p. 5).

In his own discussion of the story, Latour points out that it is neither the geographical knowledge, nor the navigational understanding of place, or the skills to visualize through mapmaking that indicate the Chinese islanders as inferior or unequal or even different in their knowledge practices. Rather, it is what La Pérouse *does* with the map that will make the difference between the Chinese and the European. For the European, and I would argue, the Western science that proceeded from that tradition, the inscription of the map, and *its purpose to secure new resources* reflect the mobilization of knowledge in order to muster resources, exploit new territories, and recover the costly investment made in such a long and expensive voyage. For the Chinese islander, who knew the island well and could draw a map in the sand or in his head any time he needed it, there was no need for inscription of a map that could be taken away or mobilized. Before we discuss the implication of Latour's linking of the story to "commercial interests, capitalist spirit and imperialism" (Latour, 1985, p. 6), let us consider in more detail what we most often mean by local knowledge, and whether it, like Science, might be reframed in fruitful ways.

13 The movement, mixing and hybridity of local knowledges will be discussed in another section. Here it is enough to note that Western science both invented and utilized the technologies of its own dissemination with an efficiency against which no other knowledge system could compete..

14 Rhetorical and discursive means have regularly been used to remove qualification and specificity from scientific language- from the omission of background assumptions to moves from "Blogg says" to "it is the case" (Shapin, 1995.p.308).

Who made the GREAT NORTHERN PENINSULA AND SOUTHERN LABRADOR ATLAS OF SIGNIFICANT COASTAL AND MARINE AREAS ?

Who KNOWS about Local Resources

In Woody Point:

Everett Osmond	Mayor
Robert Gillam	Fisherperson
Nelson Gillam	Fisherperson
John Gillam	Fisherperson
Todd Roberts	Fisherperson

In Trout River:

Mildred Crocker	Mayor
Gordon Barnes	Councilor
George Parsons	Fisherperson
William Crocker	Fisherperson
Joseph Brake	Fisherperson
Randy	Fisherperson
Floyd Crocker	Fisherperson
Curtis Crocker	Fisherperson
Adam R. Crocker	Fisherperson
Ralph G. Crocker	Fisherperson
Morris Brake	Fisherperson
George Crocker	Fisherperson

In Rocky Harbour:

Colleen White	Town Clerk
Dwayne Shears	DFO
Tom Knight	Parks Canada
Morris Payne	Fisherperson
Stan Butt	Fisherperson
Dr. Tom Knight	Parks Canada

In Norris Point:

Joe Reid	Councilor
George Tucker	Councilor
Glen Samms	Fisherperson
Darrell Burden	Fisherperson
Dr. Robert Hooper	BBMS

In Cow Head , St. Paul's, Parsons Pond, Daniel's Harbour:

Jerry Bennett	Mayor/Fisherperson
Edward Bryan	Fisherperson
Garland Hutchings	Mayor/Fisherperson
Austin Payne	Fisherperson
Trevor Keough	Fisherperson
Shawn Perry	Fisherperson
Dan House	Fisherperson
Glenda Bavis	CHCH & ICZM

In Port au Choix, River of Ponds, Hawke's Bay, Port Saunders:

Darris Patey	Fisherperson
Frank Samson	Fisherperson
Bill Maynard	Councilor
Sam Hoddinott	Councilor
Rod House	Fisherperson
Kerry Hoddinott	Youth Council
Todd House	Youth Council
Tony Ryan	Mayor
Warren House	Fisherperson
Eugene Caines	Fisherperson
Ken Ryan	Fisherperson
Dean Rumbolt	Fisherperson
Monty Gould	Fisherperson
James Dobbin	Fisherperson
Rod Cornick	Fisherperson
Randy Gould	Fisherperson
Vachon Noel	ICZM Member
Carolyn Lavers	ICZM Member

In Anchor Point, Bear Cove, Flower's Cove, Savage Cove, Sandy Cove, Green Island Cove, Green Island Brook:

Gerry Gros	Mayor
Lyman Genge	Fisherperson
Henry Genge	Fisherperson
Roland Jr. Genge	Fisherperson
Wilbert Porter	Fisherperson
Garfield Caines	Fisherperson
Keith Billard	Mayor
Maggie Chambers	Councilor
Andre Myers	Nordic
Collette White	Nordic
Jack Gardner	Fisherperson
Roland Way	Fisherperson
Trent White	Fisherperson
Ronald White	Fisherperson
Loomis Way	Fisherperson
Primas Noseworthy	Fisherperson
Dwight Macey	Fisherperson

In Plum Point, Reef's Harbour, Bird Cove, Blue Cove:

Ray Hynes	Fisherperson
Richard May	Mayor
Moses A. Caines	Fisherperson
Albert Chambers	Fisherperson
Alvin White	DFA (Dept. Fisheries and Aquiculture)

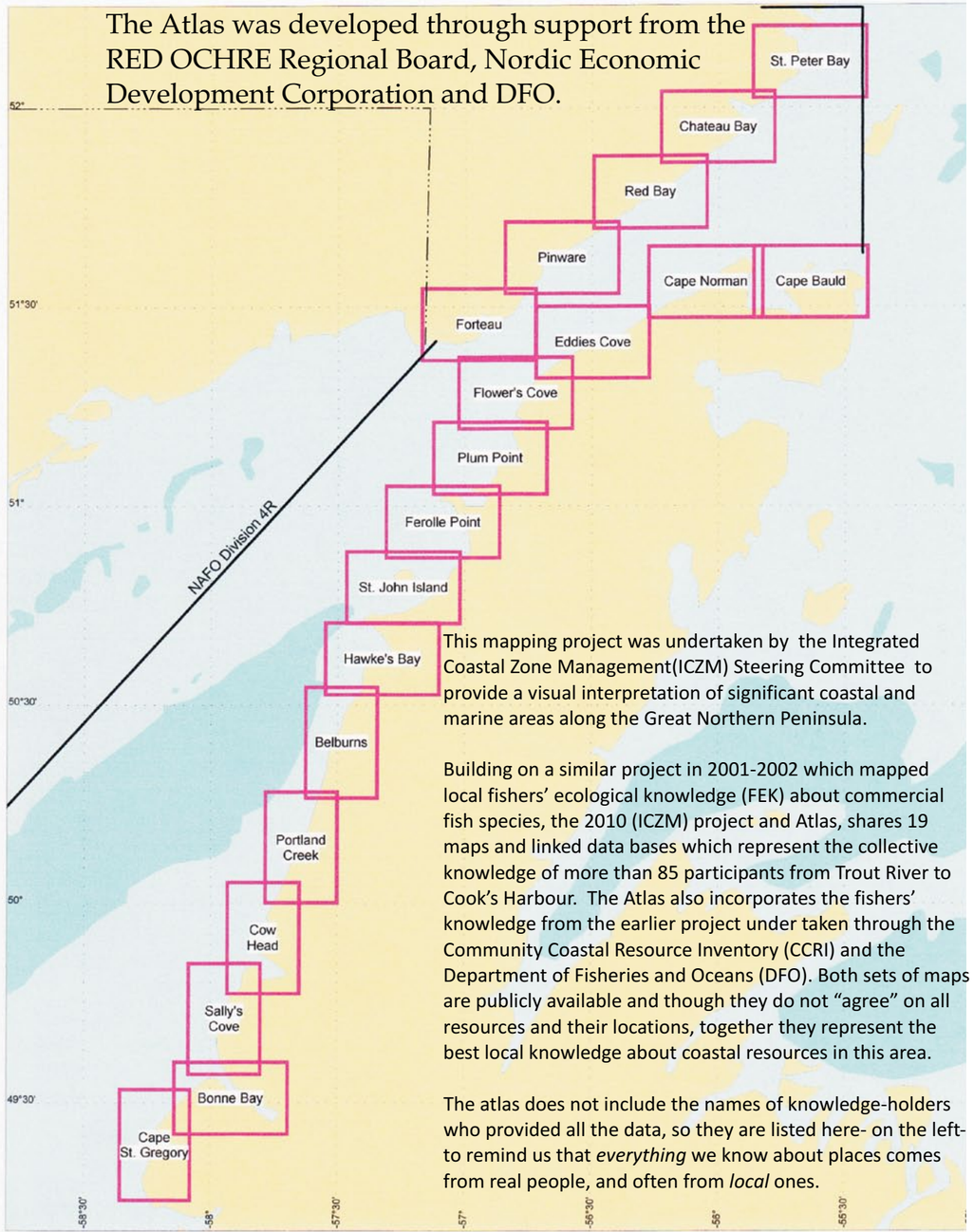
In Raleigh, Ship Cove, St. Anthony:

Vida Elliott	Councilor
Sterling Dawe	Fisherperson
Audrey Hurley	Fisherperson
Bob Elliott	Fisherperson
Steven Taylor	Fisherperson
Rodger Taylor	Fisherperson
Marshell Bessey	Fisherperson
Ricky Tucker	Fisherperson
John Regular	Fisherperson
Andre Myers	Nordic

In Cook's Harbour, North Boat Harbour:

Randy Woodward	Fisherperson
Paul Woodward	Fisherperson
Erastus Elliott	Fisherperson
Ephriam Smith	Fisherperson

The Atlas was developed through support from the RED OCHRE Regional Board, Nordic Economic Development Corporation and DFO.



This mapping project was undertaken by the Integrated Coastal Zone Management(ICZM) Steering Committee to provide a visual interpretation of significant coastal and marine areas along the Great Northern Peninsula.

Building on a similar project in 2001-2002 which mapped local fishers' ecological knowledge (FEK) about commercial fish species, the 2010 (ICZM) project and Atlas, shares 19 maps and linked data bases which represent the collective knowledge of more than 85 participants from Trout River to Cook's Harbour. The Atlas also incorporates the fishers' knowledge from the earlier project under taken through the Community Coastal Resource Inventory (CCRI) and the Department of Fisheries and Oceans (DFO). Both sets of maps are publicly available and though they do not "agree" on all resources and their locations, together they represent the best local knowledge about coastal resources in this area.

The atlas does not include the names of knowledge-holders who provided all the data, so they are listed here- on the left- to remind us that *everything* we know about places comes from real people, and often from *local* ones.

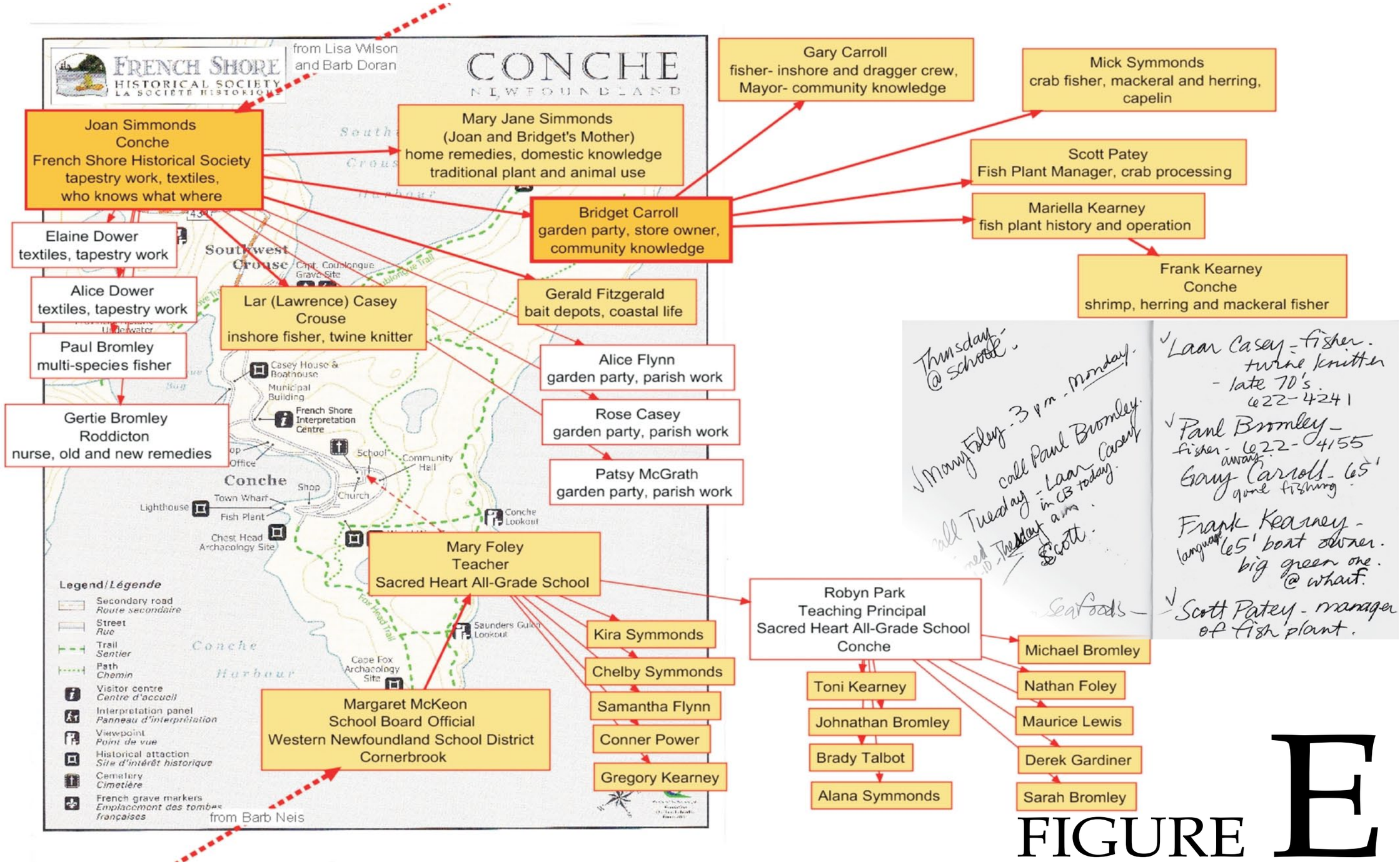

from Lisa Wilson and Barb Doran
FRENCH SHORE HISTORICAL SOCIETY
LA SOCIÉTÉ HISTORIQUE
CONCHE
NEWFOUNDLAND
Joan Simmonds
Conche
French Shore Historical Society
tapestry work, textiles,
who knows what where
Mary Jane Simmonds
(Joan and Bridget's Mother)
home remedies, domestic knowledge
traditional plant and animal use
Gary Carroll
fisher- inshore and dragger crew,
Mayor- community knowledge
Mick Symmonds
crab fisher, mackeral and herring,
capelin
Scott Patey
Fish Plant Manager, crab processing
Mariella Kearney
fish plant history and operation
Frank Kearney
Conche
shrimp, herring and mackeral fisher
Bridget Carroll
garden party, store owner,
community knowledge
Elaine Dower
textiles, tapestry work
Alice Dower
textiles, tapestry work
Paul Bromley
multi-species fisher
Gertie Bromley
Roddicton
nurse, old and new remedies
Lar (Lawrence) Casey
Crouse
inshore fisher, twine knitter
Gerald Fitzgerald
bait depots, coastal life
Alice Flynn
garden party, parish work
Rose Casey
garden party, parish work
Patsy McGrath
garden party, parish work
Southwest Crouse
Capt. Couslonque Grave Site
Casey House & Boathouse
Municipal Building
French Shore Interpretation Centre
School
Community Hall
Office
Conche
Shop
Church
Town Wharf
Lighthouse
Fish Plant
Chest Head Archaeology Site
Conche Lookout
Saunders Gulch Lookout
Cape Fox Archaeology Site
Fox Head Trail
Legend/Légende
Secondary road
Route secondaire
Street
Rue
Trail
Sentier
Path
Chemin
Visitor centre
Centre d'accueil
Interpretation panel
Panneau d'interprétation
Viewpoint
Point de vue
Historical attraction
Site d'intérêt historique
Cemetery
Cimetière
French grave markers
Emplacement des tombes françaises
from Barb Neis
Mary Foley
Teacher
Sacred Heart All-Grade School
Kira Symmonds
Chelby Symmonds
Samantha Flynn
Conner Power
Gregory Kearney
Margaret McKeon
School Board Official
Western Newfoundland School District
Cornerbrook
Robyn Park
Teaching Principal
Sacred Heart All-Grade School
Conche
Toni Kearney
Johnathan Bromley
Brady Talbot
Alana Symmonds
Michael Bromley
Nathan Foley
Maurice Lewis
Derek Gardiner
Sarah Bromley
Thursday @ school.
Mary Foley - 3 p.m. - Monday.
call Paul Bromley
Laar Casey
call Tuesday - Laar - in CB today.
Tuesday a.m.
Scott.
Seafoods
Laar Casey - fisher - twine knitter - late 70's. 622-4241
Paul Bromley - fisher - 622-4155 away.
Gary Carroll - 65' gone fishing
Frank Kearney - language 65' boat owner. big green one. @ wharf.
Scott Patey - manager of fish plant.

FIGURE E

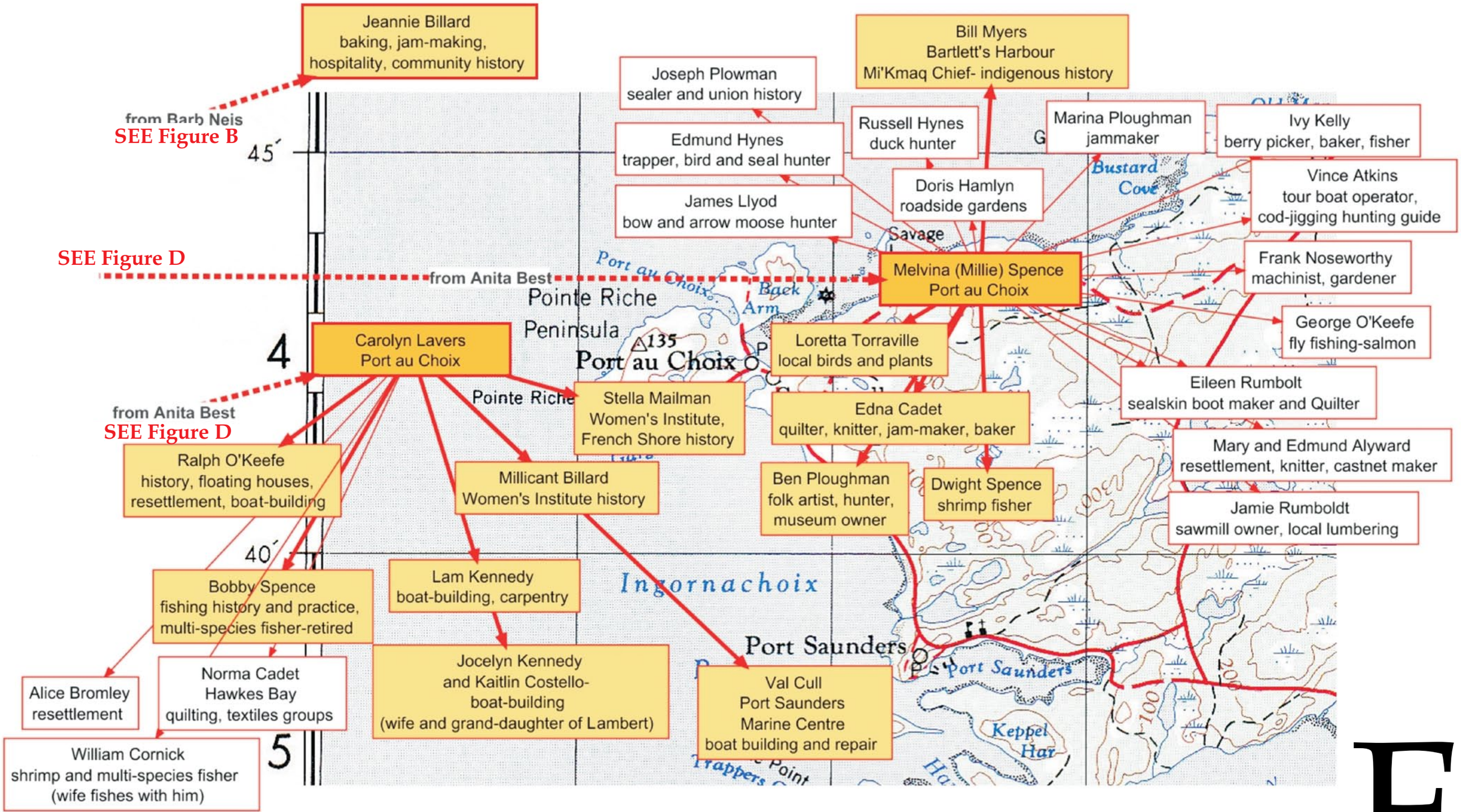

Jeannie Billard
baking, jam-making,
hospitality, community history
from Barb Neis
SEE Figure B
Joseph Plowman
sealer and union history
Bill Myers
Bartlett's Harbour
Mi'Kmaq Chief- indigenous history
Edmund Hynes
trapper, bird and seal hunter
Russell Hynes
duck hunter
Marina Ploughman
jammaker
Ivy Kelly
berry picker, baker, fisher
Doris Hamlyn
roadside gardens
Vince Atkins
tour boat operator,
cod-jigging hunting guide
James Llyod
bow and arrow moose hunter
SEE Figure D
from Anita Best
Melvina (Millie) Spence
Port au Choix
Frank Noseworthy
machinist, gardener
Carolyn Lavers
Port au Choix
Loretta Torraville
local birds and plants
George O'Keefe
fly fishing-salmon
from Anita Best
SEE Figure D
Stella Mailman
Women's Institute,
French Shore history
Edna Cadet
quilter, knitter, jam-maker, baker
Eileen Rumbolt
sealskin boot maker and Quilter
Ralph O'Keefe
history, floating houses,
resettlement, boat-building
Millicant Billard
Women's Institute history
Ben Ploughman
folk artist, hunter,
museum owner
Dwight Spence
shrimp fisher
Mary and Edmund Alyward
resettlement, knitter, castnet maker
Jamie Rumboldt
sawmill owner, local lumbering
Bobby Spence
fishing history and practice,
multi-species fisher-retired
Lam Kennedy
boat-building, carpentry
Alice Bromley
resettlement
Norma Cadet
Hawkes Bay
quilting, textiles groups
Jocelyn Kennedy
and Kaitlin Costello-
boat-building
(wife and grand-daughter of Lambert)
Val Cull
Port Saunders
Marine Centre
boat building and repair
William Cornick
shrimp and multi-species fisher
(wife fishes with him)
Port au Choix
Back Arm
Pointe Riche
Peninsula
Port au Choix
Pointe Riche
Ingornachoix
Port Saunders
Port Saunders
Keppel Har
Bustard Cove
Savage
45´
40´
4
5

FIGURE F

What do we Mean by *Local* Knowledge?

The very term "local" implies fixed, static and limited in both space and time- and presumes also that such knowledge does not and cannot move beyond its particular or specific location. We presume such knowledge is *limited by its location*. Even conceding that a great deal of local knowledge finds its way into Western scientific knowledge (just as La Pérouse inserted the local knowledge of the Chinese islander into his map), we still struggle with negative, restrictive and vaguely dismissive attitudes towards the static, the traditional and the highly specific in a culture that values dynamic, connective and continuous growth and movement. In the globalization of the current moment, we are indeed pulled in more than one direction – either dismissing the local as parochial and thus irrelevant to larger concerns, or honoring it through colonization, appropriation and commodification.

Within the increased localism that has emerged from postmodernist critiques of meta-narratives and totalizing or universal theories however, the term *local knowledge* has emerged in more positive and productive ways that identify the local as a site of common experience on which dialogue might be built (Code, 2006). Especially in discourses that have always valued the particular, like anthropology (Geertz, 1992), cultural studies, and environmental or ecological studies, marine sociology and resource management, we can see the emergence of the "local" as something to be valued and attended to. While in many contexts it refers to site-specifity and situatedness, that characteristic does not (and I argue should not) necessarily imply that it is isolated, primitive, politically innocent, out-of-conversation or disconnected from all other local knowledges near or far.[15]

In literature largely interested in cultural practices (for example, anthropology, cultural geography, cultural studies), local knowledge most often refers to those practices, beliefs and understandings and assumptions about the world held by members of a specific cultural group or community. This might apply to aboriginal inhabitants in Australia (Abram, 1996), migrant peasants in Nicaragua (Nygren, 1999), or immigrant female workers in the garment industry in New York City (Chin, 2005). It might also apply to more formal knowledge systems, like those within the university- whether in relation to cultural traditions in philosophy (German, French, or American theory) or even to academic disciplines themselves. In this context, Clifford Geertz rightfully points out that the opposition between so-called 'local' and so-called 'universal' knowledge is "not one between 'local' knowledge and 'universal,' but between one sort of local knowledge (say, neurology) and another (say, ethnography)" (Geertz, 1992, p. 129).

15 I will return to this issue of "purity" and isolation later but for now it is enough to signal that local knowledge as it has been constructed may also be in need of some reframing.

When referring to various types of place-based knowledge of the *natural* world, the terms for local knowledge include *ecological* to signify knowledge of (and sometimes practices within) a wide range of biological, botanical, marine and/or terrestrial environments. These local ecological knowledge practices represent and refer to the current and sometimes historical presence of specific groups of knowers within a specific place or territory. They recognize the ability of inhabitants to pay close, consistent attention to their changing environments, especially to those elements within it that are essential to their daily life, sustenance, health and physical or economic thriving.[16] Various specialized terms have evolved describing this placed-based knowledge, including Local Ecological Knowledge (LEK) (Nygren, 1999), Traditional Ecological Knowledge (TEK, usually referring to indigenous knowledge) (Berkes F. , 1999), and even Fishers' Ecological Knowledge (FEK) (Haggan, Neis, & Baird, 2007).

Not surprisingly, local ecological knowledge(s) have been defined in various ways but almost always include geographical locations, various embedded practices within ecosystems (whether hunting, trapping or fishing, gathering, preserving and utilizing plants and animals for sustenance or medicinal use, making technologies and tools), and often belief, as elements of their epistemic character. This inclusion of belief—that is of the moral/ethical element or the socio-political element that was severed from the rational disinterested knower of the Western intellectual tradition— marks a significant, if problematic (for some) characteristic of local knowledge. Some would claim it as an urgently important inclusion to contemporary knowing practices since it represents an ethical engagement in knowledge production that has been undermined or dismissed as subjective in knowledge systems that struggle for the power of the objective. We are experiencing in many realms of discourse a call for not just a more situated humble, circumstantial understanding of our knowledge of the world, but also for a more ethical, embodied, compassionate and just one[17]. For these thinkers then, the moral element of many local knowledge traditions is one of its central contributions. Others, however, use this inclusion of value or belief, this ethic of *care for* or *attachment to place,* to undermine local knowledge claims as too often subjective, biased, and self-interested.

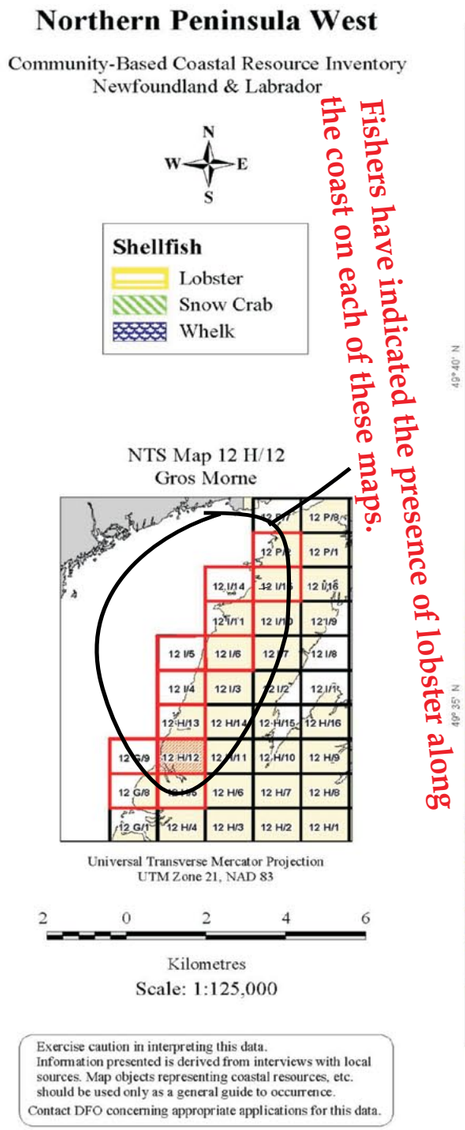
This critique of self-interest, however, can no longer be limited only to *local* knowledges, and with significant multinational corporate and neo-liberal state funding of research around the world, it becomes difficult even for the so-called universal knowledge of techno-scientific tradition to maintain the disinterested stance expected of it. We have already seen the limitations of scientific

16 "Coasts Under Stress: Restructuring and Social-Ecological Health" by Rosemary E. Ommer and Team (2007) examines society, economy, ecology and the health of all of these in specific coastal communities in Newfoundland and British Columbia. Examining cultural and place-specific ways of knowing, this work also elaborates on the marriage of local and traditional knowledge with marine science. Rosemary E. Ommer and Team, (Montreal and Kingston: McGill-Queen's University Press, 2007)

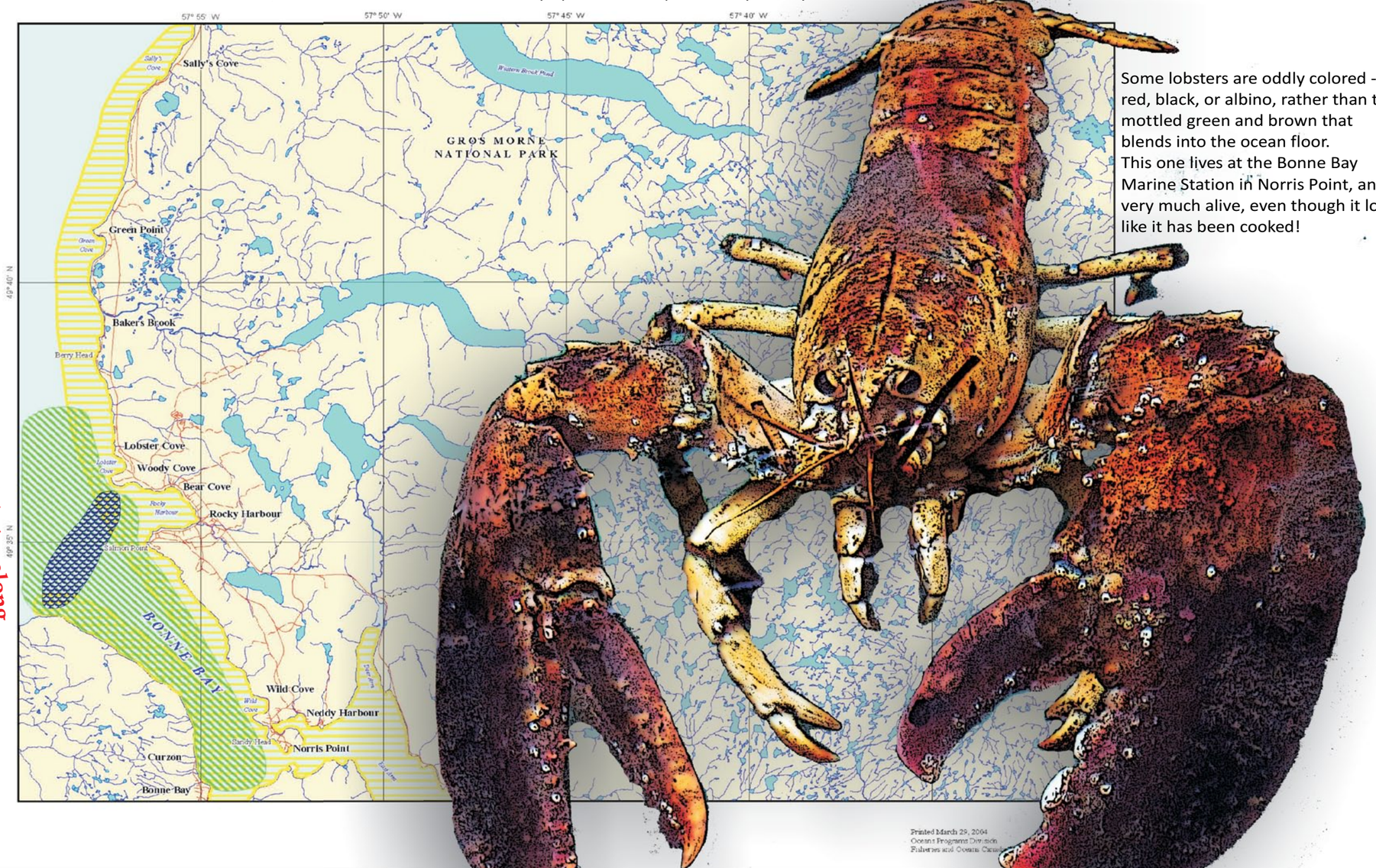
17 Among others in different disciplinary locations, Abram (1996); Carolan (2009; Code (2006; Cheney (2002; and Basso (1996)

On the Location of Lobster from Bonne Bay to Anchor Point

Lobster fishing is one of the fisheries on the west coast of Newfoundland between Bonne Bay and Anchor Point. Many multi-species fishers have lobster licenses, and often fish more than a few hundred lobster pots. Lobster is fairly common all along the west coast of the Great Northern Peninsula, and the commercial season usually opens late in April or early in May.



Fishers have indicated the presence of lobster along the coast on each of these maps.



Some lobsters are oddly colored - red, black, or albino, rather than the mottled green and brown that blends into the ocean floor.
This one lives at the Bonne Bay Marine Station in Norris Point, and is very much alive, even though it looks like it has been cooked!

Once the lobster season is over, there are thousands of lobster pots stored along the highway and the coastline. Some fishers still use wooden pots while others have adopted wire box traps that need less repair and maintenance. You can see where there is lobster fishing just by driving through an area.

FISHING AREAS by SPECIES:

On multiple names for the same place

LOBSTER

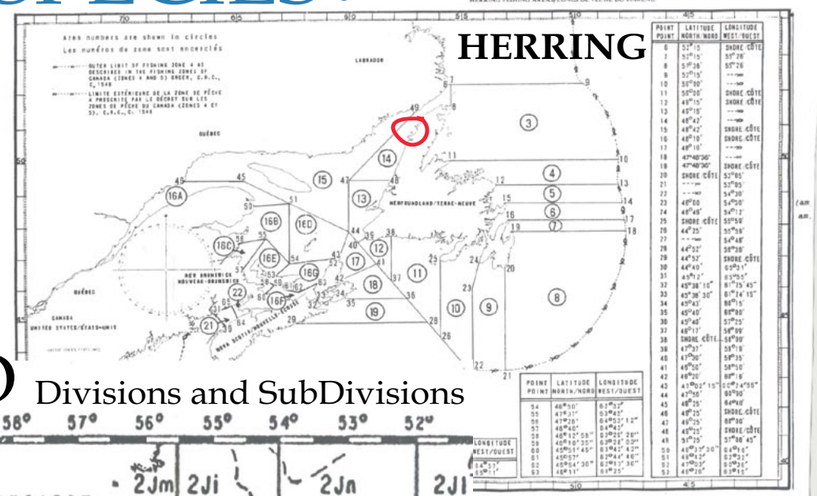
Figure 1

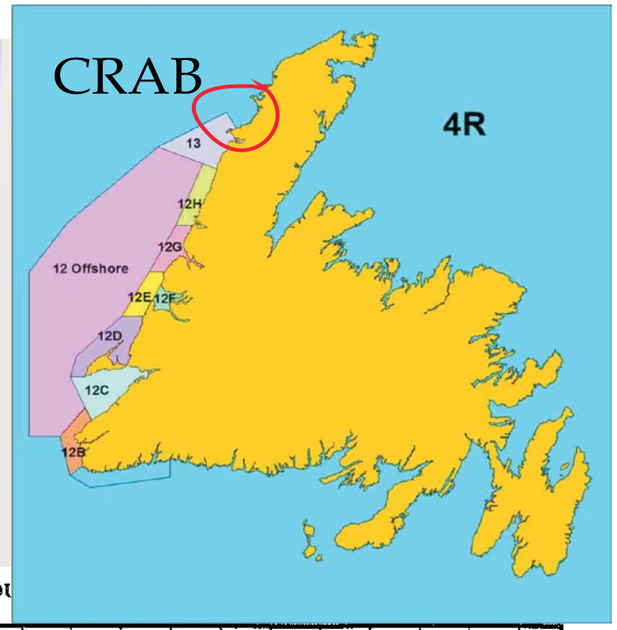
LABRADOR

NEWFOUNDLAND
TERRE-NEUVE

14C
14B
14A
13B
13A
12
11
10
9

LOBSTER

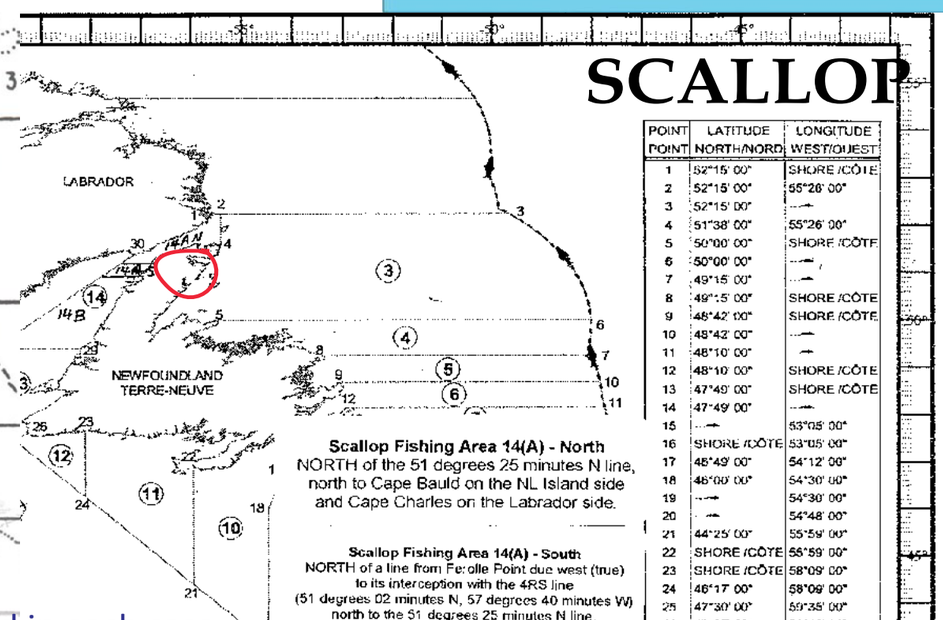




NAFO Divisions and SubDivisions

61° 60° 59° 58° 57° 56° 55° 54° 53° 52°

3
2Jm
2Ji
2Jn
2Jl
3Ka
3Kb
3Kc
3Kd
3Ke
3Kf
3Kh
3Ki
4Sw
4Rg
4Sv
4Rb
4Rc
4R
4S
4Rd
3La
3Lb
3Lc
3Lf
3Lg
3Ls
3Pn
3Pso
3Psb
3Psc
LABRADOR
NEWFOUNDLAND



POINT	LATITUDE NORTH/NORD	LONGITUDE WEST/OUEST
1	52°15' 00"	SHORE /CÔTE
2	52°15' 00"	55°26' 00"
3	52°15' 00"	---
4	51°38' 00"	55°26' 00"
5	50°00' 00"	SHORE /CÔTE
6	50°00' 00"	---
7	49°15' 00"	---
8	49°15' 00"	SHORE /CÔTE
9	48°42' 00"	SHORE /CÔTE
10	48°42' 00"	---
11	48°10' 00"	---
12	48°10' 00"	SHORE /CÔTE
13	47°49' 00"	SHORE /CÔTE
14	47°49' 00"	---
15	---	53°05' 00"
16	SHORE /CÔTE	53°05' 00"
17	48°49' 00"	54°12' 00"
18	48°00' 00"	54°30' 00"
19	---	54°30' 00"
20	---	54°48' 00"
21	44°25' 00"	55°59' 00"
22	SHORE /CÔTE	55°59' 00"
23	SHORE /CÔTE	58°09' 00"
24	46°17' 00"	58°09' 00"
25	47°30' 00"	59°35' 00"
26	47°37' 00"	59°19' 00"
27	47°50' 00"	60°00' 00"
28	49°25' 00"	60°00' 00"
29	49°25' 00"	SHORE /CÔTE
30	51°25' 00"	57°06' 45"
31	47°02' 18"	60°45' 00"
32	46°58' 42"	60°40' 00"
33	45°38' 30"	61°24' 15"
34	45°38' 10"	61°25' 45"
35	44°18' 15"	63°20' 00"

A multi-species fisherman can fish in the same area for different species, and in each case, the area will have a different name. If you fished lobster in 14B, herring in 14, scallop in 14AS and crab in 13 or 4R, you could be pretty much in the same place...
and you would probably call it St. John Bay.

notions of objectivity, distance, and indisputable neutrality and they are magnified by the power of elite and expert knowledges, that can can no longer claim separation between fact and value. The moral, ethical and unbiased character of science-generated knowledge is ever more difficult to establish when its production is funded, created and utilized within deeply embedded, if often concealed, value systems, the most prominent among them being neo-liberal capitalism (Latour, 1990 and 1993; Lewontin, 2002).

We might argue here that the visibility of this value-laden characteristic of local knowledge at least makes its biases and values clear and demands that they be taken into account. Local knowledge systems imply, against the claimed disinterest of the rational scientific knower, a clear and embedded interest that invites (but does not always guarantee) the complicity of the knower in what is known, and the commitment of the witness to what is seen[18].

Nancy Turner argues that local and traditional ecological knowledge developed by indigenous and aboriginal peoples is likely to exhibit high degrees of belief-based moral and ethical values, since it has developed over many generations to ensure survival in particular environments and has adapted to address and pass on particular cultural values about human and nonhuman relationships. The notion of kinship, for example, among all living things implies and reinforces a sense of relationship and connective responsibility and indigenous peoples are attached to their knowledge and its specific relationship to resilience and survival (Turner N., 2008).

Virginia Nazarea also claims the importance of local knowledge practices for what they reveal about human engagement with the biological world, and its resources stressing " ... the continuity and authenticity of local knowledge and memory despite, or because of, their fluidity, contingency, situatedness and resilience" (Nazarea, 2006, p. 318). One might argue that even non-indigenous people with deep ties to place, generations of practice in specific ecological locations, and traditional reliance on environmental resources for survival, would develop similar moral, ethical, or biased interests in the sustenance and stewardship of their environments. Whatever the group of local inhabitants, it is no surprise that in an increasingly global search for exploitable resources, their knowledge of their own place will sooner or later come into contact, and sometimes conflict, with the knowledge and power of global science and the capital it often works in service to.

Nazarea is articulate about the challenges of reconciling local knowledge and global science, acknowledging their incommensurability.[19] It is worth quoting at length her discussion regarding the tensions between these knowledge systems and especially the practice of some science and social science to treat or reduce local knowledge to "information", or data points, or a commodity to harvest. Nazarea notes:

> *Local knowledge is experiential and embodied in everyday practice. It is not logically formulated apart from what makes sense from living day to day in one's environment; nor is it inscribed as a set of processes or rules. To treat it solely as information to be tested, or text to be deconstructed, is to ignore the sensory embodiment of local knowledge as well as the attendant emotion and memory that is its power. In short, local knowledge is cosmos more than corpus, praxis and pulse more than precision and plan. Global science and other essentialisms— including, paradoxically, the critical kind— disempower place and agency in its treatment of local knowledge.* (2006, p. 323)

Such local knowledges are specific to place, to site, and often, as Nazarea reminds us, are directly tied to bodies and their specific practices of dwelling—tied not just to locations, but to ways-of-being in those places. They operate on a variety of scales, use a variety of languages and experiences, and are located within often vastly different contexts that make it difficult to generalize from one locale to another. Thus, it takes some effort and translation to put local knowledges into conversation with one another, and with other modes or kinds of knowing.

The biggest difference between these place-based and traditional *local* knowledges, and science (even if reframed locally), remains their ability (or inability) to move and mobilize themselves beyond their territories. It is generally agreed that local knowledge does not travel well, is often oral or performative rather than recorded, and thus, remains subject to the failings of memory, the loss of ritual, and the out-migrations of individuals from their place of original livelihood. It might travel a little way, but is often transformed by such movement and thus, while *mobile*, in Latour's sense, is anything but *immutable*. This specificity and binding of knowledge to place and practice demonstrates a profound characteristic of local knowledge, revealing what has been seen as one of its central limits, but not its only one.

The Limits of the Local

Local knowledge has attracted its own critics, just as "scientific knowledge" has. The tension between various kinds of knowing and doing is intense, and there are many who dismiss and refuse to "authorize" local knowledge in its various forms, whether it is located *outside* the academy in the anecdotal site-specific knowledge of fishermen, or an Apache story-teller, or a Korean

18 By complicity I mean connected, responsible relation to a challenging or questionable, if not criminal situation or action or circumstance. This is an understanding that one is engaged in a system where one's actions and behaviours have consequences, even if invisible ones.

19 I am using this term in the Kuhnian sense, acknowledging that different paradigms or world views, cannot be adequately compared to discover which is "true" or "right" or correct. Rather, following Michael Polanyi's view, it is clear that scientists from different schools of thought or competing traditions "… speak a different language, live in a different world" (Polanyi, 1958, p.151)

female sex worker, or *inside* the academy emerging in one of many forms of qualitative research methodologies or practices that are often challenged on issues of their rigor, their generalizability or heir objectivity. [20]

Virginia Nazarea notes that critics questioned what they saw as " a static, overly romanticised image of local knowledge", and pointed out (quite validly) the disservice done in the effort to " abstract local knowledge from its context and to "refunctionalize" it to Western ideas..." (Nazarea, 2006, p. 322). If we are to be skeptical about the reduction of local knowledge to mere data points in a western ecological study, there is also good reason to be skeptical about any totalizing visions of local knowledges, whether they are romanticized or demonized, whether mounted to increase or decrease their power and presence or to argue its special status or purity. Like knowledge emerging from scientific practices, local knowledge(s) are neither homogenous, pure, nor consistently practiced.

Largely viewed as "practical, collective and rooted in place," local knowledges have rarely been examined for their contested and hybrid characters *internally*, and when examined closely are likely to demonstrate that they are not constructed in a boundaried vacuum isolated from global scientific knowledge, but indeed as *simultaneously* local and global (Nygren, 1999). They are at the same time, both hybrid and heterogeneous, responding within shifting natural and social circumstances, and taking account of change. This position acknowledges that most local knowledge systems are situated within and navigated through encounters with other local knowledge systems and also with global Western science – and are not in fact (and in some cases never were)- isolated, pure, or entirely free from self-aware negotiation with dominant knowledge systems.

We can see many sites of contemporary encounter for this negotiation, some explicitly or implicitly valorizing, harvesting or archiving local knowledges for one reason or another. Whether they are tourism officials arguing to preserve, commodify and market traditional knowledge, Lakota people marketing their natural remedies for sore joints, populations working to reclaim ancestral knowledges that have been erased or colonized, or environmentalists and corporate biologists mining the biodiversity knowledge resources of indigenous people in the Nicaraguan rain forest (Nygren, 1999), it remains clear that local knowledge is valuable enough to be harvested as a resource and put to use.

20 Here I refer to the many new methodologies of qualitative researchers, including those making indigenous knowledge in conversation with Western knowledge. Research practices like auto-ethnography, participatory and community action research, testimony, performance ethnography and others are bringing what Norman Denzin calls "a praxis-based ethic" into a period of global uncertainty which encourages an expanding reliance on evidence-based, quantitative models (Denzin, Lincoln, & Smith, 2008, p. 3). By "praxis-based"Denzin and others refer to research and inquiry grounded in real and urgent problems and designed to reflect in practice and methodology the de-colonized position it claims in theory.

This use (and abuse) of "refunctionalized" local knowledge is especially interesting and troubling in the current moment of global neo-liberal capitalism, when markets are being found and created for almost everything that might be imagined or constructed as a commodity. This brings us back around to Latour's claim about regarding the Western mobilization of the Chinese map for market and commodity and empire, and it is clear that while dismissed on the one hand as limited, romanticized, and ungeneraliziable, local knowledge (especially when it when it serves or suits markets beyond its location) can be "mobilized" just fine by others. Once the value of local knowledge is established then (value to someone, somewhere) it is likely that its use, its multiple applications might be "refunctionalized" and profitably harvested, including local biological and genetic material, culturally-specific spiritual practices, territorial ecological knowledge and even reconstituted heritage objects, practices and memories. If it is seen to have value, ways will be found to move it.

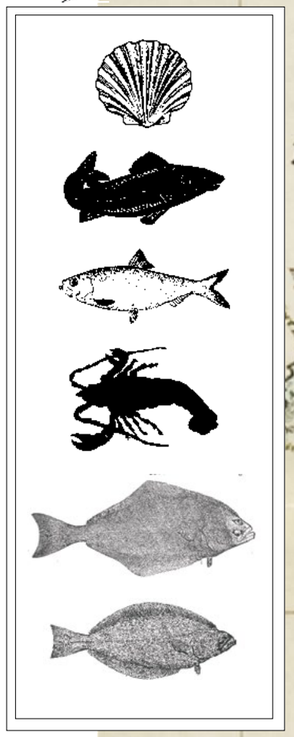
Reframing Local Knowledge and Making it Mobile

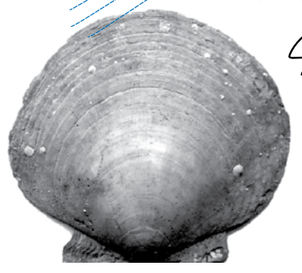
We have seen that the power of knowledge produced by science relies largely on its ability to *travel*, to move from one location to another without changing in substantial ways. It can then be re-used, standardized and folded into new local knowledges in formative and iterative ways. We also saw that the means for such mobility were what David Turnbull called, "technical devices and social strategies" that include everything from books and journals, maps, microscopes and thermometers, to printing presses, encyclopedias, libraries, conferences, and universities, and of course now, the internet. In this context, we must acknowledge that local knowledge-holders have begun to utilize some of these devices and strategies not only to mobilize their knowledge from one local to another, but indeed to render themselves visible, to resist appropriation and absorption, and to archive, document and thus preserve both their specific knowledge and its more general importance[21].

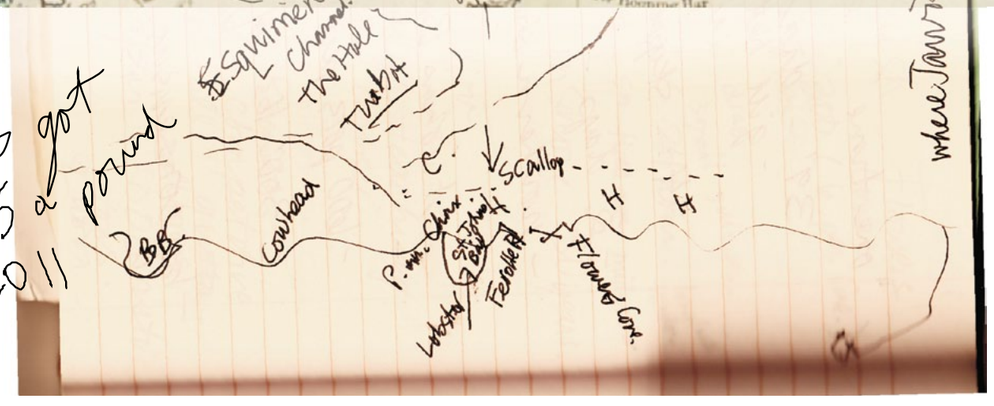
In the past, local knowledge most often moved from head-to-head, body-to-body or hand-to-hand, through observation, mimicry, practice, storytelling, songs, and apprenticeship—one knower passing knowledge along to the next. Anecdotal, often unwritten or uninscribed in anyway, it is easily lost if normal lines of passing on are ruptured, attenuated or overpowered by more 'efficient' forms and louder voices. The small voice entering the large and loud room was rarely heard or listened to. This is no longer entirely the case, and many scholars of the local and local knowledge-holders themselves have been proactive in working to protect, preserve and pass on traditional

21 Examples of this self-representation can be seen in local community museums, historic and heritage preservation, in local publishing, and in the use of more formal systems like the school, and even the university to collect, preserve and share local knowledges of interest to their researchers or in some cases, their wider communities. The Intangible Cultural Heritage initiative at MUN is one example of this, as are multiple school and tribal projects sharing traditional indigenous knowledge with the next generation.

On the Inshore Fisheries in the Strait of Belle Isle







Jarvis Walsh is a full-time inshore fisherman in Flowers Cove. For 30 years he has been fishing multiple species from more than one vessel, and currently has six licenses for the Straits area 4R. He fishes from May until late November as long as the weather holds and there is quota to catch. In 2011, he harvested the following species:

SCALLOP (Iceland): from May 9th until December 31st. In 2011 there was a quota of 1000 metric tons but it was not all caught. Harvested by dragging rectangular cages from his 39-foot vessel the *Frida M.*

COD: from July 4-21 and from September 6-15. Competitive weekly quota (free-for-all) of 3,000 lbs per license until quota is caught in 4R. About 50% of his catch comes from over on the Labrador side of the Straits near the 4S line. Cod is harvested with small gill-nets from the dragger or speedboat.

HERRING : May- June and October-November. Harvested with fixed gear in mid-water from St. Margaret Bay to St. Genevieve Bay. Quota in 4R for fixed gear was 4,600 metric tons.

LOBSTER: During the spring, Jarvis fishes 300 pots in St. John Bay from a small speedboat.

HALIBUT: Competitive quota. In 2011, it was a 24 hour fishery on June 28-29. Harvested with baited trawl (long-lines) from the speedboat.

TURBOT (Greenland Halibut) : Harvested June 14th- 18th. From the *Frida M.* with gill-nets in deeper water where the Esquiman Channel ends south of St. John's Island. This deep water channel is called "The Hole" by local fishers and drops to depths of 250 meters. The fixed gear quota for turbot in Western Newfoundland 4R was 580 metric tons.

and place-specific practices and the knowledge embedded within them to generations now almost completely absorbed by a culture dominated by Western knowledge. The *Encyclopedia* can be seen as an example of this impulse against forgetfulness, while at the same time inviting a reconsideration of knowledge practice itself and of art's work towards its production and mobilization.

Many local knowledge holders are also using the tools and technologies of the knowledge system that overwhelmed their traditions, to archive, preserve and mobilize them. David Turnbull (2008) describes the recent use of Global Positioning System (GPS) technology by Australian aboriginals to locate every tree and significant land form in their territory and represent it on digital maps for others to see "in Western terms". Their traditional practices, "performative modes of mapping" (Turnbull, 1997, p. 560) through walking the song lines, are less "visible" to witnesses, and certainly less "readable". Aboriginal hunting, trapping and fishing practices have been documented and mapped in great detail co-operatively using sophisticated mapping software and basic kitchen table interviews (Tobias, 2000). What a father or uncle knows from memory and practice, is often known by sons and nephews through technologies like GPS, skidoos and satellite phones. Video and photography have been used by First Nations groups to document and pass along local knowledge to younger generations who have grown up distant from the daily traditional activities of the woods, or coastlines (Turner N., 2008) and multiple networks, resource libraries, and teaching and learning resources about various local, traditional and indigenous knowledges have been proliferating in the last few decades[22].

Knowledge that is embodied, practical and involves practice and skill, moved (and still does) primarily through observation and imitation (Marchand, 2010). Learning to 'birth babies' was accomplished in the company of a midwife, through observation and attendance at multiple births; locational and technical knowledge of setting of snares and traps were shared in place, on site by live people doing the work of everyday living. Continued harvesting of rich fishing grounds depended on the generational passing on of 'marks' by near-shore fishers in rural Newfoundland, a system of triangulating location from shore-based landmarks. Such knowledge could not be shared out-of-place, since the marks were lined up with the location of the boat itself, that is, by the body of the fisher and his relation to fixed points of reckoning on shore. The widespread use of GPS, sonar and sounding technologies has almost entirely erased this type of marine locational knowledge in the current generation of Newfoundland fishers, at the same time as their technologically based harvesting knowledge for multiple species has increased.

22 For three excellent examples, visit the Alaska Native Knowledge Network http://ankn.uaf.edu/, the St. Anthony Basin Resources Inc. Oral History project collecting stories from elders in more than 20 Northern Peninsula communities http://www.sabrinl.com/Oral%20History.html , and the 2007 National Oceanic and Atmospheric Administration (NOAA) high school pilot project on local fishers' knowledge in Maine, http://www.st.nmfs.noaa.gov/lfkproject/

None of these older, less mobile, forms of knowledge about place or practice could have been "known" in the absence of an attentive body-in-a-place to hold and then to share what they knew. Now, both through incorporation in and representation by the academic world, and through their own long histories of interaction and exchange, local knowledges are *on the move* more than ever before. Whether they are made visible now, depends largely on the willingness of knowledge holders to share what they know–which often depends on the purpose to which such knowledge is put. The collection and visualization of local knowledge is also enabled more and more by new digital technologies, video and audio recording and photography. Like GPS, these technologies are being utilized to make indigenous and traditional knowledge visible in accessible forms well beyond the academic texts or museums where it might have first appeared.

Ideas about the purity, innocence and isolation of local knowledge, then, also need to take into account long histories of contact, interaction, cross-pollination between locations, hybridity and the generally dynamic character of knowledge, whether traded, observed or figured out alone. Reframing local knowledge—like reframing scientific knowledge—means letting go of our notions of its purity, simplicity, innocence and fixity and, as we have done with science, embracing its contingency, partiality, and heterogeneity.

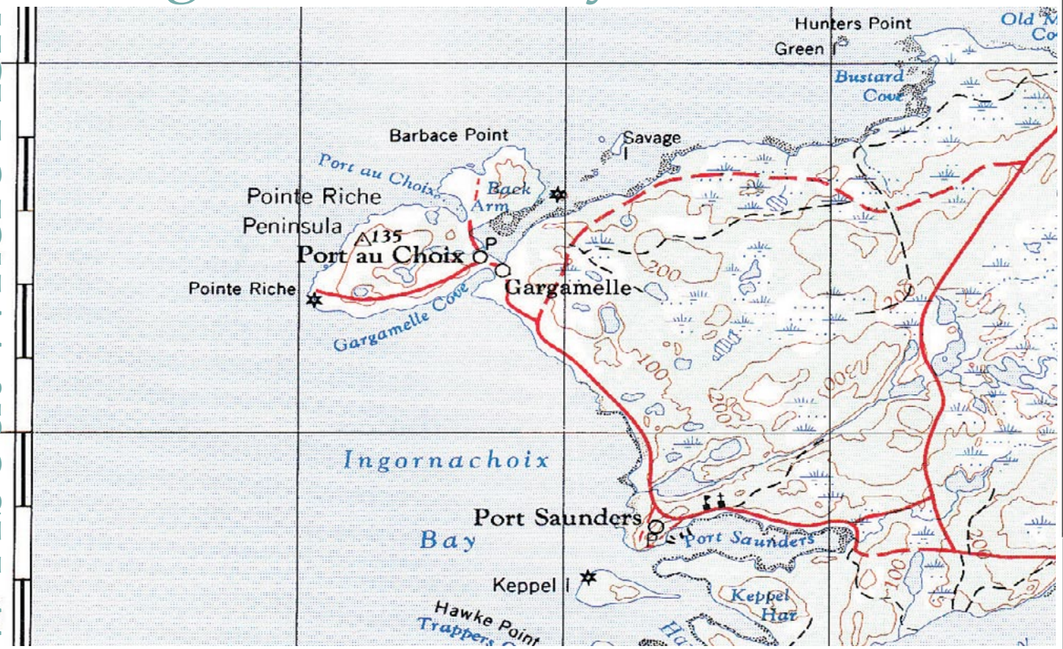
We need also to embrace its *diversity*–of both form and location. While we have focussed here primarily on ecological local knowledge, that is, on ways the natural environment might be known through practices other than Western science, it is important to remember that other forms of local knowledge, about the cultural rather than natural world, have been the object of formal study for centuries. Art history, anthropology, history and archaeology–whether attending to architecture, material objects, to boat-building, or Turkish carpet weaving, to painting or Appalachian chair making, are also studying products, forms and practices that have emerged from some kind, type, or mode of local knowledge.

Furthermore, within the current social science, ecological and resource management literatures where local *ecological* knowledge seems most present, there appears a locational bias towards non-urban populations of knowers in rural, un- or under-developed regions. These sites of interest seem to focus primarily on knowers in areas where modern, industrial and techno-scientific methods of exploiting and managing resources have come into conflict with local populations and/or resource health.

For some then, local knowledge seems to carry many of the characteristics of its rural, remote, primitive and under-developed locations. It is harder to find scholars working on what we might call *urban* local knowledge, and some claim that it is "understudied in the local knowledge field and only recently used to assess needs and improve urban life in poor countries." (Antweiler,

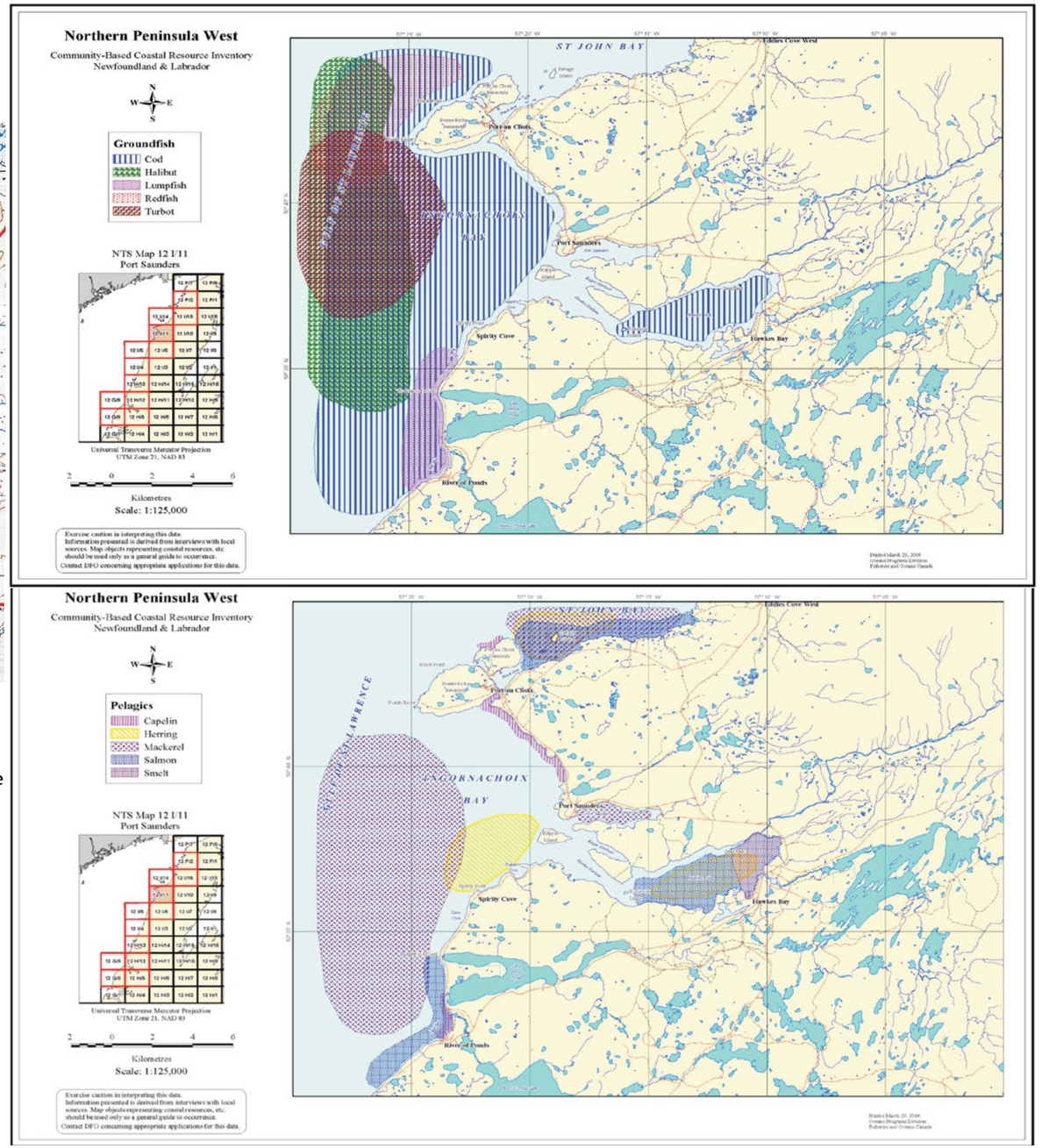
What Locals Know About Where Fish Are:

FEK on Groundfish and Pelagics in Ingornachoix Bay, 2001 to 20012



Fisheries and Oceans Canada (DFO) has been working with community groups since 1996 to document coastal fisheries resources as well as other information and data. Information has been collected through direct contact with local fishers and other individuals and stakeholders in coastal communities around the province. It is often referred to as Local Ecological Knowledge (LEK) or FEK (Fishers Ecological Knowledge). Knowledgeable individuals in communities were interviewed to identify areas where specific resources were known to occur. These areas were mapped on nautical charts and topographical maps. Additional information was collected related to the resources (e.g. season fished, gear used). This information was used to produce Community-Based Coastal Resource Inventories (CCRIs) and is represented on maps and in data bases. It is often used as baseline data for environmental assessment and development, for habitat management (e.g. for oil spill response), and has even been used by Coast Guard officials in search and rescue operations.

Information was collected and prepared through jointly sponsored projects between DFO and Regional Economic Development Boards, local Development Associations and educational institutions. Funding partners included Services Canada, Atlantic Canada Opportunities Agency, and Environment Canada. All of these agencies are identified with the data, but the knowledge-holders who were interviewed are not. It is as if the *local* and *individual* source of the knowledge was erased, in favour of a more general and institutional source.



2004). Some exceptions can be found however, and it is worth noting their existence if only to challenge the notion that already-developed countries, regions, cities or towns, have no local knowers who need to be engaged in decisions that affect their place and their dwelling within it.

A Short Detour by Way of the Everyday Urban Local

The Canadian geographer, David Ley (2003) challenges any assumptions we might have that local knowledge is necessarily rural and ecological in any sense that excludes the social. He "recuperates" what he calls "a social history of local knowledge" though the lenses of architecture, the built environment of cities, and the aesthetic and democratic shortcomings of modernism.

Ley argues convincingly that modernism, even in architecture and the arts, carried the presumptions of universality, progress, the individual, singular truth and purity, and the assumptions of the elite and autonomous knower (not at all dissimilar from the expert scientific knower) that are hallmarks of the scientific knowing we have been discussing. Ley proposes that postmodernism, in its rejection of grand universal meta-narratives, and in its embrace of context and contingency, (and indeed in its preference for the situated, specific, partial, epistemic location of the knower), is and remains "local knowledge". He reminds us that Berger and Luckmann's claim of forty years ago that "The reality of everyday life is organized around the 'here' of my body and the 'now of my present' " (Berger and Luckmann, 1967, p. 22) still reflects not only the spatiality and temporality of knowledge, but its *partiality*, "...the geographical boundedness of knowledge and action" (Ley, 2003, p. 544).

Ley joins others in arguing that scientific and other western disciplinary knowledge is a form of *local* knowledge, in that it is partial and incomplete, and also partisan, that is, constructed within and evoking powerful and empowered values. He reminds us of the group-centred (social) reality of intellectual knowledge making[23], its disciplinary-specific socialization, and its within-group coherence through mutual alliance, and closed systems of peer judgment. He describes "…the hyperspecialization and division of knowledge, scarcely communicating provincialisms, routinely lamented by scholars who wish for some coherence..." and echoes Richard Rorty's claim that truth is "entirely a matter of solidarity." (Ley, 2003, p. 546). This characterizes a collection of very 'local' knowledges, indeed.

Ley brings to his arguments a detailed set of examples from the history of modernist architecture and the urban built environment, which make visible competing sets of "local knowings" and the destructive hegemony of the "dominant god's eye view, context-free rationalism" represented by urban modernism.[24] As he notes with considerable passion:

> *Exuding prophetic zeal and an imperial global range, claiming the authority of science, ...the prescience of a god's-eye view of the city, this partisan group (of European and American architects) strove to transform urban landscapes in the modern idiom. Their local knowledge, empowered by corporate leaders in the public and the private sectors, was impressed upon the city for 50 years.* (Ley, 2003, p. 550)

Ley describes a process of development where other, competing, local knowledges, for example that of "the masses" (i.e. ordinary people living and working in neighborhoods), were dismissed in a process Ley describes as "urban clear- cutting". He also identifies the importance of mobilizing local voices, in this case, finally undertaken by Jane Jacobs (1961) and other activists trying (not unlike fishers in local coastal communities) to retain some voice in the changes in their "habitat". Speaking of Jacobs, Ley writes:

> *Against an epistemology of the disinterested expert, she inserted the street knowledge of everyday life; against the ontology of the faceless masses, she counterposed the identity of particular voices and neighborhoods; and, against the quiescent politics of formal democracy, she urged the activism of participatory democracy. (*Ibid, p. 551)

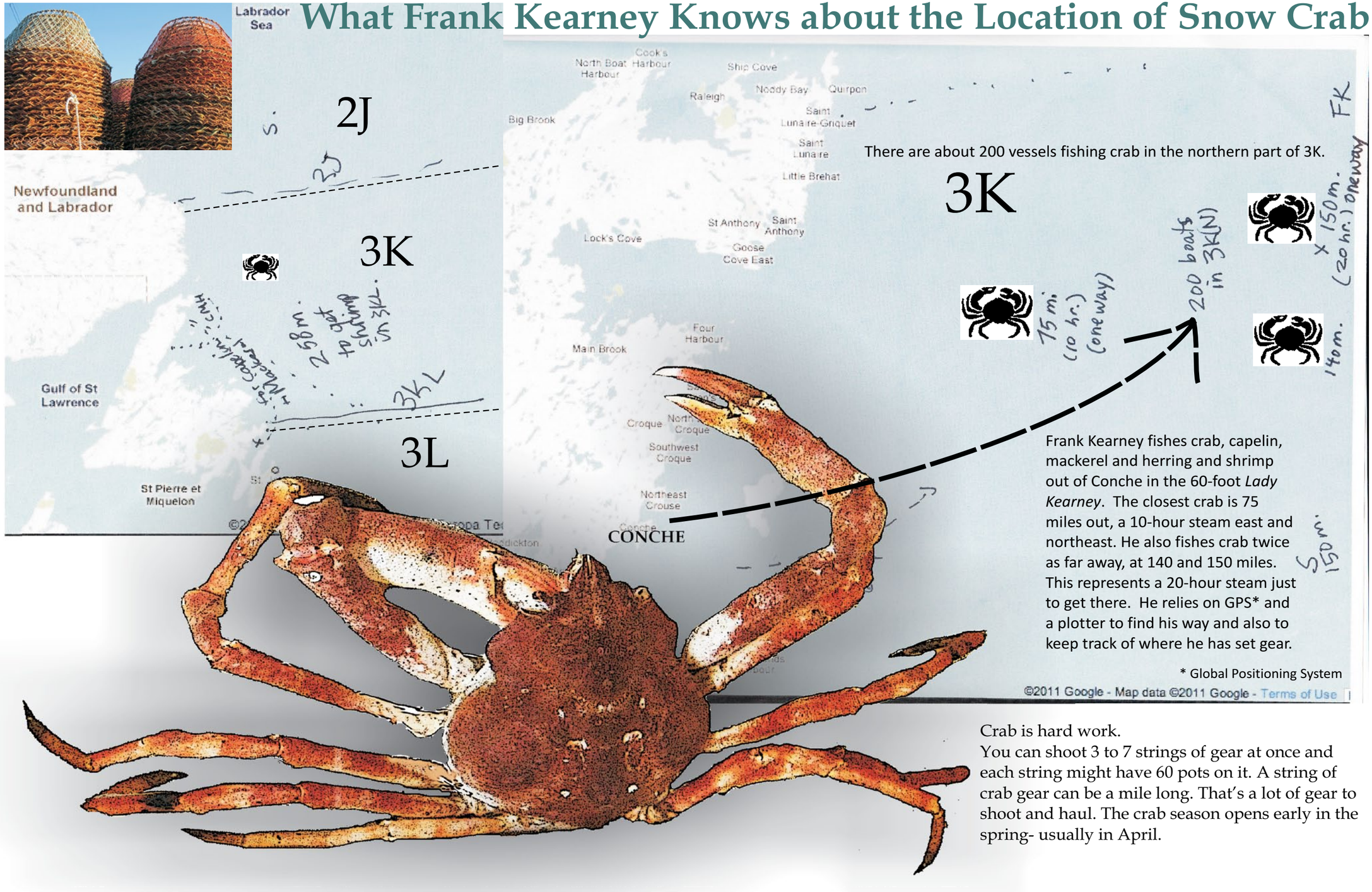
Indeed, were Jacobs advocating for the non-urban as well as the urban environment, if we replace the word 'street' with 'local', we might see this as a call for a set of situated knowledge practices inclusive of particularities and differences, and embracing the agency of all implicated knowers. It is a call we should heed.

There are strong commonalities between local knowledges wherever they are practiced. Although they are place-specific, that does not mean that what is known locally has nothing to teach a broader world. Individual sets of knowledge are like case studies, where the commonalities and differences can be drawn out and learned from. We might understand these as qualities and connections rooted in the practices of everyday life, and in the complex, dynamic and direct interactions within social and biological ecosystems. They are the knowing practices that emerge from organisms embedded in environments (Ingold, 2000), and from live creatures emplaced in their worlds and acting, performing, and practicing within place. One of their unfortunate commonalities is their marginalization and vulnerability–the ease with which they can be overrun, overwhelmed, or over-

23 Ley is not alone in this contention and numerous thinkers have published in recent years on the politics of science .For an engaging review of three such titles se Ricard Lewontin's The Politics of Science. (Lewontin, 2002)

24 Ley's overview of architectural modernism, city planning, and the consequences of its universalist commitment to progress and the 'new', is one of the best I have ever encountered, though further references on urban and town planning and local knowledge can be found with increasing frequency in municipal planning and consultation processes globally. In Toronto-http://cityecology.net/tag/local-knowledge/,

What Frank Kearney Knows about the Location of Snow Crab



Crab is hard work.
You can shoot 3 to 7 strings of gear at once and each string might have 60 pots on it. A string of crab gear can be a mile long. That's a lot of gear to shoot and haul. The crab season opens early in the spring- usually in April.

ruled by more powerful knowledge systems of science and Western epistemology.
Thus we circle back to the question of power and dominance, and must imagine how the particular voices of the local might speak with and within the general clamor of the global. We must imagine where such diverse knowledges can find a space to talk and work together—a space less marginalized, a location less vulnerable—indeed a space of dialogue where multiple voices emerging from different ways of knowing might meet, mingle and manage to make new meaning together. What might that space look like? What kind of place might we imagine for such a promising set of conversations?

Putting Knowledge in its Places: *OTHER-WISE-ness* in a Third Space

If we are to maintain cultural, intellectual, as well as biological diversity, we urgently need knowledge spaces in which multiple knowledge practices or systems can step into dialogue with one another, a space that David Turnbull (2008) calls a "third space." Its characteristics, as he defines them, would be interstitial and liminal—neither totally representational nor totally performative. Rather, it would be a space where both-and-more (rather than either-or) *practices* of knowing can operate and interact respectfully, protected from the overwhelming power and authority of Western science, or any single dominant system.

It is in such spaces that local knowledge systems and practices can make themselves visible to hegemonic Western knowledge practices, perhaps even in Western terms- or at least in forms through which it might been read and respected. I would argue that it is also in such mixed or third spaces that we will find opportunities to put science into conversation with not just traditional knowledge practices, but with other situated knowledges as well, whether other-disciplined like the social sciences, the arts and humanities, or other-cultured, like non-academic, informal, spiritual and/or community-based practices.

We have seen that science (at least the Western, positivist, rational, universal techno-scientific version of it) can not only be reframed as a set of diverse local practices, but indeed, ontologically must be viewed otherwise than as a single authoritative discourse that floats somewhere above culture. Indeed, we have also seen that science is social, is almost always created collaboratively in cultural contexts, and cannot inform directly all aspects of a highly complex world. Feminists, sociologists of scientific knowledge, and ecologists who centralize these questions are not alone in their thinking. Indeed in most disciplines in the academy, we can find scholars working in one way or another to build or find some kind of third space where more voices might be gathered and heard.

It is to these voices I now turn, to begin to populate and to step towards a space for mixed dialogue: one that welcomes hybrid and heterogeneous knowledge practices into conversations that are not polarized between the imperial and the parochial, the representational and the performative, the progressive and the traditional. For as Henry Glassie (1999) reminds us: "[if]... in the future *all* history will be history and *all* art will be art" (p. 2), perhaps there will also be a day when *all* knowledge will be knowledge.

The Promise of Rough Edges: Getting the Locals Together

> *My dreams and hopes are turned towards any process which would get people interested in the consequences coming together and being able to impose their questions, objections, counter-propositions. I do not ask that scientists as people become better or more enlightened, I ask that practices stop ignoring each other, stop creating practitioners judging away what escapes their question.*
>
> Isabelle Stengers (*A 'Cosmo-Politics' – Risk, Hope, Change,* 2002)

In this final section I want to close on a note of openness, promise and possibility: to imagine and delineate a third space through examples where it has been or might be experienced. In service to this goal, I want to pull from existing practices and projects, some energy and inspiration that will support continuing efforts to think together in place and across difference. I am thinking of a third space that is not only interstitial, but also transdisciplinary,[25] post-modern (in terms of abandoning our longings for universals , meta-narratives, order and purity) and post-colonial (or post- imperial) in the sense of thinking otherwise.[26] I am thinking here of a space that is self-consciously hybrid and ecological–that is ideologically committed to multivocal, ethical, sustainable and communal engagement in common problems that brings to bear our best practices from across different knowledge systems.

I wish here to imagine an *other-wiseness*—a wisdom knit from understanding that there *is* an 'other' (multiple others, in fact), and a wisdom tied to an intention to listen, to think and to speak across difference—another kind of *wiseness* that invites and enables dialogue with *others*.

We need to *practice* building and being in this space and there are many experiments, projects and models that have already emerged and might be seen as exemplary or inspirational. Some of these

25 By transdisciplinary, I mean refer to the inclusion of multiple disciplinary traditions but also non-academic and thus non-disciplinary traditions or knowledge systems or practices. Most often, this means inclusion of non-academic knowers and participants in a project, and often refers to community, real world engagement. For the Charter of Transdisciplinarity see http://ciret-transdisciplinarity.org/chart.php#en

26 For a cogent historical review of *thinking otherwise* in post-colonial studies, see Leela Gandhi (Gandhi, 1998)

projects offer us ways to imagine the larger and more inclusive dialogues we must enter together if we are to restore and sustain an environment in which one knowledge practice might be honored without doing damage to another. Such spaces are often experimental, openly grapple with the complexities they are attending to, and are inevitably local. Thus I will begin here–at the level of the local–to search for real spaces, where we might find real groups of knowers, thinking in place together.

Interdisciplinary Alliances and Other Public Engagements

The Community-University Research Alliance (CURA) projects funded in Canada for more than a decade by the Social Science and Humanities Research Council (SSHRC), offer one approach to engaging multiple knowers in focussed projects undertaking local or regional research. Beginning in 2000, these multi-year, interdisciplinary and community-partnered projects can be seen as one possible strategy for opening or constructing a third space for collaborative knowledge-making pertinent to real social, economic or environmental issues. CURA projects included three important components–joining *research* activities with both *training* and *mobilization* components, and perhaps most centrally important, they enabled equal partnerships between community organizations and post-secondary institutions. While no longer funded through this specific program, these kinds of collaborative research projects continue to forge important alliances between disciplinary forms of academic knowledge and partnerships with community-based, local, traditional knowledge practices in a number of areas.

Even in advance of the CURRA initiative through which my own research has been supported, Newfoundland and Labrador has been a foundational site for interdisciplinary and community-engaged research, beginning formally with the 1994-97 *Ecoresearch* project led by Rosemary Ommer at Memorial University's Initute for Social and Economic Research (ISER). This was followed by the national interdisciplinary project *Just Fish,* on ethics and marine fisheries crisis on Canada's east and west coasts (Coward, Ommer, & Pitcher, 2000). Followed by the five-year project, *Coasts Under Stress* (2000-2005), and then by the *Community University Research for Recovery Alliance* (2007-2012) with which my own art-and-knowledge project *Towards an Encyclopedia of Local Knowledge* was linked.

Involving scholars and researchers from multiple disciplines, instigating conversations with stakeholders in various sectors of the non-academic community, and producing public dialogue around accessible publications or outreach forms designed to mobilize knowledge, these large, multi-year projects incorporate important attributes of what I imagine a third space might be. Interdisciplinary and multi-vocal in terms of manifesting and mobilizing the research findings in multiple forms (books, reports, conferences, pamphlets, posters symposia, film festivals, etc.), these projects seem open to listening and able to hear community voices and priorities. They are willing to empower the specific alongside more general insights, and they are *slow* in terms of taking/investing the necessary time to engage meaningfully with whatever complexities inform the processes and objects of study. Here is an example of one such process, manifest in one such form or research practice, selected because it is, in fact, addressed to the whole issue of knowledge itself and how we make and move it responsibly.

As one of many outputs from the ambitious interdisciplinary project "Coasts Under Stress," *Making and Moving Knowledge: Interdisciplinary and Community-based Research in a World on the Edge* (Lutz & Neis, 2008) is a book that stresses the ability of human and non-human communities to deal *resiliently* with *change.* Its authors bring a wide array of "knowledge systems" to bear on coastal life in their attempt to uncover and follow the first steps on a path towards such resilience. As one product or output emerging from an interdisciplinary research process, and represented in one of those immutable mobiles we call a book, it offers an excellent example of both *opening* a third space while at the same time *emerging* from one.

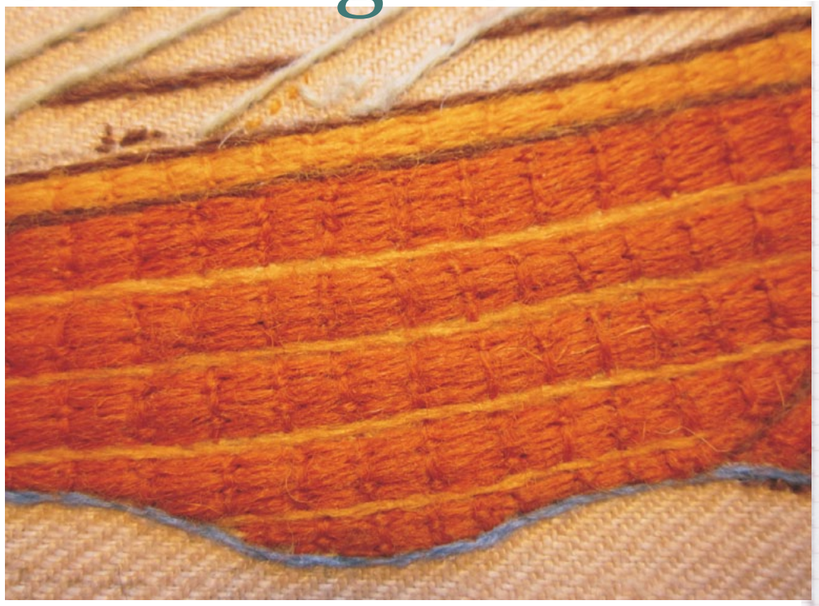
Forged in the five-year project from which it emerged[27] and drawing on rich and emerging discourses in local, traditional and indigenous ecological knowledge(s), these writers from a number of disciplines and geographical locations, remind us that everyone lives locally and makes their knowledge there. Putting these local knowledges into conversation with science and social science, with the geographies of particular place, with the challenges of coastal communities and resource depletion, these writers bring another cluster of strategies to bear on *how* we might see and know the world around us.

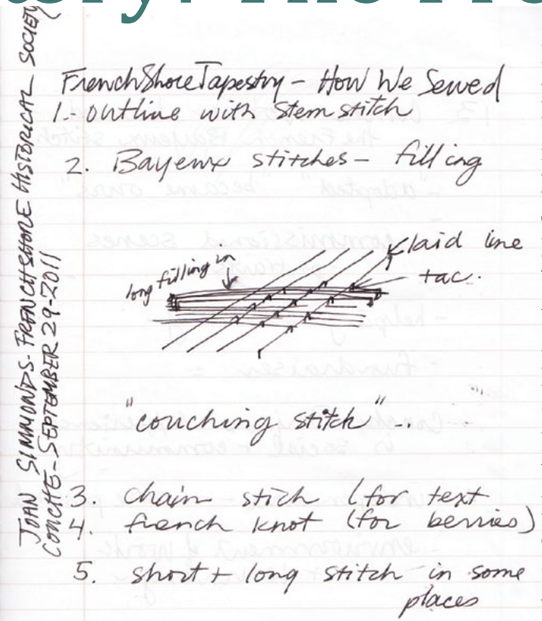
Within this single multi- vocal volume, are diverse notions of science and other knowledge systems; hybrid and heterogeneous "local knowledges" that have been forged out of indigenous and colonial knowledge encounters. One can see here in these complex and lively discussions, both tensions and energies generated by sometimes-conflicting world views, often-competing authority, and methodologies and ontologies that do not often speak directly to one another. While not necessarily producing coherence or commensurability, these multiple voices and knowledge practices actually bring more insight to the problems they address, than would be possible through any single perspective.[28]

27 Coasts Under Stress (CUS) was a wildly productive research project, producing 12 books and 300 publications which included an accessible community brochure called *Voices on the Edge*, that used local voices, often local photos and very very little explanatory academic text. *Making and Moving Knowledge...* was one of the CUS books.

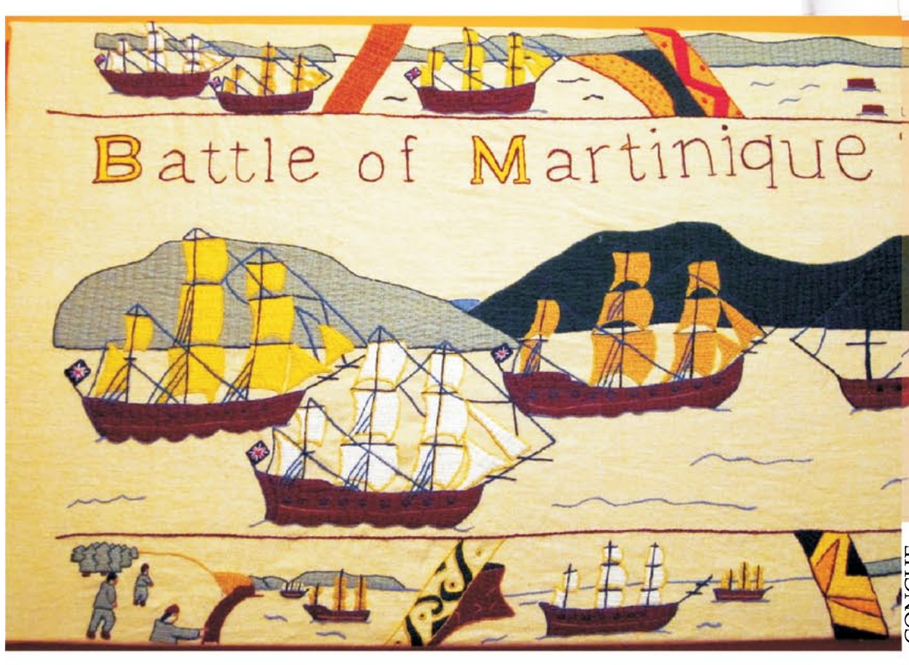
28 Interdisciplinary and community-based scholarship in Newfoundland has a long and respectable history which not only includes Ommer's early work at and through ISER and in partnership with other universities, but might be seen as rooted in early university-community relationships established through MUN Extension that empowered local community voice and self-representation through the Fogo process in the 1960s in partnership with the National Film Board of Canada.

Stitching Local History: The French Shore Tapestry





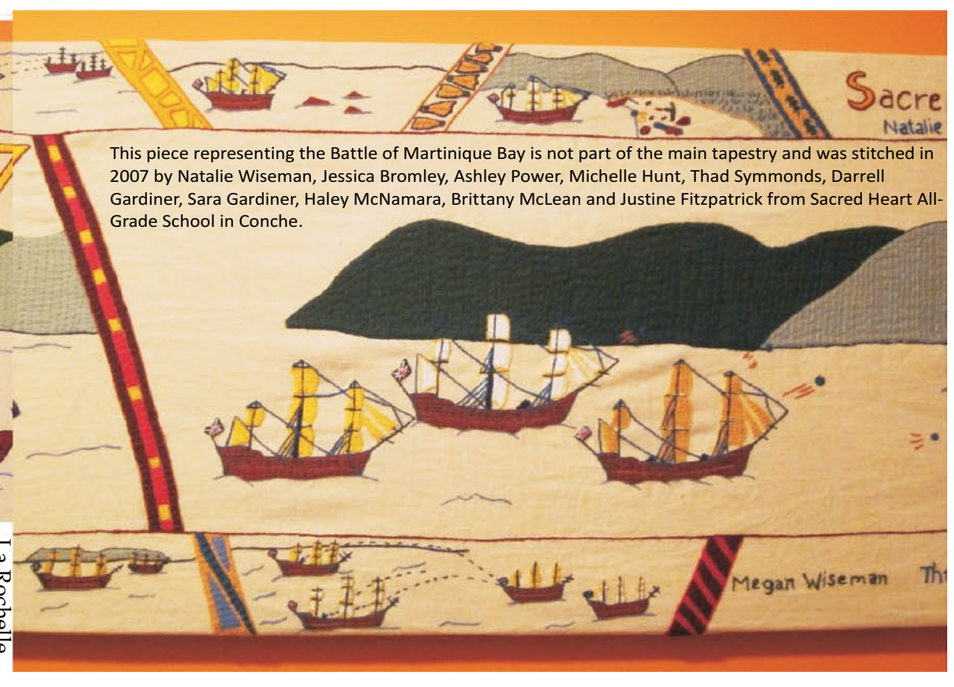
In 2004 Christina and Jean-Claude Roy visited Conche and began a project with local women there to tell the story of the French Shore through an embroidered "tapestry" modeled on the Bayeux tapestry in France. Two local women from Conche eventually traveled to France to attend workshops there to learn the Bayeux stitch . They came home to teach another six local women the techniques they had learned. Working with the images drawn by Jean-Claude, which were based on historical research by Christina, a group of 13 women worked more than two years to produce a 222-foot embroidered artwork called "The French Shore Tapestry." The 13 women who learned the French Bayeux stitch were Joan Simmonds, Alice Dower, Colleen McLean, Elaine Dower, Sharon Foley, Cathy Flynn, Kelly Elliott, Viola Byrne, Anne Byrne, Annie Fitzpatrick, Margaret Wiseman, Angela Chaytor Annie Fitzpatrick and Elizabeth Hunt. Many of these women adopted the Bayeux techniques for their own embroidery, and in some ways they have now become "local" to Conche. Knowledge moves from one local to another, belonging wherever it is usefully employed.



CONCHE

Knowledge travels from local to local

La Rochelle FRANCE



This piece representing the Battle of Martinique Bay is not part of the main tapestry and was stitched in 2007 by Natalie Wiseman, Jessica Bromley, Ashley Power, Michelle Hunt, Thad Symmonds, Darrell Gardiner, Sara Gardiner, Haley McNamara, Brittany McLean and Justine Fitzpatrick from Sacred Heart All-Grade School in Conche.

In many ways, the interdisciplinary and community-based scholarship in this volume privileges "local knowledge" and knowers and demands their inclusion in public policy and academic dialogues. In terms of its form, however, it remains an academic text, designed to be read by university researchers and reporting on, rather than including, local voices and practices, or forms of representation that might be accessible to the local stakeholders and participants in the process.

Place-based knowledge, whether of ecological conditions or of historical trends in fish migration, is identified here as a valuable and irreplaceable resource supporting our ability to understand environmental change and yet often remains marginalized within the knowledge forms valued and validated by a very different place–the university. I will take up the questions around form and representation in another section, but here want to acknowledge those working inside the academy towards making a space where alternative or traditionally marginalized knowledge can emerge from the "local" and step into meaningful dialogue with the global, the general, and the more privileged discourses that dominate the texts from which we teach and talk.

This interdisciplinary and engaged research does not offer the only example of the academy's growing interest in and engagement with local knowledge and the projects I have described enter into conversation with thinking in human geography (Hinchliffe, 2007; Whatmore, 2002; Ley, 2003), sociology (Denzin, Lincoln, & Smith, 2008), resource planning and management (Haggan, Neis, & Bairds, 2007; Berkes, 2006), environmental and ecological studies (Turner, Davidson-Hunt, & O'Flaherty, 2003), and in economics (Gibson-Graham, 2003).

More often than in the past, university researchers are actively engaging partners, collaborators, and stakeholders from outside the academy–not simply as "subjects" or informants or objects of study, but as active participants–in setting research agendas and shaping the process and dissemination of emergent knowledges that interact with real, and urgent problems [29]. These mixed locations of engaged scholarship, often using transdisciplinary and critical methodologies, offer us inspiring examples of socially-specific inquiry that are relevant to real lived problems in place, and at the same time honor and incorporate local and de-colonialized forms of knowledge-making.

29 For one outstanding and ongoing example of work that goes beyond publishing, see Sarah Whatmore's project in the UK, where local townspeople and academics have joined forces in the Ryedale Flood Research Group to collaboratively deepen their understanding of local flooding. This stands as an outstanding example of engaged scholarship, participatory research, and opening a "third space" where science comes into respectful dialogue with other knowledge systems. For more on this project, see http://nccpe-demo.ilrt.bris.ac.uk/how/case-studies/understanding-environmental-knowledge-controversies . Another location of real community engagement in research and practice are Gibson-Graham's experimental community economies projects. For details see http://www.communityeconomies.org/people/JK-Gibson-Graham

Not Either-Or, not Neither-Nor—but Only, Always Both-and-More

It is now clear that neither the scientific (physical or social) nor local knowledges as we have discussed them, even their broadened, more hybrid and heterogeneous definitions, can deliver a single set of practices that will produce and sustain habitats that are livable for more than a single species. Indeed, it is clear that both the disinterested knowings of Western science and the highly interested knowledges of local knowers, are characterized by specific assumptions about nature and its relationship to their knowing practices. In all cases, these knowledge practices are imbued with value as well as fact. The scientist who 'makes' her knowledge in a lab or in a computer model, in the field or in a boat gathering microscopic samples of sea water, and the fisher or hunter who works with knowledge his grandfather passed on, in relational embodied engagement with a changing natural world, *both* carry and advance embedded *values* about nature and culture and about knowledge itself.[30]

Where the knowing takes place does not necessarily ensure that it is "better" knowing, or that its intentions are less instrumental, more benign and in mindful relation to the "natural world". Donna Haraway reminds us that, " ...we *must* find another relationship to nature besides reification, possession, appropriation and nostalgia." (Haraway D. , 1995, p. 70) (my italics). Agreeing with Haraway does little good unless we can find a way towards "another relationship" not only to nature and to one another, but indeed toward the knowledge practices that have enabled our instrumental relationship with nature regardless of the local-ness of their origin.

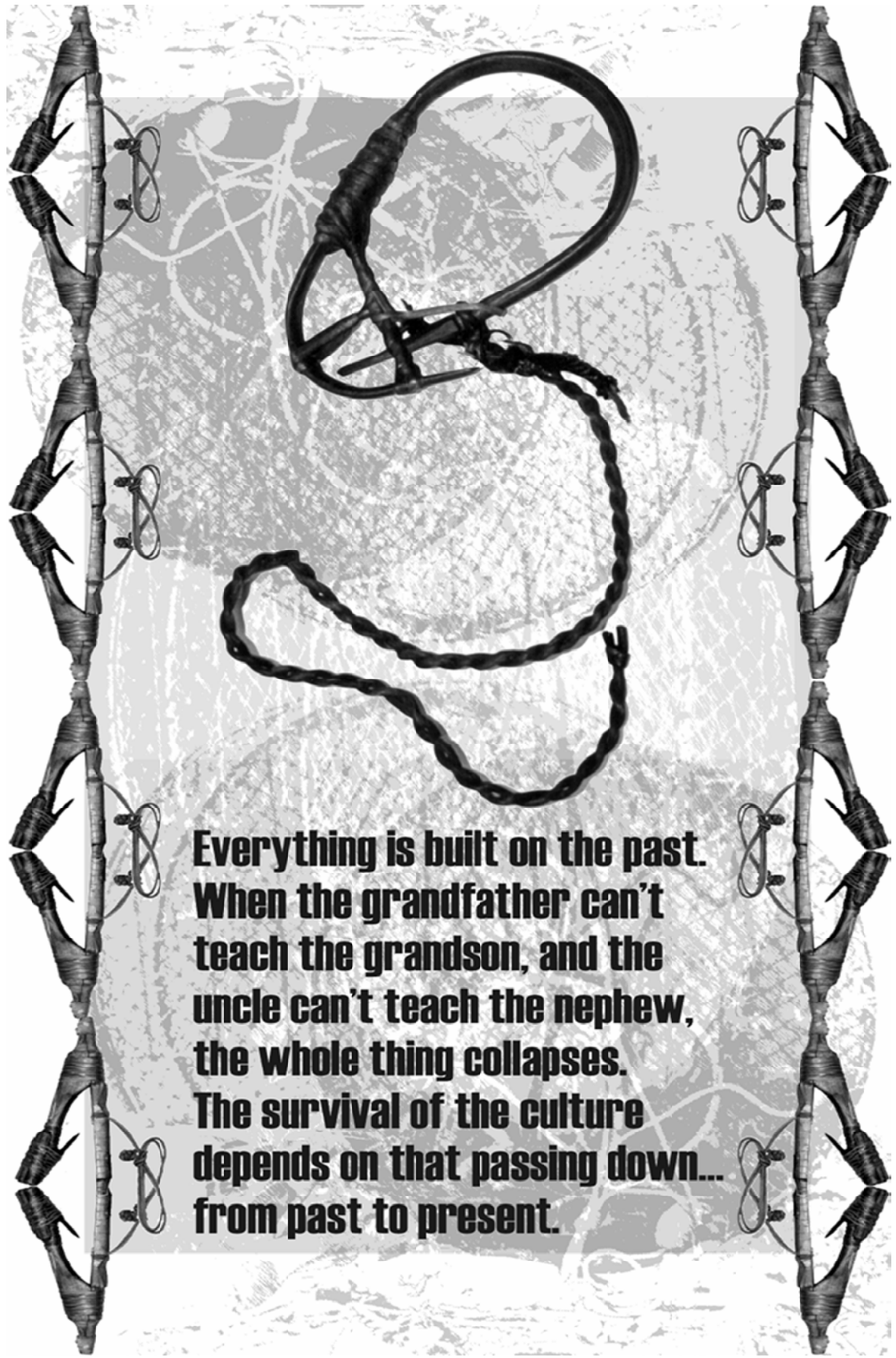
Is it enough to acknowledge the limits of science, and to embrace the situatedness of all of our knowing? How should we 'do' (act, practice, engage with others, both human and non-human) once we acknowledge that we are transformed by how we know and that *how* we know transforms what we *can* know about our world? If we refuse the dominant Western epistemic authority of science, must we abandon science entirely in favour of more located, situated knowings that might dissolve into a relativism comprised of endless subjectivities across which we cannot communicate? Can we remember that the very notion of *either-or* underlying this notion of choice, of competing paradigms, represents a way of imagining the world and engaging in it that indeed remains a foundational assumption of Cartesian thinking? If our dominant epistemology has not succeeded in helping us "to produce habitats where people can live well together, and respectfully with and within the physical/ natural world" (Code, 2006, p. 19), then we may need to build a new epistemology.

30 Such embedded values include at the very least economic, religious, personal/family, cultural, and social or community-based values that will vary in both temporal and spatial character. The spiritual beliefs of the Apache or Cree might be quite different from those of the CEO of a corporate dragger fleet, but that does not mean the CEO is not also informed by spiritual or religious values that place man at the center of a dominion theology, or by the ethical values of progress and profit embedded in neoliberal capitalism.

It must be one that empowers and refines a new set of knowledge practices that are responsible, relational, and that include previously *otherwised* knowers in the necessary dialogue towards sustaining a world we might inhabit together in a more healthy way.

Along with some of the scholars I have been thinking with here, I can imagine that dialogue and have seen and experienced spaces where it has begun. These are real and local places enriched by diversity of voice and knowledge practice but also by an emerging capability to move and mobilize many more knowledge practices than ever before. They are spaces that might be populated by virtually-connected locals (Escobar, 2001), or locally encountered connections. They might be embodied and enacted exchanges that while temporally or spatially contained, send ripples outwards like a pebble in a pond (Neis, Binkley, & Gerrard, 2006). Manifest in a film festival or an internet lecture, a real or virtual conference or symposium with participants from within a place or far away from it, a publication or a community play, these occasions for encounter and exchange make spaces we urgently need to bring multiple locals and different perspectives on the global into meaningful conversation. They are spaces that have democratized and opened themselves, and as Elizabeth Minnich (2005) has reframed it–they have moved from the one to the many, from nouns to verbs, from divided to mutually formative theories and practices.[31] In a world increasingly endangered by its ignorance, its inequalities and its denial of consequence and connection, it is now clear that the provisional and constantly transforming nature of knowledge calls, with poignant urgency, for these new and resolutely open spaces of dialogue.

We need to acknowledge and empower new ways to interpret, translate, make visible and bring multiple and often incommensurable knowledge practices into conversation. We must presume the worth of such an effort and be willing to undertake the work of it. We must remember that dialogue is constructed as much by listening as by speaking and that one kind of knowing might need to hold its tongue while another kind expresses itself. For if we listen, there is no doubt that every kind and way and mode and practice of knowing will find its voice. Indeed, the ability of *local* knowledge to "talk back" to the sciences arises from its character as knowledge-made-to fit-the-world rather than the opposite (Turnbull, 2008). As we understand more clearly that the world is too complex[32] to fit nicely into the scientific knowledge we have made to contain and control it, this "talking back" hopefully will become talking back and forth, and back and forth, and back and forth.



From the series JUST FISH, Pam Hall, 1999-2000

31 These are only a few of the reframed thinkings from the "new academy" that Minnich discussed in the *Second Edition of Transforming Knowledge* (2005).

32 This complexity has been named and addressed within the sciences and social sciences, underlies the emergence of such terms as "wicked problems" and "clumsy solutions" (Neis and Khan, 2010; Rittle and Webber, 1973), the "mess" in social science research (Law, 2004), and Mode 2 knowledge (Nowotny, Scott, & Gibbons, 2001). Complexity also underlies the growing engagement in inter- and transdiciplinary research, that acknowledges that a single researcher from within a single discipline, cannot think their way through most contemporary problems alone. For details on foundational thinking in interdisciplinary research, see Julie Kleinv(1996).

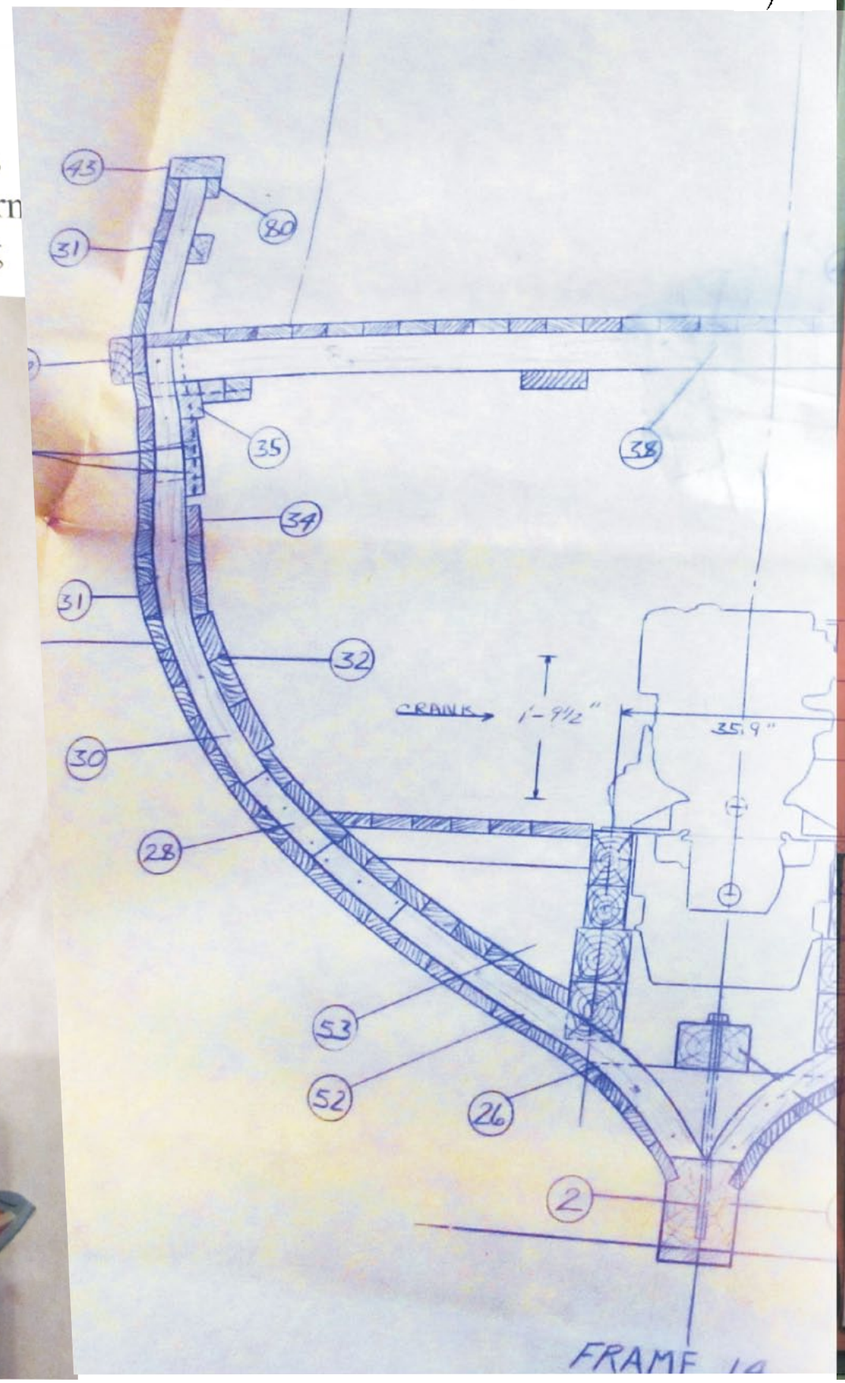
ON CHANGE AND FORGETTING

In years gone by those who built boats learned by observing and using their hands and listening to their fathers before them. Today, if you want to learn the trade you can attend a boat building school. Silva Bay Shipyard School is Canada's only fulltime boat building school and it is located in Quebec.

Days of the wooden fishing boat are almost gone now in Newfoundland and the same can be said for the rest of Canada. There are still wooden boats that need to be maintained but only a small number of people who still have the skills.

I am sad to see this part of our heritage dying because wooden boat building is a great art and a very important part of our heritage.

By: Kaitlin Costello
Grade 5, 2007-08
Pasadena, Elementary



Boat Building Terms:

1) **Backbone** – bottom and end section of the boat consisting of the keel, stem, sternpost and deadwoods.

2) **Bulkhead** – a partition in a boat, usually of vertical boards, which fill the area

3) **Caulking** – the process of filling the boat's seams with fibers to ensure the boat is watertight

4) **Counter** – is the back of the boat.

5) **Crop of the bulge** – the point on the boat where the hull shape changes from side to bottom.

6) **Deadwood** – piece of shaped wood used to join together backbone parts such as the stem and stern pieces to the keel.

7) **Gangboards** – the covering boards that fit snugly across the mid-ship room. These protected the fish and created a platform in the center of the boat for working, cooking and eating.

8) **Keel** – the straight piece of wood running the length of the bottom of the boat. The keel is the major part of a boat's backbone.

9) **Oakum** – the tarred rope fibers used for caulking the boat's seams.

10) **Plim up** – the process of the boat becoming watertight as water swells the wood planking and caulking. Boats would normally plim up within a few days after being launched.

11) **Scarf** – to join pieces of wood together such as joining the stern to the keel using a deadwood.

12) **Stem** – the very front of the boat.

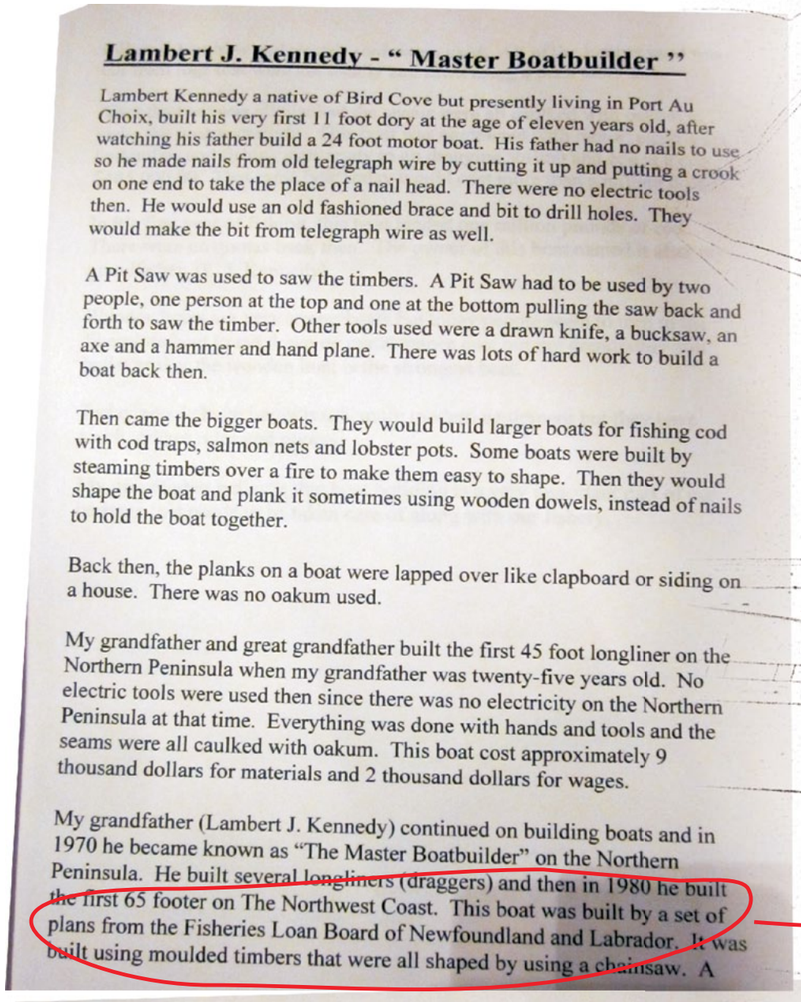
13) **Timbers** – refer to the curved frames, located at intervals along the length of the boat on both sides. These were installed in matched pairs and attached to the keel.

14) **Timbering out** – the process of cutting, fitting and installing the boat's timber.

What Kaitlin Costello Knows from Her Grandfather

On BOAT-BUILDING in Port au Choix

In Grade 5, Kaitlin Costello did a project about her grandfather, Lambert J. Kennedy, and his skill and knowledge as a Master Boatbuilder. Her project contains fundamental knowledge about wooden boat-building, a glossary of terms and names for tools and objects used in wooden longliner (or dragger) construction in Western Newfoundland. This Grade 5 project offers up as much basic knowledge about boat-building as any other written source I have uncovered. Just as her grandfather learned about boat building from watching and listening, so too, has Kaitlin. From one generation to the next it passes- even if only in stories.



Lambert J. Kennedy - " Master Boatbuilder "

Lambert Kennedy a native of Bird Cove but presently living in Port Au Choix, built his very first 11 foot dory at the age of eleven years old, after watching his father build a 24 foot motor boat. His father had no nails to use so he made nails from old telegraph wire by cutting it up and putting a crook on one end to take the place of a nail head. There were no electric tools then. He would use an old fashioned brace and bit to drill holes. They would make the bit from telegraph wire as well.

A Pit Saw was used to saw the timbers. A Pit Saw had to be used by two people, one person at the top and one at the bottom pulling the saw back and forth to saw the timber. Other tools used were a drawn knife, a bucksaw, an axe and a hammer and hand plane. There was lots of hard work to build a boat back then.

Then came the bigger boats. They would build larger boats for fishing cod with cod traps, salmon nets and lobster pots. Some boats were built by steaming timbers over a fire to make them easy to shape. Then they would shape the boat and plank it sometimes using wooden dowels, instead of nails to hold the boat together.

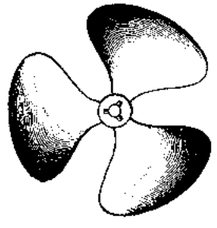
Back then, the planks on a boat were lapped over like clapboard or siding on a house. There was no oakum used.

My grandfather and great grandfather built the first 45 foot longliner on the Northern Peninsula when my grandfather was twenty-five years old. No electric tools were used then since there was no electricity on the Northern Peninsula at that time. Everything was done with hands and tools and the seams were all caulked with oakum. This boat cost approximately 9 thousand dollars for materials and 2 thousand dollars for wages.

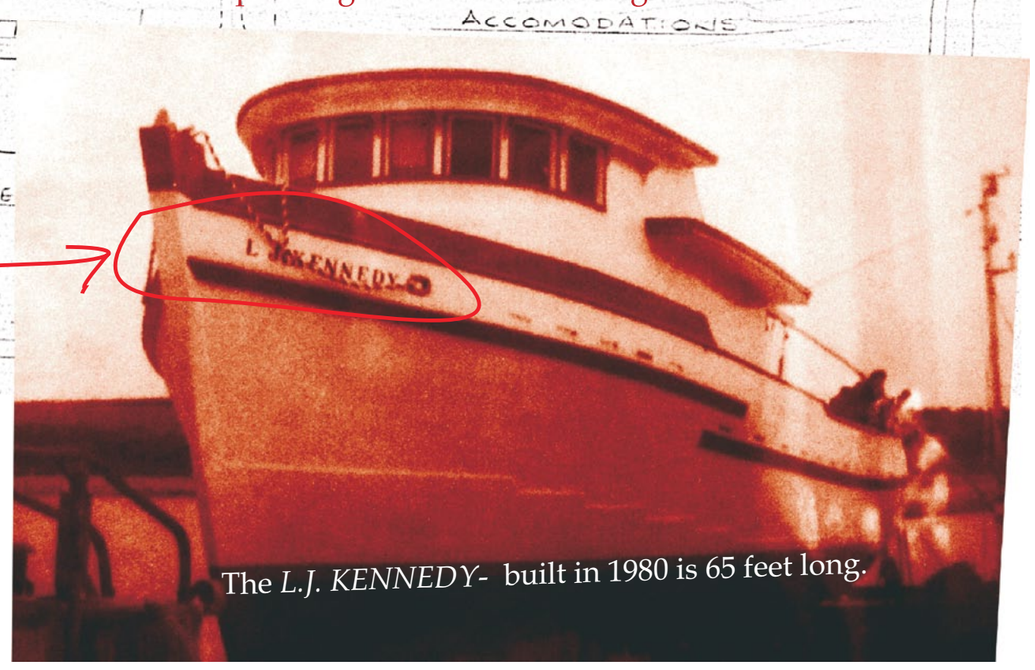
My grandfather (Lambert J. Kennedy) continued on building boats and in 1970 he became known as "The Master Boatbuilder" on the Northern Peninsula. He built several longliners (draggers) and then in 1980 he built the first 65 footer on The Northwest Coast. This boat was built by a set of plans from the Fisheries Loan Board of Newfoundland and Labrador. It was built using moulded timbers that were all shaped by using a chainsaw. A millsaw, bandsaw and electric tools were used. All of the lumber used was cut from logs that were cut locally and sawn using a push table saw.

After the boat was all planked the seams were all caulked with oakum to make the boat watertight. This boat was completed with motor, electronics, hydraulics and fishing gear ready to go dragging shrimp and cod at a cost of $485,000.00. That same boat today would cost more than a million dollars.

In it's first year of fishing, this boat landed one million pounds of cod. There were no quotas back then. The owner of this boat named it after my grandfather (L. J. Kennedy).



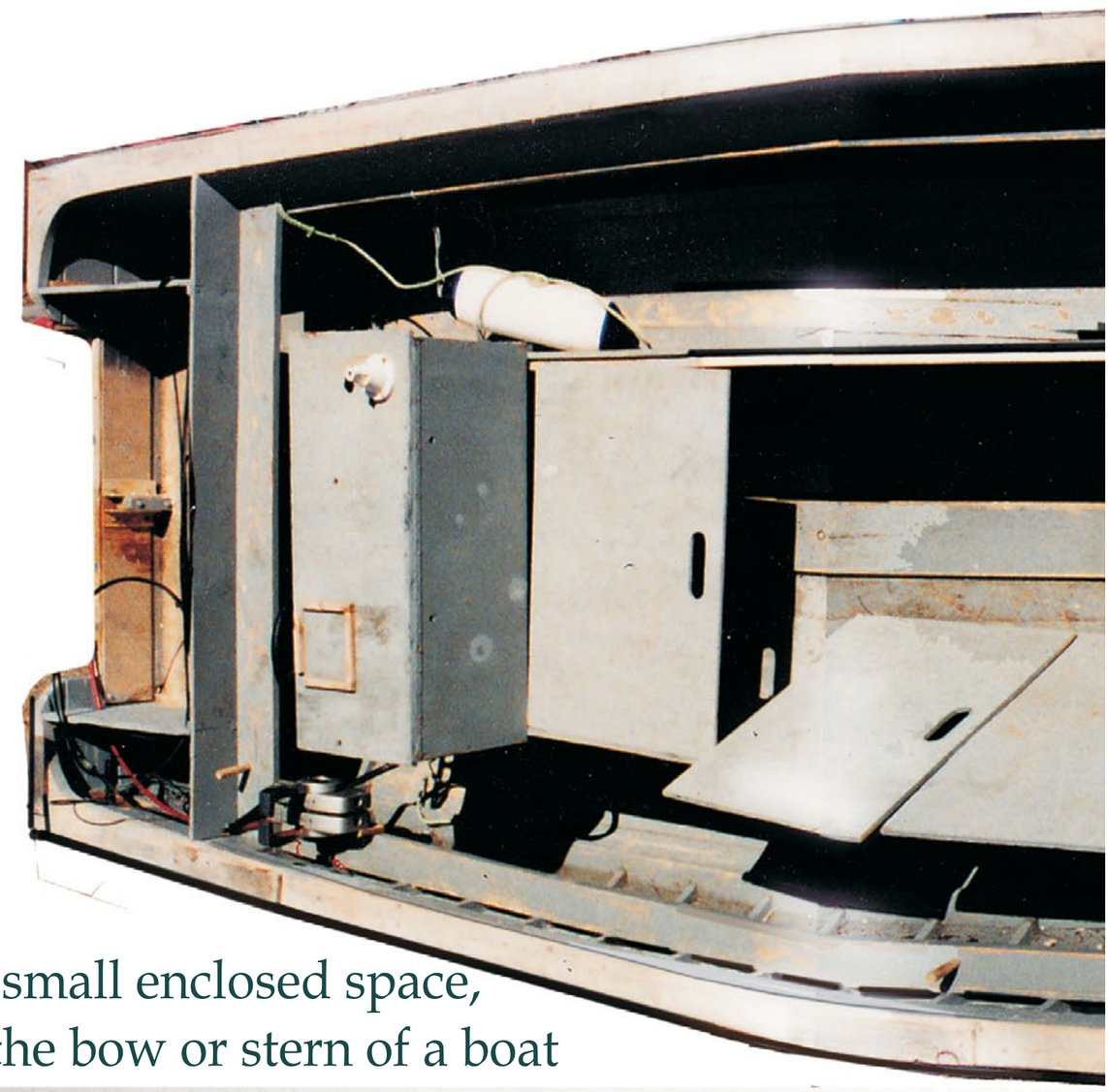
Kaitlin's Grandmother and Grandfather keep her project in their house in Port au Choix and are happy to share it when explaining about boat building.



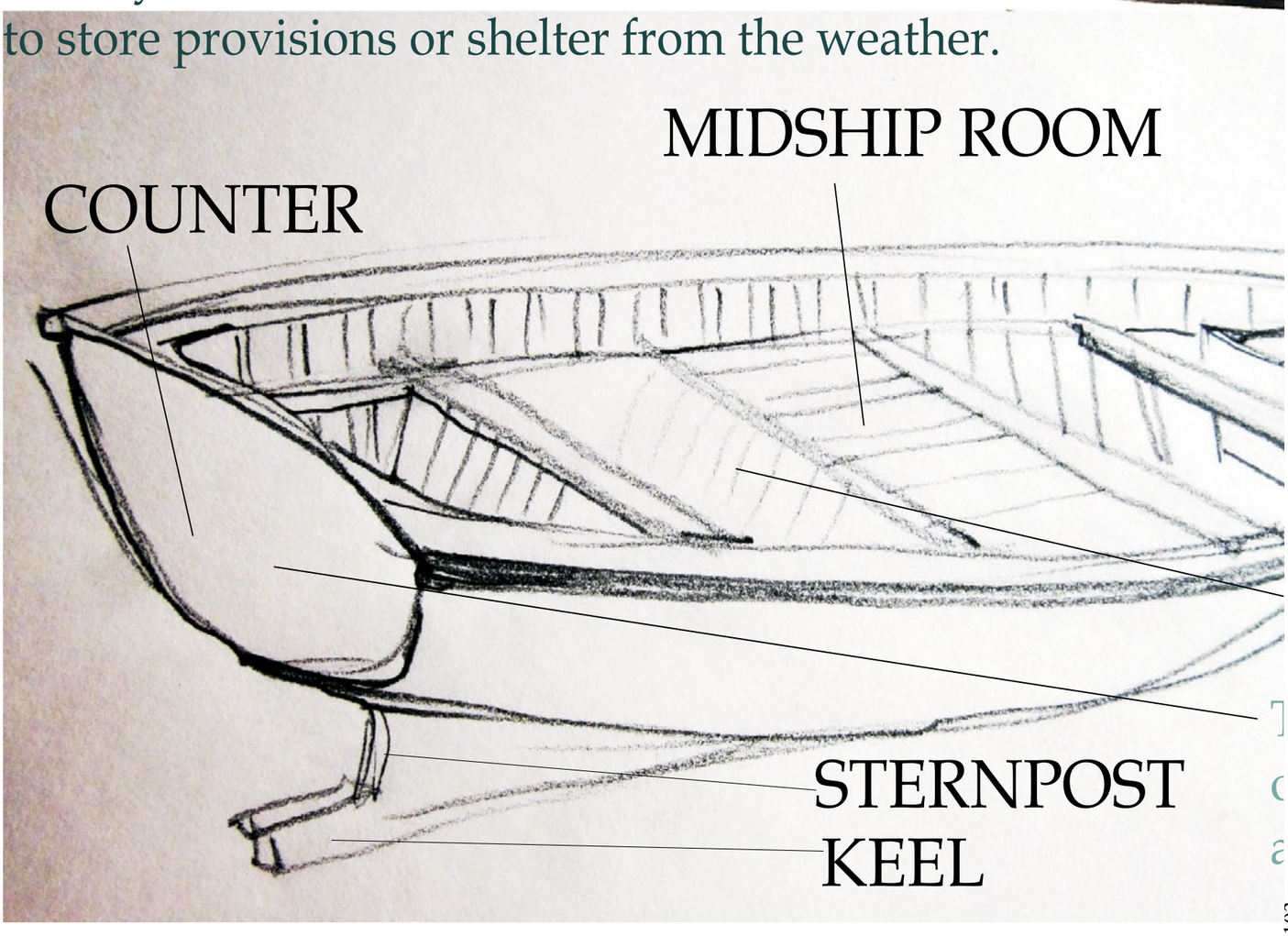
The *L.J. KENNEDY*- built in 1980 is 65 feet long.

On the Anatomy of Vessels and

ABAFT, AFT or ASTERN:
referring to the back or rear of a boat



CUDDY: a small enclosed space,
usually in the bow or stern of a boat
to store provisions or shelter from the weather.



On the Making of Sealskin Boots

Skin boots are worked dampened to keep them soft enough to make small pleats

They were made by GNP women and exchanged with the merchant for tea, molasses and flour and then the merchant would exchange them for fish from fishermen.

One pair of handmade skin boots takes 1.5-2 skins.
Women who make them get $60 a pair for boots that sell for $300 to $400.
Many older women remember selling their boots for $1.75 a pair.
Some would make the legs at night and could " bottom " three pairs a day.

Few younger women are learning the handmade pleating and sewing of the traditional skin boot, but rather are machine sewing skin and fur products ranging from slippers to hats, mitts, coats, boots, wallets.

In 2011, a bark-tanned skin cost $120 and fur pelts cost $100 to $120.

On Trapping for Fur and Food

front beaver paw

hind beaver paw

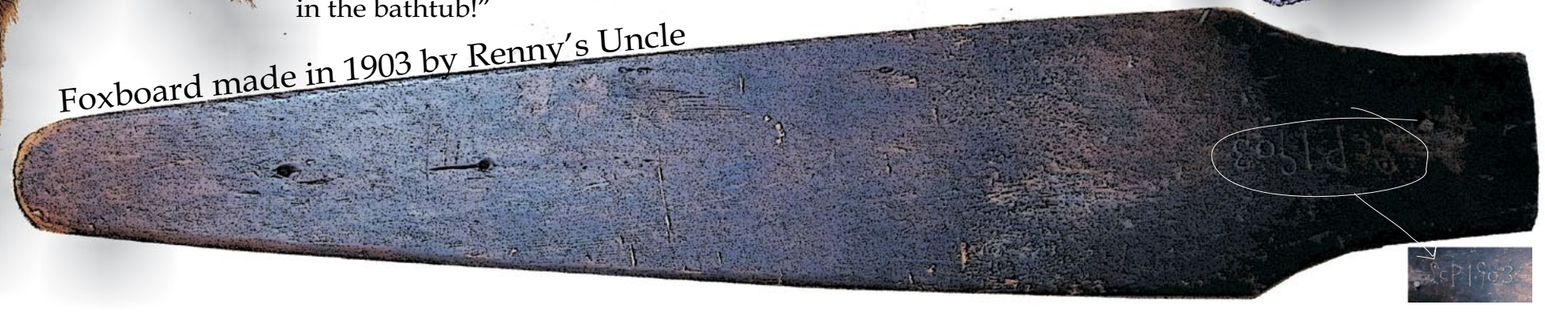
Rendell (Renny) Howell keeps animals and also hunts and traps them for fur and food. He began trapping when he was ten years old and learned from his uncle how to follow wood paths where animals run, and make snares and use traps. He now traps rabbits, beaver, foxes, muskrat and otter, and sells his furs to a buyer in North Bay Ontario. He learned to look carefully for signs of animals- tracks in snow or muddy ground, where they "use the washroom," where they dig and burrow and where beavers make their houses.

The best time of year for trapping beaver is in winter when the weather gets real cold. Then they are in their houses and you can put your traps in the water in holes through the ice. You can trap beaver until March and muskrat until May, but most fur animals have thicker and healthier pelts in the late fall and early winter. You wouldn't want to trap an otter in the spring because it rubs its fur and makes it patchy.

Renny has an old fox board from the early 1900s that he uses to stretch and dry his pelts. He has a flesher and scrapes the flesh off and all the fat and nails it on to a piece of plywood. He is just drying them, not tanning them, and it is careful work. If you dry a skin too fast, you can ruin it- you can dry it out. He follows the published guidelines for what contemporary fur buyers want and has received as high as $240 for an otter pelt, $236 for fox and $500 for a lynx. His red fox pelts showed Number 1 in Canada with Canadian fur buyers.

Renny eats rabbit and beaver and otter- but not fox or weasel. His wife Elsie prepares beaver much like beef. She fries up salt pork and onions and then adds the beaver. One time someone asked Renny if his wife liked beaver and he said " I came home once and found her building a dam in the bathtub!"

Foxboard made in 1903 by Renny's Uncle



Excerpts from a Glossary of Sealing Terms

(Excluding more than 30 different names for seals)

Back weight- in valuing seal pelts, the number of pounds deducted from the total weight for the worthless flesh attached.
Backing- long line to which a creeper is attached, threaded under the ice to retrieve easi-nets.
Ballroom- name for crew's living quarters on a sealing vessel
Bark boot- fine boot made from sealskin tanned in a liquid steeped from conifer bark
Barrel man- crewman sent to the crow's nest to look out for seals
Barrier- in trapping seals in coastal waters, one of the three nets in a frame which prevents seals from escaping out to sea
Berth- a place for a seal hunter on a vessel with a share in the profits of the voyage
Bill- the wages or share of profit of a sealing voyage paid to the men after the deduction of expenses
Blow hole- hole made in the ice by a seal to come up to breathe
Bobbing hole- small area in an ice floe kept open by a seal for breathing
Boot stick- length of wood held between the feet used to knead and soften the bottom of a sealskin boot
Brown oil- in rendering seal blubber, the last oil extracted in the process
Bulk- a quantity of seal pelts heaped in a pile on the ice
Chisel- thin metal strip driven into the heel of sole of a sealer's boot to prevent slipping on the ice
Copy- to jump across loose or floating ice while pursuing seals in the ice-floes
Crop- to supply a sealer with personal equipment against the profits of the voyage
Crowd- an organized, integrated group of people, especially a sealing crew
Daddle- the hind flipper or paw of a seal
Dipping time- period in March and April when young seals take to the water
Dry diet- habitual fare of shop biscuit, dried and salted fish or meat
Dungeon- on a sealing vessel, the make-shift quarters below decks for the accommodation of seal-hunters
Factory- a building or plant with facilities for the processing of seal oil
Flipper pie- the forelimb of a seal made into a pie
Frame- a number of nets strung together from the shore to catch migrating seals in coastal waters
Front- the seas east and north-east of Newfoundland, especially the area covered by the leading edge of the ice which moves south in the spring and on which the seals whelp
Frost shoe- boot or shoe with studs or nails upon the sole to prevent slipping on the ice
Gaff- a stout pole, 5 to 8 feet long with an iron hook and spike fastened to one end, used to kill seals
Galloper- a type of small vessel used in the seal hunt
Gang- a group of seal- hunters
Go- a divisions of a sealing crew
Goat's house- quarter hatch on a sealing vessel
Greasy jacket- seal hunter with coat impregnated with seal's fat
Gunner- at the seal hunt, marksman who shoots old or mature seals
Hail- to report number of seals taken by a vessel
Harp ice- ice-floe on which the migratory harp seals whelp
Heavy trip- a full load of seals
Ice hunter- a man who engages in the hunt for seals
Ice master- captain of a sealing vessel
Ice party- a group of sealers on the ice-floes
Ice voyage- a sealing trip
Kirby- a sealer's quilt
Lace line- a length of rope used to fashion seal pelts together at the edge into a tow
Landsman- man who undertakes the seal hunt on foot or in a small boat or vessel from a land base near his community

Logger load- a full cargo of seals
Nailbag- rough, durable canvas jacket word by sealers
Nunny bag- a sealskin, burlap or canvas knapsack used to carry food and personal equipment especially when sealing
Oil rat- one engaged in processing seal oil
Pale-the first oil yielded by seal blubber in the process of repeated rendering
Pan- a quantity of sealskins with blubber attached, piled on the ice to be picked up by a sealing vessel
Pan flag- pennant of a sealing vessel used to mark the ownership and position on the ice of a pile of seal pelts
Patch- a concentration of harp or hood seals on the ice-floes
Pelt- the skin of a seal with the fat or blubber attached
Pickle- to treat sealskins with brine
Prime- of harp or hood seals, perfect with respect to condition of fur and fat
Rally- foray on the ice after seal
Running tap- a second sole fastened to the bottom of a sealskin boot
Saving trip- moderately profitable sealing venture
Scull- a large number of seals swimming in company while feeding or migrating
Sculp- to cut the skin and attached blubber from a harp or hood seal
Sculping knife- stout knife with a broad, thin, rounded blade five or six inches in length, used to remove the skin and blubber from a seal
Scunner- member of crew who directs or cons(i.e. Steers)a sealing vessel through the ice floes
Scutter- the rear webbed flipper of a seal used for swimming
Seal dog- iron hook used with rope or chain to hoist seal pelts and carcasses aboard a vessel
Seal finger- inflammation and swelling of fingers and hand caused by an infection acquired by sealers handling seal pelts and carcasses
Seal meadow- ice floe where migratory harp and hood seals gather to give birth to and wean their young
Share- one of the specified portions assigned to owner and crew of the value of the catch taken in a sealing voyage after deducting the expenses of the enterprise
Shuck- pertaining to seals slipping into the water or under the ice
Skinnywhopper- a sealskin boot reaching to below the knee
Sparable- a short cleat used to stud the heel and sole of a boot to prevent slipping on the ice
Spotter- an observer on an airplane sent out to locate seal herds on the ice floes
Spy master- crewman sent aloft to look out for seals (see barrel man)
Stopper- a net used to catch seals migrating in coastal waters
Swatcher- one who hunts seals with a gun on the ice floes near patches of open water
Synagogue- a sealer's bunk or berth
Tabby- to jump from one floating pan to another
Tail rope- length of rope used to haul seals across the ice
Taint- to remove hair from seals by storing them in a warm, moist place for a few days
Tally man- man employed by a sealing firm to keep a record of seal pelts
Ticket- authorization for a place or berth on a sealing vessel
Top load- a heavy cargo of seal pelts
Train- oil rendered from the blubber of seals
Wad- a concentration of seals
Whelping ice- ice fields on which seals give birth
White oil- first oil yielded by seal blubber in the process of repeated rendering
Wing pound- storage area for seal pelts below deck

On Making a Castnet by Hand

Uncle George Elliott in Main Brook is one of the few who still makes cast nets. They are complex working nets that traditionally were thrown into shallow water where capelin were rolling and coming ashore on beaches to spawn. Many users held the net in both hands and in their teeth in order to open it before "casting" it into the water where the lead balls drew the net down around the fish. The gathering lines then drew the net into a bag to haul ashore. Uncle George knits the twine, makes the lead balls and threads and ties the lines to ensure the net will function properly. He sells them directly and also through the general store in Main Brook. He is worried that no one is learning how to carry on this complex set of skills and would be happy to teach them to others.

VISUALITY/MATERIALITY: HOW WE SEE AND DO KNOWLEDGE

Seeing comes before words. The child looks and recognizes before it can speak.
John Berger (1972, p. 7)

We live our lives in the middle of things. Sherry Turkle (2007, p. 6)

As sentient, embodied beings, we encounter the world in both immediate and mediated ways. We acquire, assemble and revise our knowledge about the world through a broad and continuous range of encounters with experiential, phenomenological, and representational meanings discerned through lifetimes of learning and unlearning. We also interact with the sensory world of objects, materials, technologies, spaces and places and other live creatures whose animate natures interact with our own in both visible and invisible ways. We not only observe and examine in order to know our world, but move it about, dig it up, and mash it together—we interfere and interact with almost everything around us. In this context, there is no place or object or aspect of what we encounter that we might not attend to as a potential source of knowledge or as an artifact of some kind of knowledge practice. If we view humans as knowing creatures, it is largely through their visual and material encounters that their knowing is developed, disciplined and discerned.

In this section I examine the visual and the material; their intersections, their re-emerging interest to natural and social scientists and to humanists, and their implication in how we make, move, enact and empower knowledge. I show how powerfully they are entwined in the forms that knowledge takes and through which it is discernible and call for deeper understanding of how visuality and materiality shape our knowledge and understanding of what knowledge might be. I also argue that at a moment when we are overwhelmed with images and more-than-ever-before challenged in and by our material relations in the world, we need more-than-textual literacies, research and knowledge strategies if we are to communicate with one another across difference.

How the world is seen and represented (or unseen and misrepresented) and how it is formed and materialized (or re-formed and dematerialized) are profoundly implicated in how we know it, or think we do. While text and talk seem to some the only appropriate form through which to make and move knowledge, I am not alone in contending that the ways we know are irrevocably tied to their visuality and materiality. Visual and material literacies, then, can make important contributions towards enabling more democratic and discerning encounter, exchange and engagement in our social and environmental worlds. The way that knowledge "looks" and is "formed"— is presented and represented— is foundational to our recognition of it as valid knowledge, or indeed as any kind of knowledge at all!

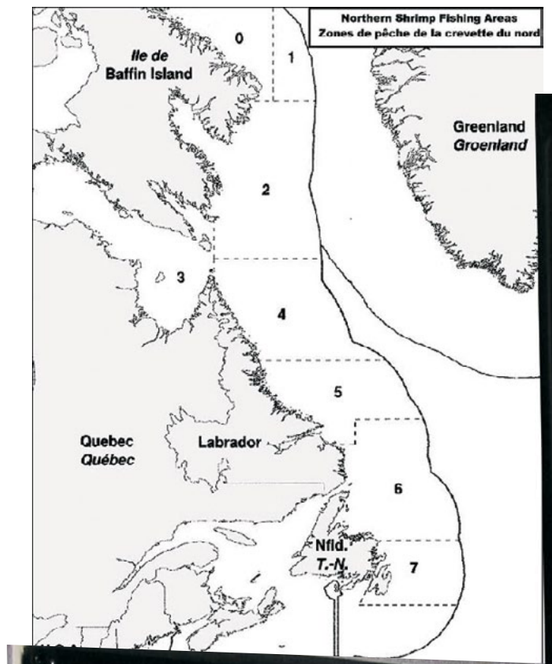
Looking at Seeing

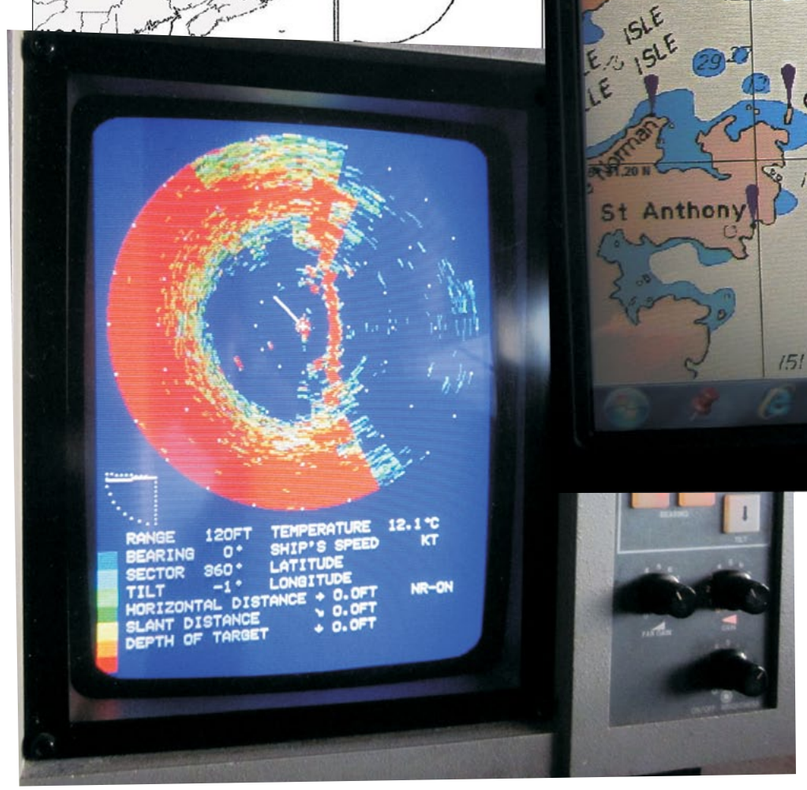
Historically in the western European tradition, our foundational experience with formal and institutionally authorized knowledge has resided in vision, its technologies and archives, its devices of capture and mobilization. Our judgments about truth or facticity are most often based on where we find "knowledge" and how it *looks—or* what *form* it takes when encountered. We believe and trust what we see with our own eyes, and are more likely to count as true what experts have made visible, or can show us—information in textbooks, maps drawn by expert cartographers, and stories of the past recounted by those who have printed and published and thus perpetuated their versions of what happened. Many of us continue to believe that knowledge sits in books and is better expressed, and ceratinly more authoritative, in typeface than in handwriting.

Our most common definitions of knowledge still rely in great part on its earliest relationship to how we first discerned the world and claimed to know it—that is through sight, insight, perception, observation, demonstration, inspection and the act of expert witnessing. As Martin Jay (1994) reminds us in his authoritative examination of vision, even language itself continues to show, demonstrate, and exhibit a central reliance on a broad scope of visual metaphors, practices, and technologies. We *see* to *know.*

On Knowing Where You Are at Sea:

some ways to read location





Looking Back to Seeing-is-Believing: Re-view-ing Relations between Vision and Knowledge

The visible world is arranged for the spectator as the universe was once thought to be arranged for God. John Berger, (1972, p.16)

Vision and visuality[1] have been, and continue to remain central to our ideas about what knowledge is, how we might discern it. Even after considerable critique and reconstruction, the visual continues to frame our thinking about the world, how we picture it (what forms it takes, how it can be made visible, visualized) and about how we are able to share those images or imaginaries. We can see in the history and visual culture of science, that from Descartes onward, vision was deemed the "noblest sense" and that our definitions of objectivity and the truthfulness of the scientific gaze emerged from our trust in an unbiased, rational God's-eye-view of the world (Daston & Galison, 2007; Jay, 1994).

While this confidence in innocent or "pure" vision has been roundly contested, in many sites replaced by a more nuanced, situated, and full-bodied understanding of the senses (Mitchell W. J., 1994), there remains good reason to understand the historical valorization of vision as the most powerful sense through which to know the world. We live in a moment when multiple technologies deliver images into every part of daily life and where visual representations become globally powerful in new ways through instant distrubtion. It is not surprising then, that there is a revival of interest in the role of the visual inside and outside the academy and in such a context it is useful to remember the early dominance of sight, how it came to empower our ideas of (scientific) knowledge and how it continues to assemble and move knowledge around with such remarkable and continuing efficiency (Shapin, 1995; Latour, 1985).

From Cartesian Perspectivalism to the Crisis of Representation

Perspective- *from the Latin word perspectiva - from perspicere, to see clearly, to examine, to ascertain, to see through*

All the management of our lives depends on the senses, and since that of sight is the most comprehensive and the noblest of these, there is no doubt that the inventions which serve to augment its power are amongst the most useful there can be.

Rene Descartes[2]

Diverse scholars have underscored the profound importance of the discovery of linear perspective in the Renaissance[3], and its empowerment of a fixed monocular viewpoint that enabled the world to be presented as if on a mirror that represented "nature" truthfully[4]. Described as "one of the most fateful innovations in Western culture" (Jay, 1994, p. 44), perspective, in this sense, refers to a precise geometric practice for representing three-dimensional space on a two-dimensional surface. It served as a way to represent the world truthfully and with mathematical precision.

As elaborated in Leon Battista Alberti's *De pictura* in 1435, the picture was understood to be a plane between the scene depicted (nature, the world) and the viewer (as if regarded through a window). The fine rays or threads that emanated between the viewer and the "scene" were clustered together both in the eye, like a cone or pyramid on its side, and in what became named the "vanishing point" of the pictured scene. They widened in exactly mirrored angles toward this window or picture plane. The scheme resembles that of a mirror "intersecting one pyramid, which then reflected that pyramid's apex back in the other direction" (Jay, p. 54) meeting at the beholder's eye- a single point. This privileged *one single point of view* and abandoned the schemes of medieval art which often pictured things in the same picture from multiple points of view and in some ways more reasonably echoed the moving, stereoscopic two-eyed vision of a moving, embodied perceiver.

In this theory, echoed later by Johann Kepler's physiological explanations of sight (explaining the eye's lens and the convergence of the image upside-down on the retina), we begin to see both human vision and its representation pictorially as *neutral*, abstract and *natural* forms of both know-

1 Following Hal Foster, I use the terms " vision and visuality" to note that vision is both physical and social, both individual in relation to subjects and cultural in relation to its objects. Foster's own definition underlines that these terms refer to differences "within the visual – between the mechanisms of sight and its historical techniques, between the datum of vision and its discursive determinations… " (Foster H. , 1988, p. ix).

2 *Discourse on Method, Optics, Geometry and Meteorology*, translated by Paul J.Olscamp, Indianapolis, IN, 1965

3 or *invention* or *re-discovery* depending on which scholarship you read

4 Pauwels (2005) writing on the visual culture of science; Daston & Galison (2007) writing on the history of objectivity and the visual devices that played significant roles in its power as the enabling concept of the scientific gaze; and Kemp (1990) writing on the role of science and optics in Western art history.

How to Read the Wheelhouse of the *Lady Kearney*

Every fisher holds a range of knowledge and reads the world through different means. Sometimes it is the changing weather, sometimes the changing regulations at the Department of Fisheries and Oceans and sometimes it is the sound of an engine, the colour of a sky, the lats and longs or the contour lines on a chart. Everyday a fisher is reading everything he can see by all the means available.

1. PSI Gauge
2. Transmission Gauge
3. Speed
4. 2nd Pressure Indicator
5. Battery Charge
6. Rudder Indicator

SONAR and SOUNDER

Sonar and sounder technology detects depth, movement and mass. If you know how to read them, they will tell you about water depth, bottom configuration, and moving objects, including schools of fish. The sounder is sometimes called a "fish-finder."

RADAR

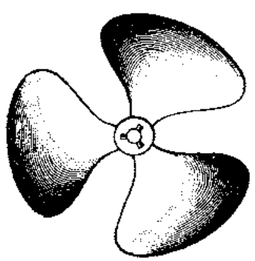
Radar indicates surface objects. If you know how to read it, it will tell you about land, icebergs, other vessels and their movement or distance from your current location.

VHF RADIO

GPS and Back-Up
(Global Positioning System)

REAL PILOT

AUTOMATIC PILOT



The Lady Kearney is a 60 foot vessel with a 5-man crew. She fishes for crab, shrimp, herring, mackerel and capelin. She is outfitted for purse seine (for pelagics), and for a shrimp trawl, and for crab pots. Her home port is Conche.

Back-Up RADAR

ing and depicting reality. Descartes endorsed this view a few decades later, and the human eye began to be regarded as a machine- like the lenses and camera obscura that both he and Kepler had studied in their pursuits of a theory of optics (Nelson, 2000). Like the "clockwork" Kepler described in his astronomical theory, vision was pulled from the body and rendered "dead and mechanical" (Nelson, 2000, p. 6).

The attributes of this pure and rational eye that ruled what Martin Jay called the "ancien scopic régime" of "Cartesian perspectivalism" (1994, p. 211), were its disembodiment, its separation from what it regarded, and its single, fixed, monocular view-point. It also created and privileged an abstract space that served as a kind of neutral and ahistorical "background" upon which human affairs were conducted and portrayed.[5]

Recent interrogations of the historical and cultural formation of the observer (Crary J., 1992) and the "régimes" of the visual, challenge the notion of vision that is transparent, universal, and represents "a mirror of nature". Notions of the innocent eye, naive mimesis, or the God's-eye-view, which emerged in the Renaissance and have been dominant since the Enlightenment, have thus been decentered and their hegemony displaced by a wide range of critical theorists. They have troubled the 'universal' and have opened the visual field, the gaze, and practices of looking and seeing to historical and cultural interpretation (Brennan & Jay, 1996; Jay, 1994; Haraway D., 1988; Berger, 1972).

Clearly, we did not always see the way we have learned to since the Renaissance, and following these troubling critiques, we might never see so innocently again. Perspective has been revealed as partial and situated, in a real and cultural sense, and has lost some of its ability to empower a single point of view. The notion of a neutral and truthful vision has been attacked for its totalizing and disembodied gaze (Hall, 1997), its complicity with an ideology of mastery and control (Haraway D., 1988), its separation of subject and object (Foster H., 1988), and its presumption that the image was and remains a mirror of the world—a true and transparent representation of reality (Jay, 1994)[6].

5 The consequences of this geometric abstraction of the spatial will be taken up in another section.

6 Martin Jay singles out three changes which have been effected by the move away from ocularcentrism: the detranscendentalization of perspective, the recorporealization of the cognitive subject, and the revalorization of time over space (abandoning the fixed, abstract universalization of space)

The Question of Representation

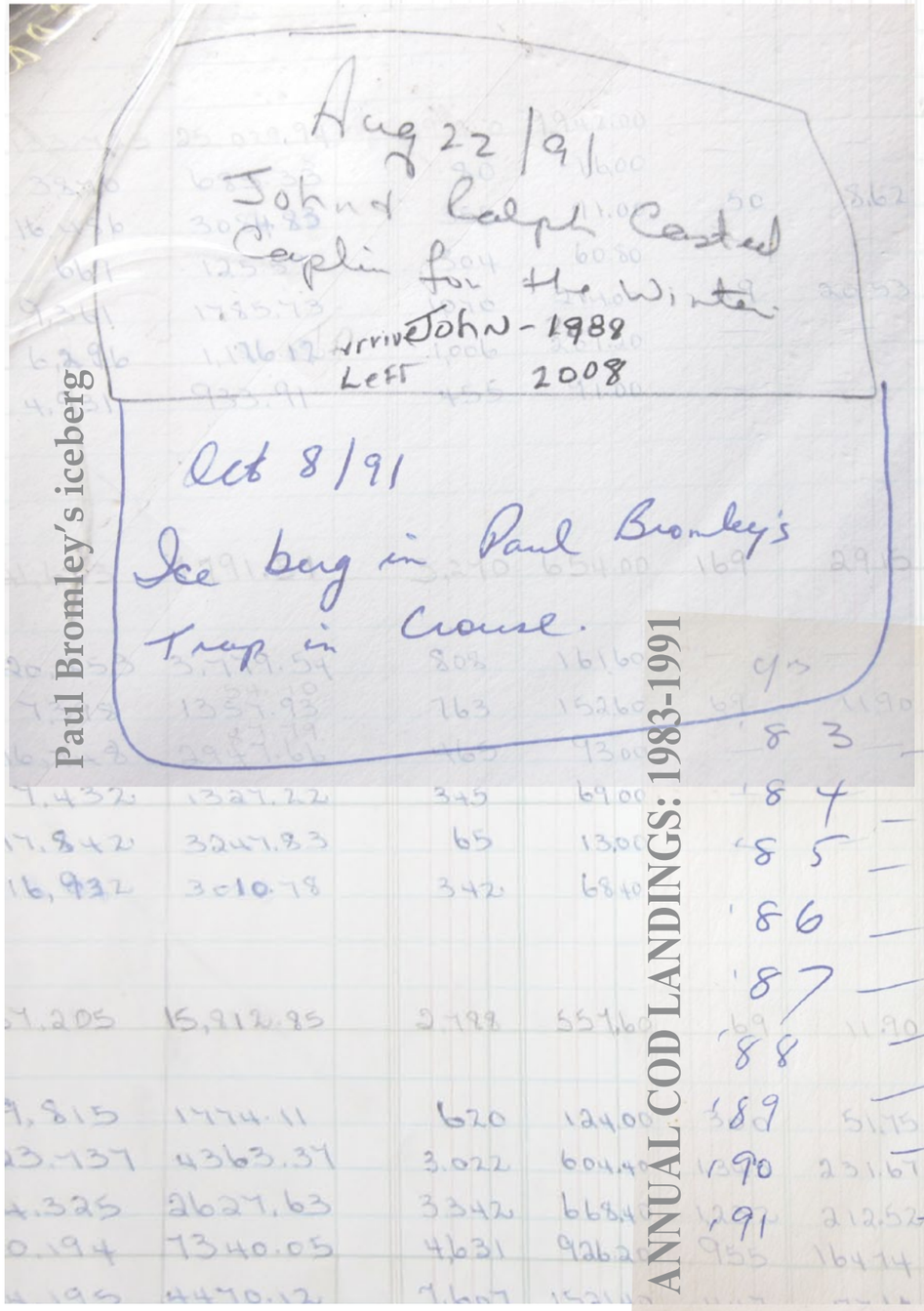
> *The picture which holds traditional philosophy captive is that of the mind as a great mirror, containing various representations – some accurate and some not – and capable of being studied by pure, non-empirical methods*.
>
> Richard Rorty (*Philosophy and the Mirror of Nature,* 2009, p.12)

The word representation has multiple meanings and operates explicitly in a number of discourses and implicitly in many others. Emerging from our everyday use— where something represents some other thing that is absent, thus re-presenting it for consideration— the term has multiple meanings. We can find the term in fields as diverse as linguistics, communication studies, philosophy, cultural geography, and it is ubiquitous in visual and cultural studies, traditional art history, science studies, politics, and in law[7]. Indeed it might be seen as a boundary object or notion between a number of discourses, both academic and popular, and as such it remains rich, and complex, as well as necessarily partial and contingent (Söderström, 2005).

Visual representation is deeply embedded within science—lying at its core and fundamental in constructing scientific reality both inside and outside the expert fields where "science= knowledge= representation"(Söderström, 2005;Pauwels, 2005). This presumed and exact relationship between representation and truthfulness has been thouroughly critiqued by Heidegger, Foucault, and Richard Rorty, among others. Along with the notion of *pure* vision, any notion of *truthful* representation has been challenged, if not entirely banished, by visual culture scholars who have made clear representation's relationships to power, presumption and privileged ways of making things visible (Sturken & Cartwright, 2009).

7 The major theoretical influences in the area of representation are structural linguistics and semiotics, which attend to how meaning and knowledge are 'formally' made through reading and decoding visual and textual signs (Barthes R. , 1999 [1977]; Bryson, 1999; Mitchell W. J., 1994; Hall, 1997); Marxist or neo-Marxist theory attending to how representations work in relation to commodification, class and are deployed by power and ideology (Berger, 1972; Benjamin, 2000 [1936]); feminist, gay/lesbian or queer theory which interrogates the role of representation in the construction of gender, and sexuality (Mulvey, 1999 [1975]; Halberstam, 2010 [2005]; Rose J. , 1999; Jones A. , 2010); racial and post-colonial theory which implicates representation's central role in the construction of difference and the "other" (Hall, 1997; Mercer, 1999); and postmodern theory informing the institutional/discursive contexts of representation and its impacts (Foucault, 1995 [1977]; Lidchi, 1997).

KINDS of KNOWLEDGE in Mariella Kearney's Book



Paul Bromley's iceberg

ANNUAL COD LANDINGS: 1983-1991

(Millions)

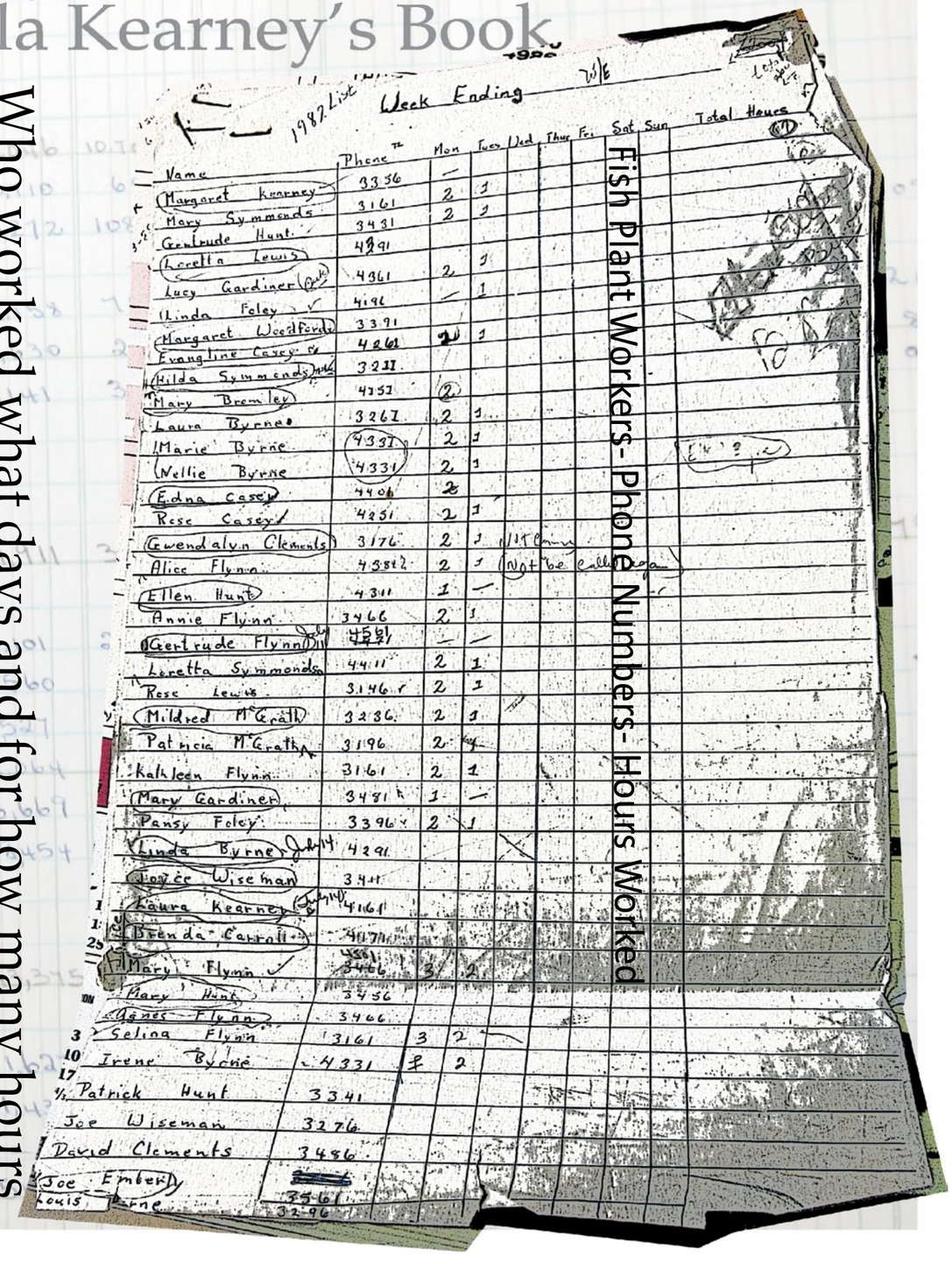
1.3
2.3
2.7
4.1
4.9
4.7
2.5
4.1
2.7

Who worked what days and for how many hours

Daily landings by species and gear type

Miscellaneous community news

News about weather



Fish Plant Workers- Phone Numbers- Hours Worked

While we still encounter the term, it is now often accompanied by qualifications that note the impossibility of pure perception, un-situated point of view and any kind of seeing or making-visible free from cultural, historical, and political formations (Pauwels, 2005; Noth, 2003; Phelan, 1993; Phelan, 1993).

What has been termed in some fields, especially philosophy and literary studies, as a "crisis of representation" was supported in profound ways by the development of Saussurian semiotics. Its claims that the relationships between signifiers and the signified were arbitrary, unlinked forever words and the things they "represented" (Noth, 2003). Political representation in the mid 60s and 70s was also in crisis. The rise of civil rights, students and women's movements, all of whom were fighting for forms of visibility/representation within the power and decision-making structures from which they remained absent, also challenged a straightforward reading of who was representing whom. The erasure or invisibility of entire genders, races, and other marginalized and emerging identities within the patriarchal, white supremacist, and colonial enterprise that western knowledge had constructed, were contested by many voices working from diverse locations. Calls to be included were often calls to be seen and recognized, and reveal the connection between the visual and the representational in the everyday context of "being seen" means "being known". In the area of representation, then, we find scholarship examining not just the "reading" or decoding of visual signs, events and practices but also interrogating their social, economic and political consequences[8].

Finally, as representation was being challenged in philosophy and de-constructed in the human sciences, as it was being politically contested in the streets and in legislatures, it was also being dismantled in the arts. As long traditions of naturalism, realism and mimesis were challenged by the fragmented and expressive visions of the Impressionists, Fauves and Cubists, as by the invention of photography in the 1830's, the notion of art as a mirror of nature was discarded by the Avant-garde of the day.

8 There is, of course the other, political governance, meaning of representation, i.e. of who "represents" us in the realm of power and decision-making, in the public imaginary where invisibility, erasure and lack of representation often means powerlessness. While this seems less than central to much work in visual culture studies, Peggy Phelan (1993) has argued persuasively that those demanding to be made *visible* (lesbians, gays, transsexuals, others who have been absent or erased or 'unmarked' in the larger culture) need to re-imagine the relationship between the real and the representational, since often, being represented means being subjected to the authoritative gaze of the institution. Representation then, is a complex and contested terrain, in which the real, the represented, and the relations between them are still being interrogated.

Whether in literature or painting, in philosophy or politics, all of these examples of the crisis of representation might be seen as a rebellion against "established forms of discursive power" (Söderström, 2005). Certainly they opened foundational and multi- vocal critiques of western epistemology, its hegemony, its exclusions, omissions and ideologies in a profoundly diverse world no longer willing to believe in the innocence or apolitical nature of knowledge or its representations.

As Luc Pauwel (2005) points out, however, once these vexing universalist claims of truth-to-nature are acknowledged, there *must* remain an ongoing role for representing our knowledge so we might share it with others. The claim by social constructionists and others that knowledge is ideologically saturated, and thus actively made—fabricated in specific place and time—continues to shake the ground under many feet but does not preclude its continued production and dissemination. It simply demands that we abandon our innocence in engaging with it, and forsake our historical demands for "certainty" and "universal truth".

While much of the crisis of representation was fuelled by the denigration of vision itself—the mistrust and demonization of the spectacle, the ocular, and the disembodied gaze—there has been reclamation of the "visual" and its methods in a number of fields. Not only across the sciences where imaging technologies continue to proliferate and allow us to "see" impossibly small or incredibly giant aspects of the world, but also in the field of visual studies, anthropology (Pink S. , 2001), geography (Rose G. , 2006), material culture (Thrift, 2010), we find scholars navigating their way into new commitment to vision, visualization and visual methods. Though diverse in tradition and practice, they share common ground in calling for a more-than-textual ways to re-search and re-present their ideas, investigations and contributions to new knowledge production.

In this context, we might see representation as a practical, social (as well as socially constructed) process in which some people get to make their knowledge visible and others do not. This remains political in the sense of representation as "giving voice" or being included, since once rendered visible, things need to be counted or accounted for. It also remains political in the sense of WHO is "authorized" to produce representations of whom. Qualifications to the visual and the representational raise questions about whether there can be useful, fruitful, non-reductionist visual and material objects that can advance our understanding of the world, of one another and indeed, of how we speak in these forms and are spoken to.

Here we must circle back around to what visual representations *do*- or can do. While we have already noted how they work in science to construct and mobilize knowledge, we will find they do more than that in the world beyond science. Indeed, visual culture scholars have demonstrated that images, whether moving or still, have tremendous power to transform the world they represent or erase, to enable or disable our participation within it, and to constitute our subjectivities and thus the ways that we co-inhabit our communities, our cultures and our world.

Representation in Visual Cultures: Practices of Looking and Literacies

To look is an act of choice. John Berger (1999, p.126)

Representation is a central concern of visual culture scholars. It most often refers to the signifying practices through which we make and circulate meaning, and most inquiry in this area examines how images and practices of looking construct (i.e. represent) the world around us[9]. While art historians are most interested in the objects identified by particular cultures as 'art', and their material, symbolic and cultural production and reception, visual cultural scholars are more interested in the images of everyday popular culture and in the viewers who engage with them. Scholars working in this area are engaged primarily in interpretative work- in decoding and deciphering the meaning(s) embedded in images (whether they be in advertising, television or film, or in art galleries, on You Tube, in print or electronic media). They are also involved in theorizing the consequences, relations, and impacts on how we come to know our selves and our world(s) through visual representations. One of the most powerful consequences of representational practice then, is not only its construction of the image we look at- but its contribution to the construction of the viewer, the spectator and the subject who is looking. We are shaped by what we see and how we look at it.

The nature of the gaze and its implication in the formation of the subject, are major and complex domains of interest for visual culture scholars. Just as Daston and Galison (2007) argued that scientific practices of looking helped to constitute the scientific self, scholars in a range of fields study *who* looks, in what social and ideological contexts, and the power of spectator location to construct what is being gazed upon. These questions have been central and foundational to film and media studies and have played an important role in visual culture[10]. The 'gaze' is a complex construct of ideas that emerges in both Freud and Lacan's psychoanalytic theory[11], and within feminist and other "critical discourses of minority and emergent cultures" (Rogoff I. , 2002), where they intersect with the construction of subjectivity[12]. How we come to see ourselves is thus a complex cultural process and is deeply implicated with how we come to see. Feminist, anti-racist, queer, post-colonial and psychoanalytic theoretical lenses have all been brought to bear on how we are shaped as subjects and selves by the visual, and by the practices of looking of our cultural location. In this context, our current cultural and historical location is especially loaded - not just with practices of looking and being looked at, but also with practices of watching and being watched.

Spectacle, Simulation and Surveillance: The Power of the Pictorial

The society whose modernization has reached the stage of the integrated spectacle is characterized by the combined effect of five principal features: incessant technological renewal; integration of state and economy; generalized secrecy, unanswerable lies; an eternal present. Guy Debord (1988, p. 11)

Spectacle is the ideological form of pictorial power; surveillance is its bureaucratic, managerial and disciplinary form. W.J.T. Mitchell (1994, p. 237)

9 There is major overlap here with what might be called the politics of the 'gaze', which I address separately. Many scholars who study representation do so with special attentiveness to how viewers 'read' images to make meaning about the world and negotiate their relationships with dominant ideologies whether those be patriarchy, white supremacy, capitalism or colonialism. Scholars working with the notion of the gaze are often more interested in how the viewer themselves and their subjectivity are constructed by the spectator position or by institutional surveillance.

10 Examples of this concern include preoccupations with the power of the male gaze to objectify women in art history and advertising (Berger, 1972) or film (Mulvey, 1999 [1975]); the colonial gaze to construct racialized views of the "other" (Hall, 1997), or the institutional gaze of medicine or of surveillance (Foucault, 1995 [1977]) or more recently, the power of individual subjects to select or perform multiple or oppositional spectator positions whether that be the oppositional gaze of black women(Hooks, 2010) or of transgendered bodies (Halberstam, 2010 [2005]).

11 In psychoanalytic theory the gaze is tied to the initial creation of subjectivity and to visual pleasure, desire, fantasy and identification (and also to voyeurism, fetish and objectification).

12 Subjects are not simply biological individuals, but rather come into being, or are constantly created and re-created at the intersection of culture and the individual. " To speak of individuals as subjects is to indicate that they are split between the conscious and unconscious, that they are produced as subjects not by being born alone and independent but through the structures of language and society, and that they are both active forces(subjects of history) but also dependent on others and acted upon by (subjected to) all the social forces of their moment in time." (Sturken & Cartwright, Practices of Looking: An Introduction to Visual Culture, 2009, p. 462)

Notions of the spectacle, of simulation, and of surveillance are more profoundly relevant now than when Guy Debord coined the phrase 'society of the spectacle' in 1967. Debord proclaimed even then, more than forty years ago, that contemporary cultures were entirely dominated by representations, that *all* social relations are mediated by and through images, and that "The spectacle has spread itself to the point where it now permeates all reality" (Debord G., 1988, p. 6).

While some argue that the society of the spectacle has been replaced by one of simulation and simulacra[13], others look past our practices of seeing or watching in what Nicloas Mirzoeff (1999) calls a culture of the screen, to the practices of being watched. Michel Foucault's (1995 [1977]) influential description of power/knowledge, surveillance, and subject formation reveals 'the gaze' in its institutional context and examines its use in constructing subjects from 'the outside'- socially as well as psychically. He saw the rise of photography in modern society, for example, as promoting "the normalizing gaze, a surveillance that makes it possible to qualify, to classify and to punish. It establishes over individuals a visibility through which one differentiates and judges them" (Foucault, 1995 [1977], p. 184). As Mitchell's quotation opening this section reminds us, both spectacle and surveillance are central manifestations of visual power and its ideological practice[14].

In the final decades of the 20th century it had already become clear that the global proliferation of image-making and distribution technologies indicated not just the saturation and extension, but the convergence of spectacle, simulation and surveillance. Visual technologies of all kinds have made it possible to amuse ourselves with spectacles of completely simulated 'realities' while at the same time enabling others to watch us closely as we consume them[15]. In this context of overwhelming visual saturation, one needs to consider whether we are "amusing ourselves to death" (Postman, 1985) and indeed have become so anaesthetized , distracted and detached from our own daily lives that we have been converted entirely to audience for other people's expressions, experiences, and excesses. The visual in this context has become the great distraction, whether it represents the real or not, manufacturing viewers as non-critical consumers within a flattened culture that discourages participation or engagement if it does not produce a profit. In this context, representing, making visible and mobilizing our *own* experiences can become an act of resistance—an act of seizing the master's tools if not to dismantle his house, at least to build within it a rooms of one's own. And more than ever before, these tools are within reach to more voices in more locations than ever before.

Technologies of the Visual: Picturing the real, the copy and the entirely invisible

The photographic image has become central to how we see our world, as have the proliferation of devices that capture images. The camera, whether in a phone, a satellite, or parking garage is now only one of multiple visual technologies ranging from microscopes, and telescopes to more recent medical, scientific, and personal imaging devices. Visual technologies, including perspective, have been foundational, as we have seen, in our attachment to 'truthful' representation of nature and the possibility of a "pure" vision somehow cleansed of the flaws of the flesh. They figured prominently in structuralist and post-structuralist discourses around the myths of photographic truth, (Barthes R. , 1999 [1977]; 1981), and continue to inform our understanding of photography and technological imaging in general[16].

Our ability to reproduce, copy, appropriate, and now digitally "clone" and manipulate images is also the object of research in visual culture, and since Walter Benjamin's foundational essay on 'mechanical reproduction' (Benjamin, 2000 [1936]), there have been continuing analyses of the mobilization, multiplication and circulation of images, and their consequences, whether democratizing or dominating (Cartwright & Sturken, 2009). While photography's claims on the "truth" were generally and successfully contested well in advance of widespread use and popular understanding of Photoshop and other image manipulation techniques, there can be no doubt about its continuing

13 Jean Baudrillard's (1981) highly influential argument that the boundaries between the counterfeit and the real, the copy and the original had collapsed, and thus images no longer "represent" but rather simulate reality- captured the emerging world of global theme parks, virtual rides, and video games that has unfolded since his writing. Unfortunately, both then and now, his postmodern celebration of simulation and the virtual, seem privileged and self-indulgent in a world still shockingly real and populated with hunger, genocide, and continuous war.

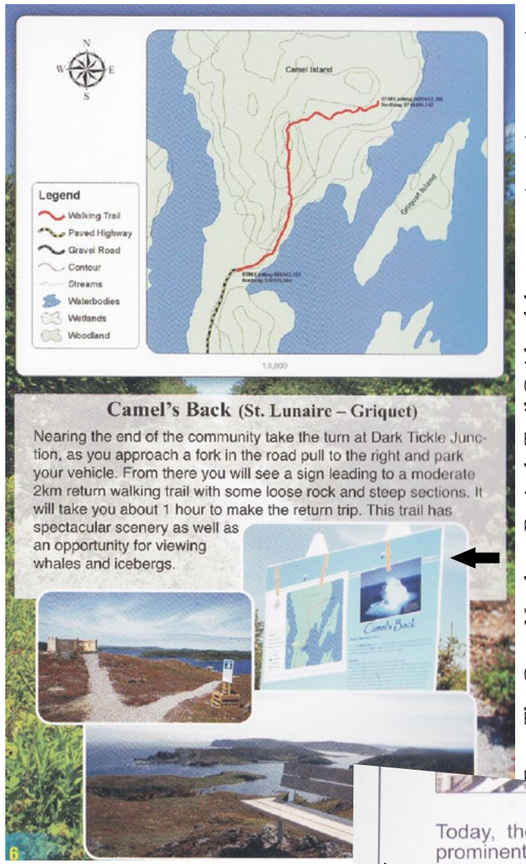
14 For more on the ideology of vision see Martin Jay's, *Downcast Eyes: the denigration of vision in twentieth century French thought* (1994).

15 For testimony to the continuing relevance of Debord, see *Surpassing the Spectacle: Global Transformation and the Changing Politics of Art* (Becker, 2002) and *Spectacle Pedagogy: art, politics, and visual culture* (Garoian & Gaudelius, 2008) and for an example of scholarship engaging the convergence of spectacle and surveillance in contemporary news media see Mitchell on CNN, JFK, and the Vietnam war in *Picture Theory* (Mitchell W. J., 1994) and Mirzoeff's treatment of the war in Iraq in *Watching Babylon: the war in Iraq and global visual culture* (Mirzoeff N. , 2005)

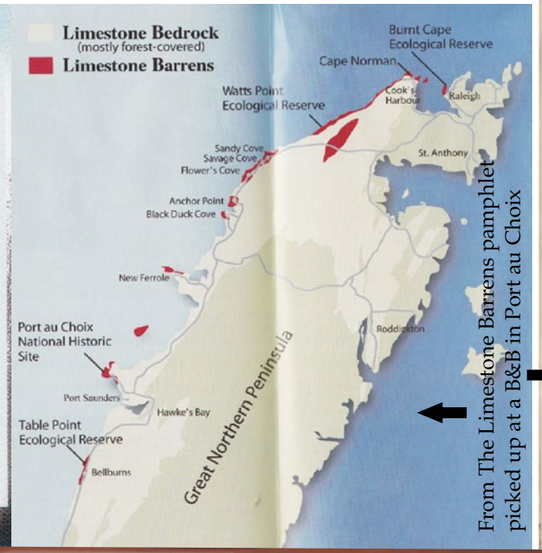
16 The discourse on photography is immense and includes scholarship on its social, economic, discursive and representational aspects, as well as its aesthetics history and engagement within a 'fine arts' tradition. Its relationship to the formation of normalities and differences, to the commodification of bodies and concepts as well as to marketing consumer goods and ideologies are all of interest to visual culture scholars. For further reading in this area see Part II of Visual Culture: a reader (Evans & Hall, 1999)

PUBLIC, PUBLISHED KNOWLEDGE: On Local Signage, Pamphlets and Museums

Every community shares its knowledge in many ways. When you are there, you can find things out from people or from publications. If you cannot find a person to ask just look around. You will find annotated maps and pamphlets in gas stations, museums and tourist or visitor centres; informative placemats and menus in restaurants and coffee shops; and books and binders full of community information and resources in hotels and B&B's. Indoor and outdoor signs are often present in places where historical, archeological, cultural or ecological knowledge is interesting to share, and community museums, local, provincial and national parks are major sources of local knowledge. Even cemeteries and phone books can hold and share important knowledge about place. Public knowledge can tell you where to walk, what to look for, and what to be careful of. It can tell you about the past and the present, about what people did and what they do. Everywhere you go, there is some source of knowledge about place if you are willing to look, even if there is no one right there to ask. They will have left a lot of their local knowledge right there- in places where you can stop, and read and pick it up and take it home.

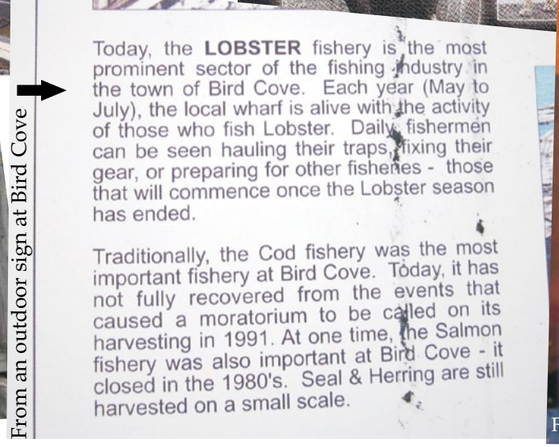


From The Great Northern Peninsula Trail Guide of the SABRI region purchased at gas station in St. Anthony.



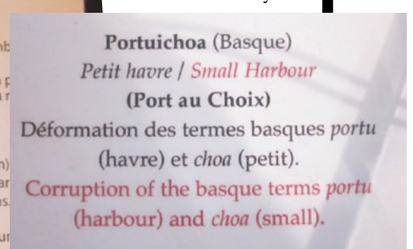
From The Limestone Barrens pamphlet picked up at a B&B in Port au Choix

From an outdoor sign at Bird Cove


Today, the **LOBSTER** fishery is the most prominent sector of the fishing industry in the town of Bird Cove. Each year (May to July), the local wharf is alive with the activity of those who fish Lobster. Daily, fishermen can be seen hauling their traps, fixing their gear, or preparing for other fisheries - those that will commence once the Lobster season has ended.

Traditionally, the Cod fishery was the most important fishery at Bird Cove. Today, it has not fully recovered from the events that caused a moratorium to be called on its harvesting in 1991. At one time, the Salmon fishery was also important at Bird Cove - it closed in the 1980's. Seal & Herring are still harvested on a small scale.

From Dark Tickle wall panel in St. Lunaire-Griquet → www.darktickle.com


Portuichoa (Basque)
Petit havre / Small Harbour
(Port au Choix)
Déformation des termes basques *portu* (havre) et *choa* (petit).
Corruption of the basque terms *portu* (harbour) and *choa* (small).

From a panel on the origin of local names at the French Shore Historical Society in Conche.

and stunning efficiency as a vehicle for moving, dispersing and carrying information throughout the global village predicted by Marshal McLuhan (Druckery, 1996). Even when we know that what we are looking at has been manufactured and manipulated, we still read and retain a huge portion of the images we encounter and in more and more cases, we are able to "talk back" to those images.

Global flows of image-saturated media whether through print, film/television or internet forms, have challenged cultural monopolies just as the printing press radically democratized access to knowledge and the means to exchange it. Thus while new distribution technologies have radically opened access to images and meanings that were once limited to those privileged by class, language, and location, they have also, for the first time in history, decentralized and democratized the means of image-based production, manipulation, appropriation and re-use (Druckery, 1996). In this historical moment then, images can be made and re-made at the drop of a hat- downloaded, re-designed and thrown back into the world in a blink of the eye or the click of a mouse. It is a powerful moment in which we can see uncanny resonance in both Roland Barthes' claim of the "death of the author" (1977) and Joseph Beuys' declaration that "everyone is an artist" (Bishop, 2004).

Who is making what we are looking at? The Popularization of the Visual

It is clear that increasingly accessible and interactive imaging and distribution technologies have radically altered the visual "division of labour" of even a decade ago. It is also clear that professionals in the art and design, advertising and other cultural industries are neither the sole nor the exclusive producers of the images that comprise the wildly proliferating visual cultures now globally accessible to a privileged internet population. New generations, in other than "developed" countries, make and share their own music, video, art, and tell their own stories expressing personal, cultural and political content. They do so as a matter of everyday practice. The traffic in visual images has exploded globally– through sites like You Tube, Face book , Twitter and Flicker –distributing image-based products constructed by new hand-held devices that can record and edit video in the palm of your hand and post it immediately and wirelessly to the web.

There is no longer a firm boundary between privileged image-makers and passive image-viewers. Feature films made on hand-held personal cameras can challenge the power of Hollywood, the inaccessible, secret files of government can be published/leaked online, and thousands can participate in political gatherings like Occupy Wall Street or the demonstrations of the Arab Spring. At the same time, art can be shared, stories archived and distributed, and in the cacophony of the internet, a single voice might be heard and a single image, seen by millions.

The space between production and consumption has thus collapsed to a point where corporate advertising and government policy can be contested, critiqued and culture-jammed within moments of its appearance[17], where flash mobs can make an intervention, document it and internationally distribute it within minutes of its occurrence, and where layers and layers of cultural meaning can be embedded in a single gesture that becomes instantly accessible to viewers globally, regardless of their location, language, or ethnicity[18].

Nicolas Mirzoeff notes also our "growing tendency to visualize things that are not themselves visual." (Mirzoeff N. , 2002, p. 4). Ideas, numbers, relationships, explanations, and all kinds of evidences are being "visualized" —both by professionals like information graphic guru Edward Tufte (Tufte, 2006) and by ordinary 'untrained' users— assisted by everything from Photoshop, to family tree software, from word-cloud computing to GPS mapping, and visualization software that can represent complex data in 2 and 3 dimensions[19].

Another location of increasing visualizing practice lies within the academy itself where one can find scholars using a variety of visual practices and methodologies to undertake their research and to represent or document its findings[20]. There is a growing body of literature on 'visual methodolo-

17 For longstanding culture-jamming and critique see http://www.adbusters.org/ and http://www.wooster-collective.com/culture_jamming/

18 A rich example of this phenomenon can be seen in the use of Michael Jackson music and choreographies in exercise programs in the Philippine's Cebu prison, and their subsequent viral distribution via YouTube http://www.youtube.com/watch?v=YRU-tmeixC0&feature=related . Another can be seen in the viral remixing of gangnam-style videos on a range of subjects, including human rights and contemporary art- this is cultural hybridity in service to dissidence and social protest. http://www.youtube.com/watch?v=lu3RbbCjCn0

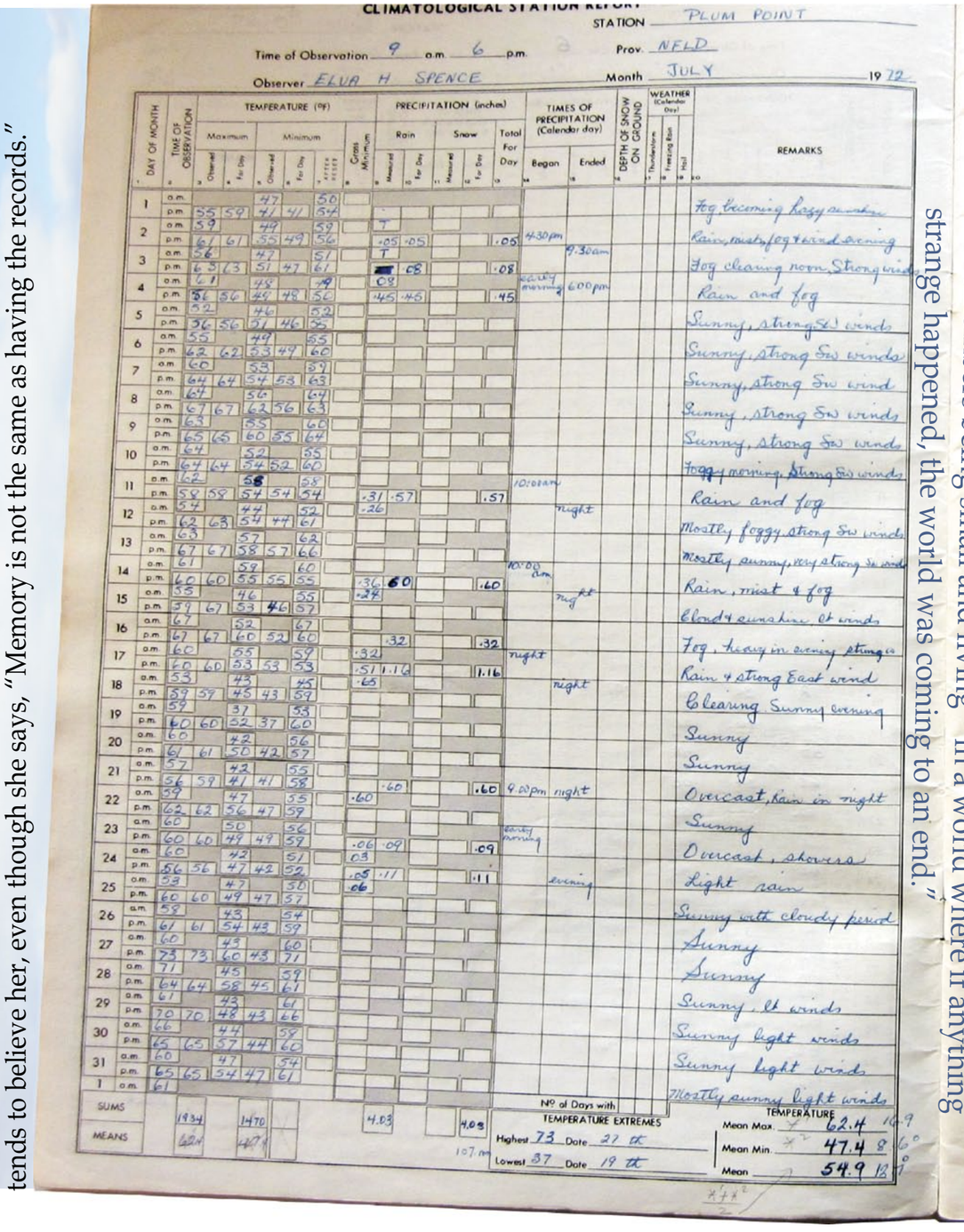
19 The growing importance of visualizing in social science research was indicated by the announcement of a major international conference exploring the theme in 2011. For more on *Visualization in the Age of Computerization* see http://www.sbs.ox.ac.uk/centres/insis/news/Pages/visualisation.aspx

20 It is important to note in this context that anthropology might be seen as adopting 'visual methodologies' long before 'visual culture' was even imagined- and some would claim it as the home of the documentary film. Indeed from the time of its inventions in the 1830's, photography has been used by ethnographers, natural historians and other to 'capture' the visual 'truth' of what they see- so the use of visual methods and technologies in other disciplines predates the relatively recent emergence of "visual culture studies." Art historians like Griselda Pollock have been critical of visual culture "readings" which do not pay enough or close attention to images themselves, rather seeing "through" them to their cultural context (Rose G., 2006, p. 21).

Plum Point Weather- Summer of 1972

Elva Spence has been recording the weather in Plum Point for 40 years - every morning, every afternoon, every day, and every month. She pays attention and writes her observations down for Environment Canada. When she recalls a "warming" in her area back in the 1950s, one tends to believe her, even though she says, "Memory is not the same as having the records."

She remembers being small and living "in a world where if anything strange happened, the world was coming to an end."


CLIMATOLOGICAL STATION REPORT

STATION PLUM POINT

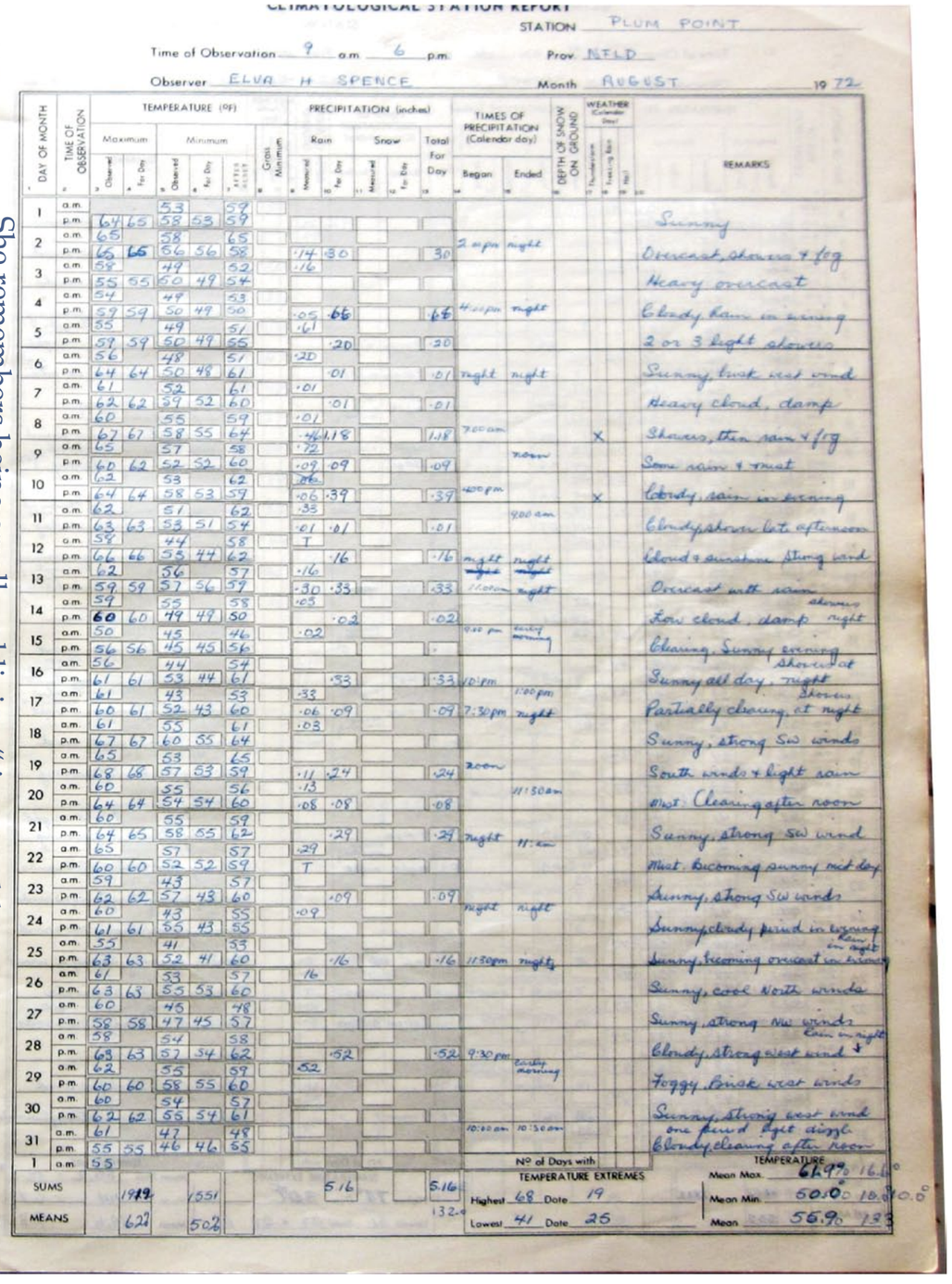
Time of Observation 9 a.m. 6 p.m. Prov. NFLD

Observer ELVA H SPENCE Month JULY 1972

DAY OF MONTH	TIME OF OBSERVATION	TEMPERATURE (°F) Maximum: Observed	Maximum: For Day	Minimum: Observed	Minimum: For Day	Minimum: After Midnight	Grass Minimum	PRECIPITATION (inches) Rain: Measured	Rain: For Day	Snow: Measured	Snow: For Day	Total For Day	TIMES OF PRECIPITATION (Calendar day) Began	Ended	DEPTH OF SNOW ON GROUND	WEATHER (Calendar Day) Thunderstorm	Freezing Rain	Hail	REMARKS
1	a.m.			47		50													Fog becoming hazy sunshine
	p.m.	55	59	41	41	54													
2	a.m.	59		49		53		T											Rain, mists, fog & wind evening
	p.m.	61	61	55	49	56		.05	.05			.05	4:30pm						
3	a.m.	56		47		51		T						9:30am					Fog clearing noon, Strong winds
	p.m.	63	63	51	47	61		.08	.08			.08							
4	a.m.	61		48		49		.08					early morning	6:00pm					Rain and fog
	p.m.	56	56	49	48	50		.45	.45			.45							
5	a.m.	52		46		52													Sunny, strong SW winds
	p.m.	56	56	51	46	55													
6	a.m.	55		49		55													Sunny, strong SW winds
	p.m.	62	62	53	49	60													
7	a.m.	60		53		57													Sunny, strong SW wind
	p.m.	64	64	54	53	63													
8	a.m.	64		56		64													Sunny, strong SW winds
	p.m.	67	67	62	56	63													
9	a.m.	63		55		60													Sunny, strong SW winds
	p.m.	65	65	60	55	64													
10	a.m.	64		52		55													Foggy morning, Strong SW winds
	p.m.	64	64	54	52	60													
11	a.m.	62		58		58							10:00am						Rain and fog
	p.m.	58	58	54	54	54		.31	.57			.57							
12	a.m.	54		44		52		.26						night					Mostly foggy strong SW winds
	p.m.	62	63	54	44	61													
13	a.m.	63		57		62													Mostly sunny, very strong SW winds
	p.m.	67	67	58	57	66													
14	a.m.	61		59		60							10:00 am						Rain, mist & fog
	p.m.	60	60	55	55	55		.36	.60			.60							
15	a.m.	55		46		55		.24						night					Cloudy & sunshine, Ot winds
	p.m.	59	67	53	46	57													
16	a.m.	67		52		67													Fog, heavy in evening strong SE
	p.m.	67	67	60	52	60		.32				.32							
17	a.m.	60		55		59		.32						night					Rain & strong East wind
	p.m.	60	60	53	53	53		.51	1.16			1.16							
18	a.m.	53		43		45		.65						night					Clearing Sunny evening
	p.m.	59	59	45	43	59													
19	a.m.	59		37		53													Sunny
	p.m.	60	60	52	37	60													
20	a.m.	60		42		56													Sunny
	p.m.	61	61	50	42	57													
21	a.m.	57		42		55													Overcast, Rain in night
	p.m.	56	59	41	41	58			.60			.60	4:00pm	night					
22	a.m.	59		47		55		.60											Sunny
	p.m.	62	62	56	47	59													
23	a.m.	60		50		56							early morning						Overcast, showers
	p.m.	60	60	49	49	59		.06	.09			.09							
24	a.m.	60		42		51		.03											Light rain
	p.m.	56	56	47	42	52		.05	.11			.11		evening					
25	a.m.	53		47		50		.06											Sunny with cloudy period
	p.m.	60	60	49	47	57													
26	a.m.	58		43		54													Sunny
	p.m.	61	61	54	43	59													
27	a.m.	60		43		60													Sunny
	p.m.	73	73	60	43	71													
28	a.m.	71		45		59													Sunny, Ot winds
	p.m.	64	64	58	45	61													
29	a.m.	61		43		61													Sunny light winds
	p.m.	70	70	48	43	66													
30	a.m.	66		44		58													Sunny light winds
	p.m.	65	65	57	44	60													
31	a.m.	60		47		54													Sunny light winds
	p.m.	65	65	54	47	61													
1	a.m.	61																	Mostly sunny light winds
SUMS			1934		1470			4.03				4.03							
MEANS			62.4		47.4														

No of Days with TEMPERATURE EXTREMES: Highest 73 Date 27 th; Lowest 37 Date 19 th

TEMPERATURE: Mean Max. 62.4; Mean Min. 47.4; Mean 54.9


CLIMATOLOGICAL STATION REPORT

STATION PLUM POINT

Time of Observation 9 a.m. 6 p.m. Prov. NFLD

Observer ELVA H SPENCE Month AUGUST 1972

DAY OF MONTH	TIME OF OBSERVATION	TEMPERATURE (°F) Maximum: Observed	Maximum: For Day	Minimum: Observed	Minimum: For Day	Minimum: After Midnight	Grass Minimum	PRECIPITATION (inches) Rain: Measured	Rain: For Day	Snow: Measured	Snow: For Day	Total For Day	TIMES OF PRECIPITATION (Calendar day) Began	Ended	DEPTH OF SNOW ON GROUND	WEATHER (Calendar Day) Thunderstorm	Freezing Rain	Hail	REMARKS
1	a.m.			53		59													Sunny
	p.m.	64	65	58	53	59													
2	a.m.	65		58		65							2 am	night					Overcast, showers & fog
	p.m.	65	65	56	56	58		.14	.30			.30							
3	a.m.	58		49		52		.16											Heavy overcast
	p.m.	55	55	50	49	54													
4	a.m.	54		49		53													Cloudy, Rain in evening
	p.m.	59	59	50	49	50		.05	.66			.66	4:00pm	night					
5	a.m.	55		49		51		.61											2 or 3 light showers
	p.m.	59	59	50	49	55			.20			.20							
6	a.m.	56		48		51		.20											Sunny, but wet wind
	p.m.	64	64	50	48	61			.01			.01	night	night					
7	a.m.	61		52		61		.01											Heavy cloud, damp
	p.m.	62	62	39	52	60			.01			.01							
8	a.m.	60		55		59		.01											Showers, thin rain & fog
	p.m.	67	67	58	55	64			.44	.18		1.18	7:00 am			X			
9	a.m.	65		57		58		.72						noon					Some rain & mist
	p.m.	60	62	52	52	60		.09	.09			.09							
10	a.m.	62		53		62		.26											Cloudy, rain in evening
	p.m.	64	64	58	53	59		.06	.39			.39	4:00 pm			X			
11	a.m.	62		51		62		.35						4:00 am					Cloudy, showers late afternoon
	p.m.	63	63	53	51	54		.01	.01			.01							
12	a.m.	58		44		58		T											Cloud & sunshine, strong wind
	p.m.	66	66	55	44	62			.16			.16	night	night					
13	a.m.	62		56		57		.16					night	night					Overcast with rain showers
	p.m.	59	59	57	56	57		.30	.33			.33	11:00am	night					
14	a.m.	59		55		58		.65						early morning					Low cloud, damp night
	p.m.	60	60	49	48	50			.02			.02							
15	a.m.	50		45		46		.02					9:00 pm						Clearing, Sunny evening Showers at
	p.m.	56	56	45	45	56													
16	a.m.	56		44		57													Sunny all day, night
	p.m.	61	61	53	44	61			.33			.33	10:00 pm						
17	a.m.	61		43		53		.33						1:00 pm					Showers
	p.m.	60	61	52	43	60		.06	.09			.09	7:30pm	night					Partially clearing, at night
18	a.m.	61		55		61		.03											
	p.m.	67	67	60	55	64													Sunny, strong SW winds
19	a.m.	65		53		65													
	p.m.	68	68	57	53	59		.11	.24			.24	2:00						South winds & light rain
20	a.m.	60		55		56		.13						11:30am					
	p.m.	64	64	54	54	60		.08	.08			.08							Mist. Clearing after noon
21	a.m.	60		55		59													
	p.m.	64	65	58	55	62			.29			.29	night	11:00					Sunny, strong SW wind
22	a.m.	65		57		57		.29											
	p.m.	60	60	52	52	59		T											Mist, becoming sunny mist day
23	a.m.	59		43		57													
	p.m.	62	62	57	43	60			.09			.09							Sunny, strong SW winds
24	a.m.	60		43		55		.09						night					
	p.m.	61	61	55	43	55							night						Sunny, cloudy period in evening
25	a.m.	55		41		53													Rain in night
	p.m.	63	63	52	41	60			.16			.16	11:30pm	night					Sunny, becoming overcast in evening
26	a.m.	61		53		57		.16											
	p.m.	63	63	55	53	60													Sunny, cool North winds
27	a.m.	60		45		48													
	p.m.	58	58	47	45	57													Sunny, strong NW winds
28	a.m.	58		54		58													Rain in night
	p.m.	69	63	57	54	62			.52			.52	9:30 pm						Cloudy, strong west wind
29	a.m.	62		55		59		.52						early morning					
	p.m.	60	60	58	55	60													Foggy, Brisk west winds
30	a.m.	60		54		57													
	p.m.	62	62	55	54	61													Sunny, strong west wind one pound light single
31	a.m.	61		47		48							10:00 am	10:30 am					
	p.m.	55	55	46	46	55													Cloudy clearing after noon
1	a.m.	55																	
SUMS			1919		1551			5.16				5.16							
MEANS			62.2		50.2							132.6							

No of Days with TEMPERATURE EXTREMES: Highest 68 Date 19; Lowest 41 Date 25

TEMPERATURE: Mean Max. 69.9; Mean Min. 50.0; Mean 56.9

gies'[21] that are gaining rapid and enthusiastic support in disciplines from anthropology to geography and, as we made clear earlier, more effort than ever before is invested in making visible the world we know through science. Only in some corners can we find questions about the skills and training, the critical awareness and expert collaborations that might be needed by a text-trained group of researchers adopting more visual methods or working with visuality in a still-innocent way (Kearnes, 2000, 38-3). With this recent turn towards the visual, even if nuanced by constructionist critique and close reading in some fields, we must sharpen our *critical* practices of looking and seeing, and must also attend critically to the practices of visualizing.

Making-visible remains another set of practices and a set that in many ways can remind us of the move from the "verbs" to the "nouns" of art history (where the practice was converted into the name of the thing that emerged from it- as in "the painting" and "the drawing"). If nothing else, we have shown that it is the *practices*- the *processes*- of looking and of seeing that call for careful and vigilant understanding- and the same is true for the practices of making-visible. Especially in a moment when technology has advanced to a point where imaging hardware and software are ubiquitous- it is important to ask *who* is creating or producing or assembling the image/object being looked at- that is *who* is visualizing[22] . Who gets to make things visible for whom? And finally, *how* are images materialized, made, or assembled- for there can be no doubt that for them to be discernible, they must be available to the senses in some material form, even if virtual, ephemeral and profoundly mediated.

21 Social scientists interested in visual methods should see Pink (2001) and Prosser (1998). For the 2011 *International Visual Methods Conference*, see http://cobra4.open.ac.uk/VisualMethods/VisualMethods.html

22 While I am not proposing that this represents a radical return back to the producer rather than the viewer, it is clear to me that there are significant arguments to support the study of how people *visualize*, where and from within what traditions, and in what social, cultural and political contexts. With accessible visualizing technologies more widely available than ever, it seems blind to ignore this central practice of making-visible. While media and communications studies and perhaps design studies might be taking up these questions, it is important to ensure that we do not lose sight of who is producing the visual and how. The absence of discourse in visual studies around artistic practice, visual arts, and the role of artists in the new engagement with visuality in the academy, is both surprising and shocking. Arts-based methods are widely discussed in arts education, and the new discourse emerging on art as research practice, but there remains considerable opportunity to put these dialogues into conversation- as always- theory is often being discussed distant from practice or in entirely different locations.

The Materiality of Images: Beyond the Rhetoric of Representation

Once we acknowledge that visual culture is always-already political and constructed, we can argue both for its more literate reading and its more self-aware construction. Images are made discernible through a variety of means but are always materially constructed, even if only through a virtual reality joystick or gloves. As visual artists know through embodied, corporeal and sensory experience, one cannot essentialize the visual, and as W.J.T. Mitchell (2005) has reminded us – there is no such thing as "just" visual – all media are multi-media. Indeed, the primary ground of the visual remains corporeally embedded in the sensing body, which is haptic, hearing, and fully, multiply sensory and is always spatially situated in specific places that are also clearly and irrevocably material.

Even in an ever-more virtual world, there always remains some materiality to the image, even if only the screen on which it flickers or the human body that reads it, or is immersed in its virtual environment[23]. It is always a body-in-a-place that makes-visible representations, just as it is a body-in-a-place that inevitably discerns them- and so we turn now to the materializing practice(s) from which the visual emerges.

The manner in which the visual "matters" (how it comes to materiality- is formed- becomes discernible) has profound consequence for how it might be interpreted in encounter or mobilized in exchange. Material form will often determine where it might step into encounter with "audience-viewer", and thus how that site or location constitutes reading, deciphering or translation traditions and practices of looking brought to bear in dialogue with it. Material form, its traditions and its situatedness, have profound impacts on the reception as well as on the value placed on the visual. A paragraph of text, for example, printed in a text book in a library, will have quite different "reading" practices brought to bear on it than the same paragraph of text stenciled on a museum wall, or embroidered on a bedspread, or spray painted on a the bow of a freighter, or projected on the side of the same library at night time.

23 The relationships between the body and the digital media, cyberspaces and technologies that extend and transform it are far from the central subject of this work and remain too complex to report on here. Readers interested it the subject might read Materializing New Media: Embodiment in Information Aesthetics by Anna Munster(2011) and The 21st Century Media (R)Evolution: Emergent Communication Practices b y Jim MacNamara (2010) or The Prosthetic Impulse: From a Posthuman Present to a Biocultural Future, by Marquard Smith, Joanne Morra (2006)

In the mark-making and meaning-making history of the visual, whether in a fine arts, artisanal or popular culture context, we can easily see that the materials through which it is manifest are profoundly important. In addition to determining the locations in which the visual t might be brought into encounter and exchange, the material form the visual takes also contributes to what it can DO in the world- to how it performs, so to speak.

Let us use a simple example from the arts, where there is a long history of understanding the relationship between meaning and materiality—between the content of a work (its "aboutness", theme, or conceptual preoccupations), and its form—the materials, media, means and methods utilized to elaborate, explore, enunciate, express, or exchange that content [24].

A drawn line made with soft charcoal on rag paper will describe its trajectory in entirely different ways than a computer-generated curve on graph paper- even the same identical curve. It will also make different meaning- carry different information - sit in conversation with different expressive traditions of inscription (Ingold, 2007). Imagine now, that same curve (arching energetically to the right upper corner from the bottom left) suddenly rendered in sweep of calligraphic ink across a long scroll of rice paper, or even more extreme, with a fat purple crayon on brown butcher paper, or again as a photographic document of the light trail of a sparkler in the hand of a dancer. Each of these visual images is entirely transformed by its physical manifestation – its materialization – its coming-to-matter. It is the same "curve" but *means* and *matters* differently.

Imagine further taking that curve off the page into space, as a piece of suspended rusty steel wire scaled to fill an art gallery, or scaled down and shaped into the spout of a hand-made tea-pot, or describing the stern of an old boat on a beach, or marked on a brick tenement wall with fluorescent spray paint. Imagine further still, that same curve with the same spray paint on a highway underpass, a pristine museum wall, or on the side of an iceberg, visible to you only through a video or photograph. Material decisions must be made that are specific to site, to scale, and indeed to situation- yet in each case that single linear curve can be made available for encounter.

We can see then, that even an abstract curve- changed by both its materiality and its location–is transformed radically in its potential meaning(s), in the force or consequence of those meanings for viewers, and in the skills and traditions of reading, interpretation, and response it calls upon in those viewers who encounter it.

If we look little further into these locational conventions of the visual/material – we note specific practices of situated or contextual engagement. Those well-used to considering works of art in museum or gallery settings, will bring a different set of experiences, vocabularies and practices of looking into the encounter, than those who do not frequent such spaces. Those who encounter this curve in a textbook describing population growth, will invest it with more credibility than if they found it scrawled on the back of a placemat in a diner. And even in the textbook graph, this curve would not somehow be as convincing if rendered in that first embodied and smudgy charcoal gesture that can never pretend to be "precise" about the same things the graph curve is attending to. The hand-drawn map seems less authoritative than the printed, published one, and the scrawled strokes on a wooden tally board hung on a nail in a fishing premise seem less robust a record than those computerized data in a spreadsheet. Some marks carry meaning that looks more like knowledge than others and we are well-used encountering not just privileged forms in our world, but also privileged materials.

Living in a Material World: Objects, Things, Stuff, Goods and Commodities

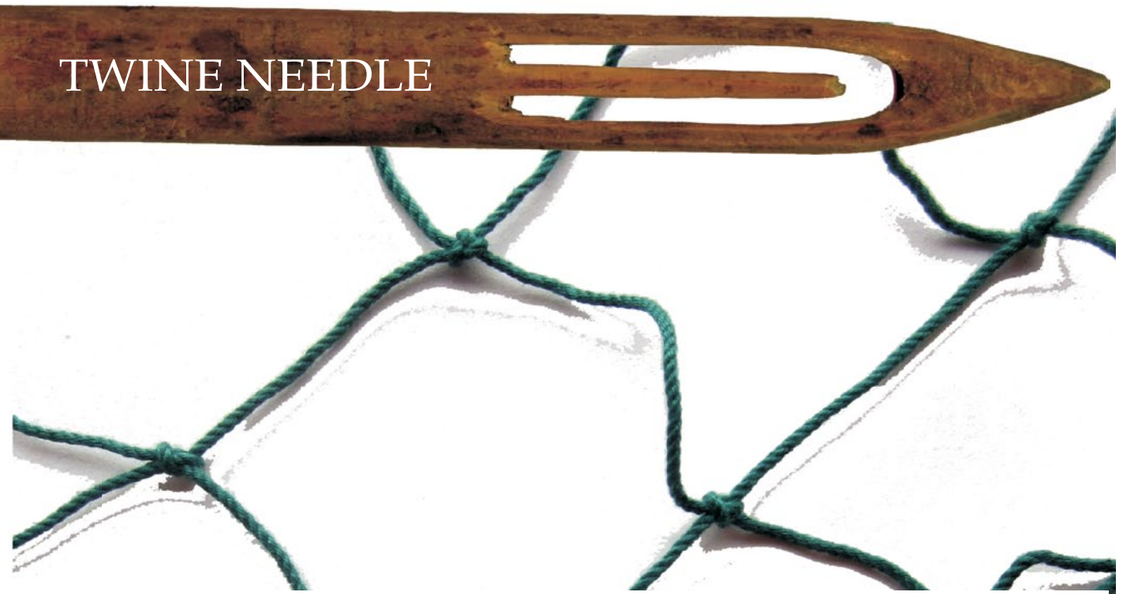
> *We cannot know or become who we are without looking in a material mirror, which is the historical world created by those who lived before us that confronts us as material culture and that continues to evolve through us.* Daniel Miller (2008, p. 279)

> *Without the challenge of folk history or ethno history – or black history or women's history or the alternative of memory – history will fail to reach its potential. Without the challenge of folk art, the study of art will collapse again in prejudices of class and gender and race.* Henry Glassie (1999, p. 3)

24 While the 'dematerialization' of art, the empowerment of the conceptual and the performative have occupied art theorists and historians for some time, visual artists regardless of their media, can testify that art-making is both conceptual and material. It remains an intentional set of practices combining FORM and CONTENT and is activated at their points of intersection. For a brief review of what might be called the re-materialization of art, see Amanda du Preez, 2008.

NET KNOWLEDGE:
On Relations between Species and Mesh Size

Twine needles vary in size and shape, reflecting the mesh size of the gear to be created or repaired. A needle intended to knit seal nets is substantially larger than one to knit a herring or a salmon net.



Inshore fishers traditionally knit the twine for their nets. Later, they constructed them from machine-made twine and repaired them by hand.

Mesh size determines the size and age the animals harvested, and thus is one aspect of fisheries regulation. In Canada, the mesh size in shrimp trawls must be a minimum of 40 mm, which allows younger shrimp to escape.

We have a long history of looking at matter and the objects we have formed from it. The material world and our relations to and within it (whether as object makers or users, as producers or consumers, as individuals or as societies) have been a central focus of study in most Western disciplinary traditions. Archaeology, anthropology, sociology, philosophy, the history of art, science, architecture and the built environment, history and economics have all been preoccupied with studying aspects of the human-made world, what it means, and how it moves. Attention to our material world is thus neither new nor radical, yet like the increasing turn to the visual, there is clearly increasing attentiveness to the 'material'.

Dan Hicks and Mary Beaudry (2010) argue that renewed attention to materiality has emerged in the last decade to complicate and provide "a viable alternative to pure culturalism" (p. 2). They note that "things are everywhere" and that our increasing preoccupation with them represents a "material-cultural turn" (Hicks, 2010) across the disciplines. They note this new materialism emerging in philosophy and political theory (Coole & Frost, 2010), literary studies (Brown, 2001), science and technology studies (Pickering, 2010), archaeology and geography (Whatmore, 2006 ; Boivin, 2008), modern history (Kurlansky, 1997; 2002), design studies (Attfield, 2000), feminist philosophy (Grosz, 2009)and even in performance studies (Clarke, Gough, & Watt, 2007).

Material culture studies then, while drawing on these disciplines and sometimes being carried out within them, is, like visual culture, emerging as an area of widespread research activity and preoccupation. Such inquiry examines the social and political life of things, their role in "subject formation and social world building" (Candlin & Guins, 2009, p. 4), and the various meanings and materialities of things, what they can reveal to us about their makers, their users (or 'consumers'), and the sites within which they were or continue to be 'used', circulated and encountered.

Extending and interrogating the context of how we (as subjects) 'use' (mostly 'passive') objects, recent scholarship in material culture has unfolded to examine the *agency* of objects (Boivin, 2008), their contingent and constantly transforming and transactional nature (Pickering, 2010), and their inextricable performance as both event and effect in constructing our human and 'more-than-human' world (Hicks, 2010). Most recently, this "new materialism" (Rose & Tolia-Kelly, 2012) is marked by critical projects reengaging everyday realities, scientific as well as humanist perspectives on material culture, post humanist conceptions of matter as lively, and geopolitical as well as socioeconomic challenges (Coole & Frost, 2010).

There seems to be a general agreement about what the 'object' of material culture studies might be- indeed most would agree that it is the object itself –described and analyzed within its contexts, configurations and relational consequences. Some of us will think immediately of the hand-made chair and its Appalachian maker, of the pendants and game pieces of the Beothuk or of the vernacular architectures and hand-crafts of various cultures or communities. Few would disagree with James Deetz's claim that material culture includes "that sector of our physical environment that we modify through culturally determined behavior" (Deetz 1977:24).

This seems a straightforward description of the study of the hand-made artifacts (many from the past or from other cultural locations) that we have all encountered in large urban and small community museums. Deetz goes much further, however, in delineating the territories of material culture study, and considering what has emerged in the thirty years since his definition, it is worth quoting at length.

> *Material culture is usually considered to be roughly synonymous with artifacts, the vast universe of objects used by mankind to cope with the physical world, to facilitate social intercourse, and to benefit our state of mind. A somewhat broader definition of material culture is useful in emphasizing how profoundly our world is the product of our thoughts, as that sector of our physical environment that we modify through culturally determined behavior. This definition includes all artifacts, from the simplest, such as a common pin, to the most complex, such as an interplanetary space vehicle. But the physical environment includes more than what most definitions of material culture recognize. We can also consider cuts of meat as material culture, since there are many ways to dress and animal; likewise plowed fields and even the horse that pulls the plow, since scientific breeding of livestock involves the conscious modification of an animal's form according to culturally derived ideals. Our body itself is part of our physical environment, so that such things as parades, dancing and all aspects of kinesics-human motion- fit within our definition. Nor is the definition limited only to matter in solid state. Fountains are liquid examples, as are lily ponds and material that is partly gas includes hot air balloons and neon signs. ...even language is part for material culture, a prime example of its gaseous state. Words after all, are air masses shaped by the speech apparatus according to culturally acquired rules.*
>
> *(Deetz, 1977, quoted in Hicks & Beaudry, p. 48)*

On Steaming Birch for Snowshoes

Uncle George Elliott in Main Brook can make two pairs of bows a day.

In the woods, cut birch with grain running straight. Not all birch is good for snowshoes and if the heart is rotten, that makes it good. Cut about 6 ½ feet of main trunk- the bigger the better.

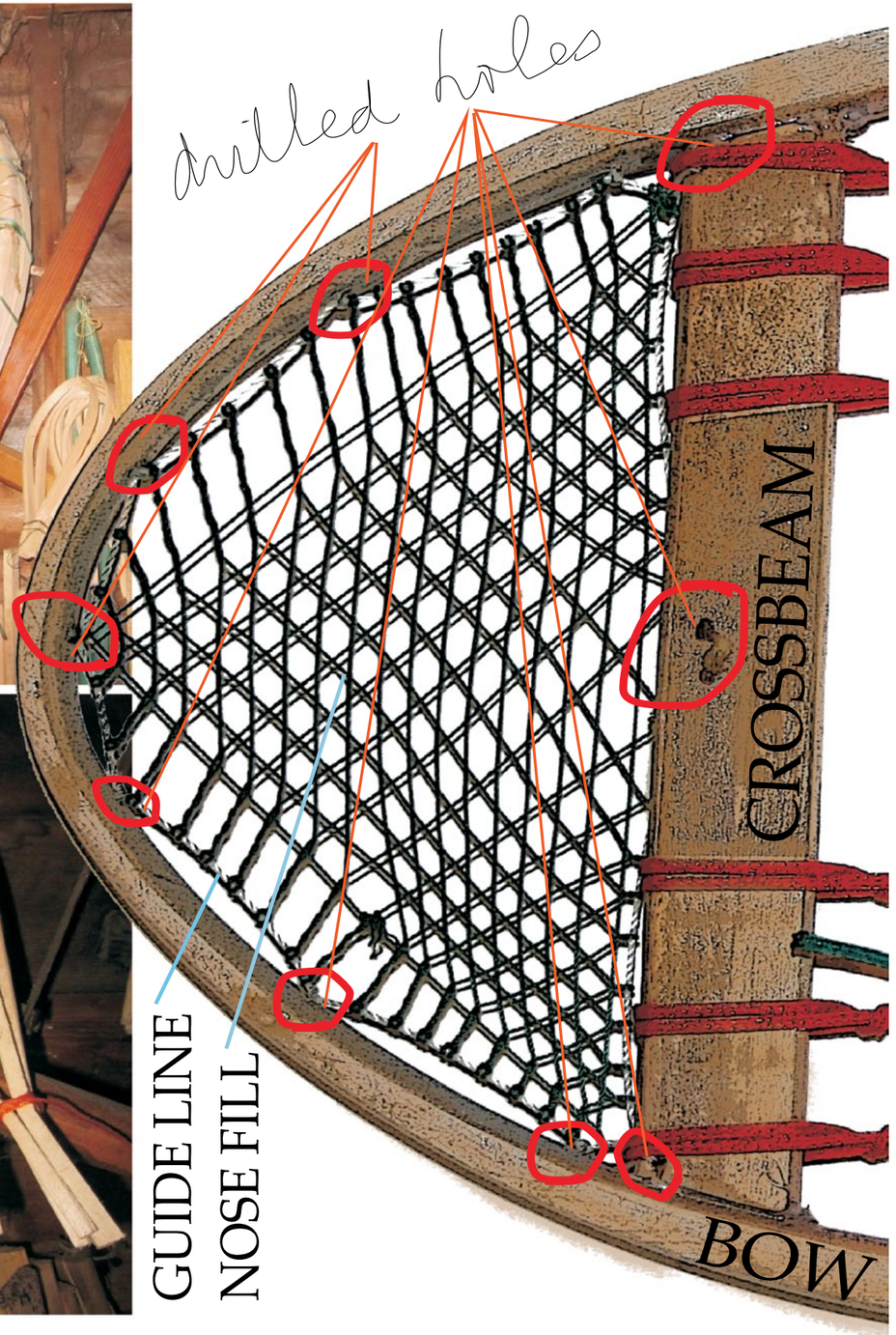
Split the birch trunk in two lengthwise with a chainsaw, and then into approximately 1 ¾ X ½ inch strips.

These long strips of birch are then steamed in a galvanized iron pipe until they are pliable enough to work. The iron pipe is laid, with the birch and some water in it, over the top of a 45-gallon drum with a wood fire in it. It takes about three hours.

The hot birch strips are then laced tightly around plywood forms, tied and clamped if necessary, and "cured" for 1-2 weeks in a warm place. Over the stove or furnace is good.

The crossbeams are glued into hand-chiselled slots in the bow and then the heel is screwed and glued together.

The bows are then filled, or laced. The only holes drilled in the bows or crossbeams are to anchor the outer guide line for filling the nose and heel.



Deetz's emphasis on modification echoes Henry Glassie's definition, which claims material culture "reveals human intrusion into the environment." (Glassie, 1999, p. 1). These two definitions identify the active encounter between the human and the material—the interaction between people and things, subjects and objects— as the central focus of material culture studies. Though some scholars seem to study only the artifacts that are left behind as evidence of that encounter, the notion of engagement, intrusion, entanglement and of labour and creative interaction is foundational, even if implicit and under-stated in some research[25].

While representing only one approach to material culture studies, Glassie and Deetz signal its central preoccupations in North America - with material culture as evidence of human labor, skill, and creativity (whether domestic or artistic); as manifest in built environments and exchange relationships between their inhabitants; as making visible the tiniest details of quotidian life or its grandest aspirations; and indeed, as an inescapable result of, condition of and influence on human experience. They represent well the tradition of material culture practice that is deeply embedded in fieldwork, ethnographic methodology and locational specificity. It is a traditional and continuing practice that makes significant contributions to our understanding of human practices of *making* and, more recently, *using* objects and technologies as central to our encounter with the world[26].

This is a good moment to recall Christopher Tilley's comment that "Theory is practice and all practice is theoretical." (Tilley C. , 1991, p. viii). It properly points out the endless entanglement of theory *and* practice in our ways of engaging with and encountering the world- material or not. In this respect, we might see the detailed and richly descriptive work of some material culture studies to be the practices that both enact and create 'theory'. The folklorist who studies handcrafted chair-making for example, or weaving or vernacular architecture, brings these objects to life through their rich and thick descriptive work. They too are "making" chairs and carpets and houses and shed. It is from from this thread of deep descriptive scholarship that heritage and museum studies emerge and work to enable growing community engagements with their own tangible and intangible cultural heritage.

Other scholars examining materiality took the linguistic turn alongside colleagues in other fields, and engaged Marxist, semiotic and structuralist interpretive lenses to 'decode' objects, leading to a representational or de-materialized approach to the object. Parallel to a post-linguistic turn in other areas, some scholars[27] argue that textual analysis cannot fully attend to the materiality (or the materials) of the object or to its embodied, physical, affective and sensual relations with its makers and users[28]. Objects and things *have* effects on subjects and *are* effects of our embodied, phenomenological relations with the materiality of our world (Tilley C. Y., 2006). We transform the material world into objects and technologies that in return transform us. At the present moment then, we can witness increasing interest in objects (now *things*) that act, that perform, that have agency; a turn, perhaps, away from what objects mean towards what they do.[29]

Thus, whether attending to what objects *mean* or what they *do*, the practices of material culture studies—the rich descriptions of the vernacular, the field-based observations of the real world and the sometimes physical engagements in material practices and artisanal processes— enact a theoretical position as well as a moral one. They presume the value of what they attend to and recognize that even scholarly practice itself constructs and is constructed by its objects. Such scholarship about things and materials, about the products of sometimes-vernacular and sometimes-industral practices, has clarified our appreciation of "not only the effects of things, but also of things as effects of material practices (both *vernacular and academic*)" (Hicks & Beaudry, 2010, p. 21) (my italics).

Thus, the researcher and scholar is *also* engaged in material practice(s), and while perhaps not attending specifically to the embodied knowledge from which those practices arise and through which those objects emerge. They can and often do, like the vernacular chair-maker, the boat-builder, the carpet weaver, or the navigator, bring things into lively being.

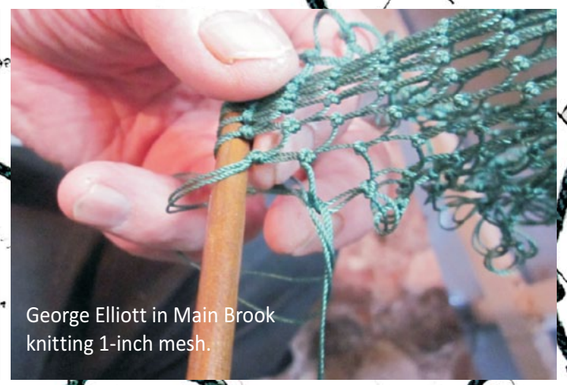
25 Traditional archaeological work is often an example of this artifact-centred type of material culture research, as is some decorative arts approaches which privilege the artifact above its contextual and relational interactions.
26 Others are also interesting in human practice, labour, and activity, and can be found in practice studies, ethnomethodology and historical activity theory as well as in studies of craft, architecture and textiles.
27 Hicks and others contend, for example, that privileging semiotic theory to a kind of 'dematerialization' of the object as its representational meaning became more important than its form, its materiality, its context or its consequences (Hicks, 2010; Olsen, 2003; Ingold, 2007). They argue that textual analysis cannot fully attend to the materiality (or the materials) of the object or to its embodied, physical, affective and sensual relations with its makers and users.
28 Tim Ingold's essay on making a basket offers an excellent example of this more corporeally-informed close reading of an object-in-formation, for he rightfully contests and collapses some of the nature-culture distinctions which underlie our notions of artifacts and their 'making' (Ingold, 2009).
29 Nigel Thrift might call this a "non-representational" turn (Thrift, 2007); others have called it a turn from the epistemological towards the ontological (Jones & Boivin, 2010), or a turn towards the non-discursive and the post-linguistic (Pickering, 2010). Bruno Latour would call it "a democracy extended to things" (Latour, 1993, p. 12) and Gillian Rose would describe it as evidence of the "new materialism" .

KNITTING FOR FISHING

Rope and twine are used for many purposes by fishers and others in coastal communities. Knowing how to tie knots, knit and repair twine, splice, and use rope to wrap, join, and hold various things together is both common and necessary. In fishing alone, different kinds of twine(net) are used in most kinds of fishing gear, including traps, seines, otter and beam trawls, crab and whelk pots, bait bags, cast nets and lobster pots. When making this meshwork- the verb *knitting* is used- so one *knits twine*, when one is making it from scratch and also when one is repairing it- filling in holes in nets. Some use the word *sew* to refer to using a twine needle to attach weights or floats or join twine to a form like a lobster pot. Some anchor their twine on a nail and use a wooden card to ensure the mesh size is even, consistent, and the right size. For 4-inch twine, your card would be 2 inches. Others use a long stretched line between two posts in a shed or along a wall, and knit without a card, using their fingers to measure and their "eye" to keep things even. Some are better at this than others, and you might hear that one fella has a better "eye" for evenness than another. Most fishing net today is machine-made and twine needles are used only for mending.

Louise Decker in Neddy's Harbour knitting heads for lobster pots, which take 3-inch mesh.

Lar Casey in Conche knitting 4-inch mesh.



George Elliott in Main Brook knitting 1-inch mesh.

The Turn to ACTION and Emergence: Practice, Process and Performance

> *... it is evident that from new materialist writing that forces, energies, and intensities (rather than substances) and complex, even random, processes (rather than simple, predictable states) have become the new currency.*
>
> Diana Coole and Samantha Frost (2010, p. 13)

A central characteristic of what some are calling the "new materialism" (Coole & Frost, 2010) is its attribution of animate, lively, and constantly emerging nature to the material world, whether biological or not. In stark opposition to the Cartesian idea that matter is inert, uniform and measurable in quantifiable ways, our current understanding of quantum physics, complexity theory, ecosystem interdependence and interactivity, lend support to a vitalist versus mechanistic view of material form. What one might see as the old tensions between the dead matter of the inorganic world and the live matter of the biological one (Bennett, 2001), are being re-examined, re-engaged, and re-animated into new proposals about how we might co-inhabit our lively, fragile and volatile world.

The agency of objects—their ability to perform, to ACT, to have effects—is not a new idea, nor is it necessarily an academic one. Icons, totems and fetish objects (Mitchell W. J., 2006; Gell, 2009), religious idols of past and current cultures, and countless lucky charms attest to our enduring beliefs in the liveliness of objects and their power to act. The destruction of Buddhist artifacts in Afghanistan by the Islamic Taliban, beliefs in the 'magical' (or invisibly effective) properties of everything from hag boards to voodoo dolls, from copper bracelets to computers (Pels, 2010), and continuing traditions of imputing gender to boats, tea kettles and 'cantankerous' materials (Jones & Boivin, 2010), testify to deep seated belief and knowledge that objects and even individual materials *do* things in the world[30].

Alfred Gell's argument that art is an instrumental object extending the agency of its maker out into the larger world (Gell, 1998) is joined by sociologists of science like John Law, Michael Callon and Bruno Latour who argue that objects and technologies have agencies of their own (as actants[31]) within networks of relation[32] and thus sometimes perform much as humans do. Arguing that objects, machines and technology have agency and act, Latour invites us to be more attentive about our relationships with the objects and technologies in our world and indeed to understand how they constitute us as much as we create them (Latour, 1990).

The idea that the machines and technologies we have created to serve us and bring nature under our control have transformed us is neither new, nor restricted to science[33]. In calling for a post-humanist social theory that acknowledges mutual constitution of human and material (non-human) agency, Andrew Pickering demands that we attend to the "key sites of encounter" between the material and human, because we cannot explain many features of human practice in the world absent its constitution through struggle with the material world (Pickering, 2000, p. 173).

Latour (2000; 1999) has argued in many locations, that the non-human has been largely ignored by the social sciences[34], and calls objects and machines the "missing masses". He is persuasive in making clear the agency of a door, a hinge, a meat grinder, not only as delegates of human action and work, but as beneficiaries of what he calls the "distribution of competences" between humans and non-humans (Latour, 2009, p. 235). Jones and Boivin argue that actor-network theory's biggest significance for material agency is its "critique of the assumption of a pure and essential distinction between things and people, and its replacement with the recognition that people and things are forever entangled with one another " (Jones & Boivin, 2010, p. 346).[35]

In this new vitalist thinking, the material world is no longer static but is unfolding in ways that acknowledge things and objects as events and effects- constantly shifting, performing, and shaping

30 Certainly the same belief in effect or ability to DO things beyond their apparent material properties, applies to unformed materials and substances of all kinds- like rhinoceros horn, red ochre, penicillin, the sap from spruce trees, and an almost endless list of herbs and plants.

31 "Unlike the term "actor," an actant can be either human or nonhuman: it is that which *does* something, has sufficient coherence to perform actions, produce effects, and alter situations" (Bennett, The Force of Things: Steps towards an Ecology of Matter, 2004, p. 355).

32 Readers wanting an excellent and recent review of these ideas about networks should refer to John Law's brief history and review (Actor Network Theory and Material Semiotics, 2007).

33 Here I refer to McLuhan's notion of the prosthetic, Merleau-Ponty's contention regarding the white cane, as well as common knowledge and funded wisdom that reveal the irreversible impacts of late 20th century fishing technologies on identities, communities and both human and non-human resources.

34 Some would argue that Latour ignores much writing in the social sciences and especially in feminist technoscience (Haraway D. J., 1997)

35 This notion of entanglement is also advanced by Ingold (2000), Whatmore and Hinchcliffe (2010) and by most ANT/ material semiotic scholars who remind us that the loss of "separation" between things and people invites us to rethink our complicity and our mutual relations in the world.

On the Utility of Rope and Twine:

SPLICING PRACTICE

Various kinds of rope and twine are used for a vast array of activities and most fishers are adept at **HITCHING** (a knot used to secure a line to a spar, ring, or post), **WHIPPING** (binding the end of a rope with lighter twine to prevent fraying), **MOORING** (knots specifically used to secure a vessel to a wharf, stage head, or haul-up/mooring) and **SEIZING** (lashing two spars, ropes or parts of the same rope tightly together). (When done around a single rope this binding or lashing is called **SERVING**). **SPLICING** (to join two ropes or make a secure eye in the end of a rope, by interweaving its strands), like other forms of knot work, takes practice. Most guys learn through watching, then trying, then sometimes being shown, then trying more until they are expert. They learn through observation, doing, and PRACTICE.

Guy Bussey in St. Lunaire-Griquet splicing three-strand rope.

human actions as just we shape the non-human world (Hicks, 2010). Thus the objects of contemporary material culture are neither fixed nor stable. They are 'things-in-motion', in-formation, and in-relation and we can follow their movements (whether as commodities or gifts, as re-purposed or discarded) through processes from production through distribution, from consumption (Appadurai, 1986) through recycling or re-use. We can examine their relations to other actors (human and non-human) in networks enabling the pasteurization of France (Latour, 1988), or the successful introduction of the Zimbabwe bush pump (de Laet & Mol, 2000). We can track their transformative 'biographies' through residuality, durability, decay, destruction, rarity, fragmentation, and disintegration (Hicks, 2010).

Hicks argues that this contingent and unfixed object and the entanglement between human and material agency means that material culture studies can no longer be defined by its object. He proposes rather, that it must be viewed by its methods- its ways of *doing* and *enacting* research and by the knowledges it produces or reveals. Like Jones and Boivin (2010), he circles back to the central role of practice in the field- and practice in reporting, in writing and re-writing the object as entangled and enacted through our practices of encounter. Archeological practice thus can be seen as enacting its knowledge and as bringing-into-being its objects, just as the museum catalogue essay or journal article creates, constructs, constitutes or re-constitutes the hooked mat or block and tackle as an object of material culture practice. In this context, a project like the *Encyclopedia*, is bringing-into-being the local knowledge it materializes, and certainly by appropriating the form of an encyclopedia- it is doing so self-conciously as an effort to reframe not only the object of knowledge, but the mode and manner of its production.

Centralizing the notion of practice (another way to say 'method') opens the questions of how things are practiced (Hicks, 2010)- how they are effects of practice and contingent on practice. Thus, just as we might ask- how is the boat made- we might ask how is the study of the boat made, or how do we practice studying the boat? This is ontological rather than epistemological and opens the terrain to questions of mutual implication and complicity, to inquiry into how material networks and relations produce politics, co- and re-constitute the human body, and participate in the bringing forth of worlds (Thrift, 2010). This is about how we 'do' the material world and how it 'does' us, and perhaps most importantly how we do together. It alters radically how we might hear the question "How are we doing?"

One could argue urgently at this historical moment, that material culture studies 'unfolding' in this way, towards a more nuanced and inclusive notion of agency might help us dismantle the boundaries between people and things, between subject and object, between non-human and human, between nature and culture. In this de-centering of the humanistic project, we might find a more embedded and even sustainable entanglement within our local and global worlds.

If our boundaries are breached and we can no longer organize our world into discrete categories that will politely remain dis-entangled from one another, we will be better served by attending to where things meet and mix. We might learn from John Law's method of doing material studies- as a story-telling process – one that reveals how relations assemble, or how they do not– and one that calls our full attention "to the messy practices of relationality and materiality of the world." (Law, 2007, p. 2)[36]

Visuality/Materiality: Towards Common Conversations and Entangled Practices

Messy practices of "relationality" describes well the diverse and unruly preoccupations of those dedicated to the study of the visual and the material, and especially those most interested in the places and practices where they intersect. Oddly united in their location at the edges of conventional art historical preoccupation, both 'fields' (of visual and material culture studies) already share enough common ground to call for a more intentional dialogue between them[37]. Excluded from the gaze of traditional western art historians (Bal, 2008) both 'fields' happily, even ideologically, embrace a common democratizing impulse. (Glassie, 1999).

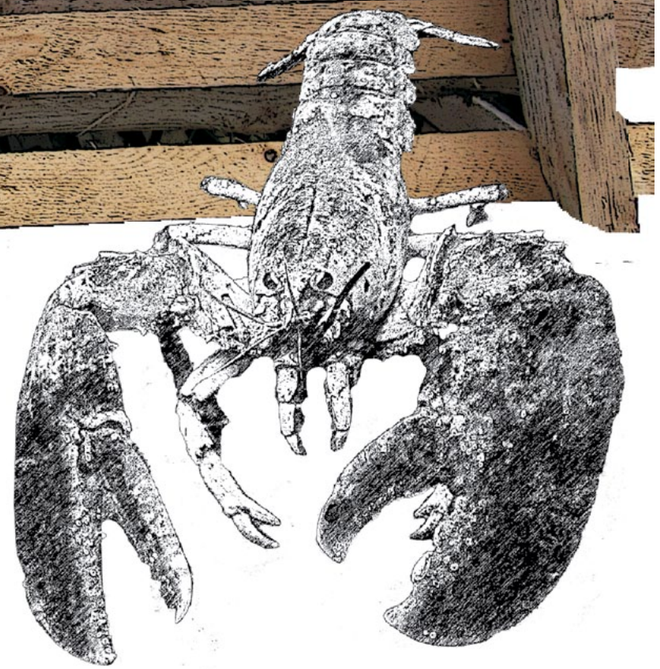
Both groups of scholars share an inclination that operates against elitism and towards inclusion, against fixed, stable objects and meanings (whether visual or material) and towards the idea of meaning and materiality as emergent, co-constituted, contingent and enacted in practices.

The populist, quotidian, vernacular emphasis in both fields of inquiry can be seen as one of their

36 Law notes that "material semiotics implies that knowledge traditions are performative, helping to create the realities that they describe" (2008, p. 623)

37 Interestingly, I am not the only one to see the importance or possibilities of such a dialogue and in October, 2010 many of the editors of the Journal of Visual Culture launched Paperweight : A Newspaper of Visual and Material Culture, and in 2012 a new collection was published calling for increased research into the relationships between the visual and material. (Rose & Tolia-Kelly, Visuality / Materiality: Images, Objects and Practices, 2012)

What Louise Knows about Lobster Pots



The lobster pot has two "doors" or openings. They are located in the HEADS- the funnel-shaped netting through which the lobster enters the trap. There is an interior funnel of netting through which the lobster crawls into the PARLOUR-from which they cannot escape. The bait is skewered on a sharp stick or peg called a SKIVER (sometimes a metal spike) but must be secured so it does not float up off the bait stick. It is secured with a SKIVER BUTTON. The SKIVER LINE secures the skiver in place and runs from the top to the bottom of the trap on the inside. This line also secures the leather or rubber skiver button. Some people call the skiver a *skiffer* or even a *skipper*.

greatest contributions to the academy and, while sometimes in tension with more traditional disciplines, exemplifies scholarship that, in many ways and to different degrees, is out in the world. This more populist location in its way honors what is known outside the academy and brings it into conversation as worthwhile. In turning their gaze towards the ordinary and the daily, these scholars acknowledge that there is something there for us to learn.

Visual culture scholars have called upon and enabled us to pay critical attention to the image-saturated world around us and its influential power in daily life. These scholars undertake political scholarship in both a critical and a democratic sense- even if still largely operating from its base in the academy. Material culture scholars come from, and in many cases are returning to, traditions of field work, located case studies, and engaged research practices in living communities and grounded, corporeal encounter with their objects of study. This work too, is political, largely because of its location in living communities, its necessary partnerships within them and its careful treatment of its subjects and objects. The politics of material culture studies in its heritage preoccupations lies in its occasional valorization of material history as a worthy object of study, preservation, conservation, and re-valuation in a culture still addicted to the new, the novel and disposable. It is also gaining political intention through new materialist commitments to scholarship and transdisciplinary projects that recognize multiple and more-than-human agencies, and engage political, economic and public policy agendas in new ways.

Strong voices in both communities of scholars have recently emphasized visual and material *practices* and relations in favor of visual and material objects-in-themselves and appear to be more concerned with questions of what these practices *do,* than only with what they *mean.* These preoccupations with present, ontological, emergent and co-constituting relations embedded in the visual and material open research practices in these fields to more worldly possibilities and, in many cases, reflect a commitment towards scholarship that takes its social purpose seriously.

Whether through contributing to heritage policy or helping to create fewer museum displays that perpetuate colonial, race or gender hegemonies; whether through archiving traditional knowledge(s) and their disappearing artifacts or uncovering how images frame, inform and fuel our economic and political behaviors; whether inviting us to be more critical about how we consume commodities or images of war on television - material and visual culture scholars continue to pursue (if differentially) a political agenda that seems more urgent than ever in our geopolitical, ecological, subjective and social lives.

Learning Together: Towards Multiple Literacies and Interdisciplinary Alliances

> *...we need to understand images as arguments…. to develop a "materialized epistemology" that reunites sensual with ideational knowing.* Norton Wise (2006, p. 75)

> *... the 'visual' and the 'material' should be understood as in continual dialogue and co-constitution. This co-constitution is also advocated and recognised here as being shaped through politics and in turn shapes politics at various scales. Thus there is no visual/material site of ideas, performance, phenomenon and practice which is secured away from the often violent, dirty, messy matters of surveillance, governance, money, rights and bodies.*
> G. Rose & D.P. Tolia-Kelly (2012, p. 4)

While it seems clear there is much common ground, visual and material scholars often work largely contained within their own discourses and traditions, and scholars in often different university department cannot always attend to the relationships that might lie between their objects of study. Certainly, scholars in both areas could learn from one another, and one can imagine a host of beneficial alliances [38] While visual culture scholars analyze and scrutinize, interpret critically and where they can, help others become better "lookers", they could learn something from the "location" and embeddedness of some of their material colleagues, who are often, not surprisingly, more out in the world- more engaged with communities beyond the academy.

In the diverse practices of recent material culture research around more-than-human agency , for example, we can see the aspirations of a new generation of scholars in cultural geography (Whatmore & Hinchcliffe, 2010) who argue for and practice interdisciplinary public engagement outside of the academy in and for a more-than-human world. We can see also the slippage of boundaries between public, private, and academic "heritage" professionals, working towards preserving and making accessible our material archives and artifacts as well as more recent efforts to capture, preserve and mobilize tangible and intangible cultural heritage. We can see named and enacted efforts to shift from the epistemological to the ontological, towards re-embodied and re-embedded research practices that re-invent our notions of causality and agency, and thus unsettle the pre-

38 As recently as 2010, a newspaper style journal called Paperwieght was founded precisely to bring visual and material culture studies into more direct conversation, while in 2008, a graduate journal of of visual and material culture called Shift was founded in Canada at Queens University. Clearly scholars in these areas share my view that dialogue between them can open fruitful terrain.

sumption of human control and mastery (Jones & Boivin, 2010).

While the interests of visual culture scholars ranges widely and wildly through everyday life of a globally image-saturated world, their work would benefit profoundly from more expansive practice- both in terms of where it takes place and to whom it is addressed. Specialized scholarly journals, textbooks, and undergraduate classrooms seem less promising as the primary locations for building literacy in a world where thousands of visual images a day are accessible through the phone in our pocket and all the other screens in our everyday field of vision. If a major goal of visual culture scholars is "to reach beyond the traditional confines of the university to interact with peoples' everyday lives" (Mirzoeff N. , 1999, p. 5), they must escape narrow confines of the seminar rooms, the conferences and the academic and professional journals through which they publish. They look beyond the academy, but need also to speak beyond it.

Currently few visual culture scholars seem to be working in the field, not only where the visual is "delivered", but where it is practiced, and where its relations take place. Even the everyday visual that is the object of study, has become 'dematerialized', decontextualized, and in many ways disconnected from its unruly and proliferating everyday presence in our lives. We can study televised images in the university classroom, but are putting few courses on visual culture on television. Since John Berger's profoundly important public intervention through the 1972 BBC television series *Ways of Seeing*, there has been little direct or broad public engagement by visual culture scholars[39]. Thus, the relationships between academic, professional, public and especially pedagogical practice (beyond the university) in visual culture studies need badly to be examined and enabled[40]. As in many corners of the academy, more public engagement, mobilization and outreach are called for.

39 Interestingly, on the 40th anniversary of the television and book event that Ways of Seeing became, visual culture scholars published small essays in a single issue of the Journal of Visual Culture- many of them reminding one another of the radical democratization of thinking about the visual that Berger accomplished by public broadcast and a popular publication.

40 In this context it is relatively shocking to see neither of these diverse communities of academics in meaningful dialogue with theorists or practitioners in education. Critical pedagogy, arts education, literacy education, as well as consumer, physical/material education all seem entirely absent from both visual and material culture discourses as they name themselves in journals and academic 'readers'. The art educational discourse on the other hand, seems both aware of and engaged in visual culture, and certainly has been concerned with visual and cultural literacy for decades. The only collection in recent years entitled Visual Literacy, and including some chapters by visual culture scholars, argues for expansion of visual literacy studies outside of *graduate* education. The author continues to see them as something of interest only in the university, closing his introduction with "Images are central to our lives, it is time they became central to our universities." (Elkins, Visual Literacy, 2008, p. 8). and I would add- our public schools, our internet and our supermarket tabloid racks!

Looking in the other direction, material culture and object and technology studies also have much to learn from the visual, not the least of which is its self-confessed lack of purity (and thus the need for its informed use) and its continuing profound contribution to representational practice. Scholars in material culture (and elsewhere in the academy) need to understand the limitations of the text and to stretch their meaning-making practices to intentionally and critically recruit the visual. They must also learn to use the visual with critical awareness and some aesthetcis skill. Nigel Thrift, in his Afterword to the most recent overview of material culture studies, notes that writing alone, can no longer " take the heft of things" into account, and suggests a long list of both physical and virtual visual forms [41]which he imagines will make "simply writing about things... increasingly alien" (Thrift, 2010, p. 640).

This raises once more that emerging verb of visual culture studies—*visualizing* or *making-visible* — and there is little doubt that a wide and diverse range of material scholars are already engaging such practices both to undertake and to share their research. In this context it is important that the deployment of visual methods is not undertaken naively and that scholars are prepared to critically engage with the visual as constituted by powerful cultural, social and political agendas of its own[42]. All forms of meaning-making carry consequences for those who use them to create and share meaning, and for those who encounter them as forms to decipher, digest, and make their own meaning from.

Importantly this raises one final question that might be usefully addressed by both communities of inquiry- and that is the question of *for whom* their work is undertaken and *with whom* it might be shared. It is the question of what their work might *do* in the world and what they want or hope it might do. Both fields have shown a sharp awakening to the work of the visual and the material- to their performative actions, their ideological and economic powers, and indeed to their powerful, relational investment in co-creating our world and our subjectivities. In this context it seems imperative to mobilize their insights, to render their critiques and literacies accessible in contexts and communities across and outside the academy. Visualizing and making-visible can help with this, and indeed is already doing so in many other contexts both inside and outside the academy[43]. While

41 Among these he includes installation art, logographic forms like maps, photographs, comic book formats, and moving images, digital and multi-media archives, and experiments in performance. This is supported by his interest in "material thinking as placing and arrangement", as well as by his understanding of aesthetic behaviour as foundational in our relation to materials and things (Thrift, 2010, p. 640).

42 For an excellent discussion of this challenge as manifest in the use of landscape photography in geography see Matthew Kearnes (Kearnes, 2000, 38-3)

43 See its growing use throughout the social sciences and humanities, in the sciences and medicine, and indeed

the turn from producer to consumer, from creator to viewer, from maker to user, is shared between visual and material scholars, the ongoing democratization of representational technologies raises once again the questions of creation, authorship and intention. The old binaries between doer and viewer, between who speaks and who listens, begin to crumble and in multiple global and local cultures, many more than the expert, highly trained, and privileged elite, can now visualize and materialize meaning and share it widely. Whether such meanings are recruited to advance or contest, to enable or disable, to obscure or enlighten our relations with one another is a question in part about literacies and in part about the intentions and the abilities of those who produce, create, and mobilize them.

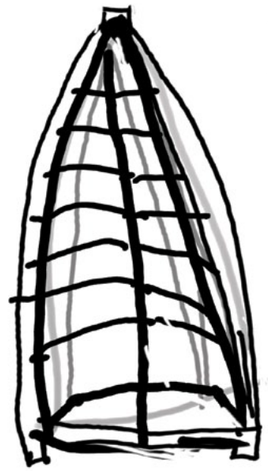
Visual and material literacies can enable larger cultural literacies which invite us to nurture humility and curiosity, to move past the objectifying stereotypes embedded in almost all of our visual and material relations, and to gain some of the 'language' we need to open and sustain dialogue. Aware of how we have been shaped at every level by the images and objects in our cultural environments, and reminded that they are neither universal nor fixed, we might grow into more informed and attentive participants within in our networks of connection. If nothing else, the study of our visual and material practices and relations should enable us to become more critical, discerning, and self-reflexive in a global moment where cultural misunderstandings, ignorance, and the fear of difference have significant and often devastating consequences.

For those of us who do produce, create, visualize, and materialize knowledge and meaning in these more-than-textual domains (whether as scholars, artists, cartographers, information designers, or just amateurs with good software), a more critical and ethical engagement with the powerful tools of our practice will not go astray. Whether materializing the visual or visualizing the material, we need constantly to reflect on our intentions, to examine our assumptions of transparency, and to find ways to work in alliance with, in service to and towards a practice of making-visible that not only knows what it means but what it is doing.
Committed to practical and public engagement beyond the sites of the academy alone, research practices are emerging and re-emerging in and with communities, in inter- and transdisciplinary collaborations, and towards a set of approaches that incorporate and activate the more-than-textual, the more-than-quantitative and the more-than-representational.

Those expert in the visual and the material can work together. Such collaborations can bring multiple and distributed intelligences, diverse and inter-disciplined literacies to bear in practical, pragmatic, and everyday political situations where they are needed.

Such alliances and collaborations might construct new and fruitful knowledge projects, might tackle together challenges where more-than-textaul literacies can increase participation and decrease manipulation. Together these two groups of scholars might make new and substantial contributions in a context where critique and interpretation alone are no longer adequate to navigate environmental and geopolitical crises.

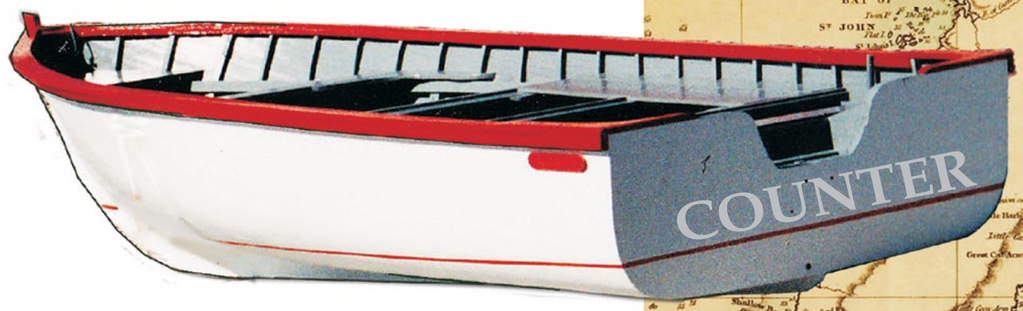
in public policy, education, and everyday use- to explain, illustrate, demonstrate, instruct, convince. Whether through PowerPoint templates, moving images, multimedia political campaigns, the popularization of medical and forensic imaging, advertising encouraging more consumption or less waste, viral memes contesting free trade or simulated visualizations of climate change, mapping occupancy to prove rights or erasing borders to usurp resources, we have always visualized our world into and out of various kinds of existence. The difference now is that there is no longer more than an arbitrary division of labour between those that make/form/visualize, and those that consume/use/view.



PUNT and RODNEY

PUNT: A square-backed, un-decked boat no longer than 25 feet with a round bottom and keel. It is driven by oars or sail or engine and is sometimes towed by a larger vessel out to the fishing grounds.

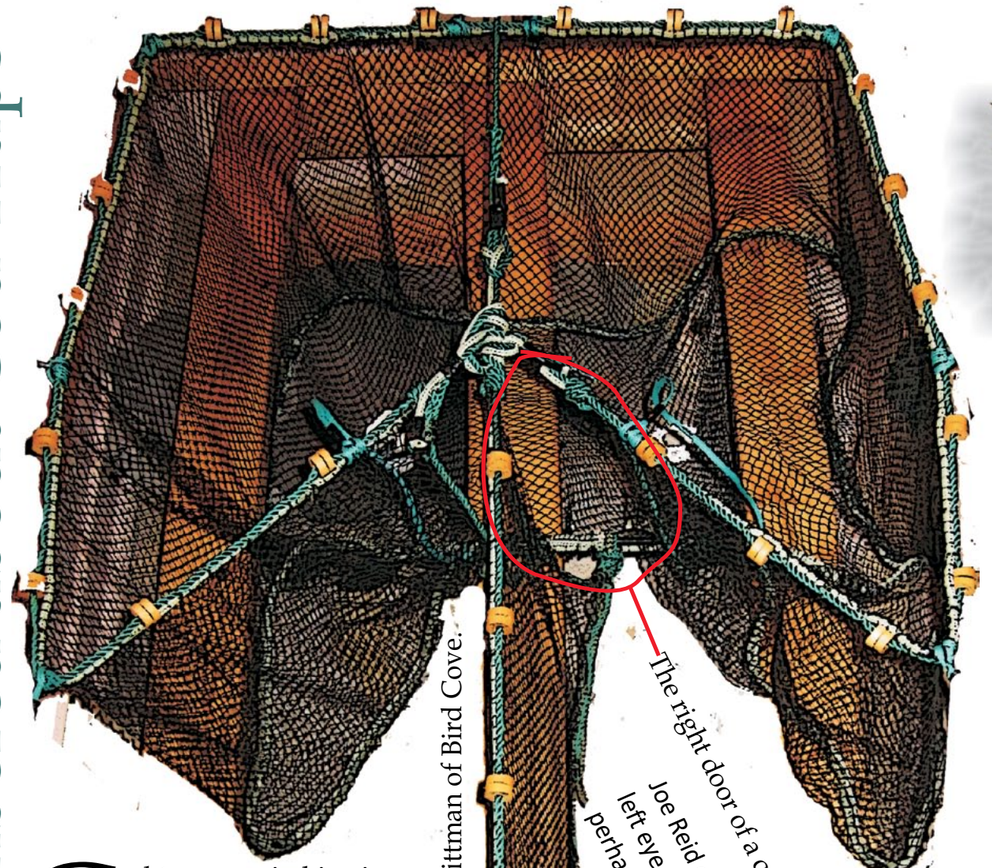
"If you were going to build your first boat, it would be a punt or a rodney. They were smaller than a skiff, you know, so easier to start with. Most boys just watched their fathers or uncles, then built their own."



RODNEY: A small punt, square in the stern and round bottomed, used chiefly as a collar boat, that is, a way out to the haul-up or collar where skiffs were moored in deeper water.

The punt directly above was built by Uncle George Elliott in Main Brook. It was bought by Stephen and Gwendolyn Knudsen and is sitting in the grass behind their house in Dark Tickle.

What is Remembered about Cod Traps

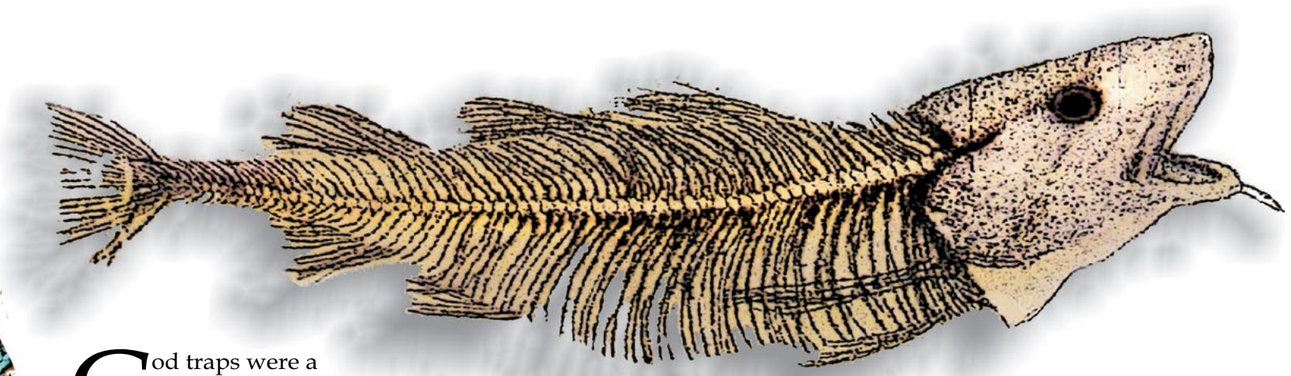


Cod traps varied in size and could be 60 to 85 fathoms *on the round*. Some might be as small as 40 fathoms. Cod traps were made from 4 to 5 inch mesh. 100 meshes = 1 leaf of twine. 1 fathom = 6 feet, 2 yards, or 1.8 metres.

Some people measure fathoms as 18 hands or as the span of the Skipper's hands when held apart at shoulder height.

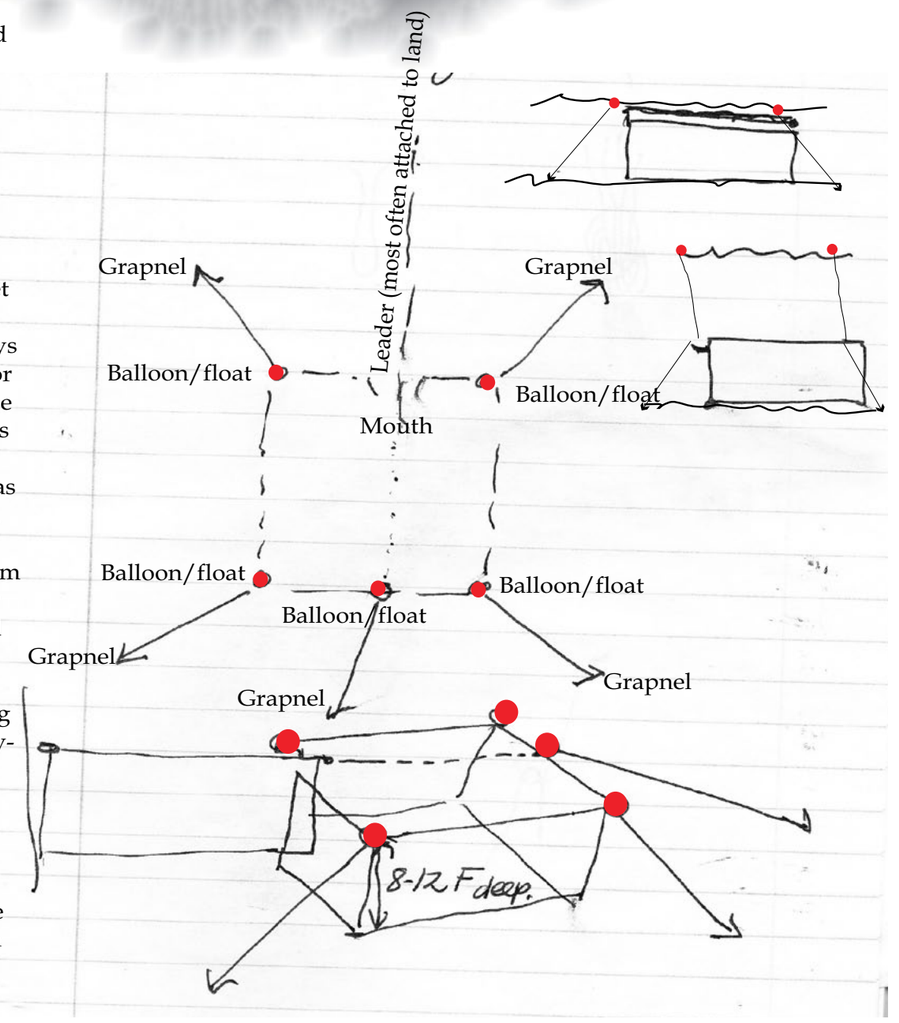
A model cod trap made by Mr Christopher Pittman of Bird Cove.

The right door of a cod trap is always wider than the left door. Joe Reid of Norris Point knows salmon always swim with their left eye to the shore. If cod do the same thing, perhaps that is why the right door of a trap is bigger.



Cod traps were a principal gear type of the inshore fishery and were used mostly in shallow (shoal) water 8 to 12 fathoms deep. They were attached to land by the leader, which the fish "follow" through the mouth and into the trap. Fish stay alive until the trap is hauled, so most fishers think trap fish are better than gill net fish which drown in the gear. Traps varied in size, but always took the shape of a rectangle or a square. They held their shape through floats on the top ropes and lead-weighted lines or stones on the bottom, as well as being anchored in the corners. It took skill to set a cod trap: you needed to know the bottom as well as the best locations or "berths". The trap was "dried up", fish were hauled aboard the trap skiff by a crew of between three to six men using a smaller boat- a flat or rodney- to secure the opposite side of the trap, close off the mouth and bring it towards the skiff.

Cod traps have not been used in the inshore fishery since the 1992 moratorium on Northern Cod.

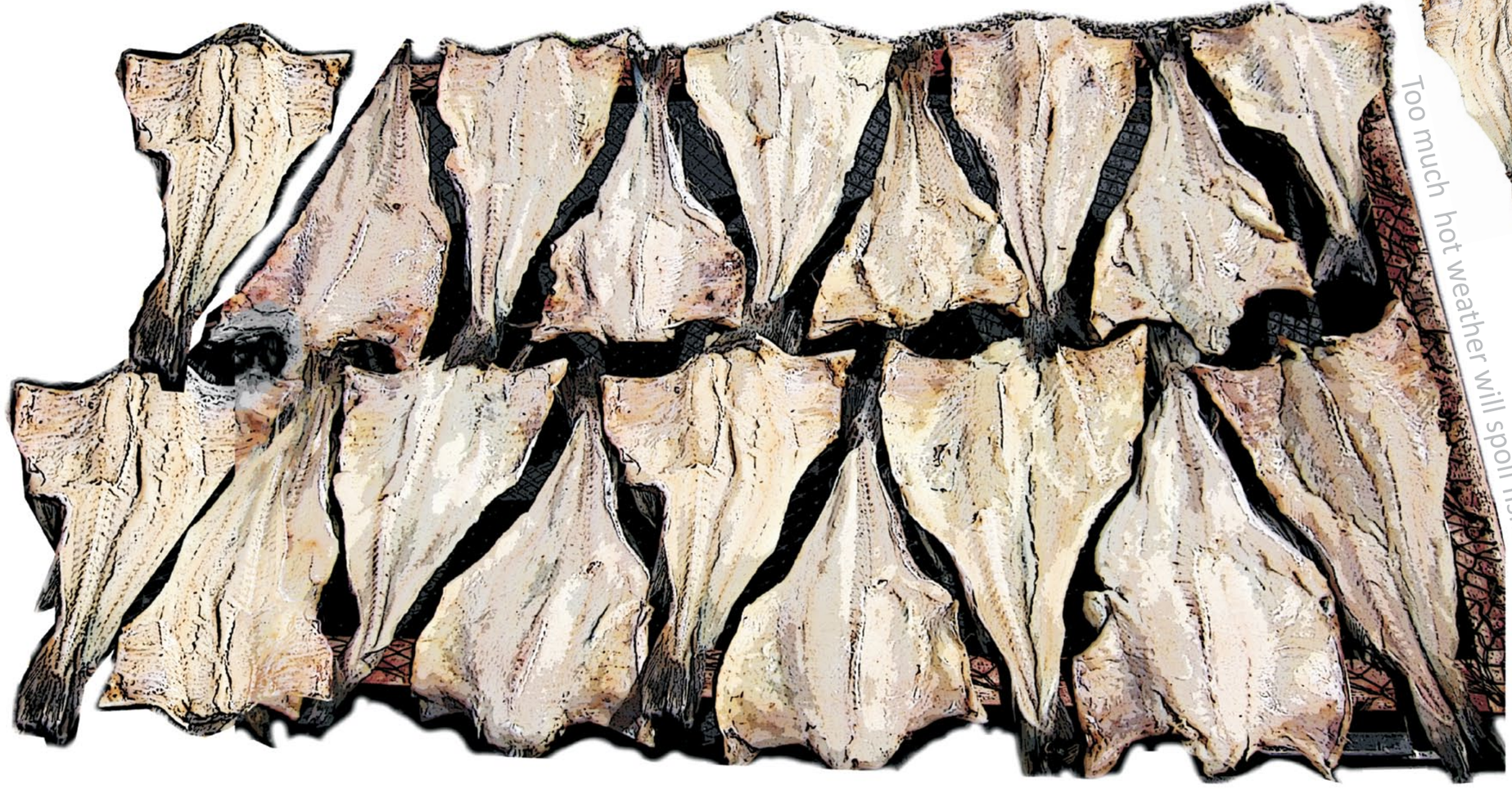


HOW TO SALT COD

A well salted and dried fish is firm, easy to handle.
It will last in a cool dry place for months.

1. First gut the fish, remove the head . 2. Split the fish. Cut along the backbone and remove it. Wash the fish.
3. Open up the fish flat with the skin side down, then layer the fish with heavy salt and store it in a cool place.

Before it is dried- salt fish in brine is known as GREEN FISH or SALT BULK



Too much hot weather will spoil fish.

To prepare a salt cod for cooking, *water* the fish overnight (i.e. soak it in water)to remove some of the salt.
If heavily salted the water must be changed before or while cooking, sometimes more than once.

4. Leave it for four or five days for a light salt and 21 days for heavily salted.

5. To DRY fish, remove it from the brine and spread it in dry, windy weather for four to five days.

6. Store in a cool, dry place until ready to use.

Paunch a Moose

One evening before dinner at Tuckamore Lodge in Main Brook, I had a conversation with Bob Fritz, an American hunter, his friend Tim Flanigan, a wildlife photographer, and their local guide, Keith Fitzpatrick from St. Anthony Bight. Not only did they explain to me how to paunch a moose, but Tim, the photographer, promised to photograph it and send me the picture.

Notes on How to Paunch a Moose

Paunching a Moose: field dressing in the wild

Position the animal on its back with its legs open or tied to nearby trees. Bleed the animal by slitting its throat and proceed to insert a sharp knife just at the base of the breastbone. Make your incision from there down the full length of the belly (or paunch) to the anus.

Be careful not to cut the intestines or other internal organs since their contents can taint the meat. Only cut through the skin and thin wall of the body cavity- you can do this more easily if your knife blade is pointing upward- away from the gut. Guide the blade with your fingers but be careful not to cut yourself.

If you aren't mounting the head, you can continue this cut in the opposite direction- towards the throat- exposing the windpipe and esophagus. Tie a string tightly around the esophagus to ensure no stomach contents spill, and sever it and the windpipe as close to the head as possible.

Using a saw, or two axes, split the chest bone and open the chest cavity. If you have shot a female moose, carefully remove the reproductive organs and then cut deeply around the anus to free the lower bowel. Tie this off to ensure no spillage and cut through the flesh of the hams down to the pelvic bone, cutting through the bone with the bone saw.

Remove all the internal organs and viscera carefully, cutting away the tissue holding them in place, cutting the diaphragm and rolling the guts gently out of the carcass and away from body cavity.

Once all the viscera are free, it is best to move them away from your work space before you proceed with halving and quartering your animal.

Some people think it is better to kill a moose on the full or waxing moon [on the *empting* moon]. It makes for better tasting and more tender meat. Jeannie Billard said you want to kill your moose when it is calm and unaware. " You don't want to kill it when it is frightened, and running for its life- that will make the meat tough."

LOOKING FOR GOOD GROUND:

Roadside Gardening on the Great Northern Peninsula

Between St. Anthony and Cook's Harbour in May 2010, there were 18 roadside gardens cleared and ready to plant. They represent only a small fraction of these gardens that appear regularly along the highway and side roads of the Great Northern Peninsula, and have become a common sight and site for growing food. They are cleared in the spring and planted mostly with potatoes, turnip, cabbage and other food crops for the family who tends them. Roadside gardens appeared in the 1960s as the road was completed in the region and its construction opened up fertile ground for gardening in a landscape that had little soil that was rich or deep enough to grow food. Traditionally, families cleared meadows and bits of woods some distance from the water to grow the food they needed to sustain them through the winter.

Gardens are fenced to keep moose and other animals from eating the plants, not to keep out people. Even though most gardens are isolated and "out of sight" of their owners, it is rare that vegetables are stolen.

EVER MORE SPECIFIC:
SPACE, PLACE AND ECOLOGICAL EMBEDDEDNESS

...the key question about space and place is not what they are, but what they do.
Phil Hubbard (2005, p. 47)

Nothing comes without its world, so trying to know the world is crucial.
Donna Haraway (1997, p. 37)

More than any other concepts we might consider- *space* and *place* call us to examine questions of *location* – of where we are, how we know where we are, and how we occupy the planet- surely the simplest definition of the space/place we all inhabit. They also call us to attend to who else is with us 'in' this space and how we might share it an ethical, sustainable and responsible way. These questions about who (and what) is *in this space with us* and how we relate to them, are *ecological* questions and are, I will argue, profoundly affected by how we understand these foundational ideas of location. The *where* of our lives- the here and there, the near and far, the inside and outside that situate us in space and insert space between our places, are foundational to how we inhabit the world. For despite what Western epistemic traditions may have taught us about our ability to examine our world from the outside- we are never unsituated, are always located and are ever, thus, in one place or another.

Central to ecology—seen here as inclusive of both the social and the biological—is the study of interrelations between organisms and environments. This chapter examines the role of space and place in determining two of the most basic of these relationships within the part of our environment we have come to think of as 'natural'[1] - how we *know* it, and how we *inhabit* it. How have the ideas of space and place shaped our ideas about knowledge, helped and hindered us in our relationships to and within 'Nature'? How might our understanding of our own location contribute to more implicated, embedded and responsible knowing of and interrelationships within our more-than-human world? Examining historical and contemporary thinking across a range of disciplines[2] I examine our understandings of space and place and how they separate us from our 'natural' environments and at the same time, urgently demand responsible relationships within them more than ever before.

SPACE: A General Idea

Everyday language is populated with spatial references that indicate our presumptions about location, distance, and our corporeal and conceptual relationships in the world. We are in or out, here or there, included or excluded from boundaried situations. In Newfoundland, we are "in town" or "around the bay"; in Canada – in the periphery or at the centre. Wherever we might find ourselves we might be feeling territorial, crossing borders, out of bounds, displaced, dislocated, off-the-map or entirely at home. Sometimes we are dismissed as "locals" and others are seen as strangers from exotic lands: one day 'provincial' and another, 'international' or 'cosmopolitan'. We are, at the same time, measuring and mapping, organizing, re-organizing, transforming and transformed by the spaces we encounter as we create new territories and built environments, plan or participate in flows of traffic or manipulate the movements of troops across distant borders. We also exist in spaces that are gendered[3], liminal, contested, colonized, historically and socially produced and politically inscribed[4]. As individuals and as communities (however defined), we are constantly situated, located, surveyed and put in spatial relation; sometimes isolated as marginal or peripheral, and others, empowered as central. We are often reminded, then, that space

1 'Natural' remains a problematic term and it is now impossible to argue for a purely "natural" ecological system, to propose "Nature" as a pure, wild environment, or to discount social constructionist arguments that problematize nature-culture binaries still central to many of our interactions with environments. Throughout this Chapter then, this term should be read as *nature-as-socially-constructed- in-opposition-to-culture*.

2 These include human geography, feminist science and environmental philosophy, maritime social sciences, traditional ecological knowledge, anthropology and philosophy.

3 Work on space and gender (as well as other identities like gay and lesbian or queer, or racialized spaces,) can be found in human geography, feminist, race, and queer studies. Readers in geography should see Gillian Rose and Doreen Massey, and for a recent collection, see Feminisms in Geography (Moss & Al-Hindi, 2008) in other areas

4 Readers interested in a review of concepts of space in critical theory should begin with Thinking Space (Crang & Thrift, 2000) and pursue other titles in the Critical Geographies series which examines new geographies of power, of bodies, of animal- human relations, of illness and disability, of sexualities, and of geopolitics.

What Lambert Kennedy Knows About How the Build a Longliner

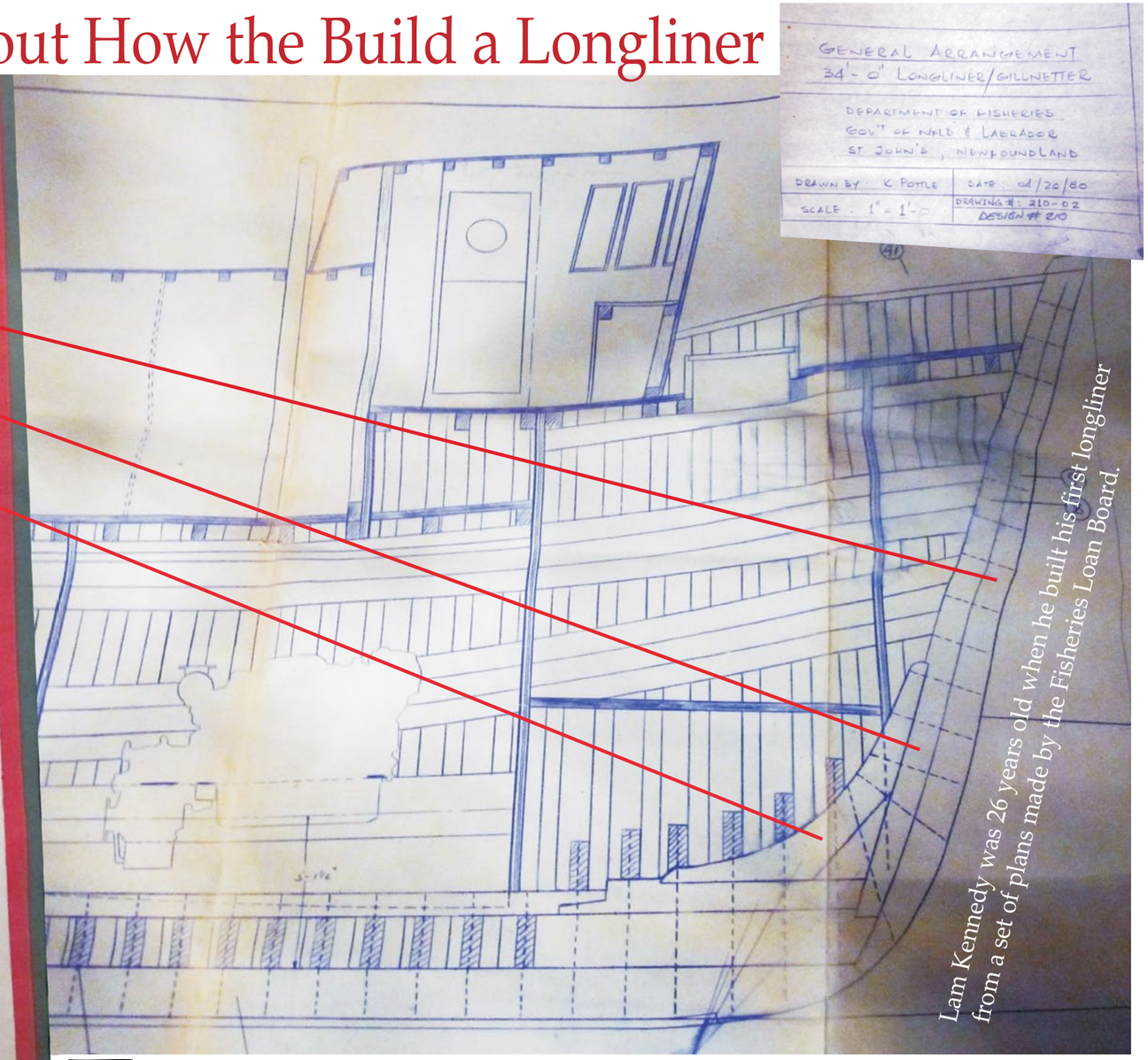
How Kaitlin Explained what Her Grandfather Explained

Steps in Constructing a Longliner (Dragger):

1. Lays the keel
2. Erects the outside stem
3. Places the forward deadwoods
4. Erects the inside (sister) stem
5. Erects the stern post
6. Erects the aft deadwoods
7. Places the horn timber
8. Erects the counter framing
9. Planks the counter
10. Places the floors

1. Places the boat frames
2. Places the bilge ceiling
3. Puts the shelf boards in place
4. Fastens the shelf clamps
5. Fastens the shelf boards
6. Places the decking beams
7. Places beam stringers under beams
8. Construct bulkheads
9. Construct coamings and hatch in fish hold
10. Cover decking beams with planks

1. Put the covering boards on rail
2. Cover frames with planking
3. Plug all nail heads and put fastenings every 5 feet in planking.
4. Caulk all seams to make boat water tight
5. Fill all seams with pitch
6. Sand to a smooth finish and paint.



Lam Kennedy was 26 years old when he built his first longliner from a set of plans made by the Fisheries Loan Board.

For a 65-foot wooden longliner or dragger, you needed about 75,000 square feet of lumber. You needed between 3,500 and 4,000 lbs. of spikes and nails. The spikes were five and six inches and came in 50 lb. boxes. That is about 70 or 80 boxes of spikes. You also needed about 5,000 bolts, and between 700-800 lbs. of caulking. A 65-footer will take 47 sets of timbers spaced evenly and was sheeted using double lumber inside and outside. It takes about 65 gallons of paint when new - that is 3 coats of paint. You might have as many as seventeen men working on that boat before she is finished.

is power-laden and that location *matters*[5].

Space can also refer to interval, to emptiness, to what is beyond earth's atmosphere and at the same time can be used to describe that everyday 'milieu' we move within and through, that we 'take up' or disappear into: something that we work *with* and construct our worlds out of and within, and something that constructs us (our individual subjectivities and our cultural norms) at the same time. We might consider space from an embodied perspective, then, as both theoretical and practical — as something abstract and general on the one hand, yet on the other, a thing entirely within our grasp and ability to manipulate.

As a young visual art student I was taught to work with space in both its abstract and material forms and as a film designer, to construct space both conceptually and corporeally. Whether evidenced in the floor plans, elevation views and measured drawings of the drafting table; the "real" constructed spaces in which actors do their world-making for the camera; or those illusionistic spaces presented in the darkened theatre as the film unfolds – space for me has always been formed and forming and in-formation. It is something to *work with*, something that *works on* those who move within it, and something that continues to emerge in new ways *as* we move within it.

To *imagine* and to *draw* a buildable house is to experience many 'views' of space at once; to embrace a position that understands the power of space to construct and control everything we do with and in it. A door controls access and traffic and shapes movement, a window needs most often to be located on an outside wall. To move around conceptually in an imaginary space, to frame and form it on a page or a computer screen, is an act of control and manipulation and exemplifies our concept of the abstract, fixed, and universal space of geometry and modernism.

To *build* the drawn house, however, is enacted within and transforms a material world that absolutely complicates entirely our conceptual relationship with abstract space. For in the physical material world of embodied interactions, space is no longer general but is very particular indeed. In this particular world of space, there are no generalities or abstractions that account for the specificities of wind, wood, and weather, or whether-or-not form will bend to the builder or the other way around[6].

5 Again this is not the central emphasis of this chapter, but good summaries of marginalized space can be found in (Giroux & McLaren, 1992; hooks, 1990; Ferguson, West, Minh-ha, & Gever, 1990)

6 Here we might remember Tim Ingold's "dwelling perspective" supported by Heidegger's distinctions between building and dwelling; the former referring to a notion of self-contained humans disconnected from space/environment conceptualizing a house then "transcribing" it into the passive space of the world and the latter referring to an embedded act of enmeshed relations between humans and their environments which account for construction as emergent in an "all-encompassing field of relations" (Ingold, 2000, p. 187). In this view, building can be seen as a dialogue, a developing process, rather than a fixed imposition of human will upon space. Anyone who has practiced 'building' in the real space of a material world will know this to be true. In Ingold's perspective building does not 'end', but is continuously going on in the practices of dwelling and even theorizing the notion of 'enframing' as Heidegger did- as controlling and transcribing human will upon the world, seems vaguely ridiculous to anyone who has actually built anything out of materials or worked in an embodied way with the physical world and has met its unruliness and resistance.

Lurking in even this general idea of space, then, we can witness abstract and conceptual interaction (Euclidean space on a page) transformed in the specific relations of embodied material engagement in the physical world (lumber, carpenters, and October wind at Cape Spear). These relations never happen in an abstract space, but always in some particular place. Things might thus be thought or imagined in space, but they happen in place.

It seems obvious that there is no place *out* of space- and also that places themselves are filled with spaces. Indeed, it also seems obvious that space and place must be relating to one another in both conceptual and material ways. It is surprising then, that they have been historically separated and have been polarized in recent geographical thinking to a point where some now wrestle towards their reconciliation (Agnew, 2005).

Euclidean Geometry and its Heirs: Space in Theory–Place in Practice

> *.. far from being a given, space has a history.* Mike Crang and Nigel Thrift (2000, p. 3)

> *The geographical imagination thinks space can always be known and mapped, and that's what its transparency, its innocence, signifies: that it's infinitely knowable.*
>
> Gillian Rose (2005, p. 70)

Our first personal encounter with the *idea* of space is most often in the geometry classes of our youth, where we learn it as an abstract, generalized, mathematical concept. This space is governed by fixed rules which are always true and always measurable by the humans who are outside of it with their real or metaphorical rulers and triangles and protractors[7]. Space in this Euclidean context is absolute and out there – "a practico-inert container of action" (Crang & Thrift, 2000, p. 2) that has been foundational in geography and beyond in conceptualizing our relationships to our lived environment and our command and control of it[8].

Though now contested by social constructionist, feminist, and phenomenological critiques, this conceptually fixed and abstract space still underlies many of our assumptions about scale, about spatial 'difference', and about the inevitability of globalization (Massey D., 2005). It presumes humans are remote from the spatial environment; located outside and above it as its managers, mappers, and as objective observers working to quantify the relationships taking place in this neutral space (Hubbard, Kitchin, & Valentine, 2004). In this sense, space is often discussed in opposition to place, which is seen as specific where space is general, as 'local' where space is 'global', and even as 'traditional' where space is 'modern' (Agnew,

7 Here I am referring to the classrooms of Western developed countries.

8 For a summary of Cartesian, Newtonian, and Kantian ideas about space that continue to underlie much contemporary thinking see John Agnew (Space:Place, 2005),or Doreen Massey (For Space, 2005).

Where Things Come from in CONCHE

SANDY COVE
★ *GHD*- baking supplies, mops, dried fruit, brooms, motor oil, gloves, tape

FLOWERS COVE
★ *Harvey Rose*- bread, subs, chips ,confectionary

BLACK DUCK COVE
★ *Dredge's Dairy*- milk, yogurt, ice cream, sour cream. Edward Dredge also picks up Browning Harvey products in Plum Point and drives them over to Conche.

COW HEAD
★ *Viking Confectionary*- drinks, Red Bull, Vachon Cakes

ST. ANTHONY
★ *Molson's* - beer

CANADA POST POSTES CANADA
Conche

OCEAN MART
CONVENIENCE STORE
Accommodations available inquire within

RODDICKTON
★ *Home Hardware*
plastic cement, fuses, some plumbing supplies

BIDE'S ARM
★ *Jim Randell's*
sanding discs, bulk nails, screws, ax handles

CORNER BROOK
★ *Steers*- paint, hardware, stovepipe, hose clamps, rope, screws, staples, washers, hinges, paint brushes, miscellaneous hardware and chimney rods
★ *Canadian Tire*
saw blades, small tools
★ *McLauglin's*- electrical supplies
★ *Dollarama*- foil products, misc. Goods
★ *Staples*- office and school supplies
★ *WalMart*- hair dye, toothpaste, DVD's
★ *Atlantic Lottery Corp*.- Lottery tickets

DEER LAKE

FREDERICKTON, NB

YORK MILLS
NEW BRUNSWICK
★ *Briggs & Little Woolens*
knitting supplies and wool

GRAND FALLS-WINDSOR
★ *TRA ATLANTIC*
(Head Office- Stellarton, NS)
majority of food stuffs: frozen foods, canned goods, produce, baking, meats, eggs, tobacco, snacks, salt meat /pork

BAY ROBERTS
★ *Noel Brace & Son*
door stoppers, glue, gifts, shampoo

ST.JOHN'S
★ *VOCM*- Bingo cards
★ *Peters & Sons*
Bernat Wool
★ *Dollarama*
foil products
★ *Central Dairies Products*
milk, ice cream, yogurt other dairy products
★ *WalMart, Costco, Sobey's*
greeting cards, miscellaneous gifts, and housewares

BEDFORD, N. S.
★ *Mr. FLY*- extension cords, lures, fish hooks, darts, filet knives, lamp oil, tarps, plungers

NORTH SYDNEY
NOVA SCOTIA

2005). This "abstract attitude" towards space, whether embedded in national or structural models used in most social sciences, is challenged by what Agnew calls its misrepresentation of the role and relation of space in social life. He proposes place as a "counter-representation"– as a context in which actions and practices unfold and in which all social relations are enacted (Agnew, 1993). If we are outside of space, we are inside of place.

Making Space a 'Place'- From General to Specific

> *Places are very much things to be inside of.* Tim Cresswell (2004, p. 10)

> *To live, is to live locally and to know is first of all to know the place one is in.* Edward Casey (1996, p. 18)

Like space, place enfolds multiple and contested meanings in both theory and practice but most would agree that where space is commanded and controlled, place is lived and experienced (Taylor, 1999). Many writers in human geography mark the mid-1970s as a "turn" towards the *lived* spatial, in which place was redefined in a more subjective and experiential manner by Yi-Fu Tuan (1977) and others, who opened up an expansive vision of how place figures in, forms and informs human experience[9].

> *From the security and stability of place we are aware of the openness, freedom and threat of space, and vice versa. Furthermore, if we think of space as that which allows movement, then place is pause: each pause in movement makes it possible for location to be transformed into place.* (Tuan, 1977, p. 6)

This notion of *pausing* echoes Tim Cresswell's description of *place* as something we DO to make space meaningful – to claim relation to it (Cresswell, 2004) . These ideas remind us that place is as often used as a verb as a noun, and that place-making is a personal, community and sometimes culture-wide set of *practices* that transform material/physical spaces and invest them with significance. Place, in this sense, is phenomenologically engaged and constantly enacted through embodied, experiential interactions with our environments. Layers of meaning and experience are invested and re-invested in the naming and re-naming, in the story- and history-telling of particular locations. Such meanings, and their constant re-inscriptions[10] become embedded in the way places —as specific, particular and meaning-full sites and locations —are separated from, carved out of the larger, abstract notion of space.

Edward Casey argues for a reversal of the traditional privileging of space over place – of the universal over the particular. Challenging Kantian and Newtonian notions which saw space as "infinite as well as empty and a priori", he argues that modernism's obsession with an abstract, finite, knowable universal space denied the body and its implication within whatever surrounded it (Casey, 1996, p. 21). Contending that the body is always and essentially involved in matters of emplacement, Casey argues persuasively against the general applicability of the modernist definition of space and advances instead, the notion that *place* is "universal".

All human experiences happen in place after all, and this very *particularity* is universally experienced. Casey calls this the "relational universal", claiming the local *is* general and that we can benefit from an understanding of "universal" that is concrete, relational, and pervasive but is neither reductive nor essentializing in the traditional sense of "universal" (Casey, 1996).

The major tension between these terms is most problematic when it is elided with the language of geographical scale. John Agnew notes that place is often used to stand in for the *local* and traditional, and space for the *global* and the modern– the former also referring to the world of the past and the latter with the world of the present and future[11]. In this context, we must acknowledge that the local/traditional is often contrasted with the progressiveness of a modernity that sees honor killings, female circumcision , incest or domestic violence and the cultural or religious practices of many premodern, non-Western "locations" (whether temporal or spatial) as primitive and sometimes, brutal. "From one perspective, place is therefore nostalgic, regressive and even reactionary, and space is progressive and radical" (Agnew, 2005, p. 83).[12]

Rejecting this regressive description of the "local", Clifford Geertz reminds us that "No one lives in the world in general" (Geertz, 1983, p. 12). Even in a world made ever-more-virtual and globally connected, places continue to have real, material qualities and constraints that determine our embodied relationships within them, shaping us as much as we shape them. Physically, culturally, socially, climatically, economically and historically, the place we are in co-constitutes our

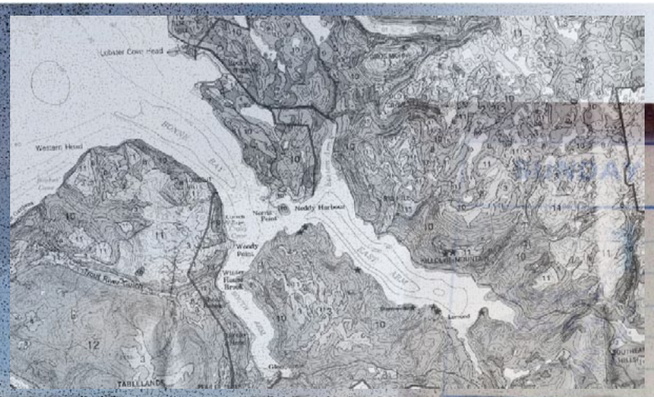
9 Yi-Fu Tuan claims that a place comes into existence when humans give meaning to a part of larger, undifferentiated space. Thus he sees place as a human construction and one which arises from relationship and experience (Tuan, 1977). Any time a location is identified or given a name, it is separated from the undefined space that surrounds it and becomes differentiated. The naming makes manifest a relationship characterized by specificity and personal familiarity and, as Pocius (1991) and others have pointed out, can then be shared, become common among a community and can absorb layers of meaning and ongoing relations with others.

10 Here I note the multiplicity of cultural, racial and gendered histories layered in places, sometimes obscuring one another, and sometimes in dialogue. For a dated but perceptive analysis of this issue especially with regard to historical and memorial 'places' and their preservation and reading- see David Lowenthal (1979)

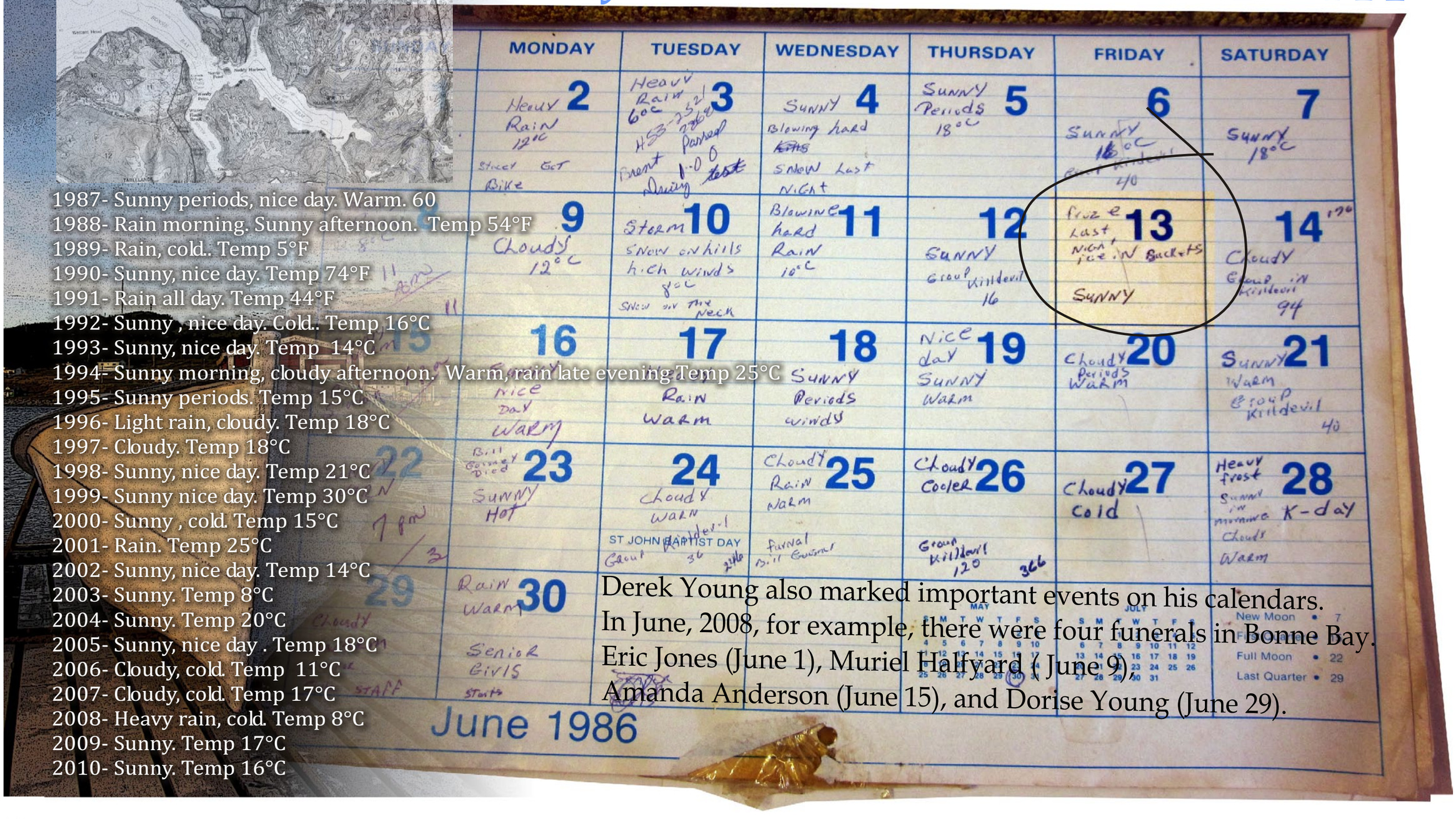
11 See Doreen Massey for a critique of the translation of spatial difference into temporal sequence- that is the notion that different places occupy different "stages of development" in the "unilinear progress that defines the West against the rest" (Anderson, 2008, p. 229)

12 Agnew goes on to argue against both the fusion of space and place and of the devaluing of one term by the other. He calls for a 'non-modernist understanding of space and place' which rejects the either-or logic of most modernist and post-modernist thinking in this area (Agnew, 2005, p. 93). While there is no doubt that cultural and religious differences are locational in many ways, they are also often *mobile* and thus, less "local" than one might imagine.

25 JUNE DAYS in BONNE BAY



1987- Sunny periods, nice day. Warm. 60
1988- Rain morning. Sunny afternoon. Temp 54°F
1989- Rain, cold.. Temp 5°F
1990- Sunny, nice day. Temp 74°F
1991- Rain all day. Temp 44°F
1992- Sunny , nice day. Cold.. Temp 16°C
1993- Sunny, nice day. Temp 14°C
1994- Sunny morning, cloudy afternoon. Warm, rain late evening Temp 25°C
1995- Sunny periods. Temp 15°C
1996- Light rain, cloudy. Temp 18°C
1997- Cloudy. Temp 18°C
1998- Sunny, nice day. Temp 21°C
1999- Sunny nice day. Temp 30°C
2000- Sunny , cold. Temp 15°C
2001- Rain. Temp 25°C
2002- Sunny, nice day. Temp 14°C
2003- Sunny. Temp 8°C
2004- Sunny. Temp 20°C
2005- Sunny, nice day . Temp 18°C
2006- Cloudy, cold. Temp 11°C
2007- Cloudy, cold. Temp 17°C
2008- Heavy rain, cold. Temp 8°C
2009- Sunny. Temp 17°C
2010- Sunny. Temp 16°C



Derek Young also marked important events on his calendars. In June, 2008, for example, there were four funerals in Bonne Bay. Eric Jones (June 1), Muriel Halfyard (June 9), Amanda Anderson (June 15), and Dorise Young (June 29).

personal and cultural identities and contributes foundationally to our *sense of place* (Feld & Basso, 1996). While there is no single definition of this notion, embedded within a "sense of place" [13], however determined, lies some presumption of *attachment , connection* and of *belonging*- a complex and troublesome term that is central to the ways we know and inhabit the spaces and places that comprise our environment.

A Place to Belong

Ideas about belonging are complex, diverse and contested. Embedded within political and economic practices that include war and immigration and implicated in a wide range of discourses exploring racial, gendered, ethnic identities (and identity politics), colonial and post-colonial citizenship, displacement, diasporas, borders, margins, migration, exile, homeland, and a range of rights, statuses and accesses[14], *belonging* matters.[15]

The sense(s) of belonging I am most interested in here are those most central to our relationships to and within what we might imagine as a specific 'ecological' place. This *belonging* refers not only to the comforts of personal identity—that familiar connective sense of family, ancestry, community or simply personal history tied to a particular place or region— but also to its privileges and protections. Such privileges of belonging, whether manifested in legal citizenship or ancestral occupation, include various kinds of access to the use of a place's resources and to the protection of its laws, policies and social and economic practices. Such rights and accesses of place-based inclusion make visible the other side of belonging that is manifest in the idea of possession, property and ownership. I belong to this place versus this place belongs to me.

The idea of belonging is thus double-edged—referring to territory, property and possession (or dispossession), at the same time as referring to home—to being part of a community, location and social group larger than oneself, whether a village, a region or indeed a nation-state. Especially in a Newfoundland context, where we often speak of 'belonging' to a place (how often are we asked "Now, maid, where do you belong ?") and live everyday surrounded by issues of resource ownership within traditions of both private and common property, the multiple meanings and consequences of belonging are present in almost every aspect of our daily life.

Both of these kinds of place-based belonging have profound consequences for our ecological relationships, and shape our understandings of and our practices within our natural environments. Those who *belong* to urban places, those who *belong* to rural places, and those who *belong* in one and work in another, likely all have different relationships to and conceptions of place and of "nature". How do ideas belonging intersect with the thinking and doing of our ecological relationships? Might there be one kind of belonging that is potentially more ecologically responsible and sustainable than the other?[16] What can a discussion of belonging in a local context contribute to our understanding of our ecological relationships, understandings and practices?

The View from Here: the Place We Live and Work

Gerald Pocius provides us with a richly detailed example of *belonging to* place in that primary, embodied, social, identity-forming context of feeling at home. Embraced by community and embedded within a spatial environment that is familiar yet not unchanging, knowable in certain ways yet unknowable in others, the residents of Calvert, Newfoundland, interact with their place (and its multiple spaces) as the particular, pragmatic location of their work and play (Pocius, 1991). Here the word *relational* emerges as a key descriptor of how residents move through and are moved by their everyday spatialities. Calvert, as drawn by Pocius, is a set of interconnected locations within a "place" that has its own connections within a larger set of spaces (towns, cities, regions, countries)[17]. The sense of belonging he describes is embedded in a determined but flexible engagement with others, a communal rather than exclusively individual ethic of relationship, and a measured acknowledgement of difference, interdependence, and of connection within a larger set of contexts.

Primarily preoccupied with social, built spaces and active utilitarian relationships with land and water, Pocius discusses 'ecology' only in the context of settlement patterns and work-space distribution close to the best landing, mooring and curing locations the landscape could offer (Pocius, 1991, pp. 156-170). The idea of landscape (or 'Nature') as a *workplace* within which humans locate and relocate themselves efficiently and dependently, and the emergence of *sharing* commun-

13 This concept is much debated and Massey argues that a progressive sense of place includes awareness of the local's creation by the global, rather than on "the associations of 'a sense of place' with memory, stasis and nostalgia" (1994, p. 119) She claims we need "a global sense of place" (1991) and some might argue that social media is helping to create one.

14 These literature are immense and are not my primary focus here but productive paths into marginalization, difference and displacement can be found in (Ferguson, West, Minh-ha, & Gever, 1990) (Giroux & McLaren, 1992) (Rogoff, 2000), into feminist geographies through (Moss & Al-Hindi, 2008; Massey D. , 1994; Rose, 2003) and into the politics of belonging in a global context in (Yuval-Davis, Kannabiran, & Vieten, 2006).

15 The issues around the politics and economics of belonging are especially pertinent to the pressures and human costs of neoliberal globalization, and while they can be connected to our ecological relationships in significant ways (Neis, Binkley, & Gerrard, 2006), they are not central to this project beyond noting their importance to both the theories and facts of belonging.

16 This question raises major issues around definitions of responsibility, sustainability and their discursive construction in environmental ethics on the one hand and political economy on the other. For fuller discussions in these areas see the work of Mick Smith (2006), and Coward, Ommer, & Pitcher (2000), David Harvey (1993) and for an excellent discussion on sustainability as it applies to rural communities, see Sumner (2007)..

17 Whether through international trading during its early settlement, the importation of special food stuffs, residents travelling to Coney Island in the 20's, off-the-shelf house plans from Chester Dawe, or satellite dishes bringing in contemporary television signals, Pocius argues that ' Calvert was never isolated, subsistent, homogenous' (Pocius, 1991, p. 196). This relates to Doreen Massey's point that all places need not be seen as closed, static and isolated- indeed she asks "Is it not possible for a sense of place to be progressive; not self-closing and defensive, but outward-looking?" (Massey,1991, p.1)

On Producing What You Eat

KNOWING GROWING:

Cabbage will head up better by salt water. If you aren't near it, you can sprinkle a little salt water on the plants to help them form a head.

Turnip takes two years to produce seed. As the turnip forms, you need to 'kick it' - to shake and loosen the soil around it so it will grow better.

Olive and Francis Elliott in Main Brook plant and tend eight gardens by the highway, a strawberry patch and flower gardens around the house. They grow almost everything they need to eat throughout the year with their main crops being potatoes, carrot, cabbage and turnip, although they have also tried peas, spinach and other crops. They sometimes have excess produce that they will sell. They work at the gardens from early June to October, when most things have been harvested and stored away for the winter. They keep their gardens fenced to keep out the moose and caribou, who are as fond of gardens as Olive and Francis.

ity space*s* (e.g. communal mooring locations) in response to environmental and industrial change are two concepts that have important consequences for how we think about ecological relationships in the larger sense.

This notion of place as social relationships, workplace, and shared communal space, sits in tension with a perception of place as a cluster of fixed built artifacts and boundaried properties. In the face of modern pressure towards the commodification and marketing of place- especially the historic, traditional and 'authentic' places that we seek now to preserve[18], Pocius argues that these perhaps less nostalgic but relational and engaged notions of place persist. He argues that they are constantly in formation, in connection, and in process– supporting the notion that from inside such a place, it is neither static nor fixed– and while work persists, is more engaged in its present than its past.

As David Harvey notes, such reification of place as a commodity can only happen from the outside-

> *Only as modern industrialization separates us from the process of production and we encounter the environment as a finished commodity does it emerge. Being rooted in place, Tuan argues, is a different kind of experience from having and cultivating a sense of place: 'A truly rooted community may have shrines and monuments, but it is unlikely to have museums and societies for the preservation of the past' (Tuan 1977:198). The effort to evoke a sense of place and of the past is now often deliberate and conscious. (*1993, p. 12)

While both Harvey and Pocius are speaking more directly to cultural, economic and political relationships than to ecological ones, it is easy to extend these concerns to the increasing commodification of 'Nature' and of specific ecosystems. As primary resources are extracted beyond recovery, eco-tourism, wildlife parks and wilderness areas for leisure-based land and water use enact new ways to harvest and exploit ecosystems– converting 'Nature' into a place to visit. More interesting in Harvey's quotation above are those places, where industrialization or resource depletion has not yet separated us entirely from the processes of production, and thus from direct and embodied work in the environment.

Richard White (1996) argues that *all* human work takes place in one layer of the natural environment or another. He examines polarized positions between environmentalists who claim that productive work in nature is destructive, and those who think certain kinds of human work (mostly small-scale, low-technology and non-industrial) can provide a way of knowing the natural world, and will create attachment to it. Here then, is the tension between those constructing 'Nature' as a pure, pristine, and passive space that ought not be engaged or experienced except from a safe distance– and the more emplaced notion of 'nature' as home or workplace that we are an embedded and influential part of whether we choose to be or not.

White contends that deeming real 'Nature' as wilderness and making it available to our experience only as a site for leisure or play *separates* us from meaningful engagement in the environment, reduces us to audience outside of it, while constructing 'Nature' as spectacle with limited access restricted to a privileged leisure and "environmentally sensitive" class. He further argues that sentimentalizing 'traditional' work as less harmful and automatically promoting 'wise use'[19] by those rooted in a place where their dependency on the environment will keep them from harming it, is as problematic as condemning all work in 'Nature' (White, 1996, p. 181). Reaffirming Harvey's point about *separation* as foundational to commodification, he argues that it is the perversion of work "into a means of turning place into *property*" (1996, p. 185) that poses the central challenge to our environments and our relationships within them.

Place as Property: Whose Ecosystem(s)?

Rosemary Ommer's historical overview of property concepts in marine-based fisheries traces the notions of what belongs to whom in the complex political and economic relations in a fishery (Ommer R., 2000). Understanding who has property or harvesting rights to a set of mobile resources that are un-boundaried and complexly interconnected within larger ecosystems, is necessarily complex and places humans at the centre of a 'nature' perceived for its utilitarian use. If one cannot identify to whom the sea belongs, and therefore, who has rights to profit from the resources within it, the issue of 'belonging' suddenly seems far more contentious than issues about who might feel at home in what particular place[20]. Belonging, in this sense, is about possession, profit, and power–it is one place where we can see clearly expressed the ideas of 'Nature' (or some very complex ecosystems) as property.

While this is not the place to undertake a full discussion of the space and place and the ecological issues pertaining to marine fisheries, their wildly heterogeneous ecosystems, or what property concepts dominate their governance, Ommer offers us two important concepts that can serve our current discussion. The first is simply that the ownership regimes we might take for granted, have

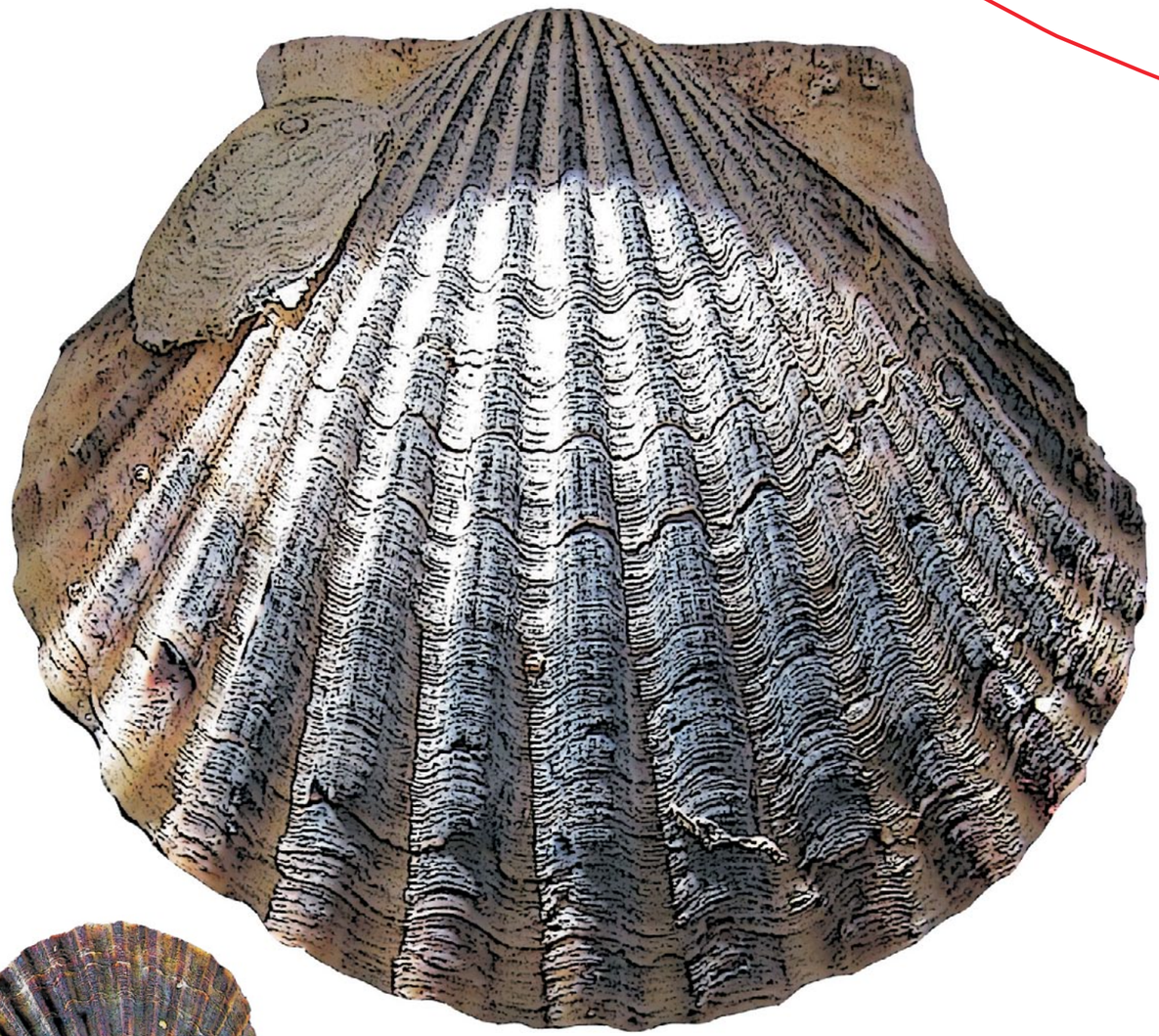
18 Pocius discusses the tension between traditional and modern cultural constructions of place in his final chapter, and recalls Anderson's discussion of the polarization the local and the global and their conflation with traditional vs. modern, parochial vs. international, backward vs. progressive (Agnew, 2005) .

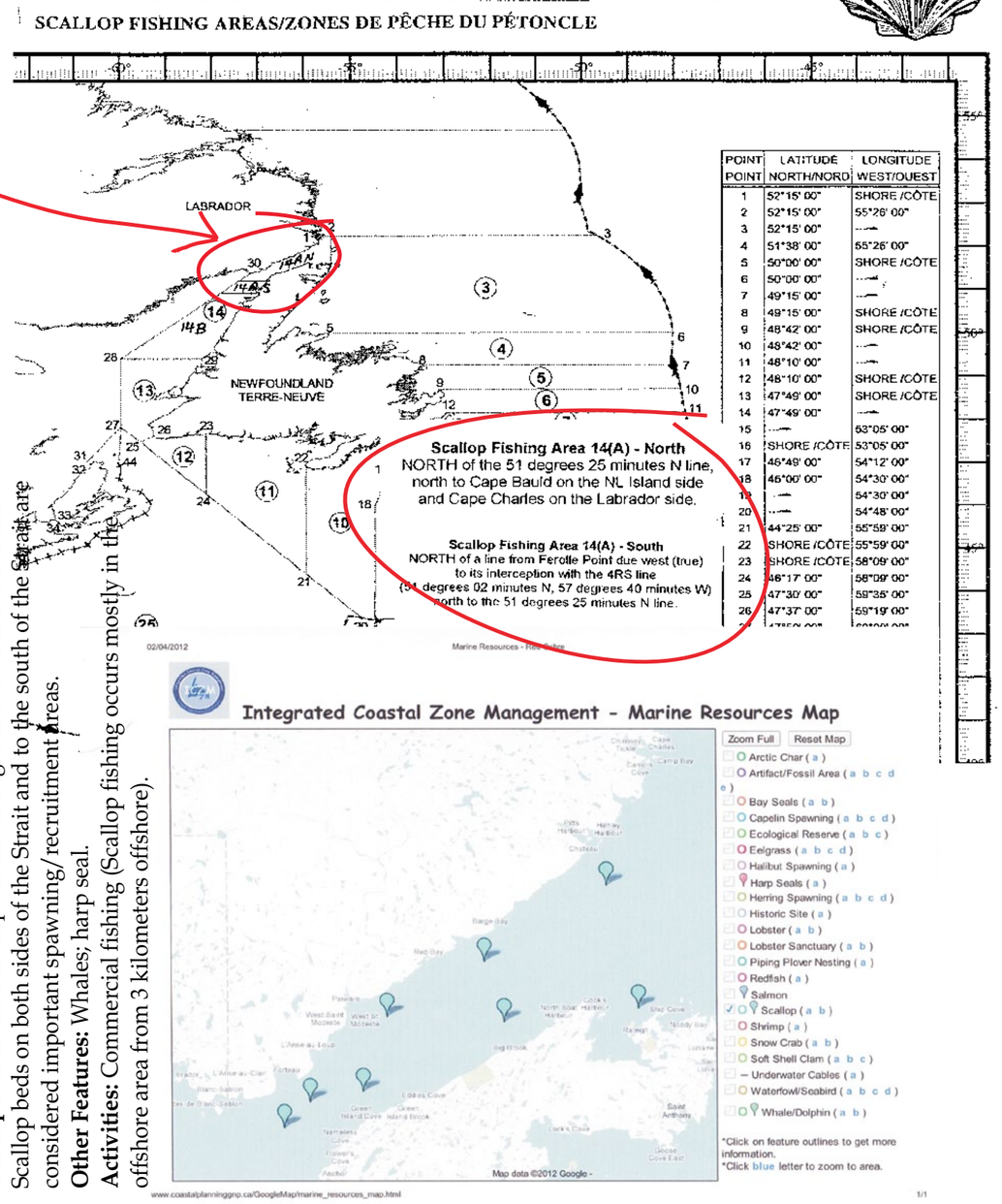
19 'wise use' refers here to the loose-knit coalition in the U.S. that argues for the privatization of public lands and waters presuming private property rights will ensure 'stewardship' of natural environments for the benefit of humans. For more on this see "*The war against the greens: the "Wise-Use" movement, the New Right, and the browning of America"* by David Helvarg, 2004

20 Clearly this is a challenge also for common property resources on land, and even in the case of privatized environmental resources, we encounter considerable complexity around rights, ownership and environmental responsibilities.

On ICELAND SCALLOPS in the Straits of Belle Isle

Jarvis Walsh fishes scallops on a 39-foot dragger with the help of a three-man crew . In 2011, there was a quota of 1,000 metric tons for 14AN and 14AS.





Strait of Belle Isle
Description: Iceland scallop occurs throughout the Strait of Belle Isle. Scallop beds on both sides of the Strait and to the south of the Strait are considered important spawning/recruitment areas.
Other Features: Whales; harp seal.
Activities: Commercial fishing (Scallop fishing occurs mostly in the offshore area from 3 kilometers offshore).

Harvesting for Iceland scallops in the Strait of Belle Isle takes place from May to November, or until the quota is caught. In 2011 the scallop fishery in 14AN and 14AS (Western Newfoundland region 4R) opened May 9th and did not close until December 31st.

a history[21]. They have not always been in place, and are not the only, or necessarily most efficient, ways to manage human work in particular ecosystems. Secondly, and most central here, is her thesis that the way we "owned" fish – or conceptualized it as property – has evolved away from the local towards the global[22].

Thus, more and more distance (or space) has been inserted between the fish and their ecological place of capture, their place of production/processing, and their final place of consumption. This is a move towards separation and dislocation—away from place and back towards that abstract notion of space that presumes human command-and-control model of environmental management (Pickering, 2010). Val Plumwood's (2002) notion of *remoteness* illuminates powerfully the consequences of distance and spatial dislocation in an ecological context. She notes the dissociation between costs and benefits, between elite consumption and the ecological damage resulting from the production and distribution processes that enable it. These are worth summarizing, if only as a precautionary reminder of the clear and present dangers of decision-making from a distance , and of imagining ourselves in any way capable of inhabiting a space without consequence. [23]

The first is *spatial remoteness*- actual geographical distance enacted through living distant from the locations where your decisions have consequence. This kind of remoteness can be seen in centralized resource management of distant ecosystems, and in our lack of engagement with ecological matters that seem far from our own particular locations. Plumwood lists other kinds of damaging dislocations as *consequential remoteness* (where consequences fall systematically outside one's territory, on some other person or group leaving the originator unaffected or unaware of the effect); *communicative or epistemic remoteness* (where there is poor or blocked communication with those affected which weakens knowledge and motivation about ecological practices and relationships); *temporal remoteness* (affecting future populations remote from timing of decisions- thus future generations of human and non-human ecosystem inhabitants); and *technological remoteness* (e.g. the air conditioner, the factory freezer trawler, the waste from computers, or the carbon footprints invisibly generated by automobiles) (Plumwood, 2002).

21 Indeed we would do well to remember that all of our ideas and practices have a history, especially in a culture where we have naturalized many of our most dangerous and divisive ideas about our place of privilege on the planet.

22 I would argue this is true for more than marine resources. For a visual description of the movement of ownership regimes from pre-capitalist, through merchant capital, through industrial to post-industrial capital, see Figure 1: Sequential Ownership Regimes (Ommer R., 2000, p. 120)

23 Plumwood is very clear that we are ill-served by a too-narrow interpretation of this notion of distant decision-making and that while the place-less, rootless , mobile form of global power is clearly damaging, its "placed" predecessor ".. the colonial form of power which makes all the earth's places subsidiaries to and resources for a few 'civilized' central places, is damaging too." (Plumwood, 2002, p. 76)

Ommer argues, and I suspect Plumwood would agree, that the remoteness of increasing globalization—the move away from a day-to-day, hands-on, embodied engagement with parts of our ecosystem we depend upon—diminishes our lived embeddedness within our immediate environments, attenuates our ability to steward and renders invisible the culpabilities which would motivate us to do so. Both thinkers remind us that our relationships *within* place must reclaim the double act of belonging we named earlier. The kind of belonging that flows in both directions, or perhaps even in all directions, implied in the Fijian Islanders' concept of - "*ne qua vannu*- the land which supports me and to which I belong" (Berkes F. , 2008, p. 253)

Tim Creswell (2004) has noted that belonging, being in and from a place, is as much "about epistemology as about ontology" and contributes significantly to how we know and see our world. The question of *where* knowledge about the ecological world (or about anything else for that matter) is produced and consumed and by what kind of knower is one of the oldest, most contested and still urgently important questions in Western intellectual history. The idea of *location* is foundational to our conceptions of knowledge and to the value we invest in certain forms of it emerging from certain sites, places, and locations. In this context, one of our most common, everyday questions, "Where are you from?" takes on new meaning and might best be read as "where do you know from?"

Lost in Space

> *The only way to find a larger vision is to be somewhere in particular.*
>
> Donna Haraway (1988, p. 93)

> *Theory can no longer ... claim that the author stands outside what is depicted...*
>
> Mike Crang and Nigel Thrift (2000, p.3)

Foundational to our understanding of our ecological world(s) (whether 'natural', social or ideological) is the *place* in the world we know it from- literally- our point of view. The scientist in the lab, the geographer holding a portable GPS, the cattle rancher on horseback, and the meteorologist deciphering satellite imagery of mobile weather systems, and the small boat fisher laying down pots for lobster, know differently from these different locations. None are outside their specific, embodied, geographical, historical or social location.

25 MOTHER'S DAYS in BONNE BAY

1987- Sunny, very warm .(May 10)
1988- Sunny, nice day. Temp42°F (May 8)
1989- Sunny, nice day. Cold. Temp 52°F (May14)
1990- Sunny, nice day. Temp 48°F (May 13)
1991- Rain. Temp 48°F (May 12)
1992- Sunny periods. Cold.. Temp 8°C (May 10)
1993- Sunny, nice day. Cold. Temp -2°C (May 9)
1994- Sunny, nice day. Temp 12°C (May 8)
1995- Sunny , nice day. Temp 15°C (May 14)
1996- Snow flurries, rain. Bad day. Temp 1°C (May 12)
1997- Heavy rain. Temp 5°C (May 11)
1998- Sunny, nice day. Temp -12°C (May 10)
1999- Sunny nice day. Temp 24°C (May 9)
2000- Sunny periods. Temp 12°C (May 14)
2001- Cloudy all day. Temp 15°C (May 13)
2002- Temp 5°C (May 12)
2003- Nice day. Temp 8°C (May 11)
2004- Snow, bad day. Temp 8°C (May 9)
2005- Sunny, nice . Temp 8°C (May 8)
2006- Sunny. Temp 20°C (May 14)
2007- Sunny, cold. Temp 5°C (May 13)
2008- Sunny, nice . Temp 13°C (May 11)
2009- Heavy rain-morning. Ground covered snow. Temp -2°C (May 10)
2010- Rain. Temp 10°C (May 9)

For the last 25 years, more than half the Mother's Days in Bonne Bay have been sunny.

Yet, as Donna Haraway reminds us, Western scientific rational-positivism[24] attempted precisely such a radical dislocation- tried to do "the god-trick" of viewing everything that happens within rational, abstracted space, from a position of detachment- a view from nowhere (1988). She and others argue that this epistemic history has had profound consequences for the environment and for knowledge itself, empowering the dislocated, value-neutral and instrumental kind of reason that promotes distance from, mastery over, control of and, in many cases, ruthless exploitation of the natural and non-human world (Plumwood, 2002).

Many writers identify the reductive, positivist, value-free knower as foundational to current our environmental crises and to Western science's inability to halt the overwhelming depletion of natural resources and destruction and irreversible degradation of habitat[25]. Fikret Berkes (2008) argues that this ecological crisis is happening *in spite* of scientific 'management' of much of the environment[26]. Plumwood argues that it is happening *because* of a crisis of reason in which we have privileged the purely conceptual over the corporeal, where the material world can be reduced to an externality, and in which there is "no deep recognition of limits, or of our dependency on healthy ecological systems" (2002, p. 7).

Central to these and other challenges to the positivist view of scientific objectivity[27] are fundamental issues about the spaces and places of Nature, about how we inhabit them and where we know them from. As we have seen elsewhere, knowing from the outside, accepting the power and presumption of separation and distance, not just between decision and consequence, but between human knowers and the environment they know provides the foundational narrative of Western civilization. This is the story of Western science[28]- a story of humans outside of and alienated from their natural environments - disembodied, instrumental and utilitarian – and more than metaphorically – lost in space.

24 Fikret Berkes calls this the Positivist-Reductionist Paradigm (Berkes F. , 2008, p. 264)

25 See Lorraine Code, Val Plumwood, Chris Cuomo, Will Wright, Wes Jackson, Don Cheney, William Cronon, and for others who contest the hegemony of Western positivist epistemology and science see Sandra Harding, Donna Haraway, Elizabeth Minnich and others.

26 "Part of the reason for this paradox maybe that Western resource management and reductionist science in general, developed in the service of a utilitarian, exploitive, dominion-over-nature worldview of colonists and industrial developers... Utilitarian sciences were best geared for efficient use of resources as if they were limitless, consistent with the laissez-faire doctrine still alive in today's neoclassical economic theory." (Berkes F. , 2008, p. 252)

27 For an excellent history of Western scientific objectivity see Daston and Galison (Objectivity, 2007)

28 I am making a dramatic over-simplification here and note that historians of science, science and technology scholars and sociologists of science have contested and complicated this "myth" of Western scientific purity and rationality for many years. As Donna Haraway notes, however, only a handful of scholars seem to have noticed, and popular, political, and many philosophical thinkers still believe and act on " the ideological doctrines of disembodied scientific objectivity" (Haraway D. , 1988, p. 576). Nevertheless, if no longer unassailable in the academy, this notion of scientific rationality and universal truth has been embedded in the modernist and capitalist project to such an extent that recent scholarship in a number of disciplines still finds it necessary to contest vigorously (Latour, 1993; Whatmore, 2009; Nowotny, Scott, & Gibbons, 2001; Carolan, 2009).

Other Ways of Knowing One's Place

> *Ecology can be defined as the study or story (logos) of the place where we live (oikos), or better, the place that we live.* Jane Bennett (2004, p. 365)

Western science is only one story, however, and there are other ways of knowing and being in relationship with and within 'nature' or what some have called our 'more-than-human' world (Abram, 1996; Whatmore, 2006). Some of these stories represent religious and spiritual beliefs arising from pre- and non-Christian traditions. Others can be seen arising through embodied practices like hunting, fishing, agriculture, small-scale gardening or even attentive paddling or walking, which are enacted in specific and constantly changing natural environments. For our purposes here we will call these *local* knowledges, and note that they are *placial*[29] rather than *spatial* in that they arise out of and are embedded within particular *places* regardless of how much territory those places might include.

This kind of *placial* knowledge might include local ecological knowledge (LEK) of white fishers in Newfoundland (Haggan, Neis, & Baird, 2007), or the traditional ecological knowledge (TEK) of James Bay Cree (Berkes F., 2008), Canadian Haida (Jones & Williams-Davidson, 2000) or the Western Apache (Basso, 1996); the indigenous people's knowledge(IPK) of northern BC forests (Michel & Gayton, 2002), or the medicinal and biodiversity contribution made by the plant species and seed knowledge of local gatherers and gardeners in Peru or Ecuador (Nazarea, 2006). Whether it includes historical knowledge of animal behavior in particular territories, or contemporary understanding of seasonal berry locations, local knowledges represent different kinds of knowledge that emerge from different and often deeply engaged *relationships* with specific places.

Berkes (2008) points out that the local and traditional knowledge of many indigenous peoples is knowledge that *explicitly* combines practice and belief- and functions within an ethic of respect and reciprocity. He argues that combined with other forms of knowledge, the lessons it teaches us about diversity and unity, about consequence and community management, and about the moral/ethical responsibilities of living *in place* may be our best chance towards containing and reversing the ecological damage already done.

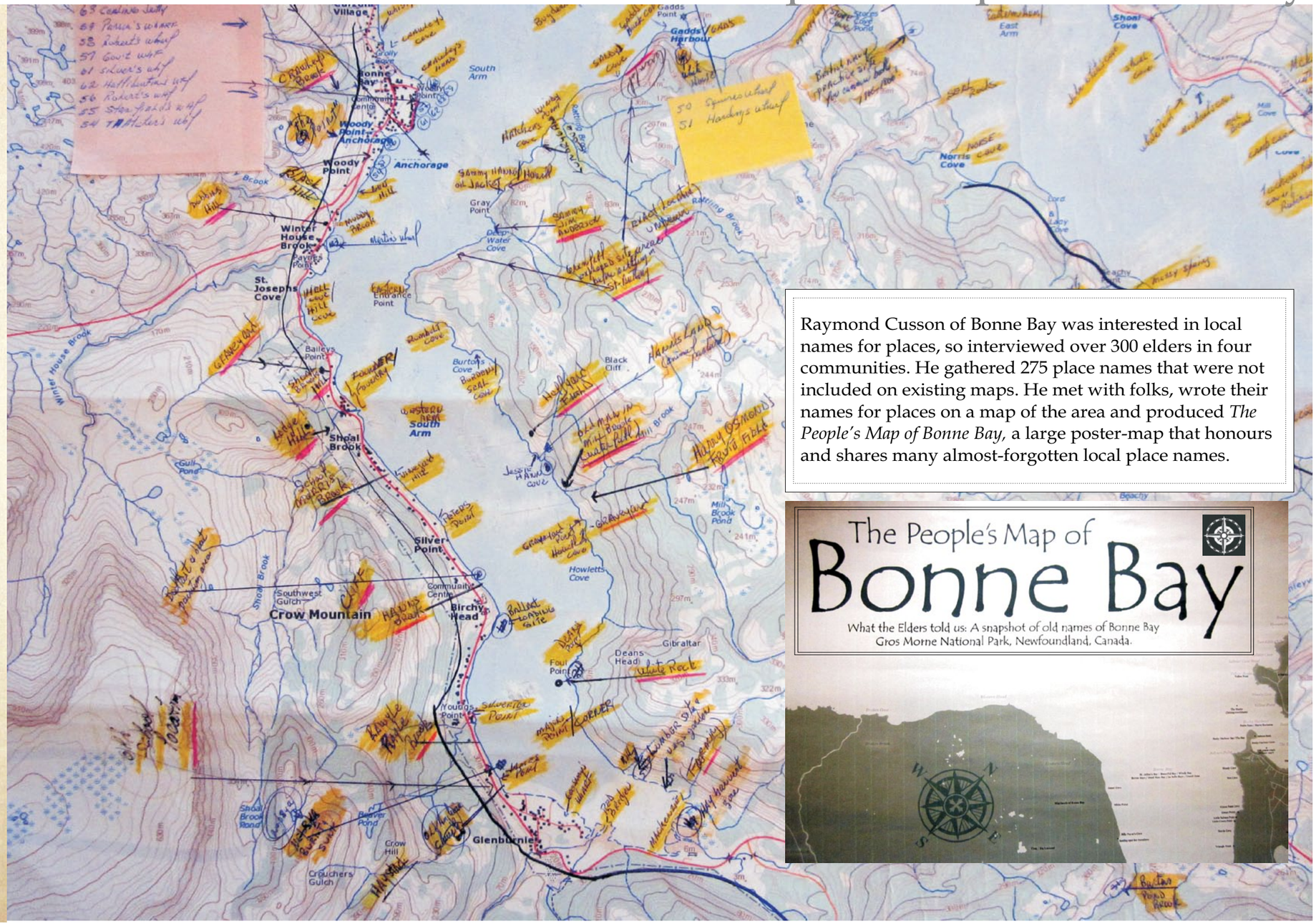
29 This is a term used by phenomenologist Christopher Tilley and others referring to the more intimate, experiential relationships associated with place as versus those more structural and abstract flows and relations operating in objective space.

On the NAMING of PLACES: Towards the People's Map of Bonne Bay

Contributors

A special word of gratitude goes to the Elders and community members who came forward to share their stories, knowledge and to assist in identifying the places / landmarks dear to them. Thanks for showing me the Bonne Bay communities from your perspective. Much has been learned and the learning continues.

Jacqueline Burden, Elliott Upwards, Eveline and Arch Tucker, Felix Laing, Hayward Osmond, Jean and Felix Laing, Rowena and Tate Wight, Deidre Pike, Rosie and Norm Wight, Rex Young, Derek Young, Henry Young, Mancel Halfyard, Blanche and Everett Osmond, Bill Coates, George Anderson, Don Pike, Reg Parsons, Wayne Parsons, Luci Butt Parsons, Stan Butt Jr., Randall Roberts, Marina Boone, Cyril Headge, Jack Parsons, Jacqueline and Derek Burden, Reg and Margaret Simmonds, Vivian and Roy Bannister, Stan and Jenny Parsons, Walter and Charlie Payne, Maxime Viola Young, Gus Reid, Roland Pittman, Ken Kennedy, Walter Reid, Sam Alexander (Cormark), Kevin Barnes (Qalipu First Nation), Jim Shears, Fred Pittman, members of the Pioneer 50 Plus Club in Rocky Harbour and the Gros Morne 50 Plus Club of Norris Point.



Raymond Cusson of Bonne Bay was interested in local names for places, so interviewed over 300 elders in four communities. He gathered 275 place names that were not included on existing maps. He met with folks, wrote their names for places on a map of the area and produced *The People's Map of Bonne Bay*, a large poster-map that honours and shares many almost-forgotten local place names.

Indigenous and traditional knowledge is not the only location where non-reductive, embedded and place-based ways of knowing and doing within the environment are enacted or called for. The situated, specific, relational and partial characteristics of much traditional local knowledge are present in a range of critical scholarship seeking to dismantle the culture-nature dichotomy and contesting the human instrumental use of the non-human world[30]. Berkes also notes that traditional local knowledge intersects with "certain kinds of holistic Western science, such as complexity and fuzzy logic" (Berkes F. , 2008, p. 253) and as noted in earlier chapters, Western science itself is a form of local knowledge.

> *Though knowledge systems may differ in their epistemologies, methodologies, logics, cognitive structures, or in their socioeconomic contexts, a characteristic that they all share is their localness.* (Turnbull, 2008, p. 485)

Local knowledge operates at a particular scale and is thus 'situated' and partial in Donna Haraway's sense of the term[31] - located and bound to place in a way that neither pretends nor aspires to universal application. While such local knowledge may not be generalizable in the same way as propositional, systemic scientific knowledge[32], Edward Casey argues that it is linked and linkable through "lateral homologies and sideways resemblances" (Casey, 1996, p. 45) rather than hierarchical evaluations of universal application. These sideways and shifting relationships are based on both the concrete specifics of place and on what Casey describes as "...its relationality (there is never a single place existing in utter isolation) and in its inherent regionality (whereby a plurality of places are grouped together)" (Casey, 1996, p. 46). Thus the particularity of place, culturally and ecologically, could become a ground for connection rather than for difference, for what some call network-oriented "strategies of localization" (Escobar, 2001) where social and political priority is not invested in the separate or distinct nature of places, but in the ability to undertake conversations between them[33].

Seen this way, we might imagine the local as a constant point of departure for dialogues across terrains of knowledge and experience, and across territories themselves. As Lorraine Code points out, a place-based approach to knowledge is *ecological* both literally and metaphorically. For just as *the local* is a primary, particular and inescapable "point of view" and is precisely what we have in common universally (Code, 2006)— it is also always-already an ecological environment in which we are relationally embedded.

Ecological Relations: Being *In* the Place We Live

> *Something... must be wrong somewhere, if the only way to understand our own creative involvements in the world is by first taking ourselves out of it.*
>
> Tim Ingold (2000, p.173)

Tim Ingold's notion of *organism-in-its-environment* extends the relational thinking of social and cultural interactions between humans, to environmental interactions with non-humans as well. His notions of embeddedness, emplacement, and human relations as *ecological* have been influential for a new generation of scholars in a number of disciplines. Seen through his lens, humans are not discrete "autonomous" beings, but rather are elements within a field of relationships undergoing constant growth and development "in an environment furnished by the work and presence of others." (Ingold, 2000, p. 4). Examining this foundational assumption through a number of perspectives—including how we live in environments (that is- pursue livelihood), how we might understand active human engagement with the environment (that is- what Ingold calls a "dwelling perspective") and finally how human skill (enskillment) develops as an embodiment of environmental awareness and response— Ingold argues powerfully that all human relations are ecological.

Most important to our current discussion is Ingold's idea of 'enmeshment', which describes humans as inside- part of, and inseparable from their environments, whether "built" or "natural". Ingold's 'dwelling perspective' argues that humans develop their cultural forms (buildings, objects) in relation to their practical engagements with current environments; that 'building' is not an action undertaken from the outside of specific place and transcribed upon it, but rather emerges from within and represents our embedded 'dwelling' in the world,

> *human beings do not so much transform the material world as play their part, along with other creatures, in the world's transformation of itself... In this view, nature is not a surface of materiality upon which human history is inscribed; rather history is the process wherein both people and their environments are continually bringing each other into being.*
>
> (Tim Ingold, 2000, p. 87).

---

30 Berkes (2008)notes that these are present in the literatures of land ethics, deep ecology, Gaia theory, sense of place, and bioregional literatures which continue to explore personal meaning, ethics and the sacred dimensions of ecology. Also stepping into dialogue here are local knowledges not necessarily "traditional" or "indigenous", but urban and postmodern (Ley, 2003), phenomenological and embodied (Carolan, 2009), and post-humanist (Hinchliffe, 2007).

31 As is, Haraway argues, western scientific knowledge (Haraway D. , 1988), and for a persuasive argument that all postmodern knowledge is local, see David Ley (Ley, 2003).

32 Though universal and systems-wide claims made by science are contested and are argued as being entirely socially constructed by scholars like Knorr-Cetina and Mulkay(1983), and others like Latour, Shapin and Turnbull who we have encountered in our earlier discussions on knowledge.

33 For an excellent overview of place-based struggles, social movements, networking, and their potential role in "localizing the global", see Arturo Escobar (2001).

Re-membering HOOK and LINE

COD JIGGER- was used *un-baited* and attracted fish through *"jigging"*.

JIGGING: Using an unbaited hook attached to a line and jerked sharply upward to catch cod. Many fishers lower the hook to the bottom and pull it up a few feet then pull rhythmically on it to attract fish to its movement. Every three to six pulls,they jerk more sharply to snag the fish on its large hooks.

HANDLINE is used baited or un-baited, sometimes with as many as a dozen hooks. It also attracts fish through the movement of "jigging." Handlining was most often done in the fall after the trap fish had moved away from shore.

Most of the small gear of the traditional inshore fishery is stored in the sheds and fishing premises of elder fishers. Much of it is appearing in museums and visitor centres with panels explaining what it is called and how it was used. Many younger people do not know what this simple but sustainable technology is, unless, during the food fishery, they might have an opportunity to engage in the hook-and-line practices of the past. You needed to know how to *make* the gear *and* how to *use* the gear.

This notion of embeddedness and environmental emplacement collapses the nature/culture binary at the same time as it dismantles the notion of abstract, fixed space, and renders it instead as always inhabited and *continually in process*. " For in the final analysis, everything is suspended in movement." (ibid, p. 200)

Doreen Massey (1994, 2005) also contends that space is the result of process and must be viewed as a "site of becoming" (Anderson, 2008, p. 230) . She argues that the traditional and oppositional separation of place and space is both political and non-productive. She sees space *and* place as products of interrelations, never finished or closed, and as the sphere of multiple and co-existing trajectories can be best seen as an event- a set of relations, and not simply human ones.

> *This is the event of place. It is not just that old industries will die, that new ones may take their place. Not just that Hill farmers round here may one day abandon their long struggle, nor that that lovely old greengrocers is now all turned into a boutique selling tourist bric-a-brac. Nor, evidently, that my sister and I and a hundred other tourists soon must leave. It is also that the hills are rising, the landscape is being eroded and deposited; the climate is shifting; the very rocks themselves continue to move on. The elements of this 'place' will be, at different times and speeds, again dispersed.* (Massey, 2005: 140/141)

She identifies three foundational characteristics we must recognize when considering space - first, that is always the product of *interrelations*[34]; secondly, it is the sphere where *multiplicity* can exist[35]; and finally, space is always *under construction*- always becoming, forever in process[36]. This sounds a lot like the characteristics of ecosystems and such notions of space (as relational, heterogeneous and under constant construction) open up the political realm (whether locally, regionally or even globally) to "the challenge of our constitutive interrelatedness" (Massey, 2005:195).

Massey argues further that even the specificities of *place* cannot be contained or bounded, claiming that it too,

> *...includes relations which stretch beyond - the global as part of what constitutes the local, the outside as part of the inside. Such a view of place challenges any possibility of claims to internal histories or to timeless identities. The identities of place are always unfixed, contested and multiple. And the particularity of any place is, in these terms, constructed not by placing boundaries around it and defining its identity through counterposition to the other which lies beyond, but precisely (in part) through the specificity of the mix of links and interconnections to that 'beyond'.* (1994, p. 5)

Thinking relationally about space and place and their constant co-constitution moves us finally past the either/or, global/local binaries and acknowledges that place is made globally as well as locally and "that there are real relations with real content - economic, political, cultural - between any local place and the wider world in which it is set." (Massey D. B., 1994, p. 155) . One could easily add 'ecological' to this list of 'real relations', since it is embedded, if sometimes invisibly, in all relations between humans and their environments. Massey thus opens up and offers "the faint outline of a geography based on practices of relationality, a recognition of implication and a modesty of judgement" (Anderson, 2008, p. 234). In reminding us that spatiality IS relationality, she removes our ability to stand outside of a 'Nature' we can commodify, manipulate and control.

Towards Relational and Responsible Ecological Emplacement

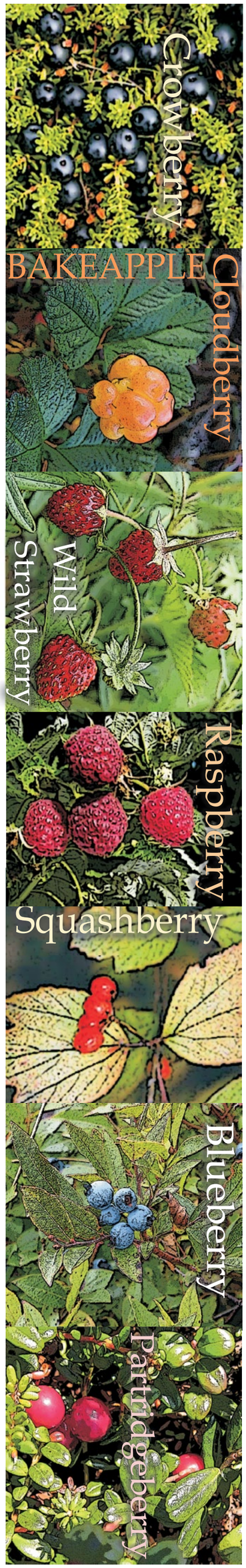
The notion of relationality is central to ecological thinking whether it is applied in that branch of the natural sciences which studies specific ecosystems (terrestrial, marine, pond, meadow); or to the social sciences and humanities where the tropes of ecology are applied to how humans think or perceive (Bateson, 1972, 2000; Code, 2006; Gibson,1986); or to how institutional cultures operate, how populations and human groups interact or how social forces impact on natural ones.[37] In fact one might see the opening and unfolding of the relational space Doreen Massey describes, as an "ecological turn," and many writers use the word "ecological" to refer to relationships, transactions, interdependencies, and interacting systems of all kinds. We could argue, in fact, that the collapse of abstract, distanced, separated space is partially, at least, a result of ecological thinking, that is, of an emerging recognition (admission) that humans cannot stand outside of any part of the world we cohabit with other living and non living beings.

If our understandings of both space and place now locate us as relationally embedded *within* our environments, we can no longer escape into that value-neutral, above-and-outside position of the

34 Therefore it is always instituted through interactions, from the immensity of the global to the intimately tiny' (Massey, 2005: 9)
35 That is ' the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting *heterogeneity'* (Massey, 2005: 9)
36 Thus, 'it is always in the process of being made. It is never finished; never closed' (Massey, 2005: 9).
37 From social and human ecology to ecological psychology, one can find thousands of titles exploring and applying ecological principles of inter-relationship. Some examples include, *Organizational Ecology* by Michael T. Hannan, John Freeman, (1993); *The Social Ecology of Infectious Diseases*, by Kenneth H. Mayer, Hank Pizer (2008); *Ecology of Fear: Los Angeles and the Imagination of Disaster*, by Mike Davis. (1999).

ON KNOWING WHERE THE BERRIES ARE WHEN

AUGUST-SEPTEMBER-OCTOBER



CROWBERRIES: Can be found on headlands, barrens and in the woods. They bloom early in the spring and start to ripen in late July. They can be picked until the first frost and are often called Blackberries. The Inuit called them "Fruit of the North". They are one of the wild berries featured by DARK TICKLE in St. Lunaire-Griquet, where they are hand-picked locally and made into jams, sauces and teas.

BAKEAPPLE: (Cloudberry) Bakeapples can be found in moist tundra and peatlands. Each plant grows only a single berry which begins red but ripens to a golden apricot hue. Bakeapples flower in late June and are most often ripe enough to pick in late August. They are also featured by DARK TICKLE and are a favorite sweet for most inhabitants of the Great Northern Peninsula- where you can find them in most freezers from Port au Choix to L'Anse aux Meadows.

WILD STRAWBERRIES: Grow on grassy banks, in clearings and along the edges of woods. They ripen by mid-July in some areas, but on the Great Northern Peninsula near Main Brook, they can be picked in early or mid-August.

RASPBERRIES: Form thickets of canes and especially like sheltered clearings in woods after fires or logging (cut-overs). You can also find raspberry patches along roads and paths through woods, in clearings and fields and anywhere it gets enough warmth and moisture. They ripen in August and can be picked through early September.

SQUASHBERRIES: Grow in open woodlands, particularly near their edges, and often near Birch in clearings, on rocky slopes, or along the margins of wetlands. They ripen late in August and are picked on the Great Northern Peninsula in mid-September through to October after the frost. Moose are very fond of the white flowers of the squashberry plant.

BLUEBERRIES: Grow in heathlands, peaty barrens, rocky outcrops and open woods. They start to ripen in early August and are picked through September. They are another berry featured by DARK TICKLE, where they are made into jam, tea, chocolates, vinegar and sauces.

PARTRIDGEBERRIES :(Lingonberry, Mountain Cranberry) Grow in dry soil close to the ground on coastal headlands, and on barrens in acidic soil. They ripen late in the fall and are picked in September through October. They are another berry featured by DARK TICKLE, where they are made into jams, teas, chocolates, coffees and sauces. Partridgeberries were traditionally stored in a barrel of water in a cellar or on a porch, but now are mostly frozen or dried.

privileged Western scientific observer. Nor can we, in our everyday practices and performances, in whatever places we find ourselves located, imagine ourselves beyond consequence. That is, we can no longer deny our relationships with others (human and non-human) and theirs with us. Thus, the "god trick" is undone, and we are definitely *somewhere*–somewhere in context– situated, inter-related, and part of those trajectories of unfolding that are taking and making place all around us, all the time. Being *within* and *part of* entails responsibilities that *being outside* of does not.

Chris Cuomo (1998), the feminist environmental philosopher, notes that these interrelationships are often invisible to us– that the familiar proximities (and complicities) of place are hard to extend outwards into spaces we have learned only as points on a map. She reminds us that all of our connections have ethical consequences and describes perhaps one of the foundational environmental challenges of the current moment as follows:

> *More and more, as members of global post-industrial economies, we are in close ethical proximity with people, communities, nonhuman species and ecosystems that are very distant from us geographically, affectively and epistemically. Our lives are so enmeshed with the lives of distant people, places, plants and animals that it is ridiculous to even pretend that we have emotional or epistemic connection with our mortal worlds. We are members of economic and environmental communities too large, too diverse to even imagine. What might it mean to promote the good of a community you cannot even hold in your imagination?* (Cuomo, 2003, p. 97)

Cuomo's answer to her own question describes an "ethics of flourishing" which calls for stronger dialogue between theoretical work (whether ethical, feminist, or environmental), applied activism, and democratic participation (Cuomo, 1998). She calls for *theory-making as a thoughtful practice* which deconstructs the privilege of its own location (primarily in the academy) and engages with allies and activists working in real places addressing real issues. Like Massey, she sees this kind of theory-making as a political project, reminding us of John Dewey's conviction that "Theory separated from concrete doing and making is empty and futile" (Dewey, 1929, p. 281).

I would add to all of these voices the urgent need for imaginative resources as well as ethical, activist and democratic ones, for if we cannot imagine ourselves within a larger and more complex place than the one we struggle within everyday, we will be doomed to struggle too small and to struggle alone. We need to gather and focus our critical skills towards this work of thoughtful practice, to ignite our creative and imaginative resources and open new spaces and places in which we can think together towards non-instrumental alliances and sustainable inter-relationships.

Shifting Theory: Finding New Places to Think From

We have already seen that our knowledge practices are both located and determinative in our ecological relationships. They can be opened, complicated, radicalized and rendered more inclusive by new ways of thinking and new communities of thinkers. The notion of praxis embedded in Cuomo's call for an ethics of flourishing, Jim Cheney's call for "epistemological reorientation" in our engagements with the environment (Cheney, 2002), Lorraine Code's call for "responsible knowing" and "ecological thinking" that can only arise from a different 'epistemic location' (Code, 2006)–all demand a relocation of our theory-making. They also propose ways to imagine new places and partners for its "thoughtful practice".

Fikret Berkes (2008), Donna Haraway (1995) and Rosemary Ommer (2008) join this call in articulating powerful arguments for thinking in place, and for doing so relationally, from the inside. They counsel mindful participation in the constant co-production of our spaces and places, natural or not.

We have seen in earlier discussion that emerging and interdisciplinary research, involving communities and knowers from different-than-academic-traditions (Lutz & Neis, 2008) begins to open new paths of approach, and elaborate collaborative practices for attending to a natural world in which we are irrevocably embedded. In so doing, we must grapple with what Nature might now be, if no longer the abstract, fixed and static space, ordered by the universal laws of an objective outside observer, and that we relate to through "reification, possession, appropriation and nostalgia" (Haraway, 1995, p. 65). For once removed from a reductive generalized space of universal laws and predictable events, the live natural world becomes less controllable, more complex, and far more mysterious than we have come to imagine it to be.

Shifting Practice: Reinventing 'Nature' as the Place We Live

Steve Hinchliffe joins Sarah Whatmore (2006; 2009) and others to argue that nature is neither a thing nor a force but is "done," "practiced," and "materializes as an active partner in and through those practices" (Hinchcliffe, 2007, p. 2). Arguing that there is no "universal" space of "nature," he notes that not all the practices from which multiple natures emerge are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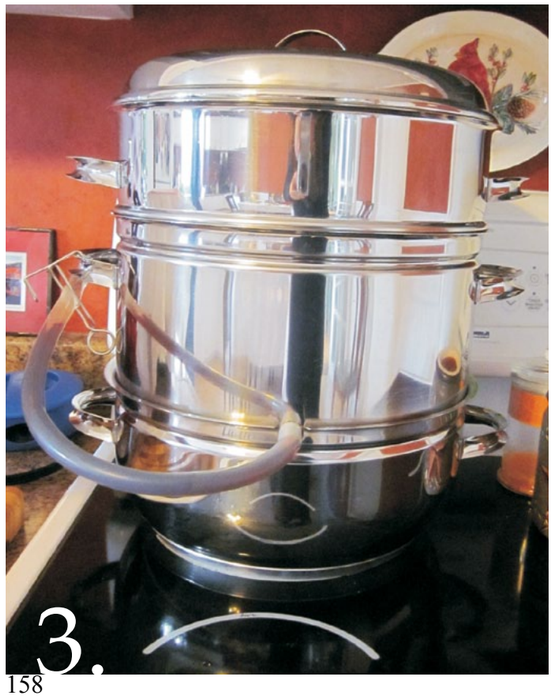
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What Joe Reid Knows about Local Jams and Jellies

Joe Reid, of Norris Point, makes homemade jellies from 10 varieties of local fruits and berries: Raspberry, Blueberry, Bakeapple, Partridgeberry, Rosehip, Squashberry, Gooseberry, Strawberry, Black Currant and Strawberry-Rhubarb.

He picks most of his berries locally, but sometimes buys from others and brings in berries that grow outside of his region, like bakeapples, which grow further north than Bonne Bay.

He has been picking berries since he was a child, and has made jams and jellies since he left home for university and missed his mother's jam. Joe knows where to find all the berries he uses in his preserves and grows his own currants and gooseberries close to home. He is thinking about experimenting with Sea Buckthorn berries, a new variety he has procured from Lomand Farms. It is higher in antioxidants than blueberries.

Joe now makes mostly jellies. He steams the berries to remove the juice, discards the pulp, then boils the berry juice with sugar, lemon juice and Certo before he bottles it in heated Mason jars which seal themselves as they cool.

7.

necessarily human and attributes agency to non-humans as “lively and dynamic colleagues in the making of worlds” (Hinchliffe, 2007, p. 2).

This emerging conceptualization of a re-animated “nature” seems more like the *place* we live. It is populated with specifics, relationally and sensually experienced and shared with lively and influential companions both human and non-human. It also seems a little livelier, more unpredictable, entangled and provisional than the rational, post-Enlightenment imaginaries of the map-able, measurable, independent but passive Nature of Western science. This is an active nature, both familiar and mysterious at the same time, and one in which humans are not the only enlivened, influential and empowered actors.

Indeed, this notion of more-than-human agencies in the world, whether elaborated by the critical geographers (Hinchliffe, 2007; Whatmore, 2002), in actor-network-theory (Latour, 2004) or by others in science and technology studies (Pickering, 2000) holds strange resonance with many indigenous relationships with and within the environment. Indigenous and aboriginal peoples throughout the world make the claim that there are more stories unfolding than only the human, and more connectivities than only the ‘local’. They invite us to imagine the ongoing co-production of our ecological ‘natures’ in Jim Cheney’s sense of a co-telling of the narratives of place, by human and non-human storytellers.[38]

The notion of multiple stories and of more-than-human story-tellers has profound ethical consequences. It calls for what Whatmore (2002) calls “relational ethics” which she views as a “situated praxis rather than ...an aspatial moral framework”. The latter both implies and demands “a continuous process of negotiating partial understanding and solidarity” (Haraway, 2004, p. 171). This is a place where, as Haraway puts it, “all of the actors are not human and all of the humans are not ‘us’ however defined” (1992, p.67).

This is a space/place of intersection, of shared stories, and numerous dialogues between contemporary post-humanist theory and the embedded and emplaced knowledge of other tribes and even other beings. Here we might imagine at least the possibility of a new set of stories arising about and between these multiple, changing and always-already-interrelated beings. This is a communal space/place where we cohabit within the global ecosystem of the earth and the local ones of neighborhoods, meadows, watersheds, settlements, cities, fishing grounds, regions and continents and where space for one, might be place for another—and all are storied. In such a space/place of stories—listening is as important as telling.

If we listen well, we can still hear the gentle but determined voice of Rachel Carson (1962) narrating our negligence and awakening our attention through absent birdsong. We can hear Tim Ingold’s call for a poetics of dwelling that includes the Cree and the caribou alongside what stories Western science can tell us (Ingold, 2000). We can hear calls for balanced social, political and ecological decision-making that includes more-than-profit-based and more-than-science-based values (Ommer R., 2000). We can hear calls for redistributing expertise, for including vernacular partners in dialogues between competing interests of human and non-human beings (Whatmore, 2009). We can also hear a call to learn from other ethical systems (Jones & Williams-Davidson, 2000; Cheney, 2002; Cuomo C. J., 1998), that invite us to embrace more inclusive knowledge practices and participate in much broader dialogues about human place and practice in our more-than-human environments.

If we listen well, we might also hear the voices of local people who know a thing or two about the social and ecological places they inhabit. Whether we look at the word “commonplace” as calling up the often undervalued knowledge or experience of the ordinary, the quotidian and the everyday, or whether in fact we are able to see in it the location that we share. The “place” that is indeed, “common” to us all. It calls for our full critical and creative attention. Even if these new and previously marginalized voices add to the complexity and perhaps the confusion we face, we are surely better equipped for the future-building we need to undertake if we have more, rather than less, knowledge in the conversation. The questions we are asking and need to ask, are too big for any single discipline, culture, group of knowers or mode of knowledge to solve alone.
In such a noisy space/place of intersection and inclusion is it possible to adopt ways of thinking about our ecological relationships that we can use to develop practices that are at least sustainable if not fully restorative? What dialogues must we open and with whom in order to know “better” or know “enough” about how to live where we are? Is there a way to think (or un-think) ourselves into ecologically sustainable practices and respectful dialogues within a space/place containing multiple stories about multiple natures and cultures that emerge from multiple locations?

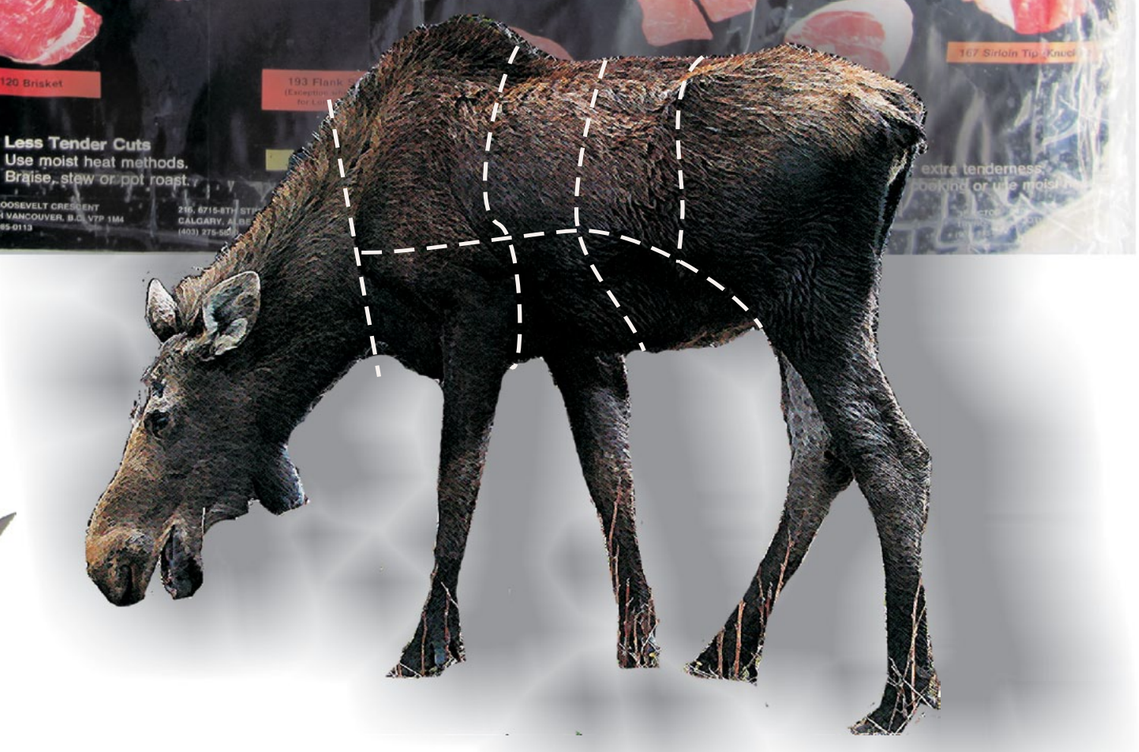
Lorraine Code argues that ecological thinking offers one such way.[39] In this “thoughtful practice”

38 Cheney (2005), Berkes(2008), and Keith Basso (1996) are among those working with indigenous knowers and knowledges who identify the centrality of the “storied” engagement with places and spaces in our environment. Cheney works with Chippewa, Inuit, Hopi and other Native North American knowledges (Cheney, 2002), Berkes with James Bay Cree and others (Berkes, 2008) and Basso with Western Apache (Basso, 1996).

39 It “... resists practices, common in science-venerating cultures, of superimposing a grid upon events, experiences, and situations, tucking in the bits that spill over the edges, letting putative aberrations drop through the cracks. It combines careful readings of evidence characteristic of empiricism in its creative, deliberative versions with investigations that locate events, experiences, symptoms, social issues, problems within wider patterns of power and privilege, oppression and victimization, scarcity and plenty, joy and sorrow. It is prepared where necessary to negotiate long and

On Preparing Moose for Dinner:

MOOSE CUTTING in Main Brook



Isabella Pilgrim went back to school in her early 50s to get certified as a meat cutter for moose and caribou. She has been running her business in Main Brook since 1994. Isabella serves visiting and local hunters who rely on her preparation of their meat into roasts, steaks, ground meat and sausages. She will hang and store the freshly killed meat for 4-14 days at 34°F before preparing it for freezing. The hanging period stretches, ripens and tenderizes the meat which is then cut and packaged according to the hunter's preferred cuts. Everyone wants a different order- some want more steaks, and others want more sausages and ground meat. Because she vacuum-packs, most of what Isabella packages is bone-out. Usually customers bring her the animal in quarters, already skinned and cleaned and ready for cutting. Each season she employs four or five girls. They can cut and package up to 30 quarters a day and when they get busy, might work 85 hours a week. Isabella has cut too many moose and caribou to even venture a guess as to how many animals she has prepared for eating.

lies not just an acceptance of situated knowledge, but a commitment to its negotiated, inclusive and patient production. It provides a path towards a humble, more modest epistemic position – one that puts knowers back into places and into ethical dialogue with all their inhabitants. More than anything else, ecological thinking calls us to learn and practice more rigorous and vigorous ways of paying attention to the always-already-inhabited places where we dwell. And it calls on all of us—inside and outside the academy, in the sciences, the humanities and the arts, in everyday locations as well as in exceptional contexts—to learn how to speak with one another across difference of location, tradition or knowledge practice.

Shifting the Work of Art: Recruiting the Visual

We have already seen how artistic practice might contribute to making place visible and to opening spaces where we might engage with its importance and its connectedness. We have also, I hope, seen qualities and strategies within artistic practice that are shared and echoed within the notion of ecological thinking outlined above. Art does not sit in isolation or out of connective consequence with other fields or practices or disciplines and participates, like all cultural practices, in the larger social and biological ecosystems in which we dwell.

The expertise that visual art might bring to bear on making visible and material how we know our world should not be underestimated. The visual, whether artfully or not, already holds a powerful position in the translation, interpretation, representation, and mobilization of meaning and what we name as knowledge. In earlier sections I demonstrated the powerful possibilities that are embedded within social art practices that engage diverse publics and that invite more varieties of participation than are often available to those in encounters with contemporary art in its institutional locations. In their leanings towards inclusion, avoidance of conclusion, and resistance to premature closure, artistic practices like *Towards an Encyclopedia of Local Knowledge* can join others in thinking ecologically and together in place. This and other socially- or ecologically-engaged artistic projects can help with the larger work at hand–can put art to work, into place and into service towards its restoration and sustainability.

As we saw in earlier discussions about the growing attention to visualization in the academy, artists have been surprisingly absent from many of the discourses emerging around visual methodologies in other disciplines. It is clear that projects like the *Encyclopedia,* that make and move knowledge beyond the walls of the academy into meaningful dialogue in diverse communities, provide productive and engaging intersections between disciplines and between the academy and the communities beyond it. Such inter- or transdisciplinary projects can bring the perceptual, conceptual, critical and creative knowledge of artists into fruitful partnership and collaboration with multiple groups of knowers, and might easily be imagined as exemplars for knowledge translation, interpretation and mobilization projects badly needed in the outreach and public engagement activities of the university.

As exemplars of socially engaged artistic practice, projects like this invite artists and communities alike to imagine fruitful collaborations that can advance mutual goals and can harness the power of artistic practices, both visual and performative, towards our urgent need to imagine, construct and sustain a healthy future for us all.

Doing the Work of Art: Knowing our CommonPlace

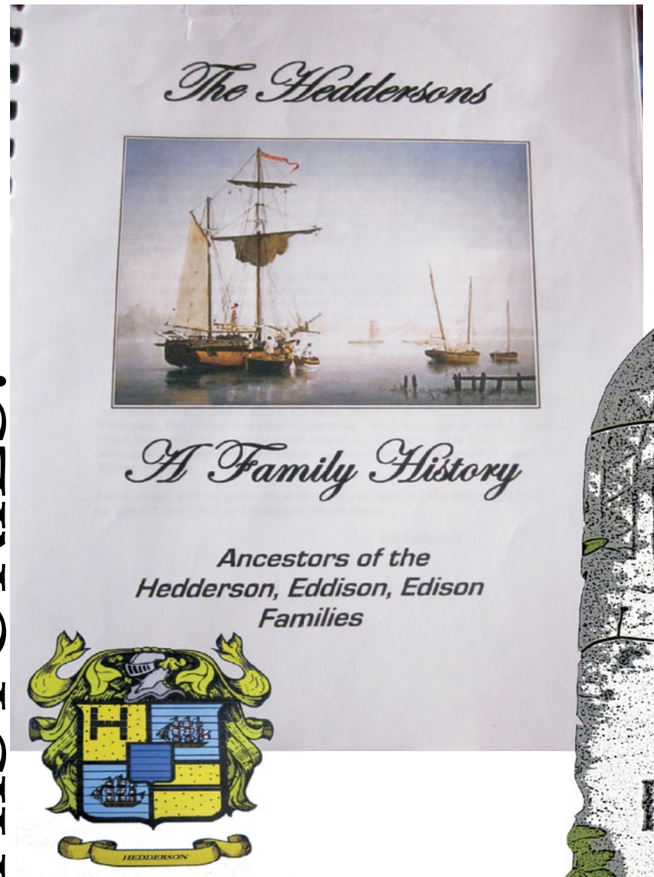
As in other disciplines and knowledge practices where we have established the power of location, art practice cannot happen *out* of place, and indeed, is well-equipped to manifest the speficities of place, to remind of us its particularities—to reveal place and make it visible. Indeed, perhaps more than other modes of expression, the visual and its artistic deployment, help us discern differences and commonalties, idiosyncrasies and inter-relationships, that knit the meshwork of our common place. The languages of art—poetic, metaphoric, symbolic, iconic, aesthetic, and personal at the same time—can open ways into relation and connection with place that more quantitative and analytical languages cannot. They are not better languages, but are different ones, and the visual especially, often speaks across, between and beyond discipline, education, and even textual language. In our current context, we need as many ways of speaking and meaning-making as we can muster, and art needs more often to join, to be invited and to step into conversations and alliances with others committed to restoring, renewing, and reclaiming a sustainable relationship to our places.

Such conversations are elastic, messy, and complex—interconnected within contingent, emergent and complicated spaces—and they are constructed and constituted by multiple natures and cultures. They are exactly like the places where we live–somewhere-in-particular–which is, indeed, for each of us, a *common* place—the *commonplace*. To move from each of us to all of us, we need

carefully before reaching a conclusion, to wait an extra season or two, to resist premature closure, and to set high standards for the understanding that responsible action requires, yet to act on the best available explanation when definitive conclusions are elusive. It is, and it promotes, thoughtful practice" (Code, 2006, p. 280).

On Knowing Where We Come From

FAMILY HISTORIES:

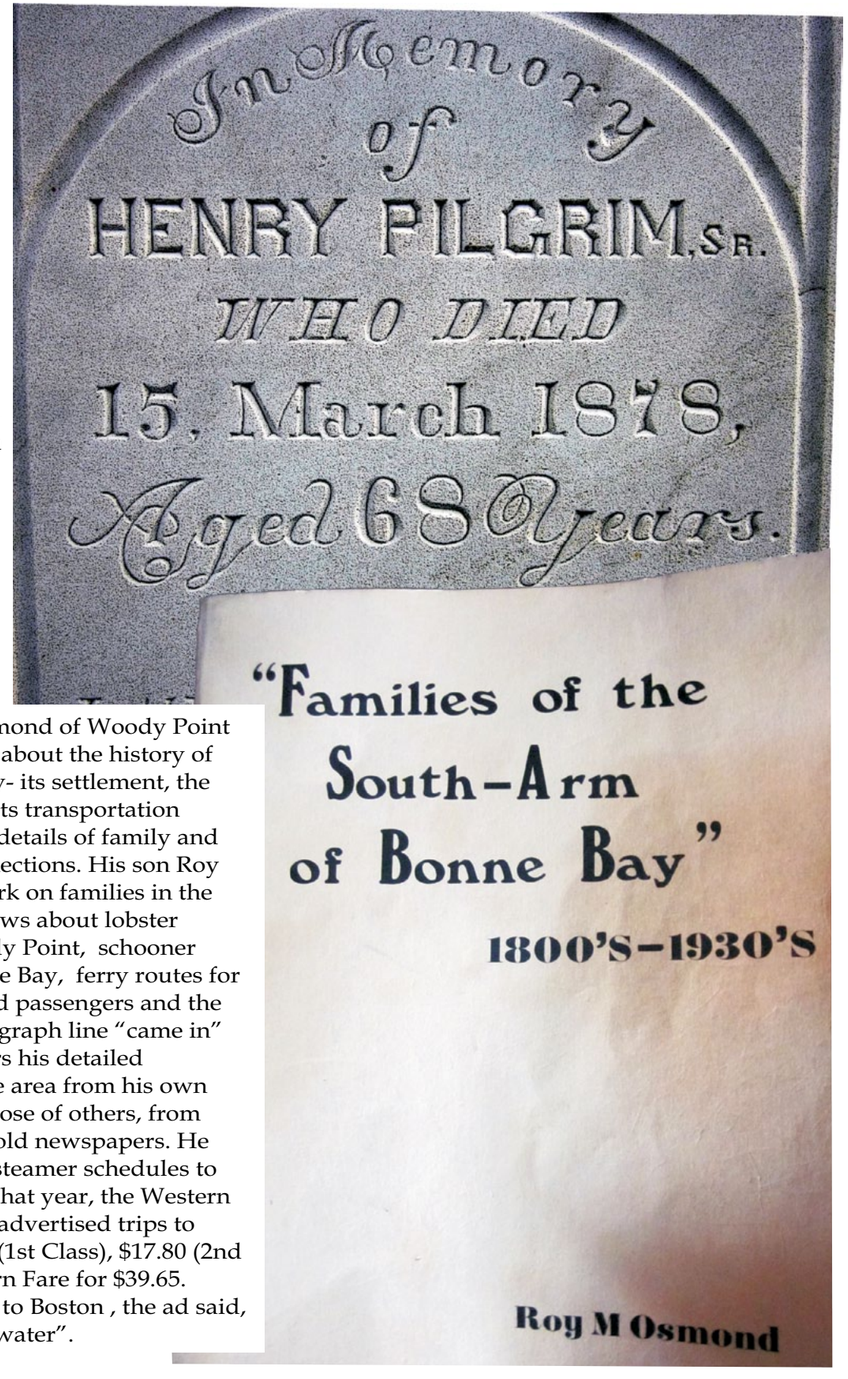


In almost every community, there is a local historian or someone who has investigated their own ancestors enough to know how long their family has been there, where they came from, and how the area was settled and has changed. In Straitsview, John Hedderson traces his family back to the mid -1700s. He also knows the history of the fishery of the entire French shore and of many local communities and families in the area.

Alonso Pilgrim of St. Anthony Bight traces his family back to Henry, whose gravestone is the oldest in the cemetery there. The first man to settle in St. Anthony Bight, Henry had nine children. Probably coming to the area from the migratory fishery in Conception Bay, Lonse says there were originally three Pilgrim brothers in Carbonear and one came to St. Anthony Bight, one went to Cook's Harbour, then called Brandy Harbour, and one brother stayed back in Carbonear.

Henry Pilgrim's Children

Richard
William
Mark
Albert
John
Tom
Henry
Mariah
May



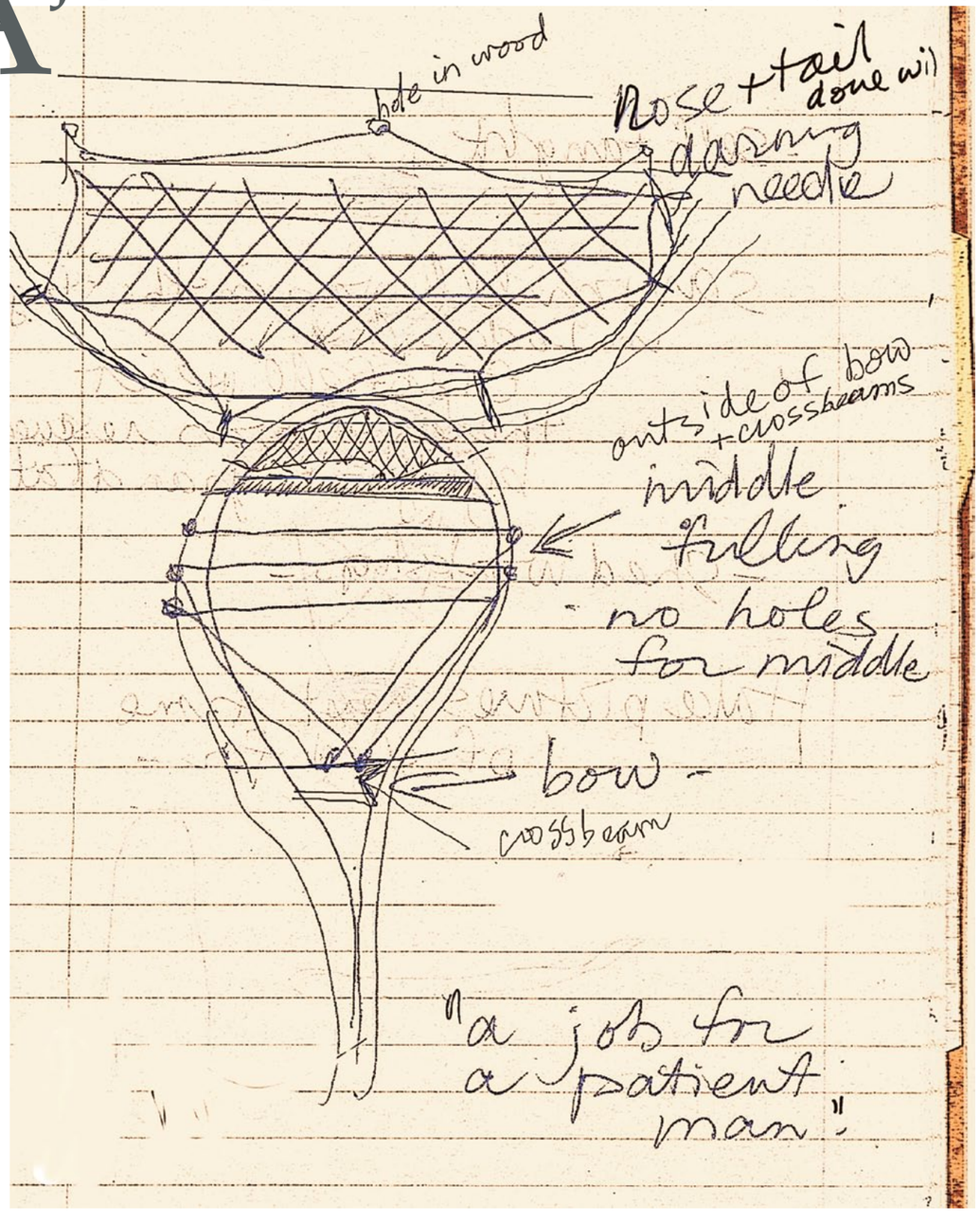
Everett Osmond of Woody Point knows all about the history of Bonne Bay- its settlement, the development of its transportation systems and the details of family and community connections. His son Roy did graduate work on families in the area. Everett knows about lobster canning in Woody Point, schooner building in Bonne Bay, ferry routes for carrying mail and passengers and the year the first telegraph line "came in" (1892). He gathers his detailed knowledge of the area from his own memories and those of others, from books and from old newspapers. He even knows the steamer schedules to Boston in 1913. That year, the Western Star newspaper advertised trips to Boston at $23.50 (1st Class), $17.80 (2nd Class), and Return Fare for $39.65. From Bonne Bay to Boston , the ad said, "All the way by water".

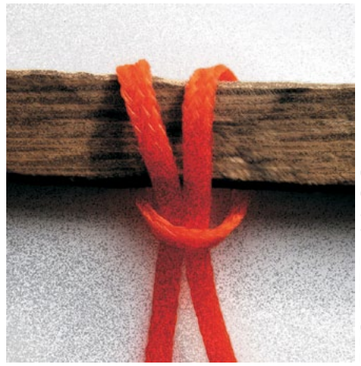
only admit to our mutual entanglement and commit to sharing the spaces and places where it can flourish. We need only to think and act slowly and patiently and together—towards our "*commonPlace,*"—a place that must become a sustainable and cohabitable more-than-human world.

We find ourselves in a politically charged realm at a historical moment when more than meaning is at stake and where signification and interpretation alone may prove inadequate to the work ahead. That work must be undertaken together in the real world, in the spaces between discourses and disciplines, cultures and communities. It will be work that includes artists and scientists, social scientists and community members, thinkers and knowers from multiple locations, speaking in multiple voices, from multiple traditions. It will be work towards more critical practices of looking and seeing, of doing and making—work that might enable, or *try* to enable, more engaged, more emplaced and more ethical practices of knowing. And finally, it will be work that can attend with new urgency to the ways we produce, construct and consume our material world and deploy the visual in service of its stewardship, restoration or continued exploitation. Whether alone or in collaboration, such work promises to enact, enable and energize a sustainable politics of doing the visual and making the material matter.

A JOB FOR A PATIENT MAN

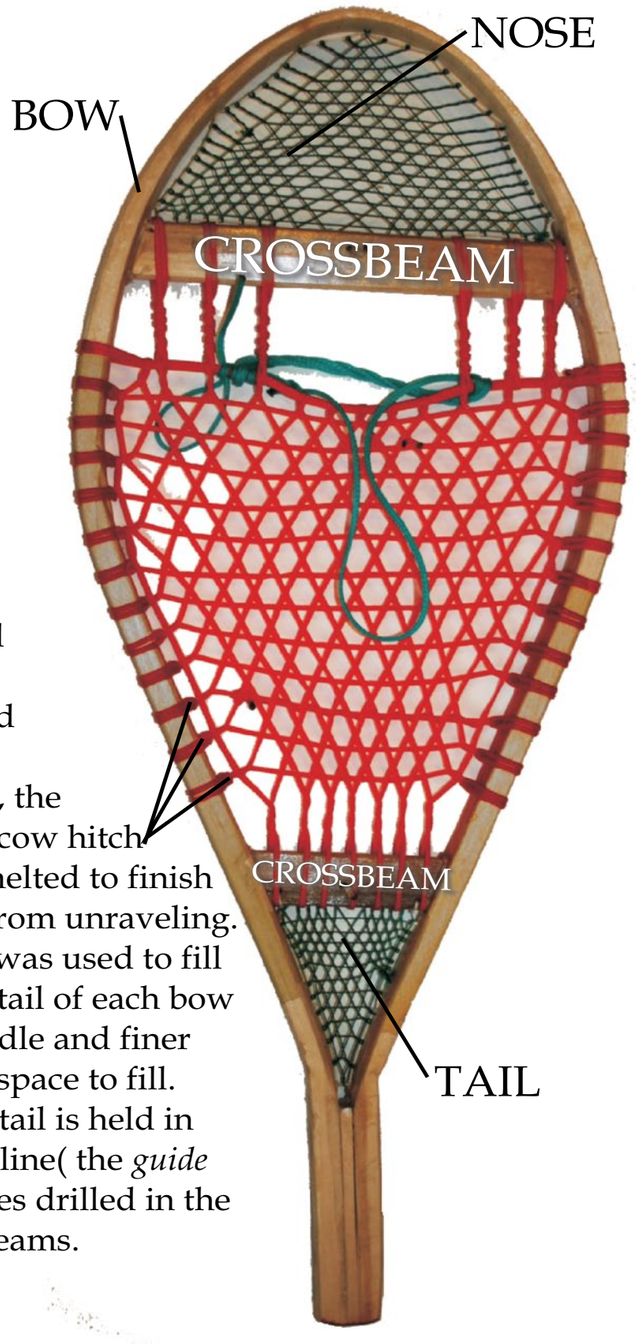
On Lacing and Filling Snowshoes:



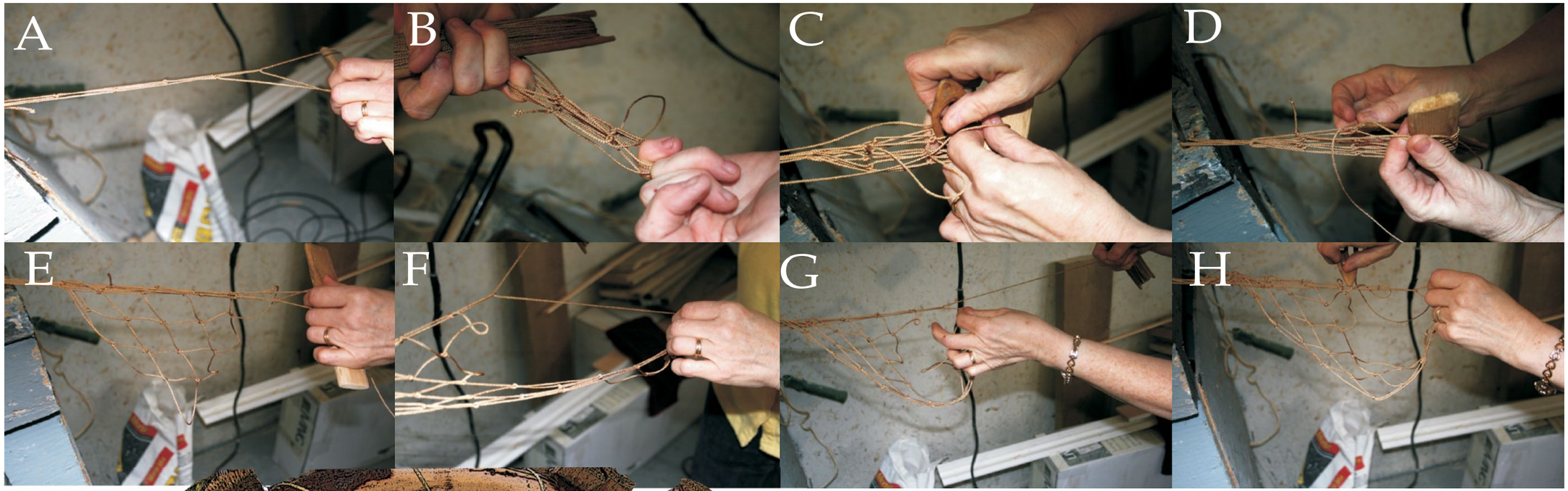


COW HITCH

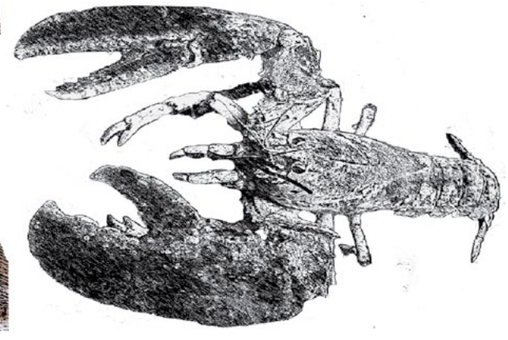
Uncle George Elliott in Main Brook fills all his snowshoes after steaming the birch and making the bows. Each bow is filled with continuous twine wrapped around the outside of the bow and then "woven" and tied off when the filling is complete. Inside the frame, the twine is held in place by a cow hitch and since it is nylon, it is melted to finish the final knot and keep it from unraveling. In earlier days, seal sinew was used to fill snowshoes. The nose and tail of each bow is done with a darning needle and finer line because it is a smaller space to fill. The filling of the nose and tail is held in place by a piece of thinner line(the *guide* line) threaded through holes drilled in the bow frame and the cross beams.



Knitting Heads for Lobster Pots

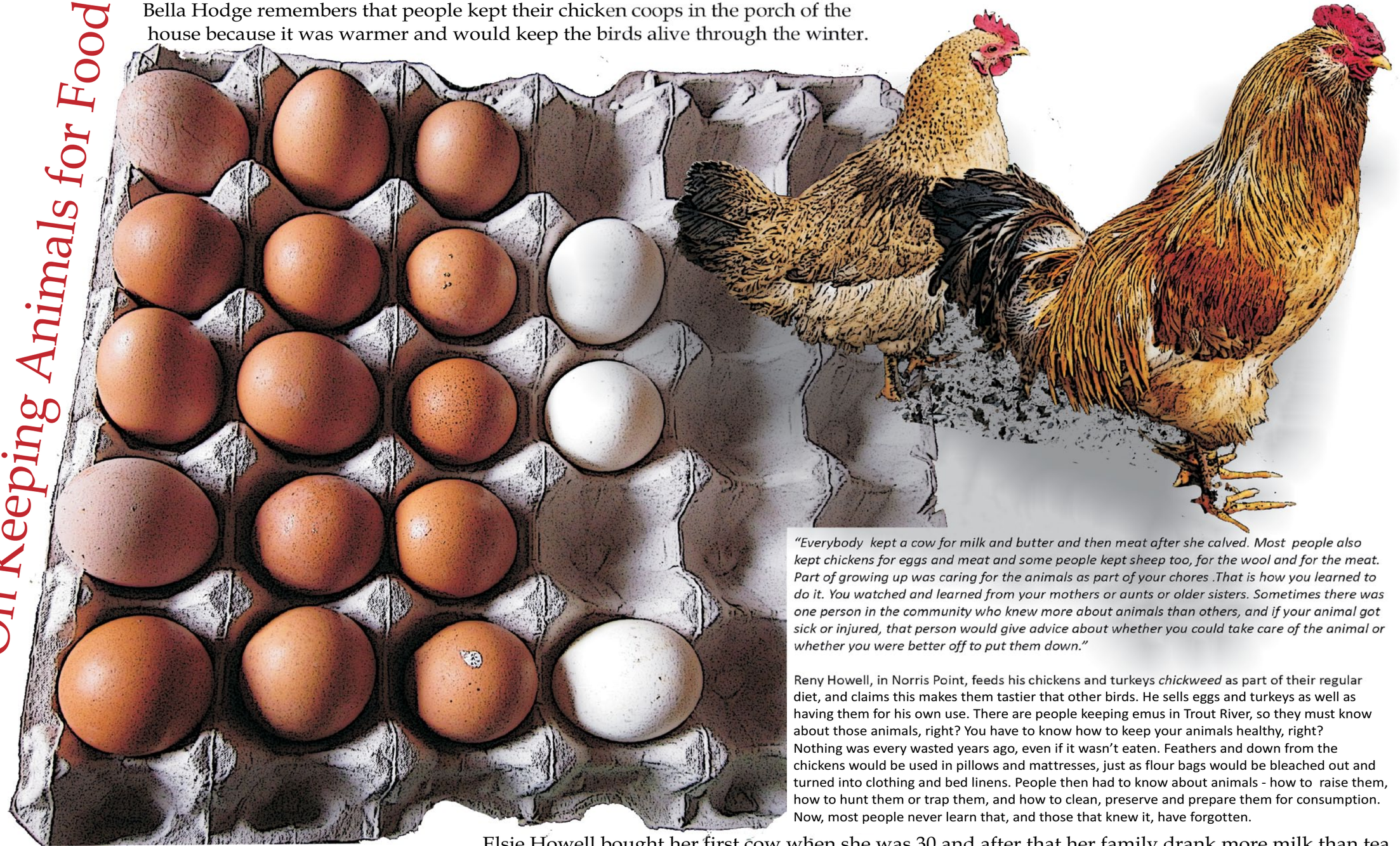


Louise Decker in Neddy's Harbour has been knitting heads for lobster pots since she was a child. It takes her from 15 to 20 minutes to knit a head that is ready to be attached to the end of the pot and the ring that the lobster passes through. Most lobster pots have two heads, one on the end and one on the side through which lobsters enter the trap. Many traps have twine netting around the outside end or sides. The word "head" refers to the funnel-shaped netting the lobster enters and not to other netting on the trap. The head on the side of a pot will be a different shape than the one at the end, and both are attached to the trap with the same twine from which they were knit. Louise counts the number of meshes to know when to turn. When she was a girl, her father used to put a nail in the door frame, and any time there was a free moment from other chores, she would knit heads. Everybody who fished lobster knew how to knit heads.



On Keeping Animals for Food

Bella Hodge remembers that people kept their chicken coops in the porch of the house because it was warmer and would keep the birds alive through the winter.



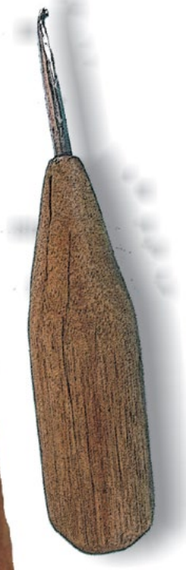
"Everybody kept a cow for milk and butter and then meat after she calved. Most people also kept chickens for eggs and meat and some people kept sheep too, for the wool and for the meat. Part of growing up was caring for the animals as part of your chores .That is how you learned to do it. You watched and learned from your mothers or aunts or older sisters. Sometimes there was one person in the community who knew more about animals than others, and if your animal got sick or injured, that person would give advice about whether you could take care of the animal or whether you were better off to put them down."

Reny Howell, in Norris Point, feeds his chickens and turkeys *chickweed* as part of their regular diet, and claims this makes them tastier that other birds. He sells eggs and turkeys as well as having them for his own use. There are people keeping emus in Trout River, so they must know about those animals, right? You have to know how to keep your animals healthy, right?
Nothing was every wasted years ago, even if it wasn't eaten. Feathers and down from the chickens would be used in pillows and mattresses, just as flour bags would be bleached out and turned into clothing and bed linens. People then had to know about animals - how to raise them, how to hunt them or trap them, and how to clean, preserve and prepare them for consumption. Now, most people never learn that, and those that knew it, have forgotten.

Elsie Howell bought her first cow when she was 30 and after that her family drank more milk than tea.

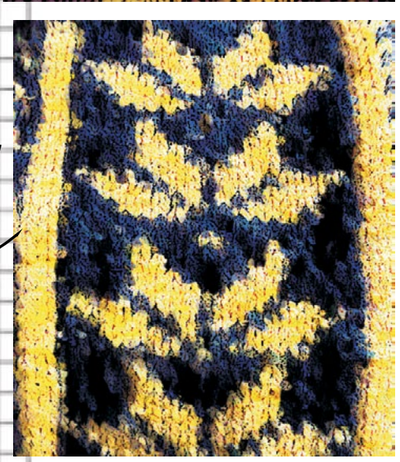
On Hooking Mats and Making Do

Nothing was ever wasted, and years ago most girls learned from mothers and aunts how to hook mats to keep the wooden floors of their homes warm and colorful. They were made by pulling ripped or cut rags from old clothing or stockings through the loose weave of potato sacking, burlap or *brin* as it is usually called. Stretched on a wooden frame, the brin had some design marked on it, often with a bit of charcoal from the stove, and areas were filled in by pulling the strip of rag (later, woolen yarn) through each opening in the weave with a small hook. One hand was always underneath guiding the material and managing the tension, while the other hand used the hook to fish the material through the brin. It was careful work, you couldn't skip a row or miss a space, and you had to keep your loops even. Women often made up their own designs and patterns, and paid close attention to the mats they saw in other women's homes. Some mats were made from stamped patterns available by mail order, but most patterns were original to the maker. Mats were washed in salt water, often at the beach, and dried in the sun. Bella Hodge in St. Anthony still has mats made by her mother that are more than 50 years old. They last forever, she says.



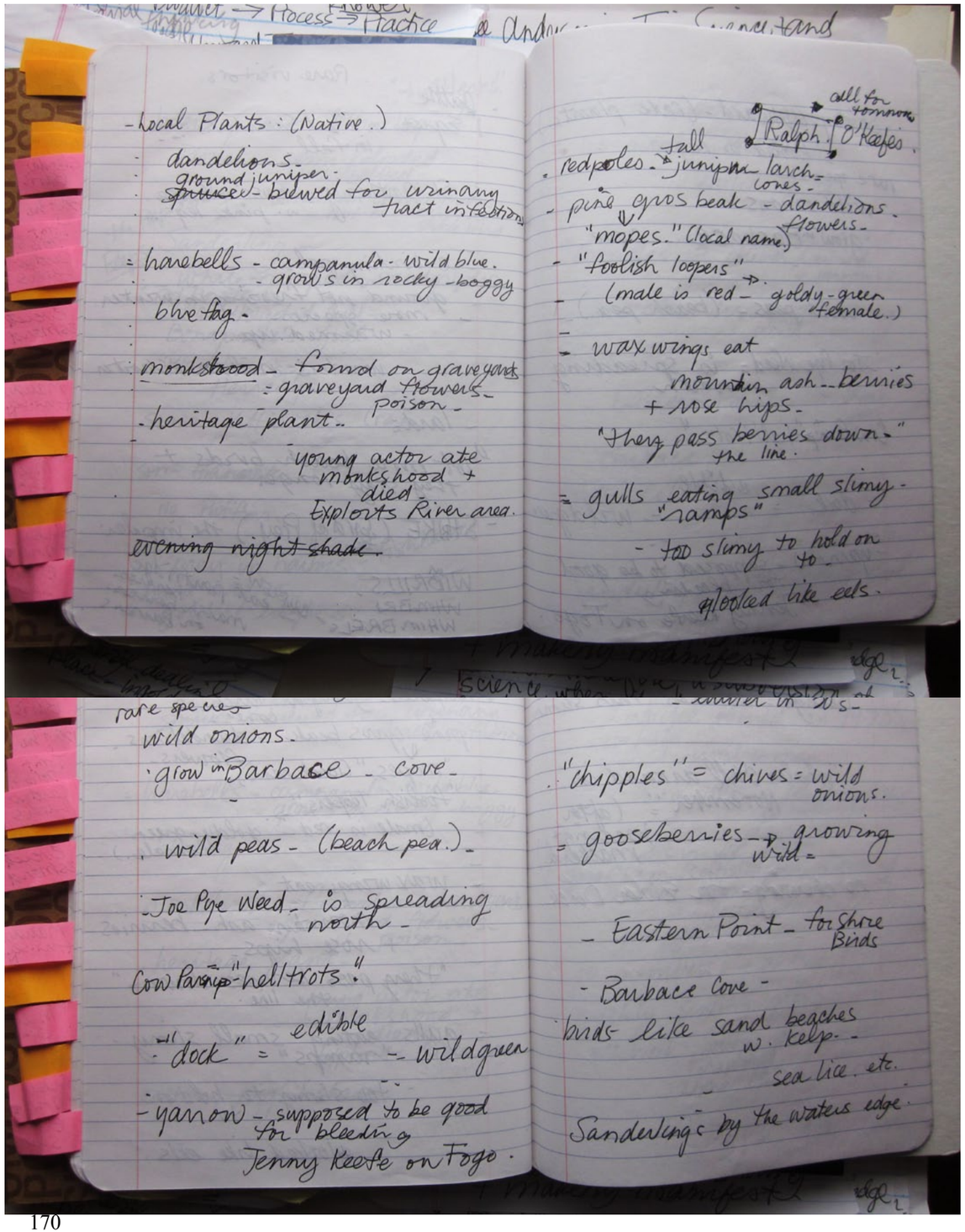
These three mats are from the Dr. Henry Payne Museum in Cow Head.

SNOWFLAKE VARIATIONS:
On the Individuality of Mitten-knitters



APPENDIX

Containing various documents that supported the research and exhibition components of the *Encyclopedia Project*



Pam Hall: Towards an Encyclopedia of Local Knowledge

RELEASE FORM/ PERMISSION FORM

I _____

grant permission to PAM HALL (artist and Memorial University PhD student) to use the attached or described writings, images, sounds and/ or stories (circle one or more) in her project Towards an Encyclopedia of Local Knowledge. _____

_____

_____

___

This permission includes the right to use in whole or in part the material described above in visual form_____, book form _____, film, video, or sound works_____, or in any other form presented to the public via art installations or exhibitions in galleries or other public spaces _____, broadcast forms including television, podcast, radio, the world wide web_____, or published via printed or electronic media_____ FOR NON-COMMERCIAL USE ONLY. ANY COMMERCIAL PUBLICATION OR REPRODUCTION FOR SALE MUST BE SUBJECT TO ADDITIONAL CONSENT.

I recognize that I will be acknowledged by name (or other form of credit) in any public presentation of the work, whether physically or on the internet, in which my words/images are included unless I ask to remain anonymous.

I also recognize that this is an ART project, and thus my knowledge contribution might be represented in a variety of ways. I give permission to the artist to represent my knowledge in a form which maintains the artistic integrity of the project. I recognize that the artist will retain the copyright of any original artworks she creates in this project.

_____ _____

PRINT NAME HERE SIGN NAME HERE

Please print name above as IT SHOULD APPEAR in any Acknowledgement, Collaborators, or Co-Authors lists associated with the project and SIGN to indicate your consent.

If a published book or posters of the Encyclopedia art work are made available commercially, and royalties accrue through the use of my intellectual property, my additional consent will be obtained BEFORE such publication _____.

I also consent to have my unaltered material released to the Heritage Foundation of Newfoundland and Labrador, and allow this material to be placed online as part of the Intangible Cultural Heritage Inventory collection on the Digital Archives Initiative of Memorial University where they will be available to researchers and the public for scholarly and educational purposes. I understand that the materials may be subject to public use and publication in current or in any successor technologies. In the event of publication, I agree that my name and the names of people I mention may be used._____

Informant Information

Name (Last Name, First Name):

_____

Address:

_____

_____

Postal Code: _____

Phone: _____Email: _____

I would prefer to remain anonymous and consent to my material being used with the following credit.

_____

Local knowledge drying after the rain- Heritage Centre, Port au Choix, September 26, 2012

Pam Hall: Towards an Encyclopedia of Local Knowledge
PROJECT DESCRIPTION

I am an artist and researcher who uses visual art as a form of making and moving knowledge. I am interested in *who* knows, in *how* we know and in *where* we find and make knowledge. Traditionally, we have seen science as the main and often the only source of knowledge in society. I think there are *many* kinds of knowledge and that *everyone* knows something interesting and important about where they live and how they live there. My goal is to make those other types of knowledge *visible* so they can be shared and used within and beyond the communities where they have emerged.

Schoolteachers, convenience store workers, grandparents, mechanics, teenagers, union officials, waitresses, nurses, fishers, truck drivers, and carpenters, ALL have particular ways of knowing their place and know particular things about it. Even children "know things" about their homes and communities, whether it be which are the fastest paths home or where there are good places to hide or where important things happened. Fishers and hunters know a lot about their local ecology but also about how to make things, find things, or interpret the weather. Some women know not just where to find berries, but how to preserve them: some know not just who their relatives are, but where they came from, and what their ancestors did in previous generations.

My Ph.D. research with the CURRA (http://www.curra.ca) will make visible many of these others forms of knowledge that have been undervalued and consequently under-used by local communities, policy makers and others. It is an art project called **Towards an Encyclopedia of Local Knowledge** and will involve participants ranging from school children to elders, who will be invited to share their own knowledge to be included in the **Encyclopedia**. It will be a major collaborative creative project that will take place in communities throughout Bonne Bay and on the Great Northern Peninsula.

Everyone has expertise; in that sense, they are experts about something. **Towards an Encyclopedia of Local Knowledge** will gather ecological, social, historical, technical, material and cultural knowledge from voluntary "experts" up and down the west coast of the Province. It will build on, expand and extend some of the community-specific knowledge that already exists and make it visible, alongside new knowledge -so it can be shared and presented- honored and celebrated.

Everyone who participates in the **Encyclopedia** will be acknowledged, if they agree, as a co-author of the "book", and many kinds of traditionally "invisible" forms of knowledge will be included. For example, researchers have already begun to gather fishermen's ecological knowledge (FEK), which in the **Encyclopedia,** can be set beside other land and sea use knowledge about where things and creatures are (or used to be) in the landscape, and how they are or were used, prepared, preserved. The **Encyclopedia** will also include local knowledge about hand work and harvesting practices, about relationships and ancestry, about settlement patterns and knitting patterns, about boat building and gardening, pickling and preserving, and where things come from and travel to. Essentially, it will contain all the local knowledge folks on Bonne Bay and the Northern Peninsula are willing to share!

The Encyclopedia will be created as a series of large poster-size artworks and as a single hand-made original book. Next summer (2012) this work will be returned to communities as a travelling "exhibition" around which we can open conversations about this and other kinds of knowledge. At that time, participating authors will have an opportunity to "sign off" as co-authors of the project OR to withdraw their knowledge and participation. Those who agree to participate in any publication or further presentation of the work will be asked to sign new Consent Forms covering the artworks and their public use.

If participants give their permission- ALL stories, images, texts and interviews collected for this project will ALSO be deposited in their original and un-manipulated form in the Intangible Cultural Heritage Inventory collection on the Digital Archives Initiative of Memorial University, where they might be used by other researchers.

Nothing will be published without consent of the participating authors.

I am searching for women, men and young people up and down the Northern Peninsula and in Bonne Bay who want to share their time and knowledge to help me create the **Encyclopedia of Local Knowledge**.

To contact the Artist to participate or share possible participants please email- p.hall@mun.ca or use the Contact the Artist link at www.pamhall.ca.

Fragments from the Touring Exhibition, 2012

TOWARDS AN ENCYCLOPEDIA OF LOCAL KNOWLEDGE

TOURING EXHIBITION- GNP AND BONNE BAY

Artist and researcher, Pam Hall is opening her *Encyclopedia of Local Knowledge* exhibition at the Big Droke Interpretation Centre in Bird Cove on September 7 from 1-4 pm. Working through Memorial University (CURRA and the School of Graduate Studies), Hall has been collaborating with more than 80 local knowledge-holders from Trout River to St. Anthony Bight to Conche, to represent and celebrate local knowledge and is touring the completed artwork to six locations on the GNP. Big Droke is a logical location to share this work, since it too is dedicated to the preservation and presentation of local knowledge, tangible and intangible cultural heritage of the surrounding area. Based on more than four months of field work over 2 years, the current form of the Encyclopedia represents only a small portion of what local knowledge-holders shared, yet in its current 92 pages, it nevertheless demonstrates a deep and diverse range of knowledge. Traditional and contemporary ways of knowing about the fishery, ecology, community history and daily life, food production and preservation, boat-building and the weather are all represented in these pages, and together indicate a broad and rich collection of *how* we know the places we inhabit. Please join the artist at one of the exhibitions listed below.

Grand Opening: September 7, 2012
1:00 pm- 4:00 pm
Big Droke Interpretation Centre, BIRD COVE

September 7-9 : Big Droke Interpretation Centre- BIRD COVE

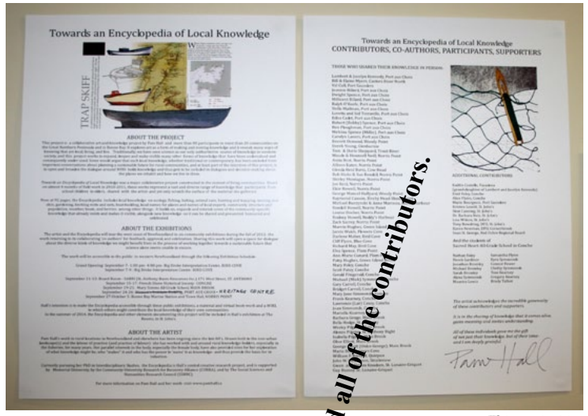
September 11-13: Board Room - SABRI (St. Anthony Basin Resources Inc.)
171 West Street, ST. ANTHONY

September 15-17: French Shore Historical Society- CONCHE

September 19-21: Mary Simms All-Grade School, MAIN BROOK

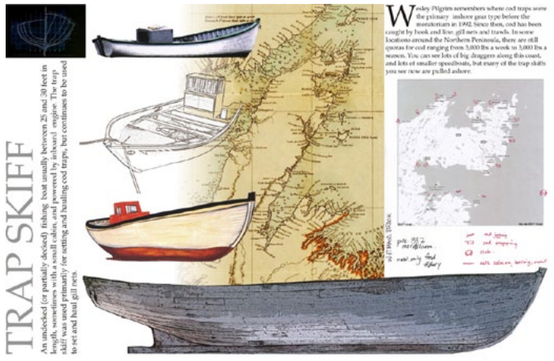
September 24-26: Heritage Centre, PORT AUX CHOIX

September 27- October 5: Municipal Building, NORRIS POINT



Each show included interpretation panels that explained the project and acknowledged all of the contributors.

Towards an Encyclopedia of Local Knowledge



ABOUT THE PROJECT

This project is a collaborative art-and-knowledge project by Pam Hall and more than 80 participants in more than 20 communities on the Great Northern Peninsula and in Bonne Bay. It explores *art* as a form of making and moving knowledge and it reveals many ways of knowing that are local, living, and live. Traditionally, we have seen science as our only authoritative source of knowledge in western society, and this project works to expand, deepen and make visible many *other* forms of knowledge that have been undervalued and consequently under-used. Some would argue that such local knowledge, whether traditional or contemporary, has been excluded from important conversations about planning a sustainable future for rural communities, and at least part of the intention of this project, is to open and broaden the dialogue around WHO holds knowledge and thus gets to be included in dialogues and decision-making about the places we inhabit and how we live in them.

Towards an Encyclopedia of Local Knowledge was a major *collaborative* project- constructed in the context of living communities. Based on almost 4 months of field work in 2010-2011, these works represent a vast and diverse range of knowledge that participants from school children to elders, shared with the artist- and yet only scratch the surface of the material she gathered.

Now at 92 pages, the Encyclopedia includes local knowledge on ecology, fishing, baking, animal care, hunting and trapping, tanning seal skin, gardening, knitting mitts and nets, boat-building, local names for places and names of local experts, community structure and population, weather, boats, and berries among other things. It builds on, expands and extends some of the community-specific knowledge that already exists and makes it visible, alongside new knowledge -so it can be shared and presented- honoured and celebrated.

ABOUT THE EXHIBITIONS

The artist and the Encyclopedia will tour the west coast of Newfoundland in six community exhibitions during the fall of 2012- the work returning to its collaborating 'co-authors' for feedback, approval, and celebration. Sharing this work will open a space for dialogue about the diverse kinds of knowledge we might benefit from in the process of working together towards a sustainable future that science alone seems unable to ensure.

The work will be accessible to the public in western Newfoundland through the following Exhibition Schedule:

Grand Opening: September 7- 1:00 pm- 4:00 pm- Big Droke Interpretation Centre, BIRD COVE
September 7-9 : Big Droke Interpretation Centre- BIRD COVE

September 11-13: Board Room - SABRI (St. Anthony Basin Resources Inc.) 171 West Street, ST. ANTHONY
September 15-17: French Shore Historical Society- CONCHE
September 19-21: Mary Simms All-Grade School, MAIN BROOK
September 24-26: Women's Institute Building, PORT AUX CHOIX
September 27-October 5: Bonne Bay Marine Station and Town Hall, NORRIS POINT

Hall's intention is to make the Encyclopedia accessible through these public exhibitions, a material and virtual book-work and a WIKI, to which others might contribute the local knowledge of their own communities.
In the summer of 2014, the Encyclopedia and other elements documenting this project will be included in Hall's exhibition at The Rooms, in St. John's.

ABOUT THE ARTIST

Pam Hall's work in rural locations in Newfoundland and elsewhere has been ongoing since the late 80's. Drawn both to the non-urban landscape(s) and the labour of practice (and practice of labour)- she has worked with and around rural knowledge-holders, especially in the fisheries, for many years. Her parallel interests in the body, especially the female body, have also provided sites for her exploration of what knowledge might be, who "makes" it and who has the power to 'name' it as knowledge- and thus provide the basis for its valuation.

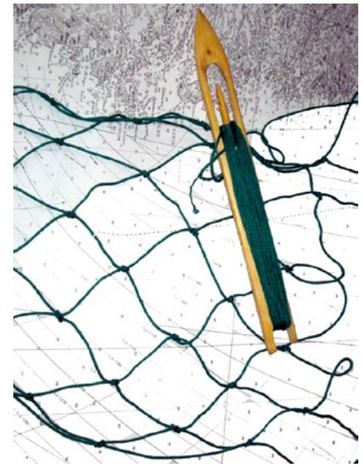
Currently pursuing her PhD in Interdisciplinary Studies, the Encyclopedia is Hall's central creative research project, and is supported by Memorial University, by the Community-University Research for Recovery Alliance (CURRA), and by The Social Sciences and Humanities Research Council (SSHRC).

For more information on Pam Hall and her work- visit www.pamhall.ca

Towards an Encyclopedia of Local Knowledge
CONTRIBUTORS, CO-AUTHORS, PARTICIPANTS, SUPPORTERS

THOSE WHO SHARED THEIR KNOWLEDGE IN PERSON:

Lambert & Jocelyn Kennedy, Port aux Choix
Bill & Elaine Myers, Castors River North
Val Cull, Port Saunders
Jeannie Billard, Port aux Choix
Dwight Spence, Port aux Choix
Millicent Billard, Port aux Choix
Ralph O'Keefe, Port aux Choix
Stella Mailman, Port aux Choix
Loretta and Sid Torraville, Port aux Choix
Edna Cadet, Port aux Choix
Robert (Bobby) Spence, Port aux Choix
Ben Ploughman, Port aux Choix
Melvina Spence (Millie), Port aux Choix
Carolyn Lavers, Port aux Choix
Everett Osmond, Woody Point
Derek Young, Glenburnie
Tom & Doris Sheppard, Trout River
Maude & Hounsell Neill, Norris Point
Anita Best, Norris Point
Allison Eaton, Norris Point
Glenda Reid Bavis, Cow Head
Bob Hicks & Sue Rendell, Norris Point
Shirley Montague, Norris Point
Joe Reid, Norris Point
Elsie Howell, Norris Point
George Mancel Halfyard, Woody Point
Raymond Cusson, Birchy Head-Shoal Brook
Michael Burzynski & Anne Marceau, Rocky Harbour
Rendell Howell, Norris Point
Louise Decker, Norris Point
Rodney Howell, Neddy's Harbour
Zack Sacrey, Norris Point
Marvin Hughes, Green Island Brook
Jarvis Walsh, Flowers Cove
Darlene Maher, Bird Cove
Cliff Flynn, Blue Cove
Richard May, Bird Cove
Elva Spence, Plum Point
Ann-Marie Cunard, Plum Point
Patsy Hughes, Green Island Brook
Mary Foley, Conche
Scott Patey, Conche
Gerald Fitzgerald, Conche
Michael (Mick) Symmonds, Conche
Gary Carroll, Conche
Bridget Carroll, Conche
Mary Jane Simmonds, Conche
Frank Kearney, Conche
Lawrence (Lar) Casey, Conche
Joan Simmonds, Conche
Mariella Kearney, Conche
Barbara Genge, Main Brook
Bella Hodge, St. Anthony
Wesley Pilgrim, Main Brook
Alonzo Pilgrim, St. Anthony Bight
Isabella Pilgrim, Main Brook
Olive Elliott, Main Brook
George Elliott (Unlce George), Main Brook
Marie Hill, Gunners Cove
William F. Bartlett, Quirpon
John W. Heddderson, Straitsview
Gwen and Steven Knudsen, St. Lunaire-Griquet
Guy Bussey, St. Lunaire-Griquet



ADDITIONAL CONTRIBUTORS

Kaitlin Costello, Pasadena
(grand-daughter of Lambert and Jocelyn Kennedy)
Enid Foley, Conche
Alice Flynn, Conche
Marie Bourgeois, Port Saunders
Kristen Lowitt, St. John's
Strat Canning, St. John's
Dr. Barbara Neis, St. John's
Lisa Wilson, St. John's
Tony Bowdring, DFO, St. John's
Karen Newman, DFO, Cornerbrook
Sean St. George, Red Ochre Regional Board

And the students of
Sacred Heart All-Grade School in Conche

Nathan Foley
Derek Gardiner
Jonathan Bromley
Michael Bromley
Sarah Bromley
Alana Symmonds
Maurice Lewis
Samantha Flynn
Kyra Symmonds
Connor Power
Chelby Symmonds
Toni Kearney
Gregory Kearney
Brady Talbot

The artist acknowledges the incredible generosity of these contributors and supporters.

It is in the sharing of knowledge that it comes alive, gains meaning and invites understanding.

All of these individuals gave me the gift of not just their knowledge, but of their time- and I am deeply grateful.

ADDITIONAL LIVE SOURCES, HELPERS, SUPPORTERS

Kaitlin Costello, Pasadena(grand-daughter of Lambert and Jocelyn Kennedy)
Enid Foley, Robin Park, and Alice Flynn, Conche
Marie Bourgeois, Port Saunders
Keith Fitzpatrick, St. Anthony Bight
Lynn Ellsworth, substitute teacher- Sacred Heart All-Grade School, Conche
Strat Canning and Lisa Wilson, St. John's
Tony Bowdring, DFO, St. John's- for the Community Coastal Resource Inventory (CCRI) mapping and data from 2001-2002
Karen Newman, DFO, Cornerbrook
Sean St. George, Red Ochre Regional Board- for the names of knowledge holders who contributed to the ICZM Resource Mapping that forms the basis of the Great Northern Peninsula and Southern Labrador ATLAS of Significant Coastal and Marine Areas (2010)

Previously Published or Recorded Sources for the *Encyclopedia*

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"The Dying Art of Building Boats," *Where It's At,* Northern Pen-2009
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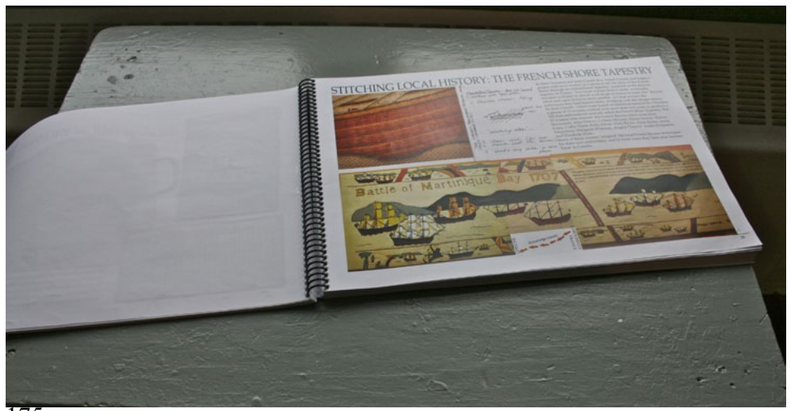
Doreen Noseworthy, Green Island Brook, audio interview with Lisa Wilson-Intangible Cultural Heritage- Western Newfoundland- Digital Archives Initiative, Queen Elizabeth Library, MUN
The Art of Naalbinding: single Needle Knitting Kit (CD): The Hut, Noddy Bay, NL
Dark Tickle website - http://www.darktickle.com/
Peter Scott (2010), *Edible Plants of Newfoundland and Labrador*, Portugal Cove , Boulder Publications
Kathleen Tucker, Researcher (2009), St. Anthony Basin Resources Inc.(SABRI) Oral History Project
Rita Fillier, Main Brook- interviewed by Lisa Wilson, ICH (see above)
*Operation Homespun: Traditional Knitting Patterns of Newfoundland and Labrador (*2009), Anna Templeton Centre for Craft, Art & Design, St. John's
K.Pottle- draftsman, Department of Fisheries, for the 1980 drawing of the longliner on p .33



Left top: Inco Centre, MUN, St. John's
Left centre: Playground, Norris Point
Left bottom: Encyclopedia DRAFT BOOK at Conche
Middle top: Bonne Bay Marine Station, Norris Point
Middle bottom: in the rain and wind, Heritage Centre, Port au Choix
Right: Northern Pen, September 17, 2012

fix Sonar/Sounder (reverse)

ledge: reads the world through different means...
her; sometimes it is the
tment of Fisheries and Oceans
gine; sometimes it is the
es on a chart.
ything he can observe
by all the means available.

SONAR and SOUNDER

Sonar and sounder technology detects depth, movement and mass. If you know how to read them, they will tell you about water depth, bottom configuration, and moving objects , including schools of fish. The sounder is sometimes called a "fish-finder".

RADAR

Radar indicates surface objects- If you know how to read it, it will tell you about land, icebergs, other vessels, and their

Sacred Heart School.

Chief Bill Myers
Ann Marie Cunard
Darlene Mahar
Elva Spence
Scott Patey
William F. Bartlett
Della Hodge
John W Hiddenson
Marie Hill
Gwendolyn Knudsen
Michael Symmonds
Mary Darrell
Mireille Keeley
George Elliott
Bill Lange
Keith Fitzpatrick
Claire Elliott
Isabelle Pilgrim

Chelby Symmonds
Samantha Flynn
Jonathan Bromley
Gregory Kearley
Kyra Symmonds
Mike Bromley
Brady Talbot
Alana Symmonds
Connor Power

Carolyn Lawers
Robert Spence
Dwight Spence
Jocelyn Kennedy
Tom Wm Kennedy
Ben J. Plaisance
S Tomasello

Edna Cadet
Millicent Billard

At DARK TICKLE in St. Lunaire-Gr
knowledge and skills are demonstra
Stephen and Gwen Knudsen have n
childhood, with contemporary unde
and present uses of berries and how

get through the winter.

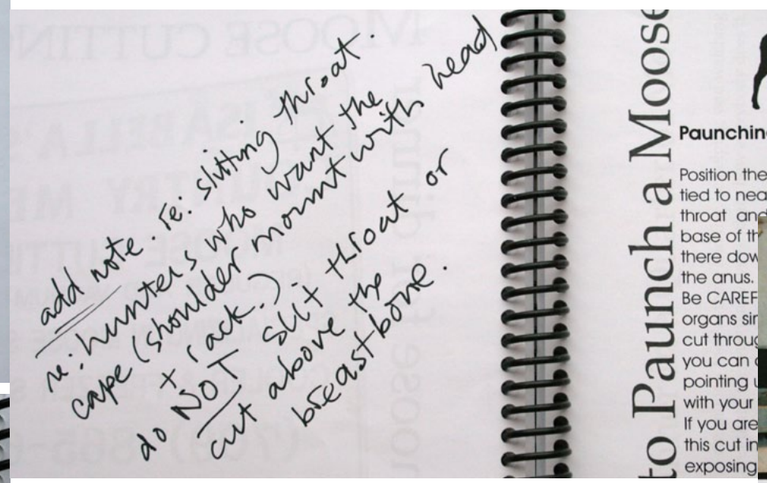
1

FRENCH SHORE TAPESTRY

In 2004 Christina and Jean-Claude Roy visited Conche and began a project with local women there in Conche to tell the story of the French Shore through an embroidered 'tapestry' modeled on the Bayeux tapestry in France. Two local women from Conche eventually traveled to France to attend workshops in France to learn the Bayeux stitch and came home to teach another six local women the techniques they had learned there. Working with the images drawn by Jean-Claude , which were based on historical research by Christina, a group of 13 women worked over more than two years to produce a 222 foot embroidered artwork called the French Shore Tapestry. The 13 women who learned the French Bayeux stitch were Joan Simmonds, Alice Dower, Colleen McLean, Elaine Dower, Sharon Foley, Cathy Flynn, Kelly Elliott, Viola Byrne, Anne Byrne, Annie Fitzpatrick, Margaret Wiseman, Angela Chaytor Annie Fitzpatrick and Elizabeth Hunt.

Many of these women 'adopted' the local French Bayeux techniques

EXCERPTS FROM PROOF-ING ON THE ROAD



Paunching a Moose: f

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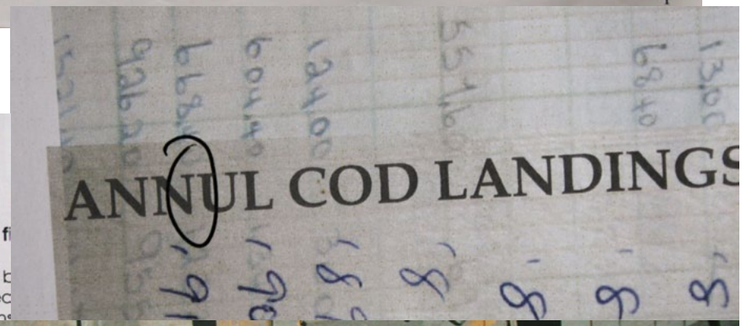

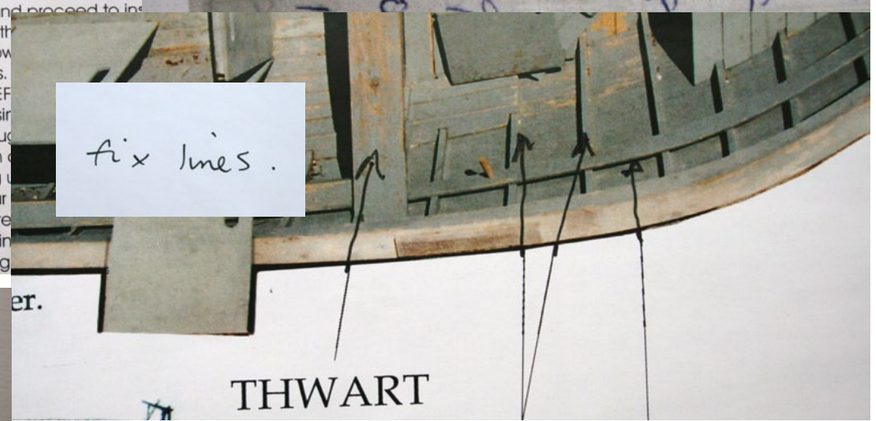

Big Brook Interpretation Centre
has changed to
"50 Centuries Cultures Society Inc."

guests a year. She bakes her own breads and buns and rolls and makes her own jams and jellies from local fruits and berries. and berry muffins too
She also bakes about 50 fruit cakes a year to sell and share with her guests.

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