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Cultural geography: the busyness of being 'more-than-representational'

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I Parameters, definitions and themes

This is the first of three reports I will write covering an emergent area of research in cultural geography and its cognate fields. During recent years, 'non-representational theory' has become as an umbrella term for diverse work that seeks better to cope with our self-evidently more-than-human, more-than-textual, multisensual worlds. In as much as non-representational work allows it, these reports will sketch out common themes of interest, and assess impacts, critics and potentials, variously conceptual, methodological and empirical.

Of late, non-representational theorists have asked difficult and provocative questions of cultural geographers, and many others in the discipline, about what is intended by the conduct of research (Thrift and Dewsbury, 2000). What has been identified as deadening effect – the tendency for cultural analyses to cleave towards a conservative, categorical politics of identity and textual meaning – can, it is contended, be overcome by allowing in much more of the excessive and transient aspects of living. Given the scope and force of the original non-representational arguments, it is unsurprising that this theory has been subject to fulsome response. In fact, non-representational theory has become a particularly effective lightning-rod for disciplinary self-critique. Commentaries have emerged from within cultural, feminist and Marxian traditions and the more recent coalition of critical geography. Notably, and anecdotally, some of the most colourful observations have been saved for bi-partisan conversation in the conference or common room. It is important (not to say appropriate) that the nature of the dialogue – variously confrontational, tribal, dogmatic, peevish and full-bodied – goes on record early. Published versions have been concerned predominantly with the theoretical conditions for disciplinary succession or progression that the term 'non-representational' would seem to imply and how, in relation, the concept of performance should be understood by geographers. These articles are variously structured as manifesto, critical review, restated challenge, revanchist programme and proposed reconciliation (Thrift, 1996; 1997; 2000; Nelson, 1999; Thrift and Dewsbury, 2000; Nash, 2000; Harrison, 2000; Gregson and Rose, 2000; Crouch, 2001; Dewsbury *et al*., 2002; Whatmore, 2002; Cresswell, 2002; Smith, 2003; Jacobs and Nash, 2003; Latham, 2003a; Castree and MacMillan, 2004).[1]

In this report, I would like to treat the flourishing theoretical debate as a significant

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point of departure. Consequently, it is not my ambition to unravel respective philosophical favours and worries from reference lists that regularly feature the likes of Serres, de Certeau, Latour, Butler, Grosz, Game, Goffman, Haraway, Massumi, Katz, Merleau-Ponty, Ingold, Stengers, Levinas, Whitehead, Deleuze and Guattari. To do so would very likely bore the most devoted and risk baffling the uninitiated. As far as possible, I also hope to avoid the kind of tantalizing language and densely iterative reasoning that too seldom offers a welcome to the higher education teacher, or student, enthusiastic to find out more. Rest assured, non-representational writing *can* be wilfully restless in character – or 'purposefully immature … to throw off some of the weight of "adult" expectations, by privileging renewal and challenging limits' (Thrift, 2004: 84) – and thus tricky to pin down. Authors range across poststructuralism, performance studies, science and technology studies, feminist theory, anthropology, phenomenology and ethno-inquiries in search of ideas. This diverse literature has left a wash of influence, though contrary to certain reports has not left the discipline awash (Hamnett, 2003). My hope is that this report opens out the non-representational scene to geographers, rather than tries to police it or render it too programmatic.

Admittedly, these prefatory statements and decisions on terms of reference do not fully resolve the pressing issue of definition. An alteration to the chosen title might help for starters. I prefer to think of 'more-than-representational' geography, the teleology of the original 'non-' title having proven an unfortunate hindrance. It is reasonable to expect an explanation of what that 'more than' might include. To summarize lots of complex statements as simply as possible, it is multifarious, open encounters in the realm of practice that matter most. Greatest unity is found in an insistence on expanding our once comfortable understanding of 'the social' and how it can be regarded as something researchable. This often means thinking through locally formative interventions in the world. At first, the phenomena in question may seem remarkable only by their apparent *in*significance. The focus falls on how life takes shape and gains expression in shared experiences, everyday routines, fleeting encounters, embodied movements, precognitive triggers, practical skills, affective intensities, enduring urges, unexceptional interactions and sensuous dispositions. Attention to these kinds of expression, it is contended, offers an escape from the established academic habit of striving to uncover meanings and values that apparently await our discovery, interpretation, judgement and ultimate representation. In short, so much ordinary action gives no advance notice of what it will become. Yet, it still makes critical differences to our experiences of space and place (Thrift, 2004).

If a necessary shift beyond bold statements of intent has taken some time, there is now plentiful evidence of 'more-than-representational' thinking being put to work, taken places and resurfacing in unexpected forms. These are busy, empirical commitments to doings near-at-hand, in ordinary and professional settings, and through material encounters (Jackson, 2000; Philo, 2000; Kearns, 2003). Being indicative of the operational properties of a new body of theory, this busyness is the focus of my reporting that follows. The research reviewed is organized into three themed – and sited – sections: Gardens, Home and Work. Concluding comments turn to the casting of emotion in cultural geography. The majority of literature cited dates from 2002 onwards but, given the need to set out a new Report subject area, I have trawled backwards a little more freely than might be the norm.

II Reaching out – gardens

The now well-established critique of 'representationalism' – signature theory of cultural geography's landscape school – is that it framed, fixed and rendered inert all that

ought to be most lively (Rose, 2002; Wylie, 2002a; 2002b).[2] More still, the reading and seeing of landscape-as-text was a limiting perspectival expression of social constructivism.[3] For Cresswell (an interested sceptic of the non-representational scene) the exclusivity of such landscape inquiry has had specific ideological impacts: where study might be made more meaningful, popular and political through a closer engagement with practice, it has instead been closed down 'into a rarified realm of art and gardens' (2003: 279). While these omissions demand attention, the actual site into which the criticism is inserted has already escaped any such fixing. Recent work that animates embodied acts of landscaping is situated in exactly such manicured, husbanded and domesticated settings: namely, the smallholding (Holloway, 2002), the allotment (Crouch, 2003a; DeSilvey, 2003), the back garden (Hitchings, 2003), community forest (Mackenzie, 2002), community garden (Paddison and Sharp, 2005), the local park (Laurier *et al.*, 2005), the orchard, the copse and the tree-lined street (Cloke and Jones, 2002).[4] In each, 'green space' becomes a practised formation of living: a setting for hard graft, and the artistries and industries of cultivation. Here, the hobby farmer, the plotter, the vegetable grower, the artist, the dog-walker, the dog, the human rambler and the fruit harvester are encountered in passionate, intimate and material relationships with the soil, and the grass, plants and trees that take root there. These garden studies set out to make sense of the ecologies of place created by actions and processes, rather than the place portrayed by the end product. If only a partial (and less-than-global) response to Whatmore's (2003) recent plea for cultural geographers to get all agrarian and dirty-handed, this literature does amount to more than a rediscovery of old disciplinary field boundaries marking agricultural and leisure geographies. Consequently, the performance and politics of geography's latest turn earthwards merits closer scrutiny.

David Crouch's work on the British allotment movement has its own heritage (Crouch and Ward, 1988; Crouch, 1989), and has become a renewable research resource (2003a; 2003b). As much as the allotment is a setting for encountering practical skills and ordinary acts, it has also become a place where emerging theoretical ideas can be thoroughly worked over, shadowing the cyclical effort of digging up, mulching and planting. For a crop of new potatoes read non-representational theory. Crouch's horticultures do not come prefigured. For him, creativity and texture are most compelling and expressive as they emerge in practice (or at least during people's descriptions of practice). In the 'lay geographies' of the allotment he discloses how the repetitive doing of things is affirmative of, and can impel, a powerful sense of being, or 'practical ontology' (2003a: 18). Terrestrial activities on the vegetable patch offer access to metaphysical concerns, not least the spatialities of doing and the sensuous nature of becoming. Crouch explores how far versions of ritualized and habitual performance allow for the openness in conduct and unexpected potentials in our performativities, and how the unremarkable labour and physical proximities of gardening can have a remarkable currency for the individual subject, allowing for periods of ease in life where we 'hold on', and moments when we reach out and 'go further' (2003b). For their part, Hitchings (2003) and Cloke and Jones (2002) are more obviously attentive to the intimacies and intersubjectivities shared between plants, trees and people. These entangled relationships, that are found to incorporate love, care, need and (commercial) demand, are also a means to consider place-making agencies and therapeutic feelings of dwelling. Such material affinities are not always within touching distance. In participative work with diasporic communities Carvalho and Tolia-Kelly (2001) show how it is the remembered feel of, as well as 'picturable' feelings for, a cultivated landscape that continue to matter, however remote.

Geographers are only too aware that finding a plot of ground likely to yield either food or flowers is very often about more than structures of feeling. Historically, securing the right to produce has been tied to visions of material progress (Tuan, 2002), based on a radical politics of protest and community action (Howkins, 2002), forestalled by exploitative, embodied regimes of colonial control (Duncan, 2002), and in specific instances enabled by state intervention as a route towards moral and physical improvement (Linehan and Gruffudd, 2004). Foregrounding the destructive body politics of fruit harvesting in California, Mitchell (2003a) connects his own family's privileged domesticity to the material difficulties endured by others to simply 'get by' in life; all of which would seem geographically distant and qualitatively different from the well-being (or affect) of 'holding on' and the exuberant joys of 'going further'. Yet, just as the experience of physical effort does not fall neatly into opposing registers of pleasure *or* pain, the two realms of research are not irreconcilable. Through the conjunction of political and personal plots in the past and the present, DeSilvey (2001; 2003) builds a narrative of allotment communities in Edinburgh. Here, archival finds, potting-shed ethnography, real cultivating, life history and advocacy efforts in a Scottish Parliamentary allotment inquiry are deployed to achieve corresponding political, academic and individual outcomes. Similarly, Crouch and Parker (2003) consider the recent mobilization of an embodied micropolitics where a specifically English heritage of 'digging' and lay identity of 'the Digger' is resurrected as a resistant tactic in struggles over land use.[5] Elsewhere, Hinchliffe *et al*. (2005; see also Whatmore and Hinchliffe, 2003) lead a tour of former city allotments and industrial land that are now corridors and islands of wild nature, and where humans and nonhumans are enrolled in habitat conservation. Here, the disuse, and possible misuse, of threatened urban environments are a reason to act up for a new political science, and a means to do justice through experiments in 'cosmopolitics'. Through modest engagement such contributions consciously reach out to other (non-academic, non-human) communities, and in so doing gesture towards an emancipatory potential in the geographical turn towards earthy practice and its spacings of performance. For Cresswell (2002; 2003) – keen to splice non-representational argument with the structurings of Pierre Bourdieu and Raymond Williams – and Szerszynski (2003) – who finds in Hannah Arendt's writings on labour, work and action a useful resource to rethink the ecological imperatives of performance – such work will probably communicate a desirable brand of critical, earthly activism.

III Coming back – home

In everyday life, the journey from garden to home is a short and convenient one; similarly so in recent geographical research. Amid the juggling of domestic living, cultural geographers are finding an ideal environment to better understand the habitual practices, intuitive acts and social protocols that draw together humans, objects and technologies. Or, what after science and technology studies we now confidently refer to as 'relational materialities', and thanks to a resurgent interest in phenomenology know as multisensual engagements. In different measure, these cultural geographies carve out extrarepresentational forms of address by focusing on the material agencies, (dis)orders and previously marginalized presences of the home. The imperative placed on researching homely formations of immediacy is apparent in Tuan's (2004: 165) description of how belonging *happens*: 'Home that can be directly experienced – not just seen, but heard, smelled, and touched – is necessarily a small and intimate world. It is this direct experience that gives home its power to elicit strong emotional response.' Unsurprisingly, there is no 'one-size-fits-all' policy for accessing embodied knowledge and emotional response. The rediscovery of the senses, and the line of

critique aimed at geography's once prevailing visualism, is routed through contrasting theoretical literatures. Following Miller's (2001) edited collection on the material cultures of domestic settings, ethnography has been a unifying force, although promising research is sometimes flattened by pro-forma social science treatment of interview transcripts.

Whereas soundscapes of the city can be made mobile and go public thanks to multimedia technologies (Bull, 2000; DeNora, 2000), Anderson (2004a) examines how at home the act of listening to recorded music is sometimes bound to the shifting temporalities of memory. We hear how music is an effective medium to orchestrate personal remembering and an affective one when – without warning or preprogramming – it renders us speechless, charges our body or transports us somewhere else. Of course, one person's inspirational soundtrack can be another's hellish racket, especially when heard through an adjoining wall. Bijsterveld (2003) reveals the difficulties that emerge in negotiating conditions for 'appropriate' domestic noise and good neighbourliness in the modern city. In Law's (2001) work on migrant Filipino women in Hong Kong's domestic labour economy, it is sharing in the taste, smell and texture of food that offers comforting reminders of home and bonds of friendship. However, the practice of food preparation, its odours and eventual consumption in public spaces also offer grounds for ethnic discrimination and a contested urban geography. To such new '-scapings' of ear, mouth and nose (Thrift, 2003a), Hetherington (2003) adds the sort of tactile competencies we employ when making ourselves comfortable indoors, and can thus all too easily overlook. Recalling Bachelard's classic phenomenology of corridors, rooms and corners – 'Whereas we enter our houses through the front door, we enter our homes through our slippers' (2003: 1939) – Hetherington presents the touchingly familiar as a performed way of knowing and as an encounter with praesentia (the confirmation felt in the movement, shape or absence of an Other). Relatedly, Rose (2003) and Chambers (2003) investigate how family photographs are powerful prompts for feelings of proximity, togetherness, order and a gathering-in of those not present. Examining how women arrange, store, view and care for their family snaps as household objects (rather than texts), Rose decentres (but does not relegate) vision in the spacing of 'homeliness'. Like Anderson, she finds in Barthes' concept of *punctum* a persuasive explanation for the 'affective intensities' – or emotional surges – of memory. A cross-section of other work shows how feelings of belonging are experienced as both sited and mobile, variously hinging on: the objectness of photographs (Edwards and Hart, 2004), a community art project (Mackenzie, 2004), nostalgia felt for acts of home-making abroad (Blunt, 2003), the storytelling possibilities latent in surviving personal effects (Dylser, 2003) and the lived spaces of the caravan as a home-away-from-home (Crouch, 2001). Less public and more practice-orientated than earlier 'memory-work' in cultural geography, this literature takes its steer from the complex, personal and affirmative workings of bodies and emotions.

Introducing a home-themed issue of *Cultural Geographies*, Blunt and Varley (2004) stress how a devotion to the hearth is often founded on gendered performances of domesticity. Dohmen (2003), one of the issue contributors, considers how anthropological treatments of women's threshold designs in south India have been attentive to artistic rituals of production (for comparable performance work in north India, see Nagar, 2002). Dohmen's fieldwork-based analysis of the *acts* of drawing and observing 'home' at ground level on the street (as opposed to a deciphering of the *Kolam* designs themselves) explains Tamil attitudes to womanliness and to well-being in the world.[6] In the western household, effective home-making is most often an exercise in carefully sealing off the outdoors and keeping 'everything in its place'. By focusing on the repetitive everyday chores undertaken by women to create

corresponding regimes of family orderliness, cleanliness and care, Helen Watkins (2004) carefully unpicks the moral economies of domesticity. Seemingly mundane in execution, the performance of housework requires repeated adjustments to organizing systems, an intimate knowledge of the microspaces of domestic appliances, such as the refrigerator, and negotiated traffickings between the realms of disposable objects and meaningful possessions (Watkins, 2003). Tellingly, it was during the domestic dramas of moving house that Jacobs (2003) rediscovered and then revived the shelf-life of *Home rules* (Wood and Beck, 1994), a book that explores how domestic sociality is constituted as a world of things in a room. Thankfully, as yet no clear line exists between research pressing performative and relational theories into the service of gentle celebration or resistant politics. However, care must be taken that, in pointing up diverse assemblages of objects, technologies and practices, what emerges is not simply a smear of equivalence. Claims made for the flattened and radically symmetrical ontologies of actor-network theory have recently met with calls for closer attention to conditions of ontological dissonance and ethical redistribution (Pels *et al.*, 2002; Vandenberghe, 2002).

Rather than the familiar feel of an emotional hearth, home can be differently experienced as a place of retreat and entrapment. Drawing on research with women who suffer from agoraphobia, Bankey (2001) and Davidson (2003a) present troubling accounts of anxious, embodied affect. Davidson's (2003b) recent phenomenology of complex and individually experienced phobias reveals how feelings of losing control of the bounded self, and the prospect of social encounters in 'open' space, can make domestic sensations of enclosure, privacy, shade and darkness necessary for tolerable living. When inner and outer states blur, the local reorganization of home can be therapy for coping with feelings of 'not-being-at-home' in the world.[7]

IV Moving about – work

The shifting spaces and mobile places incorporating our working lives have been the subject of increased attention among researchers committed to making social relations a more-than-representational concern. These new cultural-social studies of work follow a very different lineage – but are not entirely divorced – from geography's more established traditions of inquiry in social reproduction, local labour markets and regional restructuring. By paying close attention to the 'being of business', technology, transport, the (re)ordering of space, new communications media, practising bodies and foodstuffs are drawn together in nonlinear relationships (Brown *et al.*, 2001; Valentine, 2002; Esbjörnsson and Vesterlind, 2003). Here, familiar phenomena take shape through locally situated practice. Thus, the region becomes an entity that is daily and hourly articulated in-and-out-of the boot of a salesperson's car (Laurier and Philo, 2003). The organization is an entity spaced and peopled voluntarily, and is dependent on the creation of an aura of support and co-dependence (Conradson, 2003). The location of power outlets on public transport, and personal workspace in a leisure setting, are pressing 'office' concerns for the mobile service worker (Brown and O'Hara, 2003). The culture industry is a loose affiliation of like minds who share the same postcode, lifestyle and taste in coffee (Latham, 2003b; see also Gibson, 2003). Together these studies pick out different logics of scale and location, and promise to disclose new topologies of circulation, connection and mobility in everyday working practice (Callon and Law, 2004; Urry, 2004).

This work draws on science and technology studies, finds favour with key tenets of non-representational theory, and in certain instances extends established research traditions in ethnomethodology and conversational analysis. Here, the sociological works of Garfinkel, Sacks, Lynch, Suchman and Goffman are metric standards. Helpfully,

Laurier (2003) offers a 'Q and A' guide to the corpus and with it the simplest injunction for research conduct: follow people and objects in action and as they move. The ethno-inquiries he introduces are based on programmes of mobile field study and the thickest, anatomical descriptions of *doing*. Thus, Ueno and Kawatoko (2003) use machine histories and technicians' information to reveal the sociotechnological space of a knowledge network, and Ikeya (2003) demonstrates how mobility is managed through the locational technologies of an emergency medical system. Once encountered in this methodical way, work becomes a practical accomplishment based on repertoires of closely connected and highly skilled actions: talking, driving, phoning, organizing, scheduling, navigating and eating. In concentrated or diluted form, ethnomethodological accounts might not be to everyone's tastes. Critically, in their attention to 'counting, measuring, evaluating and decision-making as it actually occurs, rather than looking with a clever coding matrix already in hand for the 'interesting' bits of fieldwork that seem to fit the code' (Laurier and Philo, 2003: 90–91), they do offer geographers a radical understanding of the metrology used by ordinary 'members' to make sense of myriad spaces of practice in ordinary life.

In so far as doing is a core concern for more-than-representational geographers, creativity in research design and method still needs to be unshackled (see also Crang, 2003; Thrift, 2000). Perhaps the concern is that experimentalism during data collection will be emasculated by established codes for the 'proper' representation of research in publication. If so, developments such as *Cultural Geographies*' regular 'In Practice' slot offer a welcome home for less conformist reporting. Latham (2003b) is similarly anxious that people try to push research methods out in new directions. Offering a lead, he revives and reworks the diary-photograph and diary-interview to 'get at' and write up flows of transient, street-level experiences during everyday work and relaxation (2003a). Questions of what momentary experiences look like, and of how meaning (or incoherence) open out into narrative, are also Edensor's (2003) concern in a series of compelling photo-essays. The ruined industrial sites he has photographed exceed a visual aesthetic to suggest an invisible record of co-presences, uncanny encounters and forgotten regimes of work.

V Concluding remarks – casting emotion

In drawing this report to a close, I want briefly to consider two ways in which a reconvening of geography's social and cultural communities is taking performative research on travels elsewhere. First, a few words on continuing efforts to demonstrate how the body is still something we each live through differently. Having drawn attention to the fleshiness and pliability of bodies that unsettle the spacings and extend the scope of 'the subject', Longhurst (2001; 2003; see also Jacobs and Nash, 2003) has argued for somatic research that remains attuned to different shadings of subjectivity and identity. Notably, it is the insistences of just such a cultural-feminist programme that has nudged the more-than-representational debate out of a predominantly white, western orbit. Gender, transnational and ethnic identities (Mahtani, 2002; Hyams, 2002; Lahiri, 2003), issues of dis/enablement, the exercising of power and social position (Houston and Pulido, 2002; Routledge, 2002; Haller, 2003) are familiar knotty issues that geographers are now finding ways of recasting, and intervening in, through a critical engagement with ideas of performance as variously choreographed, citational or improvisational.

Secondly, and a touch more speculatively, it is timely to think on extending significant 'other' alignments of theory in geography's emerging corpus of work on minds *and* bodies. Phenomenology, psychoanalysis, existentialism and social interactionism are already being drawn together in productive inquiries focusing

on issues of gender, mental health, care, well-being and embodiment. In a review of this field, Philo and Parr (2003) note that until recently contemplating the 'unconscious' has been an unsettling experience for most geographers. This caution and scepticism when faced with individual psychosocial experience is not so different from the guarded reception that subject-centred experiential exercises in non-representational geography continue to be met with. Personally, Thrift finds no such impasse. Even if his 'underworld' of affect is less obviously indebted to, or directed toward, circles of psychoanalytical debate it still:

> shows up preformed before any action takes place. Equivalent to all the paratextual apparatuses that are the basic format of the act of reading, this historically sedimented 'unconscious' ranges all the way from the simple facts of how we measure the world so as to ensure that we are in the right place at the right time to the way that our bodies are fired up by body disciplines often learnt in childhood and which push us in particular ways even before cognition has had its say. (Thrift, 2003b: 2020)

It is in an affective realm of 'wild new imaginaries', emerging from repertoires of sensation and emotion, that Thrift finds grounds for a joyful optimism of will, and the promise of an alternative politics of generosity, respect and readiness: 'Can we form a new uncommon sense? Can we produce new sequences of strange and charmed? Can we form new maps of together?' (Thrift, 2004). The vision that beckons is breathtaking: likely to leave the traditionally schooled geographer blinking and flinching. The promise is remarkable: transports of delight to a brave new world of fringe science. In recent work, Anderson (2004b) takes up this project, disclosing the mannerisms and reactions that elude a grammar of representation and are experienced as everyday articulations of boredom and hope. Likewise, McCormack (2003) draws on his participation in Dance Movement Therapy to propose an affective register of ethics.

Those people anxious that non-representational theory should care more about mattering more, and those who have felt most keenly criticisms of cultural geography's retreat into a 'comfort zone', will know that the spectrum of emotions, passions and conditions felt in social life is by no means exhausted (for further discussion, see Anderson and Smith, 2001). Lest anyone forget, the emotionally charged, performing body is not an ecstatic subject *tout court*. What of anger, disgust, hatred, horror, stress, isolation, alienation, fear, terror, dread, decay, loss, denial? These all-too-common feelings make for an undeniably (and, for many I'm sure, undesirably) bleak roster of future research. However, for the likes of Mitchell (2002; 2003b) they are expressed and endured daily as self-defining realities in the destructive, debilitating, destabilizing and devastating landscapes that he has charged cultural geographers with being culpably uninterested in. As Ó Tuathail (2003) demonstrates, such a project can immediately scale up and territorialize somatic concerns. By tracking the global reach of those gut feelings pushing on the new century's geopolitics, he connects America's 'affective economy of revenge' to 'a re-energized economy of affect' (2003: 868). Researching the materialities of those emotions or casts of mind that 'cut-to-the-quick' of body-subjects and inhabited spaces would undoubtedly pose manifold methodological difficulties and lead to uncongenial or harrowing encounters; although a tradition of such scholarship certainly exists in cognate disciplines like social anthropology. Moreover, any such project would have to be read against Callard's (2003) insightful and provocative argument that, in their treatment of the unconscious and nondiscursive, geographers must countenance the possibility that a dominant disciplinary paradigm of power exercised for political resistance and progressive emancipation does not always fit, and thus may not achieve stated ends. Whether alighting on the splendour or the disenchantment of

emotional subjects, whether seeking out the therapeutic or the degenerative, whether persistent, processual or evanescent, such emotion-work should certainly press harder for forms of empiricism that are lively, tireless and scrupulous, *and* it should continue to ask searching questions of our persistent urge to divine fixed meaning from the midst of things. Even if avowedly modest in ambition, however, these efforts should always be alert to local, situated conditions necessary for tolerable, sustainable, shared lives.

This 'geography of the humours', recast for a contemporary social world, is at best a fragile framework that might repay closer study. Appropriately enough it is but one transient outcome of a more-than-representational dialogue stridently committed to the uncertainty of outcomes. Following the themed approach adopted here, in my next report I plan to focus on recent efforts by cultural geographers to understand and document 'the event', and to deal with the new spatialities found at the interface between bodies and machines.

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Notes

1. Dance has been identified as an activity useful for introducing geographers to the new language of performance, and as a guard against the urge to make judgements based solely on the outputs of practice. For those wishing to follow this debate, see Thrift (1997), Nash (2000) and McCormack (2003).
2. This critique has its provenance in disciplinary terrains beyond geography, but tracking the argument it is not possible in a short report.
3. Cosgrove (2002) offers the most recent statement on this 'representational' approach to the study of landscape in cultural geography, and indicates how it continues to be responsive to critique.
4. 'Horticultural Geographies', a themed-conference organized by Georgina Couch, took place at University of Nottingham, September 2003; see also Couch (2000).
5. 'Digging' as a practice is derived from the seventeenth-century radical group The Diggers or True Levellers. The name relates to their challenge to established laws and custom by cultivating common land.
6. Recent examples of performance thinking being used to approach nonsignifying, everyday practices of belonging extend beyond critical anthropology: for work in archaeology, see Turnbull (2002) and, in history, Roach (1996).
7. Longer historical understandings of the emotions, specifically fear and anxiety, are traced in Bourke (2003) and Rublack (2002). Notably, Bourke offers a different disciplinary critique of representationalism and presents a powerful case for emotions to be treated as subject, not byproduct, in historical scholarship. Relatedly, Gowing (2003) recovers troubling experiences of fear, sexual assault and physical violence among women in the seventeenth-century English home.

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