A house performs.

Identifier
etd-07092008-231611

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Degree
Doctor of Philosophy (PhD)

Department
Communication Studies

Document Type
Dissertation

Abstract
This study analyses and performs a series of histories about a semi-abandoned Victorian house located in downtown Baton Rouge, Louisiana. I engage Gregory Ulmer’s inter-discursive and inter-subjective process of historiography, the mystory, as a way of viewing and doing research. Mystory allows for research through diverse perspectives of professional, popular and personal discourses, which activates the pleasures and problems of knowledge production by urging invention and creative expression. Significance is discovered in less determined, more localized, ways of knowing that avoid fixing the house in terms of predetermined “historic” values. Material culture and archives like the Sanborn Fire Insurance Maps discussed in Chapter Three are viewed as active or performance processes.
affect and are affected by the shifting circumstances of history and culture. The partialities of all language forms function as miniatures of what they represent. Texts and performances are constructed through bricolage of the materials gathered. These metonymic expressions call attention to eliding or ignoring others, and are essential to the knowledge produced from them. In constructing 310 Convention on the page and stage, I understand performance in Richard Schechner’s terms as action or expression that draws on and refers to its past. I Heidegger’s notions of dwelling and building as fundamental states of human experience through which we learn about the world around it, and understand our place(s) in it. Gaston Bachelard furthers the Heideggerian impulse with topophilia, or the desire to protect and preserve in imagination. Jacques Derrida provides ways to structure chora, the spacing of text upon the page, and also contribute to site that overflows with excess through its collection, contributes. Through these and other discourses, I discover and produce "insignificant" house differently by acknowledging its many histories. I also recognize how performance on the page and stage, already embedded in loss through what cannot be restored, reflects the possibilities of metonymic expression.

**Date**
2008

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