Road trip↔Home

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Road trip↔Home

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and, any editorial work, paid or unpaid, carried out by a third party is acknowledged.

Bobbi Fabian

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acknowledgements

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happiness, home and the pursuit …

The more we search outside of ourselves for answers, the less likely we are to be satisfied. Often, however, the external journey brings us closer to who we are as we experience the peaks and troughs of human existence. Ultimately, it is happiness that we seek. The idea and pursuit of happiness is a universal theme and I believe this search for happiness is also a search for home. Whether it is a physical or spiritual place, many of us search for that centre but the answer lies in the journey, not the destination.

Using the road trip as the vehicle for this search, I set out across the USA to connect with others who were on the same journey. I photographed people (who had moved from their birthplace for reasons such as love and better opportunities), and landscapes that evoke both home and the journey. The road trip can be an escape from home but also a search for it and so the resulting project became two distinct sections that weave and overlap.

Journal excerpt …March 10th, 2004
... bought a car, met some great people, eaten a shit load of food, not exercised, loved, had amazing adrenaline rushes, lost, connected with people, felt lonely, felt alone, written a lot, been anxious, gone with the flow, made decisions, been bored, been boring, seen great landscapes, photographed some great places, missed photo opportunities, slept in, gotten up early, gone to bed early, gone to bed late, been cold, been hot, seen all kinds of weather, stayed with people I hadn’t met before, played really bad pool, played really good pool, stressed about my car, felt good about all I’d accomplished, thought about my friends and the relationships in my life, thought about all I’d created, analysed, over-analysed, trusted my intuition, trusted my intuition in hindsight, replied to all my emails, had great conversations, fallen in love, made some good friends, followed my heart, followed my head, acknowledged all I’ve created, acknowledged my freedom, listened to people’s stories, told them some of my story, been open, been closed, done what I wanted, been honest, listened to some great music, had moments of great happiness, and sadness, wondered what the fuck am I doing, felt sure of what I was doing …

1 Excerpt from my first journal, a summary after my first road trip. B Fabian, Journal 1, 2003-2004
introduction

‘Perhaps at the end of every search the thing you’ve been looking for in other places you end up finding in yourself.’

Wim Wenders

The concept of home has been a fascinating subject for philosophers and theorists for centuries. The word ‘home’ brings together the meanings of household, dwelling and refuge, ownership and affection. “Home” means the house, but also everything that is in it and around it, as well as the people, and the sense of satisfaction and contentment that all these conveyed. You could walk out of a house but you always returned home.

The search for home is a ‘deep human need and a preoccupation’. For many it is a lifelong search for identity. How we define ourselves can depend on our surrounding environment. The universal desire for feelings of comfort and security shape our attitude to our place in the world. It is my belief that this search for home is ultimately the search for happiness. Both are such fundamental parts of human existence. Home has as many meanings as there are people in search of it. However, when asked about what home means to them, most people answer that it’s a place where they feel safe and comfortable. The physical manifestation of the home is for most of us, the house. But more than a physical structure, a spiritual home is what we seek.

Writer Yi-Fu Tan believes that ‘exceptionally talented people can live for art or science and go wherever they thrive. There are recluses and misanthropes who shun men in favor (sic) of the consolation that nature or material possessions can provide’. This is sometimes found in writings about artists, especially by their peers. For example, in Geoff Dyer’s book, Out of Sheer Rage, he talks about the common frustration of artists who are continually in search of their identity and place in the world (in fact, Dyer uses his own frustrations as a comparison between himself and the author D. H. Lawrence). After travelling and searching, Lawrence finally ‘found a home within himself and what he did, in his being’. The idea of being at home in oneself as a way of being at home in the world was something that Rilke admired and expressed about the artist Auguste Rodin. Rodin lived in a house that ‘meant nothing to him because deep within he bore the darkness, peace and shelter of a house and he himself had become the sky above it and the wood around it and the distance and the great river that always flowed past’.

For the longest time, I had trouble even saying the word ‘home’. No place felt like home to me. I always felt like I was floating in a sea of ‘homelessness’ (now, when I think back on it, maybe that was my home). Whenever this feeling arose in me, I was reminded of the words of Steinbeck, ‘I have homes everywhere, many of which I have not seen yet. That is perhaps

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5 Y Tuan, Space and Place: the Perspective of Experience, University of Minnesota Press, Minneapolis, 2005, p. 138.
7 ibid.
why I am restless. I haven’t seen all my homes. Sometimes, our idea of home is something we have been sold. When we are children, our idea of home is based on the construct of family. We may not have been able to articulate these feelings of security, safety and comfort but home is there around us and we don’t have to seek it out. If we have negative memories of childhood, however, these ideas of home will be very different. We realise as we grow older, consciously or not, that we can and need to construct our own home. As adults, using the values of the past - our own personal nostalgia - we can create a ‘home’ which evokes or escapes these feelings from our childhood. Humans are socially constructed creatures and our identity is produced through the places we live and have lived. The place we choose to call home affects our identity and influences our location physically, spiritually and mentally.

When I started this project, I was in fact, homeless. It was a conscious choice, though. The beginning of this journey was a point in my life when I decided to embark on a road trip across North America. I packed all my belongings and put them in storage. Road tripping was the ultimate freedom and home meant ties that I did not want or need. I wanted to meet people who had moved from one home to another. Was there a common feeling out there? I wanted to see if others shared my feelings of searching for where they fit in. I wanted to hear about their experiences and their life choices.

The search for home entails a journey – internal and/or external and the journey for this project was the road trip. The road trip, aside from being the obvious vehicle in which to search for and find home, has its own romantic and idealistic connotations and I was eager to explore this for myself. French philosopher, Jean Baudrillard, summed it up best when he noted ‘that driving ten thousand miles across America will tell you more about the country than all the institutes of sociology and political science put together’. For me, the journey begins with a fascination of a place but I can only truly immerse myself in a culture when I explore the land and its people through being a traveller (as opposed to being a tourist). It is easier to be a traveller in places where one is not assaulted with pamphlets proclaiming that you are in the town that has the ‘world’s largest’ … shopping mall or ball of string or that your experience is not complete unless you go to the hotel downtown where the resident ducks waddle from the elevator at 11am to the strains of King Cotton March to bask in the lobby fountain for the day and return precisely at 5pm to their penthouse suite. To be the seasoned traveller, it is important to avoid these ‘tourist attractions’ as they can be counter-productive to the experience of a place. In some places, however, tourism is the only option. Author, Robert Dessaix explores this in his wonderful book, *(and So Forth)*. He talks about places such as Sydney, Rome and New York describing them as ‘hyper-real’ and providing a

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8 From his musings on home in id., *Yoga for People Who Can’t be Bothered to Do It*, Abacus, London, 2003, p. 10.


10 The American Heritage Dictionary defines tourism as ‘the practice of travelling for pleasure’ ([http://dictionary.reference.com/browse/tourism](http://dictionary.reference.com/browse/tourism)). While I don’t dispute this definition, I find it necessary to expand on the difference between being a tourist or a traveller. Robert Dessaix describes the difference as a matter of your attitude to time. He says everything depends on your answer to the question: ‘What does it mean not to waste time?’ He believes the young or the old make the best travellers. In your middle years, however, you may still believe you are ‘going somewhere’ or still think your life will ‘add up to something’. As you grow older, your travel memories become just stills in your head and you realise that you can’t really remember much apart from losing your luggage in Copenhagen but that actually losing your luggage was one of the most self-expanding experiences of your life and in fact, it was the Tivoli Gardens which was a waste of time. He goes on to talk about Herodotus, a young travel writer from the fifth century BC who, rather than just write about the places he visited, was more interested in the people he met and the way they lived. ‘His subject … was his own wonder.’ From ‘Travelling in Hope’ in R Dessaix, *(and So Forth)*, Pan MacMillan, Sydney, 1998, pp. 139-149.

11 This is one of the ‘attractions’ in downtown Memphis at the Peabody Hotel. Needless to say, I have absolutely no interest in seeing this spectacle.
false sense of happiness. However, places such as Melbourne and Los Angeles, where there is much less to see, ‘deal in a much rarer commodity, discernible only to the committed traveller: bliss’\(^\text{12}\). In fact, Baudrillard agrees when he says that ‘nothing is further from pure travelling than tourism or holiday travel’\(^\text{13}\). He adds that ‘America is neither dream nor reality’ but a ‘hyper-reality’\(^\text{14}\) where ‘authentic America reside[s] in its very inauthenticity’\(^\text{15}\). As a conscious traveller, I sought out those places that were real (as opposed to hyper-real) to me and outside the tourist path\(^\text{16}\). Throughout my travels in America and even more so now that I live here, I have noticed that the traveller’s eye with which I arrived has changed and transformed\(^\text{17}\). Once I revelled in the sights and smells of what could only be America. Los Angeles, San Francisco, New York all have their particular smells that I would relish with anticipation when I stepped out of those airports. But I realise now that I have lost that awareness to a certain extent. Sometimes I still get that sensation – it’s usually at night now – where I actually become conscious once again, that I live in the land that I long ago dreamed about. As a visual artist, I am also conscious of being in the moment and taking in all my surroundings with more than one sense. Sometimes this can be difficult however, when you get used to the familiar and your senses can become dull.

As a foreigner, I travelled America conscious of Baudrillard’s European-centric view. To use the term Ameri-centric, in reference to many of the citizens, would be an understatement. He calls the country a land of ‘just as it is … this is the only country which gives you the opportunity to be so brutally naïve: things, faces, skies and deserts are expected to be simply what they are’\(^\text{18}\). Signs claiming the ‘World’s Best … ’ or ‘World’s Biggest … ’ would

\(^{12}\) From ‘Travelling in Hope’ in (*and So Forth*), op. cit., p. 140. His definition of bliss is ‘letting go of your sense of panic that whatever it is that you’ve embarked on must follow a prescribed course adding up to something. It means taking whatever happens to you … and letting it tell you a story … letting time crumple, being in a dozen places at once and doing what you love doing most’. p. 148.

\(^{13}\) *America*, op.cit., p. 9.

\(^{14}\) *ibid.*, p. 28.


\(^{16}\) In my previous travels I had done all the tourist things (in large cities) that I had wanted to experience so I felt that I could immerse myself in being a traveller. I had no want or need to wait in line and be amongst crowds of people for lengthy periods. I was free to get to know a lot of places more intimately. On the road, however, where there were often less people, I would visit the tourist sites. These were often natural landscapes as opposed to man-made tourist destinations. For example, White Sands National Monument, Death Valley, Monument Valley, Canyon de Chelly, etc. The Grand Canyon was the one exception. I had been there eleven years earlier during the winter season when tourist numbers were significantly lower. While still quite vivid in my memory, I wanted to revisit and relive its grandeur and spectacular sublime beauty. After going to the sites I had previously mentioned, I was extremely disappointed to find the Grand Canyon overrun by tourism. Each designated vista point was crowded with people and there was difficulty parking. When in the presence of these incredible natural wonders, above all else, I want to feel a connection to the land and its history. Usually I feel this strongest when I am alone, looking at a view. When I am there, all I want to hear is the sound of the wind … or nothing. In my travels, I have found that most tourists, when travelling with another, or especially in groups, spend most of their time gossiping about other people or events ‘back home’ and the experience goes past them (that is, they are in the past or future, not present). Also, as an aside, many places are only accessible at particular marked points (for the preservation purposes), so it is often impossible to venture off the prescribed path or escape other people. Exceptions to this are remote places such as Death Valley, which, for this and other reasons, is definitely my favourite National Monument in North America.

\(^{17}\) A friend of mine told me that there is an economic theory called the ‘indifference curve’ whereby the more you consume an item the less you would pay for the item. As you become sated, the item’s value decreases for you. I think that this can apply to all the senses and this often happens when you get used to your surroundings. Although it can be difficult at times, it is important as an artist to see things with fresh eyes.

\(^{18}\) *America*, op. cit., p. 28.
not be false in their (Americans’) eyes, though there may be little evidence or experience to back up this claim\textsuperscript{19}. In some ways, I came here to gain a perspective on Australia but like Baudrillard, came to the same conclusion he had about America from his European standpoint – ‘when you turn around, it [Europe] has quite simply disappeared’\textsuperscript{20}.

However, once you learn to speak this language, life here becomes so much easier. There is no need to read signs in context, they are literal in the American landscape. Americans speak and write literally. I found their directions to have no need for clarification and this gave me a new perspective on my self-expression. In Australia we ask, ‘how’re you going?’ implying a forward thinking and moving society that extols the virtues of contemplation. In America they ask, ‘how’re you doing?’ which perhaps has its basis in a competitive, industrious country. Americans have no difficulty in expressing self-confidence to the world, perhaps not thinking about whether they have to back up this claim. In some ways, it seems like they may be preparing for their fifteen minutes of fame. Australians are more likely to have the proof of their talents before they make any noise, lest our tall poppies are cut down\textsuperscript{21}.

German filmmaker, Wim Wenders also had his observations about America, its identity and Dream:

Americans themselves can’t do it. [write about the American Dream]
They’re confused.
They don’t know what’s happening to them.
First their dream is stolen from them,
and then it’s sold back to them day by day.

Blunted
by too many false images and sounds of their dream,
by too many empty forms and soothing formulas,
it now happens that
they’d rather believe in these false images
and let them become a new standard of their way of life
than dare to doubt their state philosophy of ‘entertainment’,
the real ‘American Superpower’.
‘American identity’:
a gaping wound.\textsuperscript{22}

The generation before mine looked to England, the ‘mother country’, for its sense of identity in media, politics and culture. In the 1960s and 1970s, I was still a part of the remnant of this experience. I remember growing up on a diet of American and English television and imperial and metric measurements. There was still a strong emphasis on English traditions such as Christmas in winter (which did not make sense to my young mind for it was hot with the drone of cicadas setting the pace of the long summer holidays)\textsuperscript{23}. I felt like I was part of the World though – I had European heritage, was born and lived in Australia and saw images from far away places on television and in the movies. Perhaps this is why I never felt like I belonged anywhere. Back then, everything far away held an exotic fascination and always

\textsuperscript{19} I discovered that many Americans had not travelled overseas and therefore had little knowledge about how other cultures lived. In Australia, I have found we have a habit of saying that we are ‘world-class’, an example of how we include ourselves as part of a bigger picture.

\textsuperscript{20} ibid., p. 29.

\textsuperscript{21} A discussion about the differences between America and Australia is from the radio transcript, P Conrad, \textit{Austerica (Big Ideas – The Boyer Lectures 2004: Tales of Two Hemispheres)}, radio program, ABC Radio, Sydney, 12 December 2004.

\textsuperscript{22} On Film: Essays and Conversations, op. cit., pp.149-150.

\textsuperscript{23} This was reiterated by the often shown images of Christmas on the east coast of America.
seemed like it was better. Those decades were part of a time when Australia had an insurgence of European immigrants (like my Hungarian parents who came to Australia to escape from communism or other forms of oppression) to forge their lives as ‘new Australians’. It was during my formative primary school years when I remember getting home from school, excited to see The Brady Bunch, Bewitched and I Dream of Jeannie. I took in all the details of the environments – the family home interiors, the open, rugged landscape of the American West, suburbia and urban cityscapes. How different it was compared to what I was used to. I soaked it up like a sponge. Things seemed so much better over there, in the land of perfect emerald lawns and peanut butter and jelly sandwiches. I even saw it in animated cartoons on TV and in Disney’s Golden Books. Mickey Mouse’s picnic had the most wonderful delicious cartoon chocolate cake I’d ever seen – so delicious I could eat it off the page. The saguaro cacti in the Road Runner cartoons had the look of an invented landscape. How could something so wonderful be real, I asked myself? Soon after, I saw photographs of these amazing plants and I was determined that one day I would see them for myself.

These early visual stimuli fired my imagination and since then I always felt like I was somehow meant to be in America. The TV shows of my childhood starred the American Dream and my young mind wanted to be a part of it. I didn’t actually venture over the Pacific until I was 24 but for years after that first trip, I still vividly remembered all those images in my head becoming my exciting reality. ‘American culture has become so thoroughly shared throughout the globe that one of the principal joys of getting to know the country is the delicious shock of the familiar,’ says the Rough Guide to the USA in its introduction. I remember the first-time excitement of seeing steam dancing out from the grates in New York City streets, tumbleweeds rolling across the desert, chrome plated diners, and the incredible expanse of the Grand Canyon. Even something as simple as a fire hydrant on a street corner or a mailbox with a red flag are images that were in my consciousness long before I saw them. Sergio Leone, the Italian film director known for his American Westerns, remembers feeling that, ‘America was like a religion … I dreamed of the wide open spaces – the great expanses of desert, the extraordinary melting pot … The long, straight roads … which begin nowhere and end nowhere’.

The image of the road and the wide-open spaces of the American desert are immediately recognisable symbols of the conceptualisation of America to anyone outside the country. ‘White dotted line becomes a visual short-hand indicating a new start, endless possibility … the American Dream’ and the road is one place where many versions of the Dream can become real.

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26 ibid.
joy ride

‘If we really think that home is elsewhere and that this life is “a wandering to find home”, why should we not look forward to the arrival?’

C S Lewis

In Discovering the Vernacular Landscape, J B Jackson suggests that home and dwelling are two separate entities, though the two co-exist. To dwell means to pause, to stay put for a length of time and it implies that we will eventually move on. So this place could perhaps be seen as temporary. In both French and German the equivalent verbs for to dwell imply a habitual action and suggest a certain detachment from a physical place. Though habits and customs are important, we do not think of them as basic elements of our existence. They are adapted and acquired but they are also discarded when we tire of them. A place also becomes a dwelling when it becomes an element in a customary or habitual way of life but as these habits change so do the places we call home.

It was not until sometime in seventeenth century Europe that the comfort and privacy we assume as part of the notion of home, was even an issue. Led by the bourgeoisie, communal living waned and there was an increase in the isolation of the family unit. In Witold Rybczynski’s book, Home: The Short History of an Idea, he traces the human dwelling place from campsites to bare rooms to the complex spaces we inhabit today, drawing parallels with the development of self-consciousness. The concept of the nuclear family became more established as the need for privacy came to the fore, and public and private spaces began to be differentiated within the house. Later developments in technology, especially plumbing, ventilation and lighting also came to influence house design and interior designers were faced with the conflict between what looks good and what feels good.

It was around this time that the idea and pursuit of happiness in the West as not just an earthly possibility but an entitlement became morally acceptable and even commendable. Brought about by changes in religious and secular culture, these expectations over the years have been raised to the point where they could never be possibly fulfilled. External factors such as the media (especially in recent times) have played a large part in building unrealistic constructs. Advertising promotes impossible lifestyles, telling consumers what they should buy, be and look like if they have any chance of happiness. The pursuit of happiness has been commodified. Philosopher Alain de Botton describes this modern phenomenon as ‘status anxiety’, saying that ‘aside from the connection it posits between making money and being good, the modern ideal of a successful life imputes a further connection: between making money and being happy’.

The word happiness derives from the Middle English and Old Norse happ, which means chance, fortune, what happens in the world. The connection of happiness with luck and fate is one that in certain respects endures today but was the most prominent theory prior to the seventeenth and eighteenth centuries. Then, during this age of Enlightenment, the modern

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27 http://www.thinkexist.com
30 Another interesting point is that the word ‘kismet’ is often used alongside the word ‘happenstance’. Kismet derives from the Arabic word ‘qismah’ and entered the English language via the Turkish word ‘qismet’ meaning either ‘the will of Allah’ or ‘portion, lot or fate’. In English, the word is synonymous with
concept of happiness was born – that we could and should be happy. Happiness, in the Enlightenment view, was less the ideal of godlike perfection as had been previously thought in both classical philosophy and Christian practice, but a self-evident truth, to be pursued and obtained in the here and now. By the end of the eighteenth century, with the outbreak of the American and French Revolutions, happiness could claim widespread recognition as a motivating ideal.

However, writer and philosopher, Jean-Jacques Rousseau, questioned this concept. He believed that the very things that made human happiness possible – modern civilization and its conquest over nature – weighed against it, ‘severing man from his fellow man, from the world and from himself’. His search for the authentic self was his lifelong concern and also the point of departure for all his writings. He believed that happiness involved neither great pleasures nor newly Enlightened truths but described happiness as

... a state of perfect wholeness and plenitude of being ... where the soul can find a resting place secure enough to establish himself and concentrate its entire being there, with no need to remember the past or reach into the future, where time is nothing to it, where the present runs on indefinitely but this duration goes on unnoticed, with no sign of the passing of time, and no other feeling of deprivation or enjoyment, pleasure or pain, desire or fear than simply the feeling of existence, a feeling that fills our soul entirely, as long as this state lasts, we can call ourselves happy, not with a poor, incomplete and relative happiness such as we find in the pleasures of life, but with a sufficient and complete and perfect happiness which leaves no emptiness to be filled in the soul. Such is the state which I often experienced on the Island of Saint-Pierre ...

Later, the motif of that ideal place appears again and again in Western civilization, from the ‘Blessed Isles of the Ancient Greeks to Thomas More’s Utopia to Francis Bacon’s New Atlantis’. In the eighteenth century, news of Captain Cook’s ‘discovery’ of Tahiti and Hawaii inspired songs of praise to the pristine happiness of unspoiled oases. Ever since, travellers on holidays have re-enacted this myth, flocking to once deserted isles to restore – and hopefully find – themselves. ‘According to one school of thought, all travel ... is a foray in search of Paradise’, says Robert Dessaix. ‘Even if you’re an Anglican or an atheist, the item you subconsciously crave to tick off on your list of Things to See is God ... The real object of your travelling is to shed your old self and be born again ... at a much deeper level, you’re really acting out a desire to rest in Paradise, which is certainly impossible at home, even in Toorak’.

In Lucy Lippard’s book, The Lure of the Local: Senses of Place in a Multicentered Society, she explores what home and place means to individuals and groups, indigenous people and immigrants. She notes that ‘North Americans are famous for wanting to know what lies over the next hill. From the spiritual journey or the mythic quest to the more mundane search for

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31 There is an interesting discussion by McMahon in his book, Happiness: a History, Atlantic Monthly Press, New York, 2006, pp. 314-333, on the phrase, ‘We hold these truths to be self-evident: that all men are created equal; that they are endowed by their creator with unalienable rights; that among these are life, liberty and the pursuit of happiness’, from the Declaration of Independence drafted by Thomas Jefferson in 1776. Few words in American history are more familiar or open to interpretation.


33 ibid., p. 234.

34 ibid., pp. 234-235.

35 From ‘Travelling in Hope’ in (and So Forth), op. cit., p. 145.
land, job or peace and quiet, mobility has been more American than stability. Sometimes, the home is a “mobile home” – a term that expresses the contradictions at the heart of American life. Perhaps the real American Dream is to “sleep in one’s own bed” and at the same time be on the move. The trailer camps and RV parks maybe offer the best of both worlds – belonging and escape, community and independence.

She continues, ‘homes on wheels have, from their inception, been seen as heirs to the covered wagon and the gypsy caravan’ (though some of these mobile homes are really mobile mansions!) heading south and west, discovering the new frontier. It should be noted that as much as Americans seem to be a mobile culture, recent statistics have shown that they are moving less and less with the majority moving within their own state. The people I met did not fit this trend, however, even though some of them may have moved back to where they originally started.

Upon first consideration, one’s dwelling place – where one resides – may be home, though house and home may not be the same. ‘The English word home, reflecting a “domicentric” view can uniquely refer with equal ease to house, land, village, district, country, or, indeed, the world’, writes David Sopher. ‘It transmits the sentimental associations of one scale to all the others …’ For indigenous people, home is often a much broader and shared concept, ‘an extension of their soul and spirit’, as Pueblan Indian writer, Rina Swentzell explains.

This ‘domicentric’ view is a powerful and established one. In many ways, this attachment to a biological home is in some degree a male myth. In many societies the young (often male) are deliberately uprooted and separated from their biological home, forcing them to replace this concept with a mythic one. The experience of home, semantically and experientially seems to be ever-changing. Throughout the last century especially, there has been tension in the opposing myths of home and the odyssey. ‘Then, one in five Americans changed residences in a year and one of the most widely treasured household icons was a plaque … carrying the words “home sweet home”’. For writer, Yi-Fu Tuan, the journey is an in-escapable absence from home. ‘To live’, he says, ‘one has to take risks in alien spaces. Journey is travail. And this unavoidable journey then defines home … Travel increases awareness, not of exotic places, but of home as a place’. I would agree with this (as only by experiencing one, can there be a distinction between the other) and add that the experience of home – how much it is cherished, or whether indeed it is – can hardly be separated from the human relationships there.

‘Home is at once more intimate and more isolated than space’. Wherever this home is for us, it is the search for our own centre. As we feel more alienated from the next person, and highways separate us more than bring us together, we often look for a geographical connection. We have a psychological need to belong somewhere. Sometimes this place can

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37 ibid., p. 31.
38 ibid.
39 D Sopher, ‘The Landscape of Home: Myth, Experience, Social Meaning’, in D W Meinig(ed), *The Interpretation of Ordinary Landscapes*, Oxford University Press, New York, 1997, p. 130. Often, my subjects would state that ‘home’ could take many forms including the place where they were born, the place where they lived now and even a place where they were staying temporarily. In fact, for some, home is a flexible term and was often any place where they rested their head.
40 *The Lure of the Local: Senses of Place in a Multicentered Society*, op. cit., p. 27.
41 Examples of this can be seen in upper-class Britain, Buddhist Thailand and some North American Indian tribes.
43 ibid. Italics are the author’s.
provide the soul nourishment that social life cannot. And since this ‘home’ is not a real (i.e., physical) place, feelings and memories such as those linked to our childhood home can be highly charged. This began when we were children, before we knew how to articulate these feelings, and are based on the sensory world – a smell, a touch or a taste. For me, smell has the strongest memory inducement. Whenever I smell a certain odour in soil, I am immediately transported back to one of my childhood homes (I had many!). I remember giant sunflowers against our neighbour’s side fence. We climbed the old, rusty bathtub and picked seeds from their massive heads and ate them on the spot.

The truth is that once we have left our childhood places and started to make up our lives, armed only with what we have and are. We understand that the real secret of the ruby slippers is not that ‘there’s no place like home’, but rather there is no longer any such place as home: except, of course, for the home we make, or the homes that are made for us, in Oz; which is anywhere and everywhere, except for the place from which we began.45

Salmon Rushdie

Nostalgia for the past is often a sign of dissatisfaction with the present. Yi-fu Tuan says one reason for this is that often, when a person feels change too rapidly, a common response is to evoke an ‘idealised and stable past. On the other hand, when a person feels that he himself is directing the change … then nostalgia has no place in … life: action rather than mementos of the past will support his sense of identity’.46

Witold Rybczynski talks of ‘domestic well-being’ as being a ‘fundamental human need that is deeply rooted in us, and that must be satisfied’47. If this need is not met in the present then it is natural to look for comfort in tradition. The idea of ‘comfort’ is complex and it ‘involves a combination of sensations — many of them subconscious — and not only physical, but also emotional, as well as intellectual’, which he says makes it ‘difficult to explain and impossible to measure … but … not … any less real’.48 He talks about the feeling of comfort in the surroundings of one’s house but tells us not to confuse the idea of comfort with décor or behaviour.

So, is the road trip a search for home or the escape from it? Typically, the road trip takes the traveller away from home but sometimes the road leads to a new home. Maybe the road just leads ‘away’ — away from boredom, family or whatever it is that produces a desire or need to be ‘away’ as opposed to ‘home’. Road movies are great examples of this because although they are about the journey taken, they are also, more than anything, about home. Dorothy’s discovery in The Wizard of Oz (1939) that ‘there’s no place like home’ takes place only through leaving that home and journeying through another, much more spectacular universe. Yet, although Dorothy is in the glorious magic of Oz, she immediately yearns for home — a home that is rooted in reality and hardship compared to Oz. But she, like others, would probably describe home as a place where one feels safe and comfortable and maybe when you are a child you have a sense of belonging because you have no other comparative experience. But is this feeling of home the same when you become an adult? Is the feeling of home the same as the sense of belonging to a place? ‘Space defines landscape, where space combined with memory defines place’49.

My surroundings have an enormous impact on the way I view the world as well as my state of mind. Sometimes my spontaneous attraction to a place is an emotional response to the

46 From ‘Time and Place’, in Space and Place: the Perspective of Experience, op. cit., p. 188.
48 ibid., p. 232. Rybczynski’s discussions are primarily within the history of architecture, however, his criticisms about contemporary architecture and feelings of comfort are insightful and erudite.
49 The Lure of the Local: Senses of Place in a Multicentered Society, op. cit., p. 9.
landscape. In my travels for this project I have come across people who have for one reason or another, moved from their birthplace. They cite their moves as being for work or opportunity and some have moved even for the love of another. Through research I have discovered that for the most part, people that I have met believe that home is where the heart is. The idea of home and the search for it is something that most people can connect to. My idea – that the search for home is the search for happiness – is one that I found many people experienced. Their sense of home was a connection to either a place or a person.

Sal Paradise, Jack Kerouac’s character in On the Road, realises that for all his travelling and searching, all he wants to do ‘is find a girl to marry so [he] can rest [his] soul till we both get old. This can’t go on all the time – all this franticness and jumping around. We’ve got to go someplace, find something’. ‘I’ve been digging you for years about the home and marriage and all those fine wonderful things about your soul’50, says his friend Dean Moriarty, ironically, the one who Sal feels epitomizes the free spirit of the American Dream.

My journey began with an email to the dozen or so people I knew in the USA - see appendix (i). It described my project and most importantly it requested the recipient to pass the information on to five people they knew. The response was extraordinary and I came to know what would be a common experience throughout my journey – that the generosity of Americans is a strong and inherent part of their culture. A relative stranger, I was welcomed into their homes and had a place to stay and rest my head for most of my road trip.

I realised quite early on that although deeply connected, home and road trip needed to be separate components of the project. The journey becomes the destination, though that destination is not necessarily a physical home but the home within. The search on the open road is really a search for the inner self. Away from familiar surroundings, my travels reiterated that the further I get from anything that is normal to me, the deeper my explorations about my life path. The minute we choose to travel somewhere new or take a trip, the inner journey begins. Throughout history, humans have journeyed on spiritual pilgrimages and vision quests ‘to give prayers of love and receive illuminations’51. It is necessary to acknowledge the outer journey as a quintessential metaphor for this inner adventure.

Most of my journey was travelled alone, though there were three periods of approximately two weeks where I was with a travel buddy. I was amazed at how little I looked at myself whilst accompanied by others. Initially I welcomed company but soon enough, I realised that my focus had changed and I longed for the self-exploration and contemplation to which I was accustomed. Wim Wenders, the filmmaker and photographer, talks about this solitude and taking photographs as being inherently connected. ‘Solitude is often tied up with a particular feeling of happiness, a quite specific kind of contentment that I’ve occasionally noticed in other people I’ve met taking photos on their travels too. Usually they’re fairly quiet people, not as het-up or agitated as other travellers.’52 If you are not alone, you never acquire this way of looking – ‘a complete immersion in what you see, no longer needing to interpret, just looking’53. There’s a distinct kind of satisfaction you get from looking and travelling alone, and it’s connected with this relation of solitude to photography.

Also, our responses to the world are shaped by the factors under which we experience them. For example, travelling with a lover as opposed to a friend can temper our experience and our memories and we can also alter the way we behave depending on the person we are with. They have a particular vision of who we are and we can allow these perceived

53 ibid.
expectations to keep us in that mode. We may become inhibited in the company of others, which in a sense is contradictory to the curiosity and exploration that fuel a road trip.

Being alone and having people to photograph forced me to meet and talk to strangers. People responded to the idea of searching for home and everyone could enthusiastically relate to the universal theme. Within this common theme, everyone had a unique story to tell. A majority of people moved to seek better work opportunities. A smaller percentage of people I met moved for college and some people moved to be with their partner. Meeting and photographing people while driving across the country and seeing amazing landscapes was an exciting and satisfying part of my life. The premise for our meeting was already set, and usually the connection was through a mutual friend so the project was an immediate background for some deeper than normal conversations.

A majority of people I met had moved from their birthplace either during their childhood or at least when they reached college age. Post high school moves, for college or employment are common and often permanent. Have these people found ‘home’ in their moves? They may still be on the journey. Like photographer Robert Frank, my observations are those of an outsider, outside my comfort zone, searching for my own home. In identifying with these voluntarily displaced people, I hoped to discover my identity. Would I find something in the photographed faces and places that would give me the answer? This really interested me. Americans move with such ease it seems an ingrained part of their make-up.

I knew that I didn’t want to photograph my subjects in their ‘home’ environments. What really interested me were the people. In a portrait, the subject’s home is evident. When you look into the eyes of a person, you are looking at their home and how they present it to the world. I decided to photograph my subjects, not in the physical surroundings of the interiors of their houses but outside in a place where they felt at home. Although I still wanted to capture them in an environment, I didn’t want too many distractions. Capturing the person’s essence on film - environments became perfunctory. My belief is that home is actually within your own heart so to a certain extent, the physical home environment wasn’t necessary to me visually. I had come from a commercial photography background and my visual style had always been to consider the background elements and colours in relation to the subject matter. Now the background became the least important factor. I wanted to allow the person’s energy to come across. I let the subject choose the environment they were photographed in - a place where they felt at home but not their actual home.

I photographed 60 people whose ages ranged from 23 to 90 years. I have included all the portraits in the book in keeping with the integrity of my journey. I didn’t photograph everyone I met who had moved but I photographed everyone who responded. I was the connecting thread that tied these people and places together and I completed the project with a self-portrait.

In addition to interviewing my subjects, I asked them to fill in a questionnaire - see appendix (ii) - that gave me a record of their information as well as their thoughts on home, happiness, and the places they had lived since they were born. It also asked some thought-provoking questions which some people relished answering and some found difficult and uncomfortable. Questions included, ‘What does home mean to you?’ and my favourite, ‘What do you think is the secret to happiness?’ This question often led me to probe further and ask

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54 I also decided early on that I didn’t want to use a tripod with the 4 x 5 field camera. I felt restricted with a tripod and wanted my compositions to be spontaneous. Although I used 400 ISO film, many indoor settings are too dark to hand hold the camera for the exposure. I would tell my subjects about this restriction deliberately as well so as to make them think outside the literal home for their choice of location.
about destiny and what part, if any, people felt it played in their lives. During the course of conversations with my subjects, I became increasingly aware that several of them had just ‘up and moved’ from one place to another because they felt the need to do so and that their destination was the result of being led by their hearts to a place where they felt a strong connection.

Several of the people I met had moved to another location because of love. They had moved because their partner was in this particular place. Often, they talked about ‘home’ as being with this person rather than a physical space. ‘Home is where the heart is’ became literal. Their physical environment was not important and they could live anywhere as long as it was with the person they loved. I have observed this in films and books and it was wonderful to see this in reality. For many, this was not an easy road and sometimes the adjustment to the physical environment was difficult. Some people noted that this difficulty was made easier because they were with their partner. A couple of the subjects did, however, fall in love with their new environments and although the relationship did not work out, they decided to stay and now call these places home.

For most people, possessions and ideas are important, but other human beings remain the focus of value and the source of meaning. It has often been said that young lovers ‘dwell in each other’s gaze’. They are free of attachments to locality and will abandon their homes and elope if they have to. Old people are often attached to place but even more attached to people and community. The elderly may not wish to survive their partners’ deaths for long, even if they have the material possessions around them that they previously called ‘home’. It is for these reasons that we often hear of ‘resting in one’s strength’ or ‘dwelling in another’s love’.

In the film Garden State (2004), the character Andrew Largeman talks about the search for that feeling of home. He describes his feelings for his newfound love, Sam, as ‘feeling safe … like I’m home’, which to me is the recognition of having found someone much like us, someone with whom we can be comfortable and with whom we can feel secure in being totally ourselves. This is an example of how we can live anywhere with our physical surroundings having little meaning compared to that feeling of having found home in someone. Though, as a friend said to me perpectively, ‘finding home in someone else is only temporary accommodation’.

In the absence of the right people, things and places can be quickly drained of meaning for us. Occasions for intimate human connection can be elusive but it is in these moments of true awareness and exchange that place can gain meaning. We may only be able to recognise their worth in hindsight and then the meaning of these places to us increases and can yield intense satisfaction when remembered. Perhaps then, the real value of places may lie in their potential for being the backdrop for human interactions. What makes a place feel like ‘home’ is a subjective quality and is based on the seen and unseen – our own personal history. ‘In smaller, more familiar things’, says Freya Stark, ‘memory weaves her strongest attachments, holding us to her mercy with some trifle, some echo, a tone of voice, a scent of

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55 It seemed that most people did not believe in destiny because they felt that destiny had a power or control over life. My take on destiny varies a little with the commonly held one wherein I believe we all have a destiny but can choose the long, short or meandering path to get to that place. For instance, I feel like I have always belonged here in America but I chose the long way to get here, not actually settling here until my late 30s because of various choices I made.
58 Other examples of this are, Sleepless in Seattle (1993) and Moonlight Mile (2002).
59 From a conversation about home, happiness and finding home in someone else with Simon Harsent, October, 2006.
tar and seaweed on the quay...This surely is the meaning of home – a place where every day is multiplied by all the days before it.\(^\text{60}\)

Then, how we define ourselves can depend on the surrounding environment. We depend on our surroundings to embody the moods and ideas we respect and then to remind us of them. Alain de Botton believes that our home ‘does not have to offer us permanent occupancy or store our clothes to merit the name’\(^\text{61}\) but ‘to speak of home in relation to a building is to simply recognise its harmony with our own prized internal song’.\(^\text{62}\) Home does not necessarily have to be a house; it can be an airport, library or car. If this home allows us to see our true selves more often, then in turn, would our access to this true self be determined by the place we happen to be in – the colour of the walls, the layout of the street, or the way the light hits the wall at a certain time of day? Conversely, our optimism and sense of identity is liable to drain away if we are in a hotel room surrounded by freeways because we start to forget who we inherently are. The combination of being in a satisfying environment with a person that we care about can increase the level of happiness, sense of belonging and essentially gets us closer to our essence. In all aspects, closer to home.

Art critic and writer, Dave Hickey talks of his sudden realisation that Las Vegas had inadvertently become his home. ‘This most un-homelike of cities has come to function for me as a kind of moral bottom-line – as a secular refuge and a source of comforts and reassurances that are unavailable elsewhere – as a home, in other words’.\(^\text{63}\) The search for home and happiness can become the same as they are both more about intellectual constructs than an actual place. That is why home can creep up on you unexpectedly and what you once believed meant home can take on new possibilities. Conversely, home may take on a different meaning when it is transformed from what you once held true. Joan Didion explores this in her collection of essays, *Slouching Towards Bethlehem*. From living in New York, Hawaii, Northern and Southern California, returning to her childhood home, she comments on the transformation of places we call home. ‘It is often not the places we mourn or are homesick for but the people we once were in them.’\(^\text{64}\)

Each culture and individual has its own symbols of home and homeland and these experiences can be very specific (subjective to individuals and groups). I noticed on my travels that most people nod in recognition at similar feelings that are evoked when stories are shared. And it is this universal human connection that helped me on my own journey of discovery.

\(^{60}\) Quoted in *Space and Place: the Perspective of Experience*. op. cit., p. 144.
\(^{62}\) ibid.
are we there yet?

‘A journey is a person in itself; no two are alike. And all plans, safeguards, policing and coercion are fruitless. We find that after years of struggle that we do not take a trip: a trip takes us.’
John Steinbeck

Someone once said there are ever only two stories; a stranger comes to town and someone goes on a journey. This is life on a road trip. If you look at the big picture, then life is one big road trip. We are always moving forward, even when we feel like we have stopped. The road trip is a strong symbol of freedom. Being the lone traveller, crossing the country, free to stop and stay for a time determined by you is an empowering experience. No deadlines, no boss, no societal constraints; being able to create any possibility, is the dream of many.

Road trips are funny things. You drive forward on your journey and time passes, the landscape passes by your windscreen but the reality is that the internal journey is the most profound. It’s just the external stuff that’s good to look at along the way. It wasn’t until I got to the end of my journey – after all those experiences that I came to the realisation that whatever I needed was already within me. Even if you think it’s about where you’re going, the journey is the destination. At some point the penny drops. Maybe it’s when you’re looking at the landscape and there are no other cars on the road or you’ve had the worst cup of brown water they call coffee in the middle of nowhere or you’re stuck in peak hour traffic an hour outside of Los Angeles (so close and yet so far!). Or maybe it’s not until the end of your journey. You’re thinking about life and all your amazing adventures and realise that in most waking moments in your life, you’re thinking about the past or future. Seldom are we in the present. Seldom do we appreciate the moment.

There are few places more conducive to internal conversations than a moving car, train or plane. ‘There is almost a quaint correlation between what is in front of our eyes and the thoughts we are able to have in our heads: large thoughts at times requiring large views, new thoughts, new places. Introspective reflections which are liable to stall are helped along the way by the flow of the landscape. The mind may be reluctant to think properly when thinking is all it’s supposed to do … thinking improves when parts of the mind are given other tasks …’ Alain de Botton’s description is more than apt and he believes that train travel is the best aid to thought. For me, road tripping alone is the most soul satisfying. I feel like I have returned to myself – been brought back into contact with emotions and ideas that are often pushed to the back of my consciousness when I am living in the world at ‘home’. ‘It is not necessarily at home that we best encounter our true selves. The furniture insists that we cannot change because it does not: the domestic setting keeps us tethered to the person we are in ordinary life, but who may not be who we essentially are’, de Botton says.

We are often not conscious of or can easily forget that we inadvertently take ourselves wherever we go. De Botton writes about this in his book, The Art of Travel. In the chapter, ‘On Anticipation’, he describes his trip to Barbados and the ‘unexpected continuity between the melancholic self I had been at home and the person … on the island, a continuity quite at odds with the radical discontinuity in the landscape and climate, where the very air seemed

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65 http://www.thinkexist.com
67 ibid., p. 59.
to be made of a different and sweeter substance”. He concludes that our ‘capacity to draw happiness from aesthetic objects or material goods in fact seems critically dependent on our first satisfying a more important range of emotional or psychological needs, among them the need for understanding … love, expression and respect’. When we are sad at home we may blame the ugliness of our surroundings or the weather but realise when we are in the lush beauty of a tropical isle that it is never these things on their own that make us feel sadness or happiness.

It is interesting to note that we forget ourselves when we contemplate pictorial and verbal descriptions of places (that is, we are in the present). That the presence of my mind with its thoughts of the past and future affects, and can even threaten and negate the purpose of what the eyes had come there to see. I found it increasingly important to take in and actually feel my new surroundings so that I could savour the whole experience. My mind could and would often have thoughts of the past, Melbourne, my friends, boredom, sadness, fear of the unknown, the future. My body would often be shouting at me. ‘That last pillow did nothing for your neck!’ or ‘That last burger did nothing for your health!’

Conversely, the climate of a capitalist society conditions us to work towards a future. The focus has shifted away from connections with family and people to a life that is based on the future, consumerism and attainment. Even the road trip has implications of the future where the goal is to find something that is real or more real or better than what we have in the present. When you have the freedom of road tripping, you are able to feel at ease in the moment and lose that need that has you saying to yourself – when I get there, then. But, the fact is, it is the imagining of a far off and better place that keeps us wanting more. Often, we are not satisfied with life as we see it. That is one of the reasons the world was explored, after all, by people who were curious and followed that ‘want’ of having a better life. But there is no there. Once we get to our there, it’s now here. When asked by Sydney Pollack whether there was an ultimate, ideal – Utopian – building design he was working towards, architect Frank Gehry replied that, ‘No, as you get older, you realise there’s no there’. Your life becomes less about the anxiety of having everything perfect and more about enjoying the journey.

In general, we humans are an impatient species and the want and need to get there shows in our push towards technological advances. We want things to work faster, be newer, shine brighter. Out with the old, in with the new. It is a complex dichotomy. We yearn for the way things were simpler way back when. Ironically, our push forward has us looking further backward to times that seemed, now with 20-20 hindsight, so much less complicated. When you realise there’s no there, the pressure is off and the moment can be savoured. Those of us who lived back in those simpler times, however, are cognisant of this false nostalgia. It is a perfect example of never being satisfied in the moment.

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68 ibid., p. 22.
69 ibid., p. 25.
70 The realisation that we are often away from the present was brought home to me recently when I was with a group of people who I had just met. Someone had brought up an old TV show from the 1970s and as we were all of a similar age, we recalled lines from episodes and all laughed in recognition. I realised that connections with people are often a bond over a common nostalgia.
71 Maybe that’s one reason why road trip genre films always have the main protagonist/s knocking themselves off at the end (for example, Thelma and Louise [1991]). They have the best they’re ever going to get – they’ve just experienced it and there is no going back. There is no road trip after-life, except the spiritual one. They have experienced the ultimate freedom. In the road movie, death is a ‘romantic notion’ and ‘may work to give meaning to life, much as form gives shape to art, and darkness gives definition to light’ (The Road Movie Book, op. cit., p. 55).
72 Sketches of Frank Gehry (2005).
I love the quote ‘chaos is the law of nature, order is the dream of man’\textsuperscript{73}. Suburbia is man’s attempt at order – a fixed abode, home, mortgage, the manicured lawn, the barbecue fired up on the weekend. Suburbia hates and fears wild nature: storms and earthquakes, wild animals etc. But to get away from civilization and (re)turn to nature to find one’s salvation is a common human quest. The road trip is often a vehicle for this quest. The open road, responsibilities left behind – back with the structure and constraints of society – is the getting \textit{there} that we often crave. Often this \textit{there} is the nostalgia for what once was.

A wise person once said that everything you want is just outside your comfort zone\textsuperscript{74}. Outside the familiar can be a scary place. Fear is often what stops us from moving forward. It is impossible for things to remain fixed and we all have opportunities and choices – how we see them depends on us. Fear of the unknown can prevent us from stepping forward but the rewards can be sweet. A road trip is a perfect example of this journey and because it can take quite an amount of linear time, our bodies have a chance to experience these changes in a way that the mind can come to terms with.

We like the idea of striving for some distant promised land but whenever we reach it, we are left with the insatiable desire for more. As we mature, we no longer see the world with the hungry and curious eyes of a child. That spontaneity, wonder, joy and discovery that kept us in the moment gradually dulls as we get older. We pay less attention to the present and are always striving towards some distant goal. Our surroundings become more than familiar and we no longer see them with the wonder we once had. As soon as the brain takes in its surroundings with all the senses, we cannot look at something as new unless we consciously choose to look. That is why the need to travel: to see new environments can make us look at our everyday surroundings with new eyes.

A story from the \textit{Arabian Nights} is a great example of showing us that all we need is right there for us, if only we were to look. Often though, we need to leave what is familiar to appreciate it again.

A wealthy Baghdad merchant once blessed with a beautiful house and a fountain in his garden, had fallen on hard times. Then he has a dream in which a mysterious figure tells him to go to Cairo where he will find a new fortune. He goes, but suffers only disappointment and hardship. Finally, when he tells a man in Cairo the reason for his journey, he is mocked: ‘You idiot,’ says the man, laughing. ‘You foolishly travelled because of a dream which was nothing more than a meaningless hallucination. A man came in a dream too and told me about some house in Baghdad where a great sum of money is supposedly buried beneath a fountain in the garden. But I didn’t go off on a wild goose chase. I stayed at home. Why don’t you just go home?’ So the man from Baghdad did. He went home immediately, dug up the fountain in his garden and discovered the treasure lying exactly where the man had described.\textsuperscript{75}

\textsuperscript{73} Henry Brooks Adams from http://www.thinkexist.com
\textsuperscript{74} In conversation with psychologist, Susie Rotch.
interstates = innerstates

Drinking While Driving

It's August and I have not
read a book in six months
except something called The Retreat From Moscow
by Caulaincourt.
Nevertheless I am happy
riding in the car with my brother
and drinking from a pint of Old Crow.
We do not have any place in mind to go
we are just driving.
If I closed my eyes for a minute I would be lost, yet
I could gladly lie down and sleep forever
beside this road.
My brother nudges me.
Any minute now, something will happen

Raymond Carver

I first came across this poem by Raymond Carver when I was still in Melbourne completing
my proposal for this project. That was about three years ago and although the words were
powerful, I didn't realise the impact they would have on me when I reread them after my own
journey. The feeling of happiness that I get when I read about his experience is something I
could only relate to now that I have finished road tripping. The obvious freedom he articulates,
even though he may be lost for a moment far surpasses any fears he has about the
unknown. The anticipation of what may await around the corner is an excitement to which
anyone on a road trip can attest.

Jean-Paul Satre once observed that while European streets typically end in some enclosed
space, the straight streets of the American city seem to run on forever, opening the very
heart of the city up to the horizon and denying it the separation and special status of Paris,
Rome or London. In those centres the roads of the country converge, but in America the
urban grid disperses the city into the country. It has been said that within ten years there will
be houses from Los Angeles to Phoenix – the desert long gone, replaced by urban sprawl.
Our concept of distance has changed since the inception of highways and superhighways.
Even twenty to thirty years ago, our concepts of community were different. Today, commutes
of one or two hours are normal for many people in America, who, because of increases in
the cost of living and real estate prices, have had to move further away from city centres.
Ironically, they spend most of their free time commuting to their 'McMansions' where they
live in self-imposed isolation from their neighbours. This intentionally constructed isolation

77 Finished for the moment - but I will perhaps always need to do some sort of road trip periodically for
all the reasons presented here.
78 Also, European cities are usually built around a main piazza or square – a central place for the
community to gather.
has an interesting and complex duality. On one hand, we are moving towards creating isolation between ourselves and fellow humans with the use of modern technology (computers, email, Blackberries™, mail-order etc). Although convenient, this serves to sever physical connections that we need in order to survive. ‘Sometimes I think that we purposely crash into each other, so we can feel closer to others … ’\textsuperscript{79}, says a character in the film, \textit{Crash} (2004). As previously mentioned, this ties in with nostalgia, where we long for a romanticised, simpler past. I think we are conscious that we often do romanticise the past but in one way this helps us keep those human connections alive. Luckily, pastimes such as letter writing will always have their place because we force ourselves to hold onto those things that keep us connected.

In 1948, Robert Frank photographed a major Manhattan cross street (see Fig.1). Disappearing down the centre of the road is the exaggerated perspective of the centre white line. Almost all of the frame is taken up by the road with the signs, shops and pedestrians only a small percentage of the picture area. Similar to the photographs of Dorothea Lange and the FSA photographers which showed the receding highways of rural America, Frank’s photograph establishes the connection between urban and rural America. In America all roads are connected\textsuperscript{80}. In Geoff Dyer’s \textit{The Ongoing Moment}, he asks, ‘What is the difference between a road and a street? … A road heads out of town while a street stays there … if a street leads to a road you are heading out of town. If a road turns into a street, you are heading into town. Keep on it long enough and a road will eventually turn into a street … The best streets urge you to stay: the road is an endless incentive to leave’\textsuperscript{81}.

![Figure 1. Robert Frank, 34th Street, 1948](image1)

![Figure 2. Robert Frank, U.S 285, New Mexico, 1955-56](image2)

The romance of road travel was restored in the early twentieth century with the invention of the automobile. Suddenly the road became a destination in itself. The car symbolised individuals driving and steering themselves through society. It put Everyman in the driver’s seat and let him choose his own destination. As dirt roads became paved roads, the construction of highways and super-highways strengthened the American fascination with the roadside. The highway symbolised mobility – freedom in geographic, social and even sexual respects. Soon, there was nothing that couldn’t be taken care of in the car. Alongside

\textsuperscript{79} \textit{Crash} (2004).
\textsuperscript{80} A similar perspective is mirrored in \textit{U.S 285, New Mexico, 1955-56}, a photograph from \textit{The Americans} by Robert Frank, though this is the classic shot of the endless highway. See Fig. 2.
the highway, a totally new phenomenon had cropped up – the roadside business. Originally located along a town’s main street, many of these drive-in shops relocated nearer the exit roads in pursuit of automobile business. Newly developed aesthetics followed the law of ‘speed reading’ – messages had to be able to be read from a moving vehicle. Billboards now stood in the open countryside. Architecture and advertisements were intended to stimulate motorists in their brief drive by. Abbreviations – Bar-B-Q, Ko-Zee, etc were common and the advice to stop for food was reduced to the imperative ‘EAT’. Sculptures like oversized ice-cream-cones, concrete tepees, giant arrows and coffee pots were effective attention getters and transformed the highway into a huge fantasy theme park.

As soon as the ‘roadside’ became a concept, it became a theme in American art. Amongst the visual artists who brought the road into their work are Stuart Davis, Richard Hamilton and Ed Ruscha. Though Ruscha strongly opposed the label, ‘pop artist’, saying he didn’t know what the term meant, he has been continually linked to the emergence of Pop Art in the early 1960s. Regardless, his work has always been about landscape and he has said he has been strongly influenced by the work of Walker Evans and Robert Frank, namely The Americans. Ruscha himself drove from Oklahoma in 1956 (he was 18) to move to Los Angeles. No doubt, this and subsequent road trips over the following decades left a deep impression on him. The landscape as seen from the road – visions of road signs, gas stations and wide-screen billboards, juxtaposed with limitless sky and setting sun, are all part of the experience one gets from Ruscha’s work.

In 1963, he published a book called Twentysix Gasoline Stations (see Fig.4), which contained photographs of exactly that, in a repetitious sequence from Los Angeles to Oklahoma City. This work recalls photographers from 1800s who often used the medium to anonymously document exotic places such as Egypt and Africa for those who could not experience these places first-hand. It also mirrors the early photographs of old houses by Walker Evans, Frank’s The Americans and one photograph in particular by Ruscha’s friend, photographer and actor, Dennis Hopper – the image, ‘Double Standard’ (1961) (see Fig.3).

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82 It was the form of the book rather than framed photographs in a museum or gallery that had a strong impact on Ruscha. The format of his books follow that of Evans and Frank where the black and white print occupies the right hand side of the page spread while the facing page is left blank except for a caption. ‘Frank, especially, used this neutral information to identify images that were often either humorous or loaded with significant, if ambiguous, emotional content.’ From an essay, P Rosenzweig, ‘Sixteen (and Counting): Ed Ruscha’s Books’, in N Benezra and K Brougher, Ed Ruscha, Hirchhorn Museum and Sculpture Garden, Smithsonian Institution/Museum of Modern Art/Scalo, Washington DC/Oxford/Berlin, 2000, p. 180.

83 Who was of course to direct and co-write the classic existentialist road movie, Easy Rider (1969). Hopper’s visual direction in the film reiterated the style of his still photography. The landscape was shown in all its beauty by Laszlo Kovaks’ cinematography. Although beautiful cinematography was not new to film, using the country as a character was new to the road movie. The use of a rock music soundtrack was also novel.
Figure 3. Dennis Hopper, *Double Standard*, 1961.

Although the repetitious pattern of the book connects it to the emerging Pop Art movement and to Andy Warhol's interest in mass culture and serialisation, the snapshot documentary style is in fact closer to the conceptual movement that was to emerge during the 1960s and 1970s. Ruscha's method, however, depersonalises the recording process (a fact that opposes Frank's more active participation in America's culture). And though the actual travelled distance of the project is through a 1400 mile landscape, the work eliminates this distance while making each gas station a marker on the map tied together with a 'conceptual ribbon'. All landscapes are, to a degree, exclusionary; they reject certain elements to underscore others and Ruscha's landscapes carry this to absurd levels, using nothing but filling stations to mark out the time and space of the journey.

Ruscha's work in both content and style inaugurated a new classification of object known as 'the artist's book' and was to influence the photographic work of many of his contemporaries up to and including the present day. Ruscha's influences from Evans and Frank in format and layout is evident and he admitted that he had a 'vision that I was being a great reporter' which perhaps echoes similar statements made by Evans and Frank themselves.

Ruscha has often been cited as being an influence on the younger school of German photographers who studied with the Bechers and Richter. Ruscha's conception of the *Twentysix Gasoline Stations* work has been seen to be prophetic in the area of conceptual art where the idea is the most important aspect of the work. It was also the precursor to the idea that one did not expect to experience the real thing, but only imaginatively perceive it through photographic documentation (Robert Smithson's photographic activity in the late 1960s bears a strong connection with Ruscha's and Michael Heizer's work comes to mind). Even though he has stated that his intention was to 'make a book and not necessarily to take photographs', he has inadvertently 'opened a field of exploration that continues to have a profound impact on photo-based work of the '90s. The look of Ruscha's photographs thus became the look of contemporary art.

Aside from Ruscha, and the emergence of Pop Art, the influence of the roadside on the commercial architecture of America is an important one. Owners of roadside establishments responded to the need to be able to accommodate and serve many cars at once by building coffee shops and restaurants with bold, futurist architecture. This in turn encouraged the public's reliance on automobile transportation. Prior to the 1950s, the everyday commercial architecture environment was still relatively ad hoc and unplanned. Scale and form were used to create urban strip architecture that showed an understanding of modern spatial concepts.

The promise of the highway – to bring humans closer, in fact caters to the sense of separateness. The quintessential American who takes the lost highway – like the country singer who is constantly singing about movin’ on down the road – is a connoisseur of a special loneliness. The traveller out to see the USA cultivates a sense of alienation. For

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84 Ed Ruscha, op. cit., p. 163.
85 ibid.
86 Ruscha's books appeared at and reflected a time when documentation qualified as art; where art may have been specifically created for a magazine public. The experience of the grainy, non-artistic films of Robert Smithson's *Spiral Jetty* (1970), for instance, is not a substitute experience, but the experience itself. Fitting these large-scale projects into a commercial art space is impossible but fitting the idea of them into a gallery or book exemplifies the attitude in which the value of the art object as an exclusive and expensive commodity was no longer fully valid. Ruscha's inexpensive and mass-produced books exemplify this zeitgeist. On another note, the notorious reputation of earthworks artist, Michael Heizer, of not allowing visitors onto the site of a work he has been constructing for thirty years – even randomly shooting at people at the property gate – confirms (somewhat reluctantly) the idea of the documentation of the artwork as being the art.
87 Ed Ruscha, op. cit., p. 186.
88 ibid.
travelling is a constant discovery and exploration and we must shake off ourselves, leave what we know behind, to fully appreciate this discovery. In his essay, ‘Road to Nowhere’, Phil Patton says that, ‘in America, highways are much more than a means of transportation. They come as close as anything we have to a central national space’ and ‘a medium in which grows the carnival of individual life and enterprise’. Essentially, freeways are the same throughout the country and they tie together what I call the ‘Un-United States of America’. Each state is effectively its own country with its own micro economy and social structure.

The ‘Mother Road’ as John Steinbeck termed Route 66, is the road Americans – and foreigners – romantically associate with road tripping. Also known as ‘Mainstreet USA’, the road connected small towns and large cities from Chicago to Los Angeles. The road and the roadside became a symbol of freedom and a driver without a destination was akin to a rebel without a cause. ‘Cruising’ became a way of driving that befitted the land of unlimited miles. ‘A relaxed way of gliding over the highway preferably with suitable music from the radio without a clear destination in mind. And when the prairies, mountains and desert scapes flew past, it was like watching a movie through the windshield.’

The industrialisation of cars and movies roughly coincided (mass-production of both began during the 1920s) so it is not surprising that they have, in many ways, developed together. Both reflect the culture and though initially used in assisting film production (in the ‘travelling shot’, for example), the automobile as icon and driving as action were incorporated in film narratives quite early. ‘The structure of the car, designed both to conform to our bodies shortcomings and powerfully extend them, has become how we regard the world (through the screen-like, Panavision shaped lens of the widescreen and, like a miniature movie within a movie, the rear-view mirror). In Baudrillard’s System of Objects, he compares the car to the home, but takes it further, saying that the car is the only place where we can transgress through space and time. Home, he says, is a regression to a nostalgia of domestic relationships and habits. Whereas ‘the car achieves an extraordinary compromise, for it makes [it] possible to be simultaneously at home and further and further away from home’. This made it the perfect vehicle for the journey in film.

The American Dream is the inferred myth of the traversed and conquered landscape. Here, the opportunity to fulfil one’s potential can be fully realised. The road, symbolizing freedom, progress and emancipation is epitomised in the Western genre in film. The Western is the father of the road movie and embraces the concept of the road in both literal and figurative terms. In ‘From Riding to Driving: Once Upon a Time in the West’, Stephanie Watson describes the western as an ‘effective mythology because unlike other genres which led on from it – such as the gangster movie – it exploits nostalgia for a lost past which is recognisably authentic and easily “naturalized” [sic] within a powerfully American

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90 The idea of a street that exemplifies America as utopia was reiterated at Disneyland’s Main Street.
91 Highway: America’s Endless Dream, op. cit., p. 116. For me, travelling on the road cannot be separated from listening to music. Just as smell is a strong memory inducer, music provides the soundtrack for the road experience. I will always associate the Silver Jews seminal album, American Water with Memphis and travelling the I55 through Mississippi. Dire Straits Telegraph Road was playing when my Oldsmobile finally drew her last breath and Calexico will always conjure images of the south-western desert just as Neil Young always makes me think of Death Valley in the spring. Not only is music a natural accompaniment to road tripping, it recalls memories of past experiences whether they be joyful or melancholy.
landscape. This sense of nostalgia or loss is a powerful explanation and motivation for these constructions of myth and its continual reconstruction of that myth through representation in both film and literature.

The road movie is in many ways a reformulation of the Western, which by following its routes in search of promised gold, finds only empty dreams. 'A man went looking for America. And couldn’t find it anywhere' ran the advertising slogan for the 1969 film Easy Rider. Easy Rider is often cited as the first road movie in terms of its quest narrative – particularly that of spiritual identity. The film makes full use of previous Western motifs such as the expansive landscape but also turns the patriotic symbols of the Western on its head and makes them meaningless. For example, the two main characters are called Wyatt (Peter Fonda) and Billy (Dennis Hopper). Wyatt wears a helmet with an American flag design while Billy wears a pioneer fringed outfit. These are modern day pastiches of two legendary and often distorted Western figures – Wyatt Earp and Billy the Kid. 'The message is clear [in the movie], there are no heroes for late 1960s society to rely on, the great American heroes are not only dead, but mythical in the first place'.

The highway became the symbol for escape from everyday life on the big screen and the car embodied this freedom. The movie seat was transformed into the driver’s seat and the screen became the windshield. The late 1960s and early 1970s brought about a type of road movie that was geared to a more intellectual audience than the drive-in crowd of previous decades. Influenced by foreign films, these road movies played at art house cinemas. The directors of these films were interested in the alienated Americans who made odysseys not to discover the real America per se but to find themselves. In these deeply personal, somewhat existential films, the open road serves as a metaphor for American lives, a turbulent, confusing time that was without direction or meaning.

The advertisement for my favourite road movie, Vanishing Point (1971) read: ‘Within twenty six hours, he breaks through road blocks, crucifies policemen, sweeps a jaguar off the road, gets lost in the desert, has a rendezvous with a nude woman on a motorcycle and another

95 The Road Movie Book, op. cit., p. 51.
96 Lost Highways: an Illustrated History of Road Movies, op. cit., p. 35.
97 The road movie could be seen as a sub-genre of larger genres such as comedy, romantic comedy, action, horror etc. Looking at the history of cinema, the road movie seems to emerge in particular periods reflecting social commentary of the decades in which they were made. Key moments in the history of the road movie tend to come in periods of upheaval and dislocation, such as the Great Depression, or in those periods where fantasy and opposition are generated by dominant ideologies, like the 1960s. Other key periods would be: film noir - post WWII where the culture was re-evaluating its national unity and focussing on positive, work-ethic goals - Detour (1945), Gun Crazy (1945); the late 1960s which challenged corporate conformation and anti-Communism and involvement in the Vietnam War - Bonnie and Clyde (1967), Badlands (1973), Five Easy Pieces (1971), and the early 1990s where the Reagan era’s renewed offensive against Communists and the close scrutiny of masculine heroics in the Gulf War were prominent - Thelma and Louise (1991), Natural Born Killers (1994), California (1993), My Own Private Idaho (1991). Kerouac’s On the Road was also a major influence on the road movie genre. Prior to the novel, most road movies had either heterosexual couples - It Happened One Night (1934), They Live by Night (1949), The Long, Long Trailer (1954); or whole communities of displaced persons - The Grapes of Wrath (1940), Wild Boys of the Road (1933) - as protagonists. After Kerouac, such pairs or groups of travellers were eclipsed by the male buddy pair - Easy Rider (1969), Midnight Run (1988). The television series of the 1950s, Route 66, could also be seen to be a major influence in the male buddy road movie. One exception to this was the Road to... comedies of Bob Hope and Bing Crosby in the 1940s and the later formulaic comedies made by duo Dean Martin and Jerry Lewis - for example, Hollywood or Bust (1956), where Hollywood was at pains to make it obvious that the protagonists were straight males. Also, similar to Paradise and Moriarty in the novel, males were not on their own for much of the road trip, often joined by other individuals or groups which, for rather practical reasons, worked to keep the story moving forward.
one with two bulldozers. And all of it with a lot of music. The promise of the road forward also connotes the opposite – the fear of going too far, sliding off the map or simply being trapped along the same piece of road with no hope of progression. And road movies often ended with the protagonist/s dying – escaping the possibility that they would ever be constrained again. Or if death did not come, the films ended with the idea that these free spirits were happier on the road than being constrained by society. Two Lane Blacktop (1971) concludes with the film actually ‘melting’ to the sound of a revving 1955 Chevrolet. If the protagonists can’t drive on physically, then they will do so spiritually.

Although movies from the 1960s and 1970s were often viewed as pessimistic, I see optimism in this depiction of the ultimate freedom. Easy Rider became a legendary film, a symbol of the American Dream to just throw it all in and ride free and easy across the land. In fact, Easy Rider is a symbol for the yuppy characters in Albert Brooks Lost in America (1985). The romance of the road, albeit a false nostalgia, makes characters David and Linda forget that just because you have turned your back on the capitalist rat race doesn’t mean you are free. In fact, though Wyatt and Billy have money to buy them out of jail and are free of responsibilities, they are no closer to freedom. They are in fact enmeshed in capitalist practices, even if they are illegal ones. To me, the characters in Lost in America succumbed to the capitalist lifestyle. Does the experience of the road trip free them or help them find themselves? No, it simply convinces them to travel quicker across the country so David can ‘eat shit’ to get his job back. They ‘dropped out’ of society, only to return to it – taking a 30% pay cut – on the opposite coast.

Filmmakers outside the USA, who may have grown up with idealistic and romantic images of America have also left their mark on the road movie genre. The images of Wim Wenders, director and co-writer of Paris, Texas (1984), are that of a foreigner. His films show the wide, fading vistas of America in beautiful light while also symbolising the inner journey of his characters. These images of a history that was already disappearing were his commentary about the Americanisation of America and an expedition to the land of unrelenting extremes. The inner journey is the profound, while the external physical journey for Travis (the main protagonist) and the vistas of a fading America for the viewer, make it ‘something like a meta-road movie’.

If Paris, Texas is the quintessential road movie and Easy Rider is the genre’s tour de force, then Jack Kerouac’s 1957 novel, On the Road is their literary counterpart. Having reread it after my road trip, I can only now fully appreciate its importance as the seminal text for the genre. Kerouac has been criticised for never delving deep into his soul and for avoiding interpersonal conflict in the novel. I do not believe it’s an avoidance, but rather, like Sal Paradise (Kerouac’s alter-ego), the reader has little time for contemplation or reflection as we are taken up in his whirlwind wanderlust from east to west coasts and back again. Sal is a romantic at heart (he often ‘falls in love’ with women at first sight and imagines a life with them almost immediately) and his quest is so subjective that the reader is conscious that all the characters and events are a reflection of his own feelings. For this very reason, I connected with Sal and his journey to find himself and a ‘belief on the other side’, especially since experiencing and searching for my own identity.

Sal’s goal is to pin down the promise of unlimited freedom which he believes is embodied in his friend Dean Moriarty. Sal admits that he is drawn to these figures when he says, ‘I shambled after them as usual as I’ve been doing all my life after people that interest me,

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98 Liner notes from Vanishing Point (1971) DVD.
99 Lost in America (1985).
100 From his outsider’s point of view, one could say that Wenders is commenting on the symbols and characters of the country that have been used and overused so that they become stereotypes.
101 op. cit., p. 123.
102 Introduction by A Chartres in On the Road, op. cit., p. xxx.
because the only people that interest me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones that never yearn or say a commonplace thing, but burn, burn, burn like fabulous roman candles …  

Dean is the reality of the American Dream for Sal. ‘You spend a whole life of non-interference with the wishes of others … and nobody bothers you and you cut along and make your own way … What’s your road, man? – holyboy road, madman road, rainbow road, guppy road, any road. It’s an anywhere road for anybody anyhow … ’, Dean says, and later, ‘no matter where I live, my trunk’s always sticking out from under the bed’.

Kerouac called his writing ‘spontaneous prose’, a free association technique, the result feeling much like improvisational jazz and be-bop. His initial manuscript for the novel was written in less than a month on a continuous roll of taped-together paper, in an unrestrained flow of a single spaced paragraph. On the Road heralded a change of consciousness in the country, challenging the complacency and prosperity of post-war America. William Burroughs realised that ‘after 1957, On the Road sold a trillion Levi’s and a million espresso coffee machines, and also sent countless kids on the road … The beat literary movement came at exactly the right time and said something that millions of people of all nationalities all over the world were waiting to hear. You can’t tell anybody anything he doesn’t know already. The alienation, the restlessness, the dissatisfaction were already there waiting when Kerouac pointed out the road’.

For my own experience, embarking on a road trip had mixed reactions from friends. Some thought it brave of me to venture into the (possibly dangerous) unknown. Some found it difficult to understand my motivations whilst others embraced my impending venture with a romantic fervour that increased my excitement. Thinking back, my motivations were admittedly mixed. The possibility of an adventure was foremost in my mind and the thought of being free of the constraints of whatever it was that I thought I had to be free from, were the things going through my head. Getting away was more important to me than finding a home but I inadvertently found myself. Kerouac (Paradise) says at the start of one of his adventures in On the Road, ‘But why think about that when all the golden land’s ahead of you and all kinds of unforeseen events wait lurking to surprise you and make you glad you’re alive to see?’ When I read this, my heart skipped a beat. I felt exalted!

My first road trip for this project started in New York City in January, 2004. I spent eight weeks travelling across North America to end up on the west coast in Los Angeles. After the initial trip I made several others for this project, Chicago to New York City, St Louis to New Orleans, Los Angeles to Memphis and back a different way and finally, from Los Angeles to Memphis (where I ended up living for three months). Nothing can describe the excitement I felt when I left New York City for the first leg. The sun was setting as I drove out of...
Manhattan on a cold Saturday. The anticipation and fear of the unknown, the only given was that I would end up on the west coast.

Initially, I headed southwest down through to Tennessee. My first subjects were in Knoxville and one of them had invited me to stay for a few days while I picked up an old car (road trips have to be done in an old American car, don’t they?!). My first subject had lived in many places since he was a child. He was a great first example of the many Americans I would meet. He ended up in Knoxville because his wife was born there and she didn’t want to leave (atypical of the people I met). Moving to a new home for another person was a theme that I encountered among my subjects, too.

I left town driving a red (shiny and matte panels, gleaming chrome) 1965 Oldsmobile F85 Cutlass. Not that I knew that much about cars back then but it looked cool and drove really well. I went through Nashville and then to Memphis, photographing people and places. Memphis is interesting. It’s one of the few places I went to that I met few transplants. Many people who are born there, stay. Or, if they do leave, it’s only for a short time. They are drawn back to the city that has such a strong place in the cultural history of America. By this time, I was about two weeks in and enjoying the new freedom that travelling alone offered. I was a foreigner looking at places with virgin eyes. I went down through Mississippi to New Orleans where the pulse of the city took hold. It was the start of Mardi Gras and the city and its people were ready to party (though I soon discovered that they make any excuse to celebrate). Interestingly, people who had moved there were passionate about the place as if they were tied to it with some invisible umbilical cord. Personally, I couldn’t get caught up in it. There is no doubt that it is a beautiful place, the grand houses of the Garden District and the wonderful, crumbling architecture of the French Quarter, for instance. But I had an uneasy, anxious feeling there (which I’ve had before and since) like I could feel the spirits moving around restlessly. After a few days, I drove west through Louisiana then altered my course to go back through to Memphis. I had car trouble and had met a mechanic through a friend who would be able to help me out. I soon discovered that Southern time is its own time zone and patience is a virtue. I ended up staying in Memphis for nearly a week for some minor car work. I felt comfortable there, however, and knew that the city would be calling me to return soon. From there I headed south-west to Houston where I photographed the mother of one of my New York subjects. Then west to Austin where I was to meet another participant. She would introduce me to others who were enthusiastic to be photographed as soon as they heard the details of my adventures.

In each destination, I was grateful that I would be shown around by ‘locals’. These new friends invited me to their adopted homes and showed me what they loved about them – and sometimes things they weren’t so enthusiastic about. In one instance, my email was passed to a friend of a friend in Australia. He passed it onto a friend (who was then living in NYC). This guy loved my work and, enthusiastic about my project, proceeded to pass my email onto at least ten people he knew. The world is indeed a small place (I even thought of subtitling the project, *The Chris King Connection* as so many of my subjects are friends or friends of friends of his) and I have him to thank for a large percentage of the response I

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109 Evidence of this can be seen by stories resulting from the devastation of Hurricane Katrina on the Gulf of Mexico coastline (2005). Many people were forced to leave their beloved homes and some unfortunately perished because they wouldn’t agree to being rescued. The people I encountered on my travels were passionately loyal to NOLA (New Orleans, Louisiana), often describing some emotional or spiritual bond that brought them to the place and held them there. One participant, Claudia Williams, who was born and grew up in NYC, said that she had come to NOLA for a visit with her husband and immediately felt a connection to the place. After they purchased a house in the French Quarter, she discovered that it had once been owned by some of her ancestors.

110 I went back to Memphis and lived there for three months in July 2004 and would have stayed longer except my visa expired and I had to return to Australia for a few months.
received. As it stands now, we haven’t met in person yet – we kept missing each other in NYC and currently he lives in St Louis, Missouri.

Whenever we reach a new destination, we often seek out those things which are familiar and make us feel at home. It looked to me like it was food for Americans. What we in Australia consider fast food chains are stations of comfort for them. Ironically, although the quintessential road tripper seeks adventure, there is a definite marketing ploy by the large fast food chains that plays on recognition of the familiar for travellers. They are literally beacons for motorists and I have to admit I stopped at a few of them (initially with a tinge of guilt) if I couldn’t seek out the ‘Ma and Pa’ places. I always looked for the family run establishments, mostly to experience and support the soon disappearing part of American road culture that I had come to see.

Some places surprised me and I found myself pondering the prospect of settling in one of these bigger cities or remote towns and asking myself whether I could call it home. Nashville, Tennessee was not one of the places I could imagine living until I inadvertently made my way there because of this project. My misconception of this home of modern country music was quickly corrected soon after I arrived and I found myself being drawn into a large creative and nurturing community with a strong history of music in general. Also, this was my chance to visit some places that had been on my wish list ever since those early days of childhood longing filled with visions of Warner Bros cartoon landscapes and more recent art and music interests. Aside from Nashville, places that left indelible marks on me were Marfa (Texas), Memphis (Tennessee), Detroit (Michigan), and Austin (Texas).

More than ever, travelling on the road brought back many of the visual references that I had grown to know through my research as a foreigner. Now, as an outsider in the country I had

111 There is even one chain called Cracker Barrel (mainly across the southern states) that deals in nostalgia. Each restaurant has a store that sells old-fashioned candy, reproductions of old postcards and other items that play on the commercial aspects of road tripping.

112 Marfa is a small town in southwest Texas where Donald Judd, the minimalist artist, lived for thirty years. I had heard of this remote place quite a while ago. In the 1970s Judd had bought a large amount of property there with the assistance of the DIA Foundation and set up a major installation in some old aircraft hangars that were on land he purchased from the military. The town now consists of a small art community, Mexican immigrants and other locals. Because of its remote location, it is unlikely that it will become a tourist destination but I have already seen some changes since I first visited in early 2004 (I’ve been there four times now and I have read quite a lot of publicity in fashion magazines such as W and Vanity Fair which I hope will not have too much of a detrimental effect). Memphis, aside from the reasons which I mention in the Influences section, is a place where I felt a deep connection. I am unable to articulate the exact reason except to say that I felt like I belonged there long before I actually saw it. In many sections of the city, the houses seem to have been built around the elm trees so that there is a feeling of the houses emerging from a forest. Detroit is a city with a lot of similarities to Memphis. The population is similar in that it is at least 70% African-American. Both cities have made a major contribution to the development of music – both soul and rock ‘n’ roll (representations of major soul labels, Stax in Memphis and Motown in Detroit. Elvis Presley and Sun Records in Memphis plus smaller labels coming out of recording studios such as Easley and Ardent all left important marks on music. In Detroit, the emergence of garage rock (bands such as MC5 and more recently The White Stripes) contributed to the way we listen to music today. Visually, downtown and surrounding areas of Detroit and Memphis both suffered from the phenomenon called ‘White Flight’, where, due to increased poverty from the downturn of industry that previously kept these places thriving (especially the car industry in Detroit), the white population evacuated and moved to newly developing outer-lying suburbs, thereby leaving the inner city desolate. This occurred in both places in the late 1960s. Memphis suffered after the assassination of Martin Luther King and Detroit after the riots. Aside from these historical incentives, Detroit was visually appealing to me. The decline of the industrial age has left much of the city in ruins. The landscape is dotted with old buildings and stores that have long been closed for business. Old signs made of steel and light bulbs in the shape of arrows and stars point to hole in the wall bars. Only Memphis measures up to Detroit in the number of these incredible relics. Austin in another favourite city because of its music but it also has a broader creative community. Texas is considered a conservative state but Austin is a pleasant surprise.
always felt a connection with, I began to see, understand and process the images of the artists whose work I had long admired. This road trip was not the first time I had been to America (in fact I had taken at least a dozen trips to the east and west coasts and a couple of places in between) but it was the first time I had ventured in this context, the first time I had given myself fully to the experience.

When I think of the artists who have influenced me, the reasons they have done so are because I have seen something in their work that has spoken to me. It tells me that the way they see the world is the way I see the world. Yet, these artists also are there, present with me on my journey to help me notice what I might not have seen had it not been for their vision. Not only was I seeing a lot of these places for the first time but many I had only seen in books or on the big screen (or small screen, for that matter). Now, finally experiencing with all of my senses, I was grateful for the difference these visionaries have made to my life.

influences

‘The camera is an instrument that teaches people how to see without a camera.’  
Dorothea Lange

‘It seemed like nothing, but of course there was something for someone out there.’  
William Eggleston

The best art can alter our ability to see beauty, make us take notice (rather than just look) and influence where we would like to travel to. It can be difficult to train the mind to be invigorated when in familiar surroundings and travel can be the catalyst, prompting us to rethink and rediscover. Bringing attention to this act of seeing is one of the reasons I am drawn to the work of William Eggleston.

The idea of photography as an art form has been the subject of great debate since its inception in the 1830s. And, until as recently as forty years ago, colour photography still was mainly associated with the amateur market. Colour was criticised for being too hyper-real to be considered artistic expression and was used mainly for advertising and by amateurs for family photos and snapshots.

William Eggleston’s name has been synonymous with modern colour photography since he had a groundbreaking show at the Museum of Modern Art in New York in 1976. Entitled, William Eggleston’s Guide, it was a body of photographs he had been working on since the late 1960s. His photographs seemed to elevate the mundane and ordinary to the level of art. In John Swarkowski’s essay in the Guide, he describes Eggleston’s photographs as being about his ‘home, about his place, in both important meanings of the word. One might say, about his identity.’ I first came across his photography about 20 years ago during my undergraduate degree research. The pictures seemed strange because they were of regular,

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113 Quoted in The Ongoing Moment, op. cit., p. 9.
115 de Botton talks about travel and beauty in an interesting story about a trip to Provence and seeing it through the eyes of Van Gogh. The Art of Travel, op. cit., pp. 183-214.
everyday things but unlike any kind of documentary\textsuperscript{117} work I had seen previously. Things he had come across whilst out walking or driving. He looked at everything with the same eye (later, he termed his way of photographing as ‘democratic’\textsuperscript{118}). A car, a dog, a tricycle, even the people he photographed were of equal importance in his frame. But they were more than just random snapshots of his surroundings. Although many of his subjects were centrally located in the frame, there were often things moving out of the frame or just on the edge of it, creating a tension that was atypical of the usual cursory photograph. So, although Eggleston’s work has been criticised for being banal and boring, in an interview in the 1980s, he described the world as being so visually complicated that the term ‘banal’ was barely a very intelligent word to use.

Although not immediately obvious to the viewer, the car-level perspective of many of Eggleston’s photographs enhances the feeling of a travelogue – that the viewer is a part of the journey. In literature, this journey would be one of self-discovery and identity but as photography it also serves as a metaphor for social change. Eggleston’s work is primarily about his surrounding environment and he creates a vision of his world – predominantly the area around Memphis, Tennessee, where he resides. He was asked in an interview, ‘What are you searching for in the South, in your familiar environment, in comparison to the work you are doing in a foreign environment?’\textsuperscript{119} He replied that whether he was working in the South or a foreign environment, he was essentially trying to take the same picture – a picture he believed in and that was illustrative of his kind of working. I have often read that he is greatly interested in the integrity of a photograph and not whether it is a ‘picture of a blues musician or a street corner, or something’\textsuperscript{120}. He is directing the viewer to the ‘act of seeing’ in a world that largely consists of the everyday and familiar. His work has been described as ‘… something … nothing … everything’\textsuperscript{121} and it is this description that sums up his work for me.

I have been lucky enough to have met William Eggleston. I travelled to Memphis in July, 2003 specifically to meet him, though I wasn’t sure this would eventuate before I arrived. Memphis is a fairly small place and I found it quite easy to get in contact with the Eggleston Artistic Trust run by one of his sons, Winston. I was invited to the office to look at Bill’s work and in the great Southern tradition of hospitality\textsuperscript{122}, was welcomed and stayed for several hours looking at work, most of which had not been published before. Aside from meeting him, I finally got a sense of his home and what many term ‘Eggleston’s World’. Memphis had always been one of those places I had longed to see, mainly for its music history and then of course, because I had wanted to see Eggleston’s World in reality. Everywhere I looked, I saw what he had seen. It’s interesting to note, however, when he was photographing in the

\textsuperscript{117} In his essay, Peter Galassi talks about Walker Evans and his use of the term documentary, with which I concur and draw parallels with descriptions of Eggleston’s work. ‘Evans never tired of pointing out that in respect to photography the term “documentary” properly refers not to a claim on moral truth but to an artistic style, based upon the illusion that the photograph is a transparent window on reality: the viewer stands where the photographer once stood. Nevertheless, many prefer to take the illusion for reality, looking right through the picture and seeing only its subject matter: standing there, anyone would have made the same photograph. This die-hard habit, born of endless everyday encounters with photography, renders invisible the artifice of the documentary style. As diCorcia puts it, “photography is a foreign language everyone thinks he speaks.”’ in P diCorcia and P Galassi, \textit{Philip-Lorca diCorcia, Museum of Modern Art, New York, 2003, no page reference.}

\textsuperscript{118} \textit{The Democratic Forest}, op. cit., no page reference.


\textsuperscript{120} R Gordon, \textit{It Came from Memphis}, 1\textsuperscript{st} edn, Pocket Books/Simon & Schuster, New York, 1995, p. 120.

\textsuperscript{121} Heard on an audio recording as part of the exhibition, \textit{Strange Days}, J P Getty Museum, Los Angeles, 2003, C Chubb (narrator).

\textsuperscript{122} This is the experience I have encountered whilst travelling in the South but I do realise that the term ‘Southern hospitality’ can have negative connotations for minority groups.
1960s and 1970s, that his subjects were of the time. What I found in Memphis was a landscape that had deteriorated since even the 1980s and places that were once grandiose were now left to ruin. Of course, photography’s role in this preservation of cultural artefacts is of great importance. I revelled in the fact that there were still some of these places left standing and I was excited that I was part of what Eggleston had seen.

This comment by Wim Wenders reiterates what I observed about the crumbling landscape during much of my travels but especially in places like Memphis, Detroit and parts of Mississippi.

This feeling in another hundred years there will be nothing … left at all. The country will reassert itself. It’s already next to impossible to take a train through the West, and it’s conceivable that in twenty years you won’t be able to cross by car either. You’ll have to take the plane. So right there in that mythic landscape of the West I kept on finding that surface structure that exerts a magical attraction on photography as it were: decay.

When travelling in America, I would often get a sense of the ephemeral nature of structures. Especially in the earthquake prone west coast, there seems to be a planned obsolescence, though to me the buildings look as if they wouldn’t need the assistance of an earthquake to fall over. In its short history, the patina and character of the country is fading both literally and figuratively. When travelling, it is disappointing to note that heritage is not valued and is often cast aside for progress. Social theorist and frequent commentator on the American landscape, J B Jackson, talked about the ‘necessity for ruins’, whereby he meant that society doesn’t become aware of its heritage until it threatens to disappear. Highways, as destinations, are more popular than ever. For example, tours have been set up specifically for people who want to relive the old Route 66 (which for the most part, no longer exists).

Luckily however, groups of people dedicated to the preservation and restoration of the landscape of this essential part of America’s cultural heritage have been increasing. I hope that Wenders’ prediction about the extinction of car travel across the country in the near future is proven wrong.

The idea of the journey has an important history in American culture and especially photography. Since photography’s inception, photographers have returned from their travels with images of unexplored lands and people from far away places. In the 1800s and up until the early twentieth century, landscape photography was about the vast, un-conquered land and all that entailed. Then, in the 1930s, art photographers such as Edward Weston as well as the documentary photographers working mainly for the Farm Security Administration, including Walker Evans, set out in expeditions to photograph and record the land, its people and the effects of Depression America. The 1950s saw seminal works such as writer Jack Kerouac’s, On the Road and a body of work that changed photography – Robert Frank’s, The Americans.

Robert Frank, a Swiss immigrant, set out to record life in post World War II America. Influenced by the work of Walker Evans, Frank was the first European photographer to receive a Guggenheim Fellowship to photograph across America. During the 1950s there was a shift away from the photographer as observer towards a recognition that the photographer was a participant in the event he or she was photographing. Frank was a major part of this movement although his approach was cerebral and introspective as opposed to other photographers such as William Klein who often took on an engaged interaction with his subjects. Although this subjective view was not new to photography, Frank was coming to it with a photojournalistic eye. He was more interested in his reactions to his subjects than any kind of technical accuracy. The resulting book from his trip was The

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123 Written in the West, op. cit., p. 12.
124 One of his books is titled, The Necessity for Ruins.
Americans. It was badly received when it was finally published in 1958\textsuperscript{125}, no doubt in part to its technical ‘deficiencies’ but mainly because it showed a personal view of America that was both foreign and uncongenial to the comfortable middle class which both produced and consumed ‘culture’ in America. In his Guggenheim proposal, Frank wrote that he aspired to create ‘an authentic contemporary document, the visual impact should be such as will nullify explanation’\textsuperscript{126}. The Americans, in fact, goes even further, ‘becoming a meditation on the possibility of photographic narrative itself, in which words are replaced by a syntax built of visual themes’\textsuperscript{127}. Frank’s insistence on artistic vision pushed the boundaries of photojournalism, especially the magazine work common in the 1950s (such as the work seen in Life). Ironically, he had worked for such publications when he first immigrated from Switzerland and wanted to rebel against commercial formulae (where his images were determined by his editor) by asserting his personal vision. Frank felt that photography driven by mass media could only generate what he called ‘anonymous merchandise’ and his solution was to photograph, as an artist, ‘the things that were there, anywhere and everywhere – easily found, not easily selected and interpreted’\textsuperscript{128}. In this way, Frank’s work aligned him fully with the Beat aesthetic and especially the work of Jack Kerouac. Their creative collaboration began when Kerouac wrote the introduction for The Americans\textsuperscript{129}. With Frank, Kerouac was finally able to use the free writing style that had been previously too avant-garde for general consumption. Both these artists were inspired by the possibilities created when one artistic medium is influenced by another. In The Road Story and the Rebel, Katie Mills describes this type of collaboration as ‘intermediary mysteries’ and defines it as ‘those gaps between different media … a type of transformation of the artist’s expressions in one medium by his or her openness to other art forms – jazz, photography … ’\textsuperscript{130} Today, this seems to be a natural expression of the artist (to be influenced by other mediums and to use those aspects in their work) but prior to the 1960s, these methods opposed the tenets of late modernism which insisted that ‘each artistic medium should foreground its unique qualities’\textsuperscript{131}. For me, photography is my means of expression but I am more profoundly influenced by film, painting and music. Later, American photographer Joel Sternfeld set out to explore and photograph the country for the series he entitled, American Prospects. From 1978 to 1987, he made extensive trips across the USA with his 8 x 10 camera and colour film. Working largely on the interface between town and country, he photographed ordinary scenes and people, discovering the extraordinary within them, making a study of the American character and condition. The title, American Prospects, links Sternfeld’s work with earlier photographers of America including

\textsuperscript{125} Frank turned to a European publisher after he was unsuccessful in finding an American one. The year after its first publication, Aperture published the book in America.

\textsuperscript{126} In K Mills, The Road Story and the Rebel: Moving through Film, Fiction and Television, Southern Illinois University Press, Carbondale, 2006, p. 58.

\textsuperscript{127} ibid. As mentioned previously, Ruscha was one of the artists who took this idea further when creating his books in the 1960s.

\textsuperscript{128} ibid.

\textsuperscript{129} Kerouac often fantasised about a Hollywood version of On the Road but none of the deals eventuated. His narrative details were too progressive for mainstream film and this led him to collaborate with Robert Frank. In Kerouac’s introduction to The Americans, he extols Frank’s inspiration to writers, ‘describing every gray (sic) mysterious detail, the gray (sic) film that caught the actual pink juice of human kind’ (The Americans, op. cit., p. 6). And when Kerouac says that Frank’s photographs ‘suck [k] a sad poem right out of America onto film, taking rank among the tragic poets of the world’ (The Americans, op. cit., p. 9), he intimates that if Frank’s camera creates a poem, then he [Kerouac] can write a picture’ (The Road Story and the Rebel: Moving through Film, Fiction and Television, op. cit. p. 60). Frank and Kerouac even hit the road together to create a feature for Life in Spring 1958 (ironically, the magazine never published the collaboration – maybe it rejected the ‘non-formula’) but it later ran in Evergreen Review in 1970 after Kerouac’s death.

\textsuperscript{130} ibid., p. 59.

\textsuperscript{131} Clement Greenberg’s comments on late modernism. In ibid.
Walker Evans, whose major work was titled, *American Photographs*, as well as Frank’s, *The Americans*. Like Evans, Sternfeld worked with a large format camera (though with colour rather than B&W film) and his shared love of the vernacular. His work also, no doubt consciously, makes use of some of the symbols and compositions that had marked the work of both Evans and Frank.

The America that Sternfeld shows is largely that of the fringes, the fading industrial areas of the northeast, and the suburban developments at the foothills of the mountains in the west and south. One of Sternfeld’s better-known images – and one of my favourites – *McLean, Virginia, December 1978* (see Fig. 5), shows a fireman shopping for pumpkins while a farmhouse burns on the hillside behind him. As usual, Sternfeld’s perspective is elevated and distant, allowing the audience (and the photographer) to be the observer. In Sternfeld’s photographs, one almost always notices the sweep of the horizon first and then someone or something in the lower half of the frame. The effect is to engage the viewer with one element of the picture (for example, the colour or the sweeping vista), then to secure the final impression with the discovery of a very different element – usually an ironic detail or witty aside.

![Figure 5. Joel Sternfeld, McLean, Virginia, December 1978](image)

Sternfeld’s images can be disconcerting. What on first glance seems normal, on further viewing shows places and people with cracks. His work can make for uneasy viewing – it doesn’t show a happy or morally healthy nation. These are images that illustrate a spiritual emptiness and lack of purpose, with real estate developments that are blots on the landscape and empty parodies of what communities might be. The people in them are often ill at ease or dysfunctional, with couples in isolated alienation.
Like Eggleston’s work in this sense, the world of Sternfeld’s is one that I aspired to when I first saw it 20 years ago. My first response to their work was that there was such quiet and perfection in the moment. The ability of the photographer to contextualise their vision (make the seemingly mundane interesting) and make it their personal expression is what connected me with these two photographers. The ability to tell the story subjectively and the need to capture and reproduce the beauty in what I experience are my motivations for communicating through photography. My work is situated in a blend of the everyday of Eggleston and the isolation of Sternfeld. What differentiates it is the fact that I am a foreigner searching for my own truth and identity. I have left the home place – the place where I never felt at home – to find a new one. The source of my journey is my own.

A strong impulse on encountering beauty is the desire to hold onto it and possess it. Photography is my way of possessing the beauty I encounter. This beauty is fleeting and is found in places and moments which may never be repeated or be only at that rare combination of time, light and season. I have actually tried to repeat photographs after time and feelings have moved on and realised that the results are never the same. John Ruskin, the art critic and theorist, believed that there was only one way to possess beauty and that was through understanding it – making ourselves aware of the factors, both visual and psychological, which are responsible for it. The most effective way of pursuing this understanding was to describe this beauty through art, though he did not believe photography was an adequate means of doing so. After initially embracing photography, he later rejected it when he saw practitioners of it paying less attention to the scene in front of them than in the process of photography and its ability to capture the moment to be viewed later. I could not agree with him more. I often ventured to destinations on my travels to encounter tourists who were more interested in looking at the photograph they had just snapped on the back of their digital camera than actually experiencing the sublime landscape they were in the presence of. For me, the part I enjoy the most about photography is being in the moment – being totally present to what is around me at once (to be focussed, so to speak, and be aware of the periphery). This act takes me to my source and I can describe no greater joy! The exciting part of photography for me is that I have captured the latent image to be taken to the lab to be developed and re-experienced later.

Photography’s ability to preserve the past in two dimensions and make that one point in history concrete in the latent image has become increasingly important to me on this project. A large percentage of the people I photographed have already moved to another home and a number of the places I photographed have been demolished or at least changed since I passed through. My beloved car – the one that I had so many great experiences in – is alas no longer. Even some of the couples I photographed are no longer together (is this the most telling of photography’s ephemeral nature?). I could never deny, however, that the experience was my truth. Cultural critic, Roland Barthes, called this the ‘genius’ of photography, where he identified truth and reality as a unique emotion within a photograph. Photography is unique in this respect as ‘something has posed in front of the tiny hole and has remained there forever’, whereas in cinema, for example, ‘something has passed in front of this same tiny hole’. He goes on to talk about photography and the mortality of a photograph saying that once we are gone and even the photograph of our history ceases to exist, ‘no one any longer will be able to testify …’ to its existence or the existence of that moment.

132 I was also drawn to the work of Stephen Shore, another American photographer who had travelled the USA with a large format camera. His work visually appealed to me but I felt that his images were more about technique and lacked the humour of Sternfeld and Eggleston.


134 ibid.
Some of my portraits have that feeling of isolation that Sternfeld’s work evokes. My process involves waiting for the moments in-between the posed, smiling shots that many of my subjects may have expected. It is these moments that I find the most interesting, honest and real. To read into these about the individual or couple as having found happiness or not, however, was not my intention – and this would be too simplistic a read. I do not want the photographs to have the answers – only to provoke questions. Though I do realise that it is human nature, and part of the viewing process, to try to interpret an expression, I ask that no conclusions be made.

Portraiture as a genre and photography as a means of communication, are natural partners. However, the realism of photography lends itself to misinterpretation or over simplification by the viewer. The inclination to make conclusions about the subject is tempting because the work may be mistakenly read as truth and/or proof. I concur with John Swarkowski when he says, in *William Eggleston’s Guide* that, ‘a picture is after all only a picture, a concrete kind of fiction, not to be admitted as hard evidence or as the quantifiable data of social scientists’. He describes Eggleston’s work as ‘patterns of random facts in the service of one imagination’. Unlike painting, where the painter can manipulate their subject’s expression to their liking, photography, by its very nature, captures the moment. Like painting, however, this moment is subjective to the photographer and the result is as much a portrait of the artist as the subject.

Wim Wenders talks about this most eloquently in his book, *Once*:

> Taking pictures is an act in two directions:
> forwards
> and backwards...

> A photograph is always a double image,
showing at first glance, its subject, but at a second glance – more or less visible, ‘hidden behind it’, so to speak, the ‘reverse angle’:
> the picture of the photographer in action...

> The camera therefore is an eye capable of looking forward and backward at the same time
Forwards, it does in fact ‘shoot a picture,’ backwards, it records a vague shadow, sort of an x-ray of the photographer’s mind, by looking straight through his (or her) eye to the bottom of his (or her) soul.
Yes, forwards, the camera sees its subject, backwards it sees the wish to capture this particular subject in the first place, thereby showing simultaneously THE THINGS and THE DESIRE for them.

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137 ibid.
My subjects were unknowing participants in my quest for home in this way. Somehow, their choices for the location of their portraits – outside their physical homes, were what connected me to them. This acknowledgement of the personal landscape – the universal connection to the surroundings – the world we live in together – was the recognition of myself in them. How much can you deduce from knowing someone for five minutes to knowing someone for two days or even a lifetime? The portrait may only be revealing if the subject is willing to reveal himself/herself. In turn, does this mean by Wenders’ quote that I need to be willing to reveal myself? Or does the actual act of photographing reveal that whether the photographer wants it or not?

Wenders is probably the artist who has influenced me the most. His body of work is about the journey and he often uses the road trip as a way to express this (music also plays an integral role to his work as it does to my process). Mostly known for his films, he is also a photographer and has published many books of photographs and his writings of his various journeys – both road tripping and while location scouting for his films. The context of his vision – that of a foreigner in America – is one that I relate to. Having both grown up watching south-western landscapes, other visions of popular culture and the American Dream, our work is perpetually connected. Wenders’ early films, namely Kings of The Road (1976) and Das Amerikanische Freund (1977), often directly reference American artists such as Walker Evans and Edward Hopper. These intentional aesthetic reference points for the films styles, though they are set in Europe, shows how much he is influenced by America. His early films often had English titles, which further showed his obsession to the rock ‘n’ roll culture of America.

Wenders’ photography is based on his implicit belief that an image has the capacity to tell a story, be it the history of a place or a starting point for fiction. He has said that ‘truth is latentlly possible in the act of seeing’\(^1\). He talks about this act of seeing as being the photographer’s ‘angle’ on the world, in other words, their truth. Wenders cites the paintings of Edward Hopper as being the beginnings of stories, ‘ ... the beginnings of American movies’\(^2\) and this connection can be seen in Wenders’ films. Although Hopper’s paintings are quiet, they always seem to have the ominous expectation of something about to happen like a grey cloud heavy with an imminent downpour of rain, the quiet before the storm, so to speak. In Dyer’s book, The Ongoing Moment, he talks about Hopper’s work, in particular, the painting, Gas (1940) of a lonely gas station in the evening (see Fig. 6). A dusk coloured road curves into the dark woods and a solitary man stands there doing something to one of the three red pumps. ‘Something, surely has just happened, or is about to happen. That’s the thing about Hopper: anything could happen, especially nothing. A car could have pulled in, filled up and driven off minutes ago (perhaps that’s why the guy is out there) and already it would seem as if it had never happened. Five minutes ago is the same as never. They have no memories, Hopper’s pictures. That’s why they generate such intense curiosity about what is happening either side of the moment depicted’\(^3\).

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\(^{1}\) In W Wenders, Pictures from the Surface of the Earth, Schirmer Art Books, Munich, 2003, p. 10.
\(^{2}\) Ibid., p. 15.
\(^{3}\) The Ongoing Moment, op. cit., p. 197.
Many of Wenders’ photographs seem to continue Hopper’s paintings, the angle chosen to ensure numerous possibilities for narrative (see Fig. 7). Wenders believes in this narrative power of the landscape. ‘There are landscapes which truly exude stories. They conjure up stories, they really create them.’ Landscapes are the main protagonists in Wenders’ work. Like Wenders, my landscapes are vast and seemingly empty and city environs have a sense of isolation. I often omit people or diminish their size in the frame. When I look at Wenders’ photographs and Hopper’s paintings I connect with a shared grief in their isolation. Like Eggleston, Hopper’s world is one viewed from a car-level perspective. His photo-like images

142 Pictures from the Surface of the Earth, op. cit., p. 15.
show people, when they are present, waiting, seemingly alone, between homes. His depiction of these in-between places – the 24-hour diner, the motel room or the bus station are sanctuaries for these people who for one reason or another have failed to find a home in the ordinary world. For Hopper, the highway becomes a metaphor for human existence and ‘its role in the conflict between nature and technology, society and individual, rationalism and romanticism’. This conflict between nature and technology is reinforced by Baudrillard when he talks about the American desert and describes the unending flatness of the landscape. ‘… You are delivered from all depth there – a brilliant, mobile, superficial neutrality, a challenge to meaning and profundity, a challenge to nature and culture, an outer hyperspace, with no origin, no reference-points.’ Though Hopper’s subject matter is visually different to what Baudrillard describes, it brings up the same relationship for me that explores these conflicts. In this case, the feeling when driving through the American desert is reiterated when I watch films such as Vanishing Point (1971) and Badlands (1973). Terrence Malick’s Badlands (1973) in particular juxtaposes the open flatness of the landscape with the killer outlaw couple on the road and provides a metaphor for the borderless state that the narrative takes on. I was often amazed that, for its huge population, America still has such open, empty spaces and I would often attempt to express these sublime vistas.

In general, film is a great influence on my work. Aside from the attraction to landscape images (as discussed previously), the moving image has a much more profound effect on my portraiture than still photography. This sounds like a contradiction, considering that my work is the still image and is therefore based on capturing the moment. I believe it has something to do with the desire to capture a person’s essence. I find this occurs for me most effectively in the moments when the subject seems to be relaxed between takes and I would often watch for these ‘in-between’ moments. Sometimes the result is successful, sometimes not. The films that have the greatest influence on me are often the ones where the inner psyche of the character is explored. It is not necessary for any plot conclusions to be made either through dialogue or happy endings or that even much needs to happen using filmic devices to keep the story moving forward. One filmmaker who exemplifies this for me is Jim Jarmusch. His films are often set on the road and involve character development through minimal action within the frame. I have heard him use the term ‘in-betweens’ to describe his preferred way of capturing people saying that this was much closer to real life for him than unnecessary dialogue or visual action.

Returning to Badlands (1973) for a moment, I want to bring up another point that is important for me as a photographer which is also reiterated in Hopper’s paintings and ties in with the films I have been discussing. Visually, Malick’s inclusion of beautiful imagery such as flowers, the interminable vistas and the visual flatness created through the lighting and

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144 America, op. cit., p. 124
145 It is often the feeling of isolation but also the sense that we are all connected and part of a bigger picture.
146 It is ironic that this search for perfection is the driving force in my work. I discussed earlier the pursuit of something better, that is, getting there (thinking about the future), but it is important to also recognise that photography’s ‘moment’ puts me in the present.
147 Films of the early 1970s are my favourites in this regard. Not only the existential road movies I have already discussed such as Five Easy Pieces (1973), Two Lane Blacktop (1971) and Vanishing Point (1971) but other films of this influential era such as The Conversation (1973) and Chinatown (1974) (Chinatown’s cinematographer, John Alonzo also shot Vanishing Point), Tarkovsky’s Solaris (1972) and The Stalker (1979) and many of Kurosawa’s films. In the last twenty years, the filmmakers who have stood out in this regard are Ang Lee (especially The Ice Storm [1994]), Jim Jarmusch (especially Dead Man [1995] and Mystery Train [1989]), Spike Jonze (Being John Malkovich [1999]) and Michel Gondry (Eternal Sunshine of the Spotless Mind [2004]).
148 From an interview with Jim Jarmusch on the Dead Man (1995) DVD.
lenses used, give the story a fairytale quality that opposes the violence carried out by the main protagonist. These visuals serve to create an isolation around the young couple. I like to create this isolation in my portraits with the use of a wide aperture, allowing the subject to float within the two-dimensional space that results in a photograph. Both the background and foreground become an incongruous, but important element of their story.

A contemporary filmmaker who uses similar stylistic devices as metaphors for character emotion is Wong Kar Wai. In two of his most recent films, *In the Mood for Love* (2000) and *2046* (2004), the colours used in the production design and the costumes, and the tempered, slow movement of the camera serve to stir a longing in the audience which mimics the unfulfilled desires of the two main characters. It is this longing that appeals to me and is perhaps a reflection of the longing I seek to fulfil when I photograph.

**Conclusion**

The idea of home and happiness and the connection the two have for me is reiterated whenever I ask someone, ‘are you from here?’ I am still amazed at the capacity of Americans to move from one place to another so easily. Recently I have experienced a trend where people are returning to their birthplace, summed up by a recently returned Los Angeles native as, ‘I just wanted to reconnect with home’.

*Time* magazine’s ‘Person of the Year’ for 2006 is ‘You’! We are the creators of our lives and our place in the world. Cultural phenomena such as *YouTube* and *MySpace* have anybody and everybody in the driver’s seat on the information highway. The Internet has become the equivalent of the car, the computer screen becoming the windscreen. How soon before we will not even have to leave our homes but be transported via the virtual highway? For in reality, isn’t everything we feel, smell, see, hear and taste a result of the interpretation of electrical signals by the brain? Despite technology’s push for an automated society, I truly believe that the human need for connection and interaction with others on a physical level will have its place, just like books will always be printed, film will always be used and vinyl records will always be produced (though their production will ebb and flow and perhaps be produced only for a niche market). These physical things keep us connected to the earth. It is the same to me as having a physical home or space where we can be our true selves.

So, you may ask why I have moved to Los Angeles rather than one of the places on my journey where I may have felt more at home. Home, for me, is definitely a combination of things. It is a mix of friends, being surrounded by people and things that support and remind me of who I am and who I have the potential to be. A friend told me long ago to ‘be around people who make your soul sing’. Life is too short not to live it to the fullest. This includes doing things that bring up fear – like moving to a large city where you don’t know too many people. So, since 2005 I have called Los Angeles home. This is the first time I have moved overseas, let alone a new city. After being here for eighteen months now, I am significantly

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149 The influence of film is also important for me because of the use of the musical score. Just like the music in the car provides the soundtrack for the road trip, the music in a film plays a pivotal role using sound to evoke emotions. The films I have been discussing are good examples that use music to enhance the visuals and provide the viewer with a deeper sensory experience.

150 Recently, while seeking information from my subjects for the book, I discovered that many of them had moved back to a place where they once called home.

151 From *The Matrix* (1999) though this may not be a widely held belief.

152 Quoted from Gurumayi Chidvilasananda, in a conversation with Faye Boyes.
more settled and happy than I have been since I can remember. But it has been a challenging time as well. Experience has taught me how to deal more effectively with the good and bad but it is an ongoing process.

I remember a long-ago portrait taken of me by a friend’s stepfather who was a photographer for The Age. I was at her (10th?) birthday party at a local swimming pool and he had captured me walking along the edge of it tentatively, shyly looking over at the camera (a strong wind blowing my hair and clothes) in a gauzy, chiffon outfit (purple – if I recall) that was an I Dream of Jeannie costume. My mother was vehement in her hatred of the resulting B&W photograph. It looked nothing like me, she explained – made me look old(er) – and, I suspect, separated me from her and who she thought I was and should be (this is a whole other story!). For me, I looked at this representation curiously and wondered if it was me (in the sense of my true essence) and whether he had captured something of who I was to become. Sometimes this memory resurfaces when I look at portraits I have taken and I question their truth, to me, to the sitter and to others. Sometimes I think of the Gertrude Stein portrait by Picasso and his comment when she saw it and felt insulted at their contradictory vision. He said something to the effect that she would eventually take on the painted likeness (his ego aside). As far as looking at a portrait of yourself, this is always difficult as we can never see ourselves as others do and even the factors that make a great portraitist are subjective to the viewer. Nevertheless, the portraits in this series remain as artefacts of my journey and memory.

In re-reading the questionnaires from my project participants, an interesting point was reiterated to me. One of them stated that he believed happiness is not an end goal but a state of being. If you travel through life enjoying the present, then it is in the journey and not the destination that you will discover these moments of happiness. Then, using your ability to recognise these moments, you will inevitably discover your home.

I feel I have succeeded somewhat in conveying my adventures of the last three years. In exploring my reasons for photographic expression, my curious need to search for my identity, both in connecting with others on the same journey and within my heart, has opened up another path. No doubt this has left me with some answers and, more importantly, a new set of questions.

‘Ah the ball that we hurled into infinite space doesn’t it fill our hand differently with its return heavier by the weight of where it has been’

Rilke
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appendix (i)

email:

THIS IS NOT SPAM!

Hi,

My name is Bobbi Fabian. I am an Australian photographer who will be documenting my road trip from New York to Los Angeles from mid January to April, 2004.

The purpose of my trip is to complete a Masters in Photography. I am interested in why people move from their place of birth to another town, city, state or country. Is it to work, study, perhaps for love or the ultimate quest for happiness?

I would like to meet and photograph people who were not born in the place they now live. You may have come from a neighbouring town, city, state or perhaps even a different country. I don't mind which, so long as you did not grow up in the place you now live.

I plan to publish a book of this adventure, but I need your help. Naturally you won't be forgotten. Everyone who helps will receive a copy of their portrait.

Below are details of where I will be travelling to. If you live in these cities or along the routes that take me there then this is for you.

If you would like the opportunity to participate as a subject, I ask that you answer YES to the following questions.

1. You were born some place else to where you now live.
2. You are happy to be photographed.
3. You would be willing to put me up for a night. (This will allow me to get to know you a little better before I photograph you)
Start>>
... New York City> Buffalo, NY
   Cleveland, OH
   Detroit, MI
   Chicago, IL
   Knoxville> Nashville> Memphis, TN
   New Orleans, LA
   San Antonio> Austin, TX
   Santa Fe> Albuquerque, NM
   Tucson> Phoenix, AZ
   Las Vegas, NA
   San Francisco> Los Angeles, CA
>>Finish

Some of my photos can be viewed on my website

www.bobbifabian.com

If you are interested please email me at:

searchingforhome@bobbifabian.com

Even if you are not I would greatly appreciate it if you could pass
the word around to your friends. PLEASE help me and forward
this to 5 of your friends.

Thanks for your help

Bobbi

appendix (ii)

questionnaire:

DATE:

The following information and the photographs produced are only for the purposes of Bobbi Fabian's 'Searching for Home' project. It may be published in a book, magazine article, and website about this project or my portfolio or self-promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

NAME:........................................................................................................................................
ADDRESS:...................................................................................................................................
........................................................................................................................................................
EMAIL:............................................................................................................................................
PHONE:...........................................................................................................................................
DATE OF BIRTH:..............................................................................................................................

WHERE WERE YOU BORN?..............................................................................................................
WHERE DO YOU LIVE NOW?...........................................................................................................
WHAT BROUGHT YOU TO LIVE HERE?

WHAT DOES HOME MEAN TO YOU?

DO YOU FEEL AT HOME WHERE YOU ARE NOW (SPIRITUALLY/PHYSICALLY/MENTALLY)?

WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

IF I’D KNOWN THEN WHAT I KNOW NOW, I’D HAVE …………

WHERE HAVE YOU LIVED? PLEASE LIST THE PLACES.

SIGNED:………………………………………………………………………………………………...

Thank you for your participation in my project. Your time is greatly appreciated.
technical specifications

Both the home and road trip sections were photographed using Kodak NC colour negative 400 ISO film.

The portraits and a small percentage of the landscapes were photographed using a 4 x 5 Graflex field camera with a standard lens, while a majority of the landscapes were photographed using a medium format plastic camera called a Banner. All images were shot hand-held.

For the book, the prints were scanned using an Epson 2450 scanner at 300dpi, with an average file size of 18Mb. The images are not manipulated.

The book was designed by Peter Salmon-Lomas using Adobe InDesign. His design rationale stated the following:

The premise for the design concept to date has been not to focus on the idea of the road trip as an action, but rather, to focus on the physical act of documenting this process, and the objects and thoughts that are collected as a result of this documentation. This allows the theme of ‘home’, within the road trip, to be seen from both parties perspectives, as well allowing the images to be perceived both for their content, as well as their physical meaning to the photographer.

To enhance this sense, elements of the process are extracted and used as visual cues to the communication and presentation of the images. The depiction of any commentary as digital correspondence suggests a continuous dialogue with those both in the images and those close to the photographer. The dot matrix style of titling works as an homage to the image as a physical object, a memory, and as a moment in time and space. The overall tone of the typographic approach is to suggest these themes, yet tread lightly, not to detract from the image and its purpose.
The format of the book suggests a continuous process of the journey and allows the landscape and portrait images to be seen as part of the same process.

The final book size is 29.697 cm x 24.997 cm, hardcover and cloth bound, by Irwin & McLaren, Melbourne.

The fabric cover is pale grey with the title in foiled red embossing. The book is printed on Monza uncoated stock using digital press. The typefaces used in the body copy are Prestige Elite and Grid Dot. The cover has a combination of these two fonts and a customised ‘fax’ style font.

The cover and book design are illustrated below.

© Peter Salmon-Lomas 2006

The Home section contains both portraits and landscapes whereas the Road Trip section contains landscapes only. The captioning for the portraits consists of the person’s name and a list of the places they have lived, chronologically. The captions for the landscapes in both the Home and Road Trip sections consist of a title, sometimes indicating the location.

The forward is written by Katie McGowan and appears in the Road Trip section. The acknowledgements page appears at the end of the Home section and includes a self-portrait taken at the end of the project (early 2006).
Many like many of her photographic subjects, I met Bobbi Fabian through a mutual friend. While attempting to help Ms. Fabian translate her vision from image to word, I got to know someone who, according to her definition of home, comes from the same type of home as I. This is a malleable place wrought of idealism, hope, and the out-fair share of nostalgia from deep within our collective imaginary.

Road trip–>Home is Ms. Fabian’s holistic investigation into the mythologised construct of home and the circuitous path that we take to find some literal or metaphoric approximation of it.

As so-called citizens of the world, we feel a profound loneliness for the past. Our experiences are mediated by the constantly reinforced idea that there is or was something better out there, something better we should be doing, something better we should strive for which we have been taught to call ‘home’. Through her photographs and writing, Ms. Fabian presents a poignant critique of these communal myths.

Ms. Fabian successfully employs the even-handed distance of a cultural critic without enshrouding her inquisitiveness, childlike and wise. She takes a cue from Baudrillard in preserving her essential Otherness while maintaining an unabashed approbation for the Americana boiling over in her midst. Many of the images evoke our collective desire for clues — clues that teach us who we are or where we are supposed to be. This desperate human urge to belong is foregrounded in an intellectual and deeply personal way. Ms. Fabian’s lens captures both the kitsch and simulacra growing roadside across the vast American landscape.

The scope of the project is broad, as is Ms. Fabian’s ability to delve into the lives of strangers and capture their specific histories and reflections. The Sisyphean quest to find that idyllic place we have been taught to call ‘home’ is perhaps natural photographic fodder. By attempting to capture the people and places that create experience, the photographer delves into her own consciousness. In this case, the result is a challenging and valuable slice of life — American style.
bucKeTs

anTennae sTaR
For the Horse
The way
Red Arrow
GAS IS CHEAPER IN TEXAS

BAMA TANGS OPEN

SHANGRI-LA RECORDS
274-1916
shangri.com
see MYSTERY LIGHTS
The Path To Party
heavenly light
Mike + joy
life's not fair

life's not fair
My gratitude to the following people who made this book possible.

Fish for design concept and his vision. Katie for editorial assistance and for writing the forward. All the wonderful and generous people who participated in the project and all those who passed on my information to others to extend the chain of connection (Chris King especially). Old friends and new, whose love traveled with me on the road.

I am more of who I am because of your belief in me - Natalie Lane, Rebekah Potter, Teresa Rad, Hillary Bhus, Thomas Bertucci, Andrew Gotch, Heather Dinas, Peter Rad, Ara Hovanes, Dan Atkinson, Robert Callender, Chris King and Lisa Fabian-Smith.

This book is dedicated to my Dad, whose spirit was with me all the way. Although we spent much of our lives apart, I inherited his wanderlust. Thanks for such a wonderful gift.
DATE: 01.24.04

The following information and the photographs produced are only for the purposes of Bobbi Fabian's "Searching For Home" project. It may be published in a book, magazine article, and website about the project or my portfolio or self-promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

NAME: SCOTT OAKES
ADDRESS: 369 14TH ST. APARTS
        BROOKLYN, NY 11215
EMAIL: SCOTT.OAKES@CUNY.EDU
PHONE: 917.394.6088
DATE OF BIRTH: OCT. 6, 1979

WHERE WERE YOU BORN? SYRACUSE, NY
WHERE DO YOU LIVE NOW? BROOKLYN, NY

WHAT BROUGHT YOU TO LIVE HERE?
I moved to NY for a few reasons - to pursue my career in advertising, to experience life in one of the greatest cities in the world, and to find out what I'm really made of. Living this far from home has been a great test for me, and has given me the chance to learn a lot about myself.

WHAT DOES HOME MEAN TO YOU?
Home is a place where you feel most comfortable with yourself and your surroundings. It is also more than just a place - it's a certain feeling you get that might be described by your sense of happiness or satisfaction. It's a place you can go if there's no other place left to go.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?
I'm beginning to, it's taken awhile to adjust to my surroundings, but I'm reaching the point where I'm starting to feel at home here.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Personally, I think happiness comes with being content in who you are. It's a simple concept, but not always simple to realize.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

THOUGHT LESS, DONE MORE.

SIGNED: .................................................................

Thank you for your participation in my project. Your time is greatly appreciated
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NAME: MELISSA NGUYEN
ADDRESS: 8310 51ST AVENUE, 2R
ELMWOOD PARK, NJ
EMAIL: DONE0203@AOL.COM
PHONE: 917-957-0524
DATE OF BIRTH: 06.06.72

WHERE WERE YOU BORN? SAIGON, VIETNAM
WHERE DO YOU LIVE NOW? ARNOLD, NJ

WHAT BROUGHT YOU TO LIVE HERE?
1) ADVERTISING — NY IS THE PLACE TO BE WHEN YOU’RE JUST STARTING OUT.
2) TO GET OUT OF HOUSTON, TX. TO PROVE TO MYSELF THAT I COULD MAKE IT. I DIDN’T WANT TO FEEL TRAPPED BY TRADITION. TO SEE WHAT ELSE WAS OUT THERE BEYOND THE CULTURE AND SAFETY NET OF THE ASIAN COMMUNITY

WHAT DOES HOME MEAN TO YOU? — I REMEMBER RETURNING TO HOUSTON ONCE WHEN THIS FEELING DAWNED ON ME, THAT HOME IS THE PLACE WHERE YOU RETURN TO IT — NO MATTER HOW LONG YOU’VE BEEN AWAY — IT FEELS LIKE YOU NEVER LEFT. SO WHILE I DON’T BELIEVE I WILL EVER MOVE BACK TO HOUSTON, IT IS HOME TO ME, IT IS WHERE I GREW UP — PERHAPS THAT FEELING WILL BE TRANSFERRED TO THE PLACE WHERE MY OWN CHILDREN, SOMEDAY, WILL BE RAISED.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?

PHYSICALLY I GUESS I DO. I REFER TO IT AS HOME. SPIRITUALLY — DEFINITELY NOT. I HAVE A ROOMMATE AND THE PLACE NEVER FEELS LIKE IT’S MINE — OR ALL MINE. I KNOW ALSO THAT I WILL BE LEAVING SOON SO I HAVE NEVER BEEN ABLE TO Settle IN COMFORTABLY, COMPLETELY. I’M SOMEWHERE ELSE FOR TWO YEARS — AND MAYBE MARITAL. WILL MAKE THAT TEMPORARY HOME FEEL A LITTLE MORE PERMANENT. AT THIS POINT IN MY LIFE, I FEEL A LITTLE FLOATY AND COULD PROBABLY BE PRETTY HAPPY WHERE I LIVED NEXT, BUT NOT FEEL LIKE I’VE BUILT MYSELF A HOME.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?
The secret to happiness, I think, is to not compare yourself to others. That's when we become unhappy with ourselves and with what we don't have. I'm sure you could argue that premise fairly easily, but it seems to work for me. When I find myself frustrated with life, of course, it's so hard not to compare your life with those around you, with those on TV, magazines, etc... but, in the end, it's a waste of time and energy. Self-improvement should come from within for a more well-rounded and full life.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE............
Honestly, there's very little that I would've changed or done differently. There was a lot of pain and heartache growing up, especially during the teen years, but anytime I try to imagine how I'd do things differently, I start to see my life taking a different path, and I'm actually happy with where life has taken me. What I've learned thought is coming in handy with the decisions I'm making now, and the newest thing so far is to be fearless.

SIGNED: ________________________________

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 24 JAN 2004

The following information and the photographs produced are only for the purposes of Bobbi Fabian's "Searching For Home" project. It may be published in a book, magazine article, and website about the project or my portfolio or self-promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

NAME: Sujoy Mukherjee
ADDRESS: 123 President St, Garden Apt
         Brooklyn, NY 11231
EMAIL: sujoymukherjee@bหนอง1.com
PHONE: 311-747-3026
DATE OF BIRTH: 17 Nov 75

WHERE WERE YOU BORN? Barcelona
WHERE DO YOU LIVE NOW? Brooklyn

WHAT BROUGHT YOU TO LIVE HERE?
- To the US a fellowship to take a master degree in art direction
- To NYC, curiosity for the city

WHAT DOES HOME MEAN TO YOU?
Friends, family, sun, peace of mind.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?
I feel I belong here because it lets me do things & meet people I didn't have access to, before. But mentally or spiritually, I don't belong here. I don't really agree with the values that drive people here.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Be surrounded by people you like.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...been less afraid of
the unknown. Change is good although it
felt scary at times.

SIGNED: ____________________________

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: Jan 24, 2004

The following information and the photographs produced are only for the purposes of Bobbi Fabian's "Searching For Home" project. It may be published in a book, magazine article, and website about the project or my portfolio or self-promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

NAME: Jimmy Gass
ADDRESS: 208 President St
Brooklyn, NY 11231

EMAIL: jimmy66@yahoo.com
PHONE: 718-797-1854
DATE OF BIRTH: 9-25-1972

WHERE WERE YOU BORN? Virginia Beach, VA
WHERE DO YOU LIVE NOW? Brooklyn, NY - Carroll Gardens

WHAT BROUGHT YOU TO LIVE HERE?
WORK, WEB DESIGN, CURIOSITY

WHAT DOES HOME MEAN TO YOU?
HOME IS WHERE THE HEART IS

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]?
I THINK I FEEL AT HOME IN NEW YORK. I THINK IT'S MORE IMPORTANT TO BE AT PEACE WITH ONE'S OWN SENSE OF SELF. IT WOULD BE HARD TO LIVE ANYWHERE ELSE IN THE USA. BESIDES NEW YORK, BUT I'M NOT SURE I COULD SETTLE DOWN HERE PERMANENTLY.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

THE SECRET TO HAPPINESS? MAYBE THERE ISN'T A SECRET FOR SOME PEOPLE. I GUESS FOR ME, IT'S THE ATTAINMENT OF PERSONAL SUCCESS THROUGH SPECIFIC GOALS, LIKE WORK, MUSIC, AND SELF-EXPRESSION. I THINK TRUE HAPPINESS IS HAVING A COMMUNITY AROUND YOU, AND PEOPLE THAT YOU LIKE AND THAT LIKE YOU BACK. I DON'T THINK IF HAPPINESS SHOULD BE AN END-GOAL, BUT RATHER A STATE OF BEING - BALANCE, EQUILIBRIUM AND UNDERSTANDING.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE............

INVESTED IN MICROSOFT.

SIGNED: _________________________________

Thank you for your participation in my project. Your time is greatly appreciated.
The following information and the photographs produced are only for the purposes of Bobbi Fabian's "Searching For Home" project. It may be published in a book, magazine article, and website about the project or my portfolio or self promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

NAME: Peter Rad
ADDRESS: 77 Jane Street
          Apartment 2
EMAIL: peter@peterrad.com
PHONE: (212) 645-9164
DATE OF BIRTH: May 28, 1965

WHERE WERE YOU BORN? Adelaide, Australia
WHERE DO YOU LIVE NOW? New York City (Manhattan)

WHAT BROUGHT YOU TO LIVE HERE?
I always loved NY, but wouldn't have thought living here because it felt far too dangerous. Once that cleaned up, Teresa & I decided it might be a good place to come for me to do my masters. Centre of the postmodern world!

WHAT DOES "HOME" MEAN TO YOU?
I've become very used to moving around. I moved 16 times with my family before the age of 21. So, home for me is a place to be when I'm not somewhere else. As much as I like going places, I love home the most. That's why I 'work' from home. It's protected and I just like it. It's where I'm

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?
Physically & spiritually, yes. Mentally, I do but I know we'll have to move from here, one day. I guess I won't really feel at home mentally until we have our own place where we can establish a long-term foundation of family.
I also feel that our quest for happiness becomes less intense once we're able to look at ourselves objectively and work on specifically those things that stop us from being happy. Happiness can never really be a constant. I'd be content just with being happy more often than being sad.

WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

I actually think happiness might be genetic. I saw a doc.
on TV one which put together twins who had been separated early in life. Despite their different upbringings, conditioning, and emotional levels, almost always matched that of their twin. The depressed person had a depressed twin, and the happy person was just like their twin.

Having said that, I feel happiness also comes from doing what I don't actually 'do' the thing my heart tells me to, I can... be very unhappy.

... been a banker! Moving from this has been bloody hard. Luckily there was support from new-found school friends, but financially we're still trying to make up ground. If I'd known then... I would have followed my heart and kept painting/plaing music, moved to NY much earlier in my career. I don't have regrets, but hitting forty and starting a career is pretty daunting. Fucking Postmodernism!!

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.

Good luck!
DATE: Jan 31, 2004

The following information and the photographs produced are only for the purposes of Bobbi Fabian's "Searching For Home" project. It may be published in a book, magazine article, and website about the project or my portfolio or self promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

NAME: Teresa Reed
ADDRESS: 77 Jane St
NEW YORK, NY 10014

EMAIL: teresa.rood@live.com
PHONE: 212-695-9164

DATE OF BIRTH: 7/15/62

WHERE WERE YOU BORN? Melbourne, Australia
WHERE DO YOU LIVE NOW? New York City, USA

WHAT BROUGHT YOU TO LIVE HERE?
Husband was accepted into a Fine Art Master's course, so originally came for his study & a trial for more permanent status, also for work opportunities & some adventure.

WHAT DOES "HOME" MEAN TO YOU?
Home is a safe and comfortable place I can retreat to or return to, to center and re-balance myself in a hectic & demanding world. It's where I reconnect with family and friends and can feel at ease with who I am.

DO YOU FEEL AT HOME WHERE YOU ARE NOW
[PHYSICALLY/SPRITITUALLY/MENTALLY]?

Yes, New York is a tough city to survive in, but good

friendships help. I think I enjoy the challenges of the
strength I can see in myself to meet those challenges. Although
sometimes it does get the better of me & it is hard to
be so far away from my family, network & family support.

But then I remind myself that better & a family & my home is with

him.
I feel also more comfortable at present with my spiritual "home." I think for a long time I did not allow myself to make my own decisions about what spirituality meant to me, I took on board conventions of other beliefs, believing them to be truer than my own feelings. Spirituality is a deeply personal thing & I think experience & moving overseas has somehow contributed to my current belief system, inasmuch that it allowed me to be alone with my thoughts without the influence of others. My family & the religious expectations it enforces.

What do you believe is the secret to happiness?

It's being comfortable in your own skin, right here, wherever you are now at this moment of your life.

If I'd known then what I know now, I'd have........

left my comfort & security gone earlier (i.e. physically & mentally). Fear of unknown consequences has prevented me to do so in the past, both in physically moving to another place & in relationships & all my own issues. Once one can move past the fear, one can see that fear itself is the obstacle that prevents us from moving to a better place, physically & mentally.

Signed: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated. You're welcome!
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NAME: SARA L. BLAIR
ADDRESS: 2332 HOUSE RD.
          KNOXVILLE, TN 37919
EMAIL: BlairSara@yahoo.com
PHONE: 865-684-3391
DATE OF BIRTH: 4/24/78

WHERE WERE YOU BORN? SPRING VALLEY, IL. (DELAWARE, OH.)
WHERE DO YOU LIVE NOW? KNOXVILLE, TN.

WHAT BROUGHT YOU TO LIVE HERE?
   My mother

WHAT DOES "HOME" MEAN TO YOU?
   A PLACE WHERE YOU CAN CRAWL UP WITH YOUR FAMILY.

DO YOU FEEL AT HOME WHERE YOU ARE NOW
(PHYSICALLY/SPIRITUALLY/MENTALLY)?
   NO, BUT I HAVE A FEELING I WOULD BE A LITTLE LOST WHEREVER I WAS RIGHT NOW.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Sadness

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.......

I WOULDN'T HAVE DONE IT ANY DIFFERENT.

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.
FEB. 4, 2004

TIMOTHY N. POWERS
2128 BAINBRIDGE WAY
POWELL, TN. 37849

TNPOWERS@HOTMAIL.COM
865-947-3104
AUGUST 12, 1950

SALEM OREGON

POWELL TENNESSEE

A LONG AND WINDING ROAD......ACTUALLY I MOVED TO KNOXVILLE TENNESSEE ON MAY 1ST, 1987. THE PURPOSE WAS TO START WORK AT MODERN SUPPLY CO. AND I HAVE BEEN HERE EVER SINCE.

HOME TO ME IS MORE A STATE OF MIND THAN A LOCATION. SINCE I ORIGINALLY LEFT “HOME” (MEANING MY PARENTS HOUSE) I HAVE LIVED IN A NUMBER OF PLACES. EACH OF WHICH I CONSIDERED HOME.

AT AGE 4 MY FAMILY MOVED FROM SALEM OREGON TO INDIO CALIFORNIA. I LIVED IN CALIFORNIA UNTIL I WAS ABOUT 24. AT THAT TIME I MARRIED A YOUNG LADY WHO CONVINCED ME THAT TEXAS WAS THE PLACE TO BE. SO AS THE SONG GOES I LOADED UP AND MOVED TO WITCHITA FALLS TEXAS. THAT WAS PROBABLY THE HARDEST MOVE AS I WAS MOVING A GREAT DISTANCE FROM MY IMMEDIATE FAMILY AND EVERYTHING I WAS USED TO. ONCE HOWEVER I MADE THE MOVE, I QUITE SIMPLY SAID TO MYSELF THAT THIS IS WHERE I AM GOING TO BE FOR THE REST OF MY LIFE, AND AT THAT POINT IT BECAME “MY HOME”. THAT SAME THOUGHT HAS PREVAILED THROUGHOUT THE REST OF MY MOVES.

WHEN I ARRIVED IN TEXAS I STARTED WORKING FOR A COMPANY THAT HAD MANY LOCATIONS. SO WE EVENTUALLY MOVED FROM WITCHITA FALLS TO ALBUQUERQUE NEW MEXICO, AND THEN BACK TO FT WORTH TEXAS, AND THEN ON TO ABILENE TEXAS. THIS WAS ALL IN THE SPAN OF ELEVEN YEARS. IN EACH LOCATION I MET NEW PEOPLE AND MADE NEW FRIENDS AND PROCEEDED TO “EXPLORE THE COUNTRYSIDE”. THE NEW FRIENDS, NEW CHURCH AND EXPLORATION MADE EACH OF THESE PLACES HOME. I GUESS WHAT THEY SAY ABOUT HOME BEING WHERE THE HEART IS, IS PRETTY TRUE. THE COMPANY I WAS WORKING FOR IN TEXAS EVENTUALLY WENT BANKRUPT, AND AT THAT POINT WITH THE HELP OF SOME JOB HUNTING COMPANIES I FOUND GAINFUL EMPLOYMENT IN KNOXVILLE, TN.
DO I FEEL AT HOME WHERE I AM NOW? ABSOLUTLEY! WHEN I FIRST MOVED HERE IN MAY OF 1987 THE ONLY PEOPLE I KNEW WERE THE ONES I WORKED WITH. IT DIDN'T TAKE LONG HOWEVER TO FIND A NEW CHURCH HOME, A REASONABLE RESIDENCE AND A TON OF FRIENDS, AND A WHOLE NEW AREA TO EXPLORE AND LEARN ABOUT.

THE SECRET OF HAPPINESS IS.......LIVING LIFE TO THE FULLEST EXTENT AVAILABLE. SOME PEOPLE ARE CONTENT TO STAY IN ONE PLACE ALL THEIR LIVES AND EXIST. I FEEL THAT I HAVE HAD THE ABILITY TO AND THE ADVANTAGE TO DO MORE AND EXPLORE MORE THAN THE AVERAGE PERSON. THIS HAS DEFINITELY HELPED TO MOLD ME INTO THE PERSON I AM TODAY. PROBABLY ONE WORD THAT WOULD SUM UP THIS ABILITY IS "INDEPENDENCE" THIS WAS SOMETHING THAT MY FATHER PASSED ON TO ALL OF HIS CHILDREN. I HAVE NEVER BEEN SURE EXACTLY WHEN HE DID THIS BUT I KNOW HE DID...AND I IN TURN HAVE TRIED TO DO EXACTLY THE SAME. SOMETHING ELSE THAT I DISCOVERED ALONG THE WAY IS THAT IF YOU WILL LIVE YOUR LIFE, AND APPROACH ANY JOB OR TASK THAT YOU TAKE ON WITH "HONESTY, INTEGRITY AND SINCERITY" YOU CAN GO ANYWHERE AND DO ANYTHING.

PROBABLY NOT CHANGED A THING, EXCEPT MAYBE TO INVEST IN MICROSOFT IN THE BEGINNING. ACTUALLY THIS MAY SOUND CORNY BUT I HAVE LIVED A GREAT LIFE, I'M NOT READY TO QUIT YET THERE ARE TOO MANY THINGS I STILL WANT TO DO AND SEE. I GUESS WHEN I FINALLY FIGURE OUT HOW MUCH IS ENOUGH I'LL BE DONE.

[Signature]

[Name]

[Date]
DATE: 2-5-04

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NAME: Jordan McNally
ADDRESS: 1149 August Ln
Knoxville, TN 37927
EMAIL: jordan@ntown.com
PHONE: 865-667-0836
DATE OF BIRTH: 9-20-76

WHERE WERE YOU BORN? Baltimore, MD
WHERE DO YOU LIVE NOW? Knoxville, TN

WHAT BROUGHT YOU TO LIVE HERE?
My son and I moved to be closer to family and friends

WHAT DOES "HOME" MEAN TO YOU?
Comfortable Place a place to rest my head.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
No, not today
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

My sons laugh, sunny warm day, and lemon drops.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE......

Told my self to breathe breathe

SIGNED: ____________________________

Thank you for your participation in my project. Your time is greatly appreciated
DATE: 2/7/04

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NAME: Julie
ADDRESS: 118357 Blue Springs Rd
Philadelphia, PA 37846
EMAIL: 
PHONE: 806-213-0455
DATE OF BIRTH: 3-4-74

WHERE WERE YOU BORN? Holliston, Massachusetts
WHERE DO YOU LIVE NOW? Philadelphia, TN

WHAT BROUGHT YOU TO LIVE HERE?
originally college

WHAT DOES "HOME" MEAN TO YOU?
several different things-
most importantly where I personally am at and make my living as a dairy farmer

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]? yes in every aspect
What do you believe is the secret to happiness?

being able to satisfy yourself
and reach your own personal goals

If I'd known then what I know now, I'd have........

laughed at myself for being so naive.

The hardest lesson I have had to learn is that life is not necessarily always fair. Hard work is not always enough to get you ahead.

Signed [signature]

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 2/10/4

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NAME: ELIJAH SHAW
ADDRESS: 2407 BROSHIER AVE
          NASHVILLE TN 37206
EMAIL: 615@SKUNKY.COM
PHONE: 615-310-9365
DATE OF BIRTH: 9/14/67

WHERE WERE YOU BORN? WASHINGTON DC
WHERE DO YOU LIVE NOW? NASHVILLE TN

WHAT BROUGHT YOU TO LIVE HERE? I MOVED HERE FROM BOSTON FOR RECORDING SCHOOL.

WHAT DOES "HOME" MEAN TO YOU?
HOME IS WHERE YOUR FRIENDS OR FAMILY ARE.
HOME IS WHERE YOU FEEL GOOD WHEN YOU ARRIVE. HOME IS ALSO A PLACE YOU KNOW.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
I'VE BEEN HERE FOR TWELVE YEARS. I FEEL VERY MUCH AT HOME NOW. ALTHOUGH FOR THE FIRST FEW YEARS I FELT AS IF I WOULDN'T STAY.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Happiness is available in every small moment, all you have to do is slow down and see it.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE....... I WOULD HAVE BOUGHT MY HOUSE A LOT SOONER INSTEAD OF RENTING FOR SO LONG.

SIGNED:...........................................

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 2/10/04

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NAME: Melissa Guthierlin
ADDRESS: 2151 Hicklen Ave. #3
NASHVILLE, TN 37212
EMAIL: mel.the.tree@hotmail.com
PHONE: 615-397-4487
DATE OF BIRTH: 1/23/61

WHERE WERE YOU BORN? Memphis, TN
WHERE DO YOU LIVE NOW? NASHVILLE, TN

WHAT BROUGHT YOU TO LIVE HERE?

After graduating from UT Knoxville, I wanted to move and I wanted a teaching job. I wasn't quite ready to move back near my family, but I felt the need to be near good friends. I had two friends in Nashville and it was a new experience, new town, so I decided to try it out. I followed my instincts.

WHAT DOES "HOME" MEAN TO YOU?

(OTHER PAGES)

DO YOU FEEL AT HOME WHERE YOU ARE NOW (PHYSICALLY/SPIRITUALLY/MENTALLY)?

At times. When I am active with friends and meeting new people I feel at home.
When I feel loved I feel at home in Nashville. When I feel I am growing as a person, I feel at home. When I travel I get antsy to leave Nashville in search of something different & better.

What do you believe is the secret to happiness?

Happiness is being with or communicating with those whom I love. I am never happier than when I'm sitting around with friends or family or talking with them on the phone.

If I'd known then what I know now, I'd have......

done nothing differently. I live life without regrets because everything, good or bad, is an experience meant to teach me about life, myself, and those around me.

Signed:...........................................................................................

Thank you for your participation in my project. Your time is greatly appreciated.
Home is family and friends. Home is having an unforgettably amazing time doing absolutely nothing. Home is being alone on the couch in the dark listening to Norah Jones with a glass of red wine. Home is sleeping, waking up when I please, and drinking coffee in bed with a good book. Home is mom vacuuming on Saturday morning while listening to Céline Dion. Home is a cozy fire and a warm blanket. Home is a spring breeze and a porch swing. Home is contentment.

I am also most happy when I meet and learn about new people, when I travel in airports or in my car, when my students smile or succeed, or when I'm listening to really great music.
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NAME: Robin Eaton
ADDRESS: 2012 25th Ave S
N. T. 372 12
EMAIL: robine@comcast.net
PHONE: 615-364-4832
DATE OF BIRTH: 7/29/49

WHERE WERE YOU BORN? Philadelphia
WHERE DO YOU LIVE NOW? Nashville

WHAT BROUGHT YOU TO LIVE HERE?

My wife was originally from here. We met in NYC in 1985. I had just lost a record deal & was looking for a new start. My wife suggested that I come to Nashville and "check it out." 1985 - 2004

WHAT DOES "HOME" MEAN TO YOU?

Where the dogs are. Where my wife & daughter are. Where all my ' junk is.

DO YOU FEEL AT HOME WHERE YOU ARE NOW (PHYSICALLY/SPIRITUALLY/MENTALLY)?

I miss the decadent life I lived in NYC, but am quite happy here. I live in my head a lot of the time & have really come into my own here in Nashville. I travel more than ever. I’d love a pied a terre in NYC, Paris & Lucca but really can not complain.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Do what you enjoy all the time.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE........

never sold the Steiglitz Steerage for the M-1 [Reg地块].
I would have bought the Mucha posters in Milan in 1973
just because they're cool. Stuff like that. I'd be so rich
it would be boring. I would have gone home with the midwife
to Sausalito on the night we landed on the newest. Tant pis.

SIGNED:..........................................................

Thank you for your participation in my project. Your time
is greatly appreciated.
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NAME: James Hass (Hass)
ADDRESS: 4117 3rd Ave, Nashville, TN 37204
EMAIL: hhass@apts.com
PHONE: 615-258-1695
DATE OF BIRTH: 1/12/70

WHERE WERE YOU BORN? Queens, NY.
WHERE DO YOU LIVE NOW? Nashville

WHAT BROUGHT YOU TO LIVE HERE? I left Brooklyn in Aug 96 to move here to play w/ friends in a band called Joe Mon's Brother. I was unhappy with the NYC scene and thought Nashville was much cooler.

WHAT DOES "HOME" MEAN TO YOU?

Home means family to me but also, the place where I belong. Where I feel comfortable, stimulated etc. Right now, Nashville feels like home.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]? I feel that to be a continuing journey through life. A road that
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Self reliance, creativity, learning, creating, enjoying and sharing.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE........

Done a few key things differently

SIGNED: 

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NAME: Nancy Laskowski-Maas
ADDRESS: 3560 Rue Mignon
          New Orleans, LA 70113
EMAIL: Sagenancy@cox.net
PHONE: 504/994-3688 (H), 504/415-3642 (C)
DATE OF BIRTH: 3/11/62

WHERE WERE YOU BORN? Blue Island, IL (Chicago south side suburb)
WHERE DO YOU LIVE NOW? New Orleans, LA

WHAT BROUGHT YOU TO LIVE HERE?
The first time I visited, I felt like I'd come home. It was the first place I visited that I thought I could live in and though I've felt that way since moving here about other cities, it's never had that homecoming feel the way New Orleans did.

WHAT DOES "HOME" MEAN TO YOU?
I feel that home is really where your heart is. Where you are in connection on a spiritual level to a place and you end up creating the physical home based on that.

DO YOU FEEL AT HOME WHERE YOU ARE NOW
[PHYSICALLY/SPIRITUALLY/MENTALLY]? Yes (to all 3)
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?
Believing in yourself and giving yourself love, and sharing that love of self with others, giving to them and being joyous about it.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE....... 
My first response is that I'd have moved to a more financially-smart place instead of New Orleans. But I met my husband and had my children here, I have made some of the best friends I've ever had, and being in this place has given me experiences that I am positive I would not have had anywhere else. So my answer is that I'd have pretty much done the same.

SIGNED: Nancylastowski - Maaz

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 2/16/04

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NAME: Markku Kauppinen
ADDRESS: 6099 Cadina St.
EMAIL: m.kauppinen@extendeddisc.com
PHONE: 504-482-3810
DATE OF BIRTH: 6/23/67

WHERE WERE YOU BORN? Helsinki, Finland
WHERE DO YOU LIVE NOW? New Orleans, LA

WHAT BROUGHT YOU TO LIVE HERE?
A friend of mine dared me to become an exchange student. He made a $15 wager. I ended up in Nashville, he went to Reno.

WHAT DOES "HOME" MEAN TO YOU?
Where my wife and kids are.
Place - Right now, New Orleans.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Focusing on what you have, not on what you do not.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE......

made no changes at all. I am very happy with my life.

SIGNED: ........................................................................

Thank you for your participation in my project. Your time is greatly appreciated
DATE: Feb. 16 2004

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NAME: Caroline Kauppinen
ADDRESS: 6809 Celina St.
New Orleans, LA 70124
EMAIL: m.kauppinen@extendeddisc.com
PHONE: 504-482-7760
DATE OF BIRTH: 1-27-69

WHERE WERE YOU BORN? Co.Cork, Ireland
WHERE DO YOU LIVE NOW? New Orleans, La.

WHAT BROUGHT YOU TO LIVE HERE? my father was transferred to Philadelphia with his job in 1978. We then moved to Houston and in 1985, New Orleans.

WHAT DOES "HOME" MEAN TO YOU?
Home means familiarity to me. I will always hold a special place in my heart for Ireland, but right now I consider New Orleans home because everything here is so comfortable and familiar, like an old pair of jeans. However, I also wouldn't mind moving somewhere else.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/MENTALLY/MENTALLY]? Yes (see above): All of these.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

being at peace with yourself, and having a wonderful family.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE........

kept in touch with old friends through the years.

SIGNED: Caroline Kaufman

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 2/16/04

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NAME: SCOTT JORDAN
ADDRESS: 2006 KISKAHWATHE ST. W., CARMEL CA 93923
EMAIL: SCOTT@KISKAHWATHE.COM
PHONE: 317-896-7068
DATE OF BIRTH: 1/15/67

WHERE WERE YOU BORN? BUFFALO, NY
WHERE DO YOU LIVE NOW? CARMEL, CA

WHAT BROUGHT YOU TO LIVE HERE?
The serenity of country living, and being closer to family.

WHAT DOES "HOME" MEAN TO YOU?
Being connected emotionally to a place

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?

Yes
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Following your heart and following your dreams, and taking risks. I never want to look back and have regrets that I didn't make choices in life because of fear of the unknown.

If I'd known then what I know now, I'd have......

Devoted more time to the craft of writing before I married and had children. Spare time is difficult to come by when family responsibilities take precedent over creative impulses.

SIGNED: ...........................................

Thank you for your participation in my project. Your time is greatly appreciated.
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NAME: Tom McDermott
ADDRESS: 336 N. Bernard Street
NEW ORLEANS, LA 70119
EMAIL: tmc510ix.net.com
PHONE: (504) 436-0455
DATE OF BIRTH: 8/2/1987
WHERE WERE YOU BORN? ST. LOUIS
WHERE DO YOU LIVE NOW? NEW ORLEANS

WHAT BROUGHT YOU TO LIVE HERE?

THE NEW ORLEANS MUSIC SCENE AND A LACK OF OPPORTUNITY IN ST. LOUIS.

WHAT DOES "HOME" MEAN TO YOU?

I DON'T FEEL TRULY AT HOME IN EITHER ST. LOUIS OR NEW ORLEANS.
I SUPPOSE "HOME" THEN MIGHT SIMPLY MEAN THE US OF A. EVEN
THOUGH I AM VERY CRITICAL OF MY COUNTRY AND WOULDN'T WANT TO
LIVE IN MOST OF ITS CITIES.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPiritually/MENTALLY]?

I FEEL LIKE I COULD SPEND THE REST OF MY LIFE HERE, BUT AT THE
SAME TIME FEEL LIKE AN OUTSIDER. WHILE I THRIVE ON THE CULTURE, THE
LACK OF ACCESS TO NATURE IS BAD FOR ME.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

CONNECTING TO THE DIVINE ON A REGULAR BASIS.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE......

STARTED MEDITATING AND TAKING BETTER CARE OF MYSELF 25 YEARS AGO.

SIGNED: 

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: ........................................

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NAME: ________________________________
ADDRESS: 8406 W. CONCESSION
HOUSTON, TX 77096
EMAIL: ________________________________
PHONE: 713-981-8061
DATE OF BIRTH: __________________________

WHERE WERE YOU BORN? ________________
WHERE DO YOU LIVE NOW? ________________

WHAT BROUGHT YOU TO LIVE HERE?
We have friends here and we like to live here because the weather like our county.

WHAT DOES "HOME" MEAN TO YOU?
Home mean with me like good family and children.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/MENTALLY]?

yes, i feel good at home now.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Yes -

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.......

SIGNED: ____________________________

Thank you for your participation in my project. Your time is greatly appreciated.
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NAME: Heather Crist  
ADDRESS: 2200 S. Pleasant Valley #1108  
          Austin, TX 78741  
EMAIL:  hlcrist@yahoo.com  
PHONE:  (512) 824-5331  
DATE OF BIRTH: 1/8/69  

WHERE WERE YOU BORN? Garden City KS  
WHERE DO YOU LIVE NOW? Austin TX  

WHAT BROUGHT YOU TO LIVE HERE?

work, but I probably would've moved here on my own if I wasn't transfixed. The music scene, the size of Austin, the western/country influence all influenced my decision to make Austin home.

WHAT DOES "HOME" MEAN TO YOU?  

Home means 2 things to me - sometimes I use it to refer to where I'm living currently; sometimes I mean my parents' house in Scott City KS. I think no matter where I live, because the family farm will always mean home.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?

Yes. I feel more at home in Austin than anywhere I've lived (which incl. St. Louis, Chicago & NY).
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

I don't think there's one great secret for everyone. For me, I think maybe it's living in the right place and being surrounded by great people—friends and family. Having a job I enjoy helps too.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.

not made all the missteps along the way that make me who I am.

SIGNED: ____________________________

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 2 Mar 04

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NAME: Richard E Hopkins
ADDRESS: 11022 S. Sikinite Mtn. Rd.
Tucson, AZ - 85736
EMAIL: ...................................................
PHONE: 520 822 1005
DATE OF BIRTH: 11 Dec 38

WHERE WERE YOU BORN? Pawtucket, R.I.
WHERE DO YOU LIVE NOW? Babole, Junction.

WHAT BROUGHT YOU TO LIVE HERE?
After a very varied life from lumberjack to soldier to history teacher etc etc. We decided to go live in the desert. We liked the Kalahari.

WHAT DOES “HOME” MEAN TO YOU?
It sure as hell aint a House. Largely where the Heart is. Then you can make any house your Home.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
Yes - No place is perfect.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Controlling your desires, expectations, etc. Not vice versa.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE........

Spent more time being a woodworker!

SIGNED: ...........................................

Thank you for your participation in my project. Your time is greatly appreciated
DATE: 3/4

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NAME: Kirgal Johnson
ADDRESS: 870 S. Tenet Ave
Tucson, AZ 85714
EMAIL: kirgeljohnson@hotmail.com
PHONE: 520-622-0367
DATE OF BIRTH: 08/09/76

WHERE WERE YOU BORN? Massachusetts
WHERE DO YOU LIVE NOW? Arizona

WHAT BROUGHT YOU TO LIVE HERE?

family moved out when i was young

WHAT DOES "HOME" MEAN TO YOU?

a hundred rather than one thing: home is the kaleidoscope through which you see yourself.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITUALLY/MENTALLY]?

there's always superficial variation but the deepest essence reveals a complete at home sensation right here right now.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

don't get droopy for too long,
embrace your breath, commit
to actions relevant to the stars and
moon, run your Universe at a
mellow reach, die before you tell yourself
so seriously, that you're arguing with a concrete curb

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE........

dropped the load and hit the road!

SIGNED:_____________________

Thank you for your participation in my project. Your time
is greatly appreciated
DATE: March 11, 2004

The following information and the photographs produced are only for the purposes of Bobbi Fabian's "Searching For Home" project. It may be published in a book, magazine article, and website about the project or my portfolio or self promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

NAME: Eric Markowitz
ADDRESS: 1656 Powell St Apt 102
San Francisco, CA 94133
EMAIL: e-markowitz@yahoo.com
PHONE: 415-308-9785
DATE OF BIRTH: 6/12/4169

WHERE WERE YOU BORN? Perth Amboy, New Jersey
WHERE DO YOU LIVE NOW? San Francisco, CA

WHAT BROUGHT YOU TO LIVE HERE?
Love for the city. I've been visiting San Francisco for almost 20 years, and always loved the city. An opportunity came up to transfer my existing job out here, so I jumped on it. Some more reasons—better weather, better jazz scene, more liberal community, better vegan cuisine.

WHAT DOES "HOME" MEAN TO YOU?
I've called 3 places home, so I guess when I've slept somewhere long enough, it feels like home. This is the first place I have moved to intentionally, so it felt like home immediately. I've always felt a certain comfort here since the first time I visited.

DO YOU FEEL AT HOME WHERE YOU ARE NOW
[Physically/Spiritually/Mentally]?
Yes. Yes. Yes. I definitely feel a strong connection to this city on many levels → it's the place, the scenic beauty, the neighborhoods, the ethnic diversity, I think it's both the physical place, and the type of people that are attracted to San Francisco.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Learning how to be content, letting go of the associations of bad & good that we attach to things. Through conditioning, loving yourself, and being loving towards others. Knowing yourself, connecting with people. Remembering to not take things too seriously, and adopting a certain lightness about life, yet being dead serious...

If I'd known then what I know now, I'd have...... moved to San Francisco 15 years ago.

Lately, though I've been taking the "no regrets" attitude that everything happens for a reason. Still have a few standing "I wish....." like I wish I was breastfed, had been given piano lessons, been born with a trust fund, taken the $ for college & done something more useful, never gotten married, etc.

SIGNED: ____________________________

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 3-14-04

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NAME: Bill Wildman

ADDRESS: 721 E. Circle Rd
Phoenix, AZ 85020

EMAIL: william.wildman@RBCPAIN.com
PHONE: 602.288.3544

DATE OF BIRTH: 04-03-45

WHERE WERE YOU BORN? Salem, Massachusetts
WHERE DO YOU LIVE NOW? Phoenix, AZ

WHAT BROUGHT YOU TO LIVE HERE?
Business & Religion... Beauty For the House

WHAT DOES "HOME" MEAN TO YOU?

Home is the place where you feel secure:

Sage, saying that... I stick to my theme that home is not only "the place where they have to take you in when you go back to it" but the place where you feel emotionally & physically safe. Some people spend their lives homeless.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]? I guess I'm supposed to provide a longer answer since this question has the most space of any of the questions. Again, though "Feelin' At Homeness" appears to be (and I hate to cliché it) a part of the journey.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

There is no secret. Happiness is learnable but in a constant state. It's not a thing but a selection.

State of mind. There is no secret. Happiness seems to me to be a random occurrence. There may be objective conditions that lead to unhappiness, but unhappiness is a state in which happiness is absent. A person can probably plan and work at being content, but true happiness seems just to "happen" if one has known then what I know now, I'd have.......

I've misled you to stay ready emotionally.

This questionnaire. I guess that this question is about events not states of mind. I guess what I'd say as an educated white male, is that I would probably have taken more risks and possibly led a less conventional life. This culture was created for, I'm so you really have to screw up not to be able to survive comfortably in it. With some notable exceptions it seems the choice is the level of comfort, not the absence or presence of comfort.

SIGNED:

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 3/14/04

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NAME: Farryl Willman

ADDRESS: 139 E. Circle Rd.

PHX., Arizona 85220

EMAIL: farrylwillman@aol.com

PHONE: 602-992-7838

DATE OF BIRTH: 8-9-41

WHERE WERE YOU BORN? Beverly Hills, CA
WHERE DO YOU LIVE NOW? Phoenix, AZ

WHAT BROUGHT YOU TO LIVE HERE?

Dragged here by my husband! Well not exactly - now that I'm here, I'm happy, I had no idea how much the desert would be.

WHAT DOES "HOME" MEAN TO YOU?

Safely primarily, surrounded by people I care about - a haven from the outside world.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPiritually/MENTALLY]?

Mostly, definitely physically and usually mentally; the Sonoran desert is an amazing spiritual place. At times I'm at home in the desert; at other times I feel alienated and wish to be near the sea.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

I have no idea really. Don't think there is a secret perse. I do know that when I'm happiest, I'm in the present, I'm quiet and I feel safe and surrounded by books, music, wildlife. I'm least happy when I'm living in the past or yearning for the future.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.....

Had more children, studied veterinarian medicine, & built a house by the sea. I say that because my greatest joy, most fulfillment have been wrapped around kids & animals, I could never have enough of both in my life.

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 3/17/04

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NAME: SARAH L. IZARD
ADDRESS: 219 COLUMBINE
          MEADOWLAKE, TX  78654
EMAIL: sarahizard@yahoo.com
PHONE: (830) 693-8076
DATE OF BIRTH: 1/15/1976

WHERE WERE YOU BORN? TULSA, OK
WHERE DO YOU LIVE NOW? MARBLE FALLS, TX

WHAT BROUGHT YOU TO LIVE HERE?
    JOB & AREA OF TEXAS: I went to school in San Antonio and knew I loved the area - weather & scenery & ability for outside activities. When I got out of Vet School I luckily found a job in the perfect location.

WHAT DOES "HOME" MEAN TO YOU?

"Home" to me is a place where I'm surrounded by those I love. At this point in my life, my close friends are all over the place, so its definitely hard to call this place home. My family & friends aren't close enough & I haven't had the chance to find that tight-knit group to make this home.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]?

I don't feel at home here - not because I don't love Marble Falls itself. When I'm at my house with my girlfriend and all my pets mentally I feel at home in that aspect. But outside of that I'm restless. I love being a veterinarian, but I don't love where I work - I haven't clicked with many of the people. I am definitely still searching for my home.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

FRIENDS: no doubt. People you can be yourself around, people you don't have to try with. Your family & friends, those you love can & make any circumstance bearable, and can make any place feel like home.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE........

Sometimes I think I wouldn't have let my heart get broken as often - but at the same time, that's made me the person I am today... and love is worth the heartache.

I guess I would have been more truthful to some of those I have loved.
Nothing to drastic. Maybe I would have taken more chances, but loved a little more on the edge.

SIGNED:..................

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: March 19, 2001

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NAME: Joanna Marie Halinski
ADDRESS: 208 East 13th Street
          Austin, TX 78702
EMAIL: joanna@umkc.edu
PHONE: 201 560 0122
DATE OF BIRTH: 12 01 64

WHERE WERE YOU BORN? Chicago, IL
WHERE DO YOU LIVE NOW? Austin, TX

WHAT BROUGHT YOU TO LIVE HERE?
1. A friend asked if I would share space & company w/her. She having to move here for work & being alone & I being able to live anywhere, it worked out. After 2 yrs I knew I couldn't stay rooming w/her. We broke the lease & I packed up for Chicago. While on tour, the way I had been dreaming continued to pursue me.
2. For love! Nicolas goes to school here (Anthropology Program) so here we remain.

WHAT DOES "HOME" MEAN TO YOU?

Comfort - Welcome
Safety - Warmth
Security

DO YOU FEEL AT HOME WHERE YOU ARE NOW
[PHYSICALLY/SPIRITUALLY/MENTALLY]?

I feel @ home in the home. I don't feel @ home in Austin, yet. I believe it could come to that, though.

Home is still & always will be Chicago for me.

Spiritually, I am very @ home. I believe that is why I am okay with my separation from Chicago. I don't need to be there.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Is belonging.
For me, when I feel out of place, I am miserable. If I sense belonging - even if things are tough - I am okay.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.....

taken high school studies more seriously.
That's it!

SIGNED: ____________________________

Thank you for your participation in my project. Your time is greatly appreciated.

Thank you, Bobbi! It is an honor to know you. I think you are a fabulous artist & many will know of you through me. Come back to testin ' & roek's
DATE: 12. April 2004

The following information and the photographs produced are only for the purposes of Bobbi Fabian's "Searching For Home" project. It may be published in a book, magazine article, and website about the project or my portfolio or self promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

NAME: Shannon MCDonnell
ADDRESS: 6911 N. Scott Rd
Apt. #101, Addison, Ill 60101
EMAIL: Bonnie306@msn.com
PHONE: (630-705-0933
DATE OF BIRTH: 8/10/1970

WHERE WERE YOU BORN? Chicago, Illinois
WHERE DO YOU LIVE NOW? Addison, Illinois

WHAT BROUGHT YOU TO LIVE HERE?
I had moved to Florida in my 20s but after 10 years there felt that I needed to get back to my roots & be closer to my family.

WHAT DOES "HOME" MEAN TO YOU?
It is my feeling that loved ones are the only home a person needs.

DO YOU FEEL AT HOME WHERE YOU ARE NOW (PHYSICALLY/SPIRITUALLY/MENTALLY)?
Because I am surrounded by things that are an extension of my personality & are close to my family & friends I feel very comfortable in this space.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Being comfortable and confident in your own skin, that is knowing that the people you surround yourself with love and appreciate you for who you are as well as who you will become.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.......

Pursued my dream of writing from the start.

SIGNED: Shannon H. McDonald...

Thank you for your participation in my project. Your time is greatly appreciated.
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NAME: GARDINER O'KAIN
ADDRESS: 5339 N. WINthrop AVE. #2E
EMAIL: GARDINERO@UMN.EDU
PHONE: 312.331.0267
DATE OF BIRTH: 06.12.64

WHERE WERE YOU BORN? CHICAGO - MOROCCO - TORONTO - MICHIGAN - AMSTERDAM - SAN FRANCISCO - AUSTIN
WHERE DO YOU LIVE NOW? CHICAGO

WHAT BROUGHT YOU TO LIVE HERE? MUSEUMS / DIVERSITY / SCHOOL / A CHANGE OF SCENERY. (PLUS, I LOVE THE ELEVATED TRAIN SYSTEM — IT OFFERS AN UNPRECEDED VANTAGE POINT, ESPECIALLY IF IT NOW APPRECIATE AN URBAN / INDUSTRIAL AESTHETIC.

WHAT DOES "HOME" MEAN TO YOU? I'M NOT SURE YET.
I FEEL AS THOUGH I'M "FROM" SAN FRANCISCO. WHEREVER THE BREEZE BLOWS Fairest, I GUESS.
AND RIGHT NOW, CHICAGO IS GROWING ON ME, THOUGH I COULD LIVE IN AUSTIN AGAIN, OR CANADA.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY / SPIRITUALLY / MENTALLY]? NO, BUT I LIKE IT THAT WAY.
I THRIVE ON CHANGE.
I'D BE PERFECTLY HAPPY TO LIVE IN HOTELS AND AIRPORTS FOR THE REST OF MY LIFE.... IF THE FOOD WERE BETTER.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Honestly, how would I know?

Still, I seem to find it wherever I am... or maybe it finds me.

My dog keeps me happy.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE........

- Bought stock in IBM.
- Learned to skateboard
- Dropped out of high school earlier

SIGN:.............................................

Thank you for your participation in my project. Your time is greatly appreciated
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NAME: 
ADDRESS: 205 Northland Lane, Austin, TX 78745
EMAIL: Jenniferlennon@hotmail.com
PHONE: 
DATE OF BIRTH: 12/27/1955
WHERE WERE YOU BORN? Green Bay, Wisconsin, USA
WHERE DO YOU LIVE NOW? Austin, Texas, USA
WHAT BROUGHT YOU TO LIVE HERE? Michael Kelly, boyfriend

WHAT DOES HOME MEAN TO YOU?
a safe, secure loving environment that provides a shelter where I feel loved, happy & comfortable.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]?
Yes - this probably the first home since my parents home that I feel is a home. I feel the surroundings & dwelling are as special & intimate like the place I grew up. A home is a place where one is felt loved & comfortable & feel that living of mine.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

finding peace + happiness within yourself. Want nothing more than what you have.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...

- skipped the corporate job & travelled around the world after college meeting new people & exploring exciting cultures.
- spent more time at my brother before he died.

SIGNED: [Signature] 4-19-04

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 3.22.04

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NAME: Michael (Mk) Kelly
ADDRESS: 263 Rowland Drive
          Austin, TX 78745
EMAIL: tfcheesesr@yahoo.com
PHONE: 512/461-8715
DATE OF BIRTH: 8/29/46

WHERE WERE YOU BORN? St. Paul, Minnesota (USA)
WHERE DO YOU LIVE NOW? Austin, TX (USA)

WHAT BROUGHT YOU TO LIVE HERE?

In 1990 I decided to go back to school and hook-up with an old girlfriend. I dig the music scene, tex-mex cuisine and warm weather.

WHAT DOES HOME MEAN TO YOU?

1) The geographical place I grew up (Milwaukee, WI)
2) The house that my Mom and Dad live in in WI
3) My current residence
4) The place where I reside with the person/people closest to me.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?

I feel at home in Austin as I have lived here longer than anywhere other than my parents house growing up. I feel at home because I am able to find meaningful employment in the public sector, serving the community. I feel that Austin nurtures/fosters personal, spiritual and community development.
I feel unconditionally loved by my gal, which is as about important as anything in feeling at home.

WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

* Employment that is meaningful
* Realizing that life is an illusion
* Unconditional love
* Living in the present
* Living without guilt or regrets.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

* Not gotten married to my ex
* Pursued Jay Kolb in college
* Learned how to synthesize LSD.

SIGNED: 

Thank you for your participation in my project. Your time is greatly appreciated
DATE: ........................................

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NAME: .................................................................

ADDRESS: .................................................................
3466 Juniapn St. Louis MO 63116

EMAIL: .................................................................
bill@keaggy.com

PHONE: .................................................................
314/865-7937

DATE OF BIRTH: .................................................................
12 Jan 1971

WHERE WERE YOU BORN? .................................................................
Youngstown, Ohio

WHERE DO YOU LIVE NOW? .................................................................
St. Louis, Missouri

WHAT BROUGHT YOU TO LIVE HERE?

I got a job designing The Sunday magazine at the St. Louis Post-dispatch. A friend from high school/college worked there, he told me about the opening, and I got hired. I liked it at first, but I don't like it now.

WHAT DOES "HOME" MEAN TO YOU?

It's the place that's mine. My family is there. It's where you feel relieved to finally return to after a trip out. It's also where you get sick of. Being away from home makes it a bit easier, the concept of "home" has changed a lot since we had our son. I'm sure it will change again and again as I grow older.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]?

Yes. But part of me continues to consider Ohio home. I doubt I'll ever return to live there again, but I hope to live somewhere else in the future — but that doesn't diminish how at home I've come to feel in St. Louis.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?
- spending your time with people you love.
- doing the things that you love.
- being able to shut out the busy, frustrating outside world.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...

I'd be famous in a variety of subcultures!
I'd have travelled more!
I'd [signature]

Signed: [signature]

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 5/11/2004

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NAME: CLAUDIA WILLIAMS
ADDRESS: 1234 ROYAL STREET
EMAIL: claudia@sterlingmagical
PHONE: 504-635-6777
DATE OF BIRTH: 8/25/1962

WHERE WERE YOU BORN? New York, New York
WHERE DO YOU LIVE NOW? New Orleans

WHAT BROUGHT YOU TO LIVE HERE? One can live very well here; spiritually, physically, etc. We had a chance to have our own home & business in a way New York never offered. New Orleans has a unique soul. New York City (Manhattan) has lots of energy, but no soul—especially not in the heart 15 streets. Plus, New Orleans is beautiful and offers all the Louisiana things New York does.

WHAT DOES "HOME" MEAN TO YOU? "Home" is a place you feel you can truly be yourself, including having the right to reinvent yourself on occasion. A place you feel you belong, want to stay, and call it home.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/MENTALLY]? Absolutely.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Still looking. Love is essential; having a partner you adore, friends who don't judge and work you love definitely helps.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.......

Well, I don't really have any regrets over things I'd do have done differently. Classic would definitely not have gone to college. New York University was a complete waste of time & money. Plus, they told me I couldn't work in an office in the field I studied, where there is no money in it.

SIGNED: Charles Williams

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 5/1/2004

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NAME: DAVE CASH
ADDRESS: 3231 BANKS ST.
NEW ORLEANS, LA 70119
EMAIL: dave@guerin.org
PHONE: 504-822-9001
DATE OF BIRTH: 2/3/1968

WHERE WERE YOU BORN? ORANGE, CALIFORNIA.
WHERE DO YOU LIVE NOW? NEW ORLEANS, LA

WHAT BROUGHT YOU TO LIVE HERE?
A highly dysfunctional relationship that detonated shortly after arrival

WHAT DOES "HOME" MEAN TO YOU?
Where I feel comfortable; where it's easiest to be

DO YOU FEEL AT HOME WHERE YOU ARE NOW
(PHYSICALLY/ SPIRITUALLY/ MENTALLY)?
Absolutely - but it doesn't mean I don't want to see and experience more of the world
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

love - eat it, breathe it, sweat it, soak in it

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE....... NEVER

ended up in New Orleans - I have foolish choices and outright mistakes to thank for many of the most wonderful things in my life.

SIGNED: [signature]

Thank you for your participation in my project. Your time is greatly appreciated. You're welcome!
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NAME:  Doelle DeBruhl
ADDRESS:  1393 Allison Ave.
          L.A., CA  90026
EMAIL:  doey1393@yahoo.com
PHONE:  213-791-7120
DATE OF BIRTH:  09-30-62

WHERE WERE YOU BORN?  Columbia, South Carolina
WHERE DO YOU LIVE NOW?  Los Angeles

WHAT BROUGHT YOU TO LIVE HERE?
A desperate desire to escape South Carolina. Deep-rooted attitude took me to San Francisco. 10 years later I moved to L.A. to get me some money.

WHAT DOES "HOME" MEAN TO YOU?
where my friends are.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]?  
No. My next great adventure is the quest for clean air & true love.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?
being able to love the people in your life. Sometimes you have to change people. Sometimes you have to change your attitude. Also you have to do it helps to be able to love yourself.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.........
been a dancer, continued in my clothing design, I found love, instead of having had to go through boozing, heroin, speed & self loathing for so long.

SIGNED:......................................

Thank you for your participation in my project. Your time is greatly appreciated.
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NAME: Frank Dykov
ADDRESS: 1519 Purdue Ave. #3, Los Angeles, CA 90025
EMAIL: Dykov@Re.com
PHONE: 1-310-415-4404
DATE OF BIRTH: April 12, 1970
WHERE WERE YOU BORN? Gloserup, Denmark
WHERE DO YOU LIVE NOW? Los Angeles, California, USA

WHAT BROUGHT YOU TO LIVE HERE? In 1998, I met a girl online on ICQ (a chat program). At first we talked a couple of times a week, but soon it was almost everyday for several hours each day. We ended up falling in love with each other, and began to talk about whether we would be able to get to live together some day. Later, after we had visited each other, we decided to see if we could make it work out. So I packed my stuff and moved over here to get married, and live with her. At that time, I moved.

WHAT DOES "HOME" MEAN TO YOU?
Home is where you feel comfortable. Home is where you want to get back to when you have been away for a while. When I return to Los Angeles after a trip back to Denmark, then it feels good to be back in LA. To me that means that LA is home.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
I feel at home in LA. I feel a good feeling when I return to LA from a trip somewhere. I feel more relaxed. The first time I experienced that was when I returned from a trip to Denmark. I was a bit scared of how I was going to feel about returning to LA. Would I feel like going back to Denmark again or would I feel like not wanting to leave Denmark while I was there? After about a week in Denmark I had a feeling of urgency to go back to LA, and when I finally stepped out of the airport in LA, then it felt like coming home. That experience told me that LA was really home.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS? The secret to happiness, in my opinion, is that there is no secret. Happiness is a very individual matter that changes from person to person. What makes one person happy has no meaning to another person. Some people are happy when they have a lot of friends and/or a large family; whereas, other people are happy being by themselves. However, there are some "basics" of happiness that I think "apply" to most people. Most people need some kind of self-esteem or need to be able to feel good about who/what they are. That will be a big factor in most people's happiness. But, I guess I would say that the secret to happiness (if there is to be one) is knowing, or realizing what makes you happy.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE........... Done it again. My story does not have a happy ending. My now, ex-wife and I were only married for a couple of years. Going through a divorce and the "battles" with INS was very tough. There were times when I was thinking whether it was worth all the trouble. But, I got through it, and there are a lot of good memories that I would not want to be without. So, yes I would do it again. Some things I would do different, but I do not regret the decisions I made. As I always say, "when you make a decision that feels right when you make it, then that is all you can do." It might not have been the "right" decision when I took it looking back, but if we live our lives looking back in regret, then we will never get anywhere.

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.

Sorry about the long time I took with this response. I hope your project goes well.

[Signature]
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NAME: ANDREW
ADDRESS: 3021 HOLLY CREST DRIVE
LA, CA, USA 90065
EMAIL: AGATCH@GMAIL.COM
PHONE: 323-710-4654
DATE OF BIRTH: 28-04-75

WHERE WERE YOU BORN? MELBOURNE, AUSTRALIA
WHERE DO YOU LIVE NOW? LOS ANGELES

WHAT BROUGHT YOU TO LIVE HERE?

LOVE

WHAT DOES HOME MEAN TO YOU?

BEING WITH MY FAMILY IN THE HOUSE I GREW UP IN. WHERE MY PARENTS STILL LIVE, BECAUSE IT IS THAT WHICH I ASSOCIATE WITH HAPPINESS AND MY BEGINNING.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?

NO
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

BEING SURROUNDED BY FAMILY, AND A HUNDRED CADILLACS

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE..........  

SAID NO.

SIGNED: ...

Thank you for your participation in my project. Your time is greatly appreciated.

Also, please list all the places you've lived:

MELBOURNE AUSTRALIA

LA USA
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NAME: 
ADDRESS: 3021 NOLLY CREST DRIVE 
LA CA USA 90091 
EMAIL: JENNIFER MYRICK @ MAC.COM 
PHONE: 213-230-6601 
DATE OF BIRTH: 2/10/71.

WHERE WERE YOU BORN? BROOKLYN NY 
WHERE DO YOU LIVE NOW? LOS ANGELES CA.

WHAT BROUGHT YOU TO LIVE HERE? ADVENTURE 

WHAT DOES HOME MEAN TO YOU?

FAMILY, COMFORT, RELAXATION.

IT'S ABOUT THE FEELING, NOT THE PLACE.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?

NO/ NO/ NO/
Also, please list all the places you've lived.

Brooklyn, NY.

Manchester, NH.

Boca Raton, FL.

Tallahassee, FL.

Atlanta, GA.

San Diego, CA.

Los Angeles, CA.


Thank you for your participation in my project. Your time is greatly appreciated.

SIGNED:

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...

SAVED MORE MONEY

WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

STILL SEARCHING
DATE: 6/1/10

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NAME: Helene Cornell
ADDRESS: 1341 N. Fairfax St. Suite 4
West Hollywood, CA 90046
EMAIL: helena@helena.net
PHONE: 323-822-2956
DATE OF BIRTH: 10/1/01

WHERE WERE YOU BORN? Edmonton, Alberta
WHERE DO YOU LIVE NOW? Los Angeles, California

WHAT BROUGHT YOU TO LIVE HERE?
When I graduated from university, I wanted to be a big time fashion photographer. I tried Europe for a minute but myFrench is really bad! Yes Mauvais!

WHAT DOES "HOME" MEAN TO YOU?
Home means comfort, security, warmth, letting go of the outside word and surround yourself with people and things that you care about.

DO YOU feel AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]?
I do not feel "at home" in L.A. It is a very tough town and it is very hard to breath here, not just because of the bad air but because of the people
I am very productive and stimulated where I am. People move to L.A. to start careers and make a name for them, not to start families or make friends. The nightlife is great though!

WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

I once saw a transvestite on the street come at 8 A.M. on a Monday morning. He/she took off all of her clothes and did a striptease to her own reflection in a store front window. She looked happier than a newborn baby. She was probably on drugs, but maybe happiness is forgetting.

If I'd known then what I know now, I'd have... is forgetting.

I still don't know very much. There are other people watching.

One thing I would have done is slowed down. I don't know why I am in such a rush or what the rush is for. I'm jealous of perfect people and people who take time with things.

Signed: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 01/31/04

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NAME: YVLE O JACKSON
ADDRESS: 42249 CAHNET AVE 
SD. CA
EMAIL: (519) 791-9025
PHONE: (519) 791-769
DATE OF BIRTH: 4/21/49

WHERE WERE YOU BORN? RENO, NEV.
WHERE DO YOU LIVE NOW? S.D. CA

WHAT BROUGHT YOU TO LIVE HERE?
- SURF

WHAT DOES "HOME" MEAN TO YOU?
- A SAFE ZONE

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?
- YES. LIFE ALWAYS CHANGES. ENJOY
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?


IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE............

I WOULD NOT CHANGE A THING.

SIGNED: ____________________________________________

Thank you for your participation in my project. Your time is greatly appreciated.

▲ X ☝ X

PEACE LOVE SURF
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NAME: ................................................................. KARIN FITTANTE
ADDRESS: .......................................................... 2249 GARNET AVE
................................................................. SAN DIEGO, CA 92109
EMAIL: .............................................................. KARIN95@EARTHLINK.NET
PHONE: .............................................................. 917-334-8199
DATE OF BIRTH: .................................................. 12/12/48
WHERE WERE YOU BORN? .................................. NEW YORK CITY
WHERE DO YOU LIVE NOW? ................................. SAN DIEGO
WHAT BROUGHT YOU TO LIVE HERE?
  NEEDED A CHANGE & BOYFRIEND RELOCATED
WHAT DOES "HOME" MEAN TO YOU?
  FULFILLMENT
DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]?
  Yes or No - I feel this is a good base,
  but I am restless and want to get back on the road, travel. This is not my main home yet.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

FULFILLMENT, PEACE OF MIND

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...........

FOCUSED MORE.

SIGNED: ..........................................

Thank you for your participation in my project. Your time is greatly appreciated
DATE: June 10, 2004

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NAME: Leslie Kraft
ADDRESS: 1012 Shoshone Dr
Agoura Hills, CA 91301
EMAIL: Kraftmama_c@yahoo.com
PHONE: 818-720-8742
DATE OF BIRTH: 11-17-1949

WHERE WERE YOU BORN? Greenwich, Connecticut
WHERE DO YOU LIVE NOW? Los Angeles, CA

WHAT BROUGHT YOU TO LIVE HERE?
1st time 1980 - my parents (Dad's job) I was 10
2nd time 1996 - my husband & I wanted to move back to California I was 26

WHAT DOES "HOME" MEAN TO YOU?
Home is where I currently reside.
Currently can be fleeting; for example - when I travel I refer to my hotel as home.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPiritually/MENTALLY]?
Yes - I've always felt a spiritual connection to California. The sun, the mountains, the ocean. When I feel spiritually at home everything else feels right.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Feeling comfortable in your own skin.
When you live from the inside out,
rather than from the outside in, "feel serene."

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...........

"If I'd known then, what I know now, I'd not have wasted so much energy caring & worrying about what others thought of me; I'd have realized that I wasn't fat at the age of 10. I'd have realized that my mother was..."

SIGNED:

Thank you for your participation in my project. Your time is greatly appreciated.

Right: using birth control is a good idea.
DATE: 6/17/04

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NAME: Joel Maron
ADDRESS: 3744 Grand View Blvd
Los Angeles CA 90026
EMAIL: jmaron@hotmail.com
PHONE: (310) 478-6817
DATE OF BIRTH: 2-1-42 (Feb 1st 1942)
WHERE WERE YOU BORN? Boston
WHERE DO YOU LIVE NOW? Los Angeles

WHAT BROUGHT YOU TO LIVE HERE?
   A Job (Advertising)

WHAT DOES "HOME" MEAN TO YOU?
   A place where I have history, friends and familiarity of place.
   Mostly where family and loved ones also live (hopefully).

DO YOU FEEL AT HOME WHERE YOU ARE NOW
[PHYSICALLY/SPIRITUALLY/MENTALLY]?

   Only in that it's where my house and stuff and dog happen to be. I've only been here for a little over a year. Home takes time. But it's comfortable and fun and (more importantly to me now) its stability. I've been moving around a lot over the last few years, so staying here feels right now.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Following your heart. (as opposed to your head or someone else's)

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE ..........

Taken more chances. Followed my heart. Worked
changes sooner. Not become a lawyer (that was following my head)
I would have gone into advertising after college.

SIGNED: ...........................................

Thank you for your participation in my project. Your time is greatly appreciated
DATE: 6-18-04

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NAME: ALBERT SAPIROFF
ADDRESS: 12345 OAKLEWOOD ST. SHERMAN OAKS, CA 91403-4907
EMAIL: STACKS@ANASTASIAART.COM
PHONE: 818-999-6985 818-588-5455
DATE OF BIRTH: 5-19-1914  LOVER EAST SIDE Hospital NYC

WHERE WERE YOU BORN? NYC
WHERE DO YOU LIVE NOW? SHERMAN OAKS, CALIFORNIA

WHAT BROUGHT YOU TO LIVE HERE?

I came to live here to pursue my music career in the Hollywood studios, television and radio. Also my parents came here with my brothers and sisters. I was 95 years old at the time.

WHAT DOES "HOME" MEAN TO YOU?

It's not about one physical place. It's something that I feel inside. Home is inside me, inside my work and is expressed through helping and being involved with mankind, including the healing power of music and positive thinking.

DO YOU FEEL AT HOME WHERE YOU ARE NOW (PHYSICALLY/SPRITUALLY/MENTALLY)?

NO, although I love my grandchildren, my great grandchildren, and everything else. I do not feel at home now.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

"Happiness lies not in the mere possession of money; it lies in the creative effort, the joy of achievement."

F. D. R.

Papa feels best when he accomplishes his goals AND is recognized and praised for his talents. But doest we all?

If I'd known then what I know now, I'd have...... done the opposite of what my father stood for. He did what I would have taken a different path but I was a success and I am pleased with the end result. ARA, Julliard etc....

SIGNED: Albert Japari

Thank you for your participation in my project. Your time is greatly appreciated.
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NAME: Courtney Walch
ADDRESS: 230 Ashbury Street
San Francisco, CA 94117 USA
EMAIL: walch@earthlink.net
PHONE: 415-922-5515
DATE OF BIRTH: 29 February 1964

WHERE WERE YOU BORN? Glen Cove, NY
WHERE DO YOU LIVE NOW? San Francisco, CA

WHAT BROUGHT YOU TO LIVE HERE? I came out to visit in college and fell in love with the architecture. It was all so different from what I was used to growing up in Florida.

WHAT DOES "HOME" MEAN TO YOU? Where my family is.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITUALLY/MENTALLY]? Yes
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Listen to yourself and trust your instincts.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...........

still lived my life the same way.

SIGNED:

Thank you for your participation in my project. Your time is greatly appreciated.
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NAME: STEVE BRINMORE
ADDRESS: 230 ASHBOURNE ST.
          SF, CA  94117  U.S.A.
EMAIL: CASEY COMPANY @ YAHOO.COM
PHONE: 415 - 922 - 5615
DATE OF BIRTH: 5.22.67

WHERE WERE YOU BORN? FARMINGTON, MN
WHERE DO YOU LIVE NOW? SAN FRANCISCO, CA

WHAT BROUGHT YOU TO LIVE HERE?
A girlfriend told me SF would be like LA.
Warm with cool beaches, the idea of riding
my motorcycle year round!!

WHAT DOES "HOME" MEAN TO YOU?
I don't know just yet....

DO YOU FEEL AT HOME WHERE YOU ARE NOW
[PHYSICALLY/SPIRITUALLY/MENTALLY]?

Yes, Yes, Yes!
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

IT IS SECRET, BUT I THINK I FOUND IT.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...........

STARTED MY ART COLLECTION 10 YEARS EARLIER.

SIGNED: ..........................................................

Thank you for your participation in my project. Your time is greatly appreciated
DATE: June 23 2004

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NAME: Hani Angelos
ADDRESS: 613 Westbourne Dr.
EMAIL: Hani@WNC.com
PHONE: 310-955-1749
DATE OF BIRTH: Nov 5, 1987
WHERE WERE YOU BORN? Dork, Maine
WHERE DO YOU LIVE NOW? Los Angeles
WHAT BROUGHT YOU TO LIVE HERE?

to become a movie star!

WHAT DOES "HOME" MEAN TO YOU?

Where I have lots of friends and knowing the city!

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?

Yes - completely. Not in Holland.
In Holland I feel like a stranger.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Peace of mind
Love +
Kindness

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE............

feel better about myself -
Not sold my House!

SIGNED: Hani Quresi

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: July 2nd, 2004

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NAME: Kristen Schmitt
ADDRESS: 1110 W 22nd St #209
Austin, TX 78705
EMAIL: Kristen.schmitt2003@hotmai.com
PHONE: 512-826-0856
DATE OF BIRTH: 5-7-69

WHERE WERE YOU BORN? Southfield, Michigan
WHERE DO YOU LIVE NOW? Austin, Texas

WHAT BROUGHT YOU TO LIVE HERE?

I was transferred for work from Chicago working for ZC TV. 6th months later the company dissolved but I decided to stay.

WHAT DOES "HOME" MEAN TO YOU?

A place I can securely leave my belongings and where I know I can always go to sleep. Eventually, my home will change meaning once I have kids.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?

In Austin, yes - in my apartment. No, my place is small & a little cumbersome but I love the area around me.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?
being content with what you
have in your life both spiritually, mentally
& physically including material items
which for me are Red Wine, my passport &
my Photo Collection.

If I'd known then what I know now, I'd have...........

* Better health
* Healthier Outlook on life
* Less worries about the Small Stuff!

Signed: ________________________________

Thank you for your participation in my project. Your time is greatly appreciated
DATE: 7-23-04

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NAME: Lillian Müller
ADDRESS: 3842 Goodland Ave. Studio City, CA 91604
EMAIL: lillian.muller@gmail.com
PHONE: 818-980-3107
DATE OF BIRTH: 8-19-51
WHERE WERE YOU BORN? 
WHERE DO YOU LIVE NOW? U.S.A. California

WHAT BROUGHT YOU TO LIVE HERE?
I Became Playboy Magazine's 1976 Playboy of the Year. Hugh Hefner was my first boyfriend in America. I lived and worked in the Playboy Mansion in Beverly Hills, California. It was my first year here.

WHAT DOES "HOME" MEAN TO YOU?
where my base is presently my boyfriend Maurice Rinaldi is my home. The physical location doesn't matter. I could live anywhere as long as I am with him.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
Absolutely more so than I ever felt before! Like I just said: Where my heart and soul feeling I have roots - right here! Before, I always felt like a gypsy, always moving on. I had that feeling that I had to move on. I had to move on, nowhere staying with anyone or in any place.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

I believe we all have a "6th" sense. Somehow we know what our purpose is and how the right way to live should be. When I live according to my conscience, and I know I am fulfilling my purpose and doing my best, I am happy.

If I'd known then what I know now, I'd have chosen the same path, because it lead me to where I am now, and I know this is where I belong.

SIGNED: ........................................

Thank you for your participation in my project. Your time is greatly appreciated
DATE: June 23, 2004

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NAME: MAURICE RINALDI
ADDRESS: 3842 Griffith Ave. Studio City, CA USA
EMAIL: mauricemauri76@aol.com
PHONE: 
DATE OF BIRTH: Jan 31, 1947

WHERE WERE YOU BORN? ITALY
WHERE DO YOU LIVE NOW? LOS ANGELES USA

WHAT BROUGHT YOU TO LIVE HERE?
A woman. Which I met in L.A.

WHAT DOES "HOME" MEAN TO YOU?
A place for your soul that can be free.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?
Physically it's a place to live
Mentally it's a place to hide
Spiritually it's a place to be free.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

To live in your world not one that belong to someone else.

If I'd known then what I know now, I'd have...........

I would do the same again to end up in the place that I am now in a place called home.

Thank you for your participation in my project. Your time is greatly appreciated
DATE: 7/29/04

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NAME: Helene Childress
ADDRESS: 903 14th Ave South, Nashville, TN 37212
EMAIL: xhelenevex@comcast.net
PHONE: 615-582-2176
DATE OF BIRTH: 7-22-50

WHERE WERE YOU BORN? Kennesaw, GA
WHERE DO YOU LIVE NOW? Nashville, TN

WHAT BROUGHT YOU TO LIVE HERE?
my parents. we moved from my birthplace of Kennesaw, GA, to Roswell Heights, GA to Nashville - all due to my father's job transfers.

WHAT DOES "HOME" MEAN TO YOU?
at most: comfort. ease. safety. security. control.
at least: where you sleep often.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]? Yes! I've never felt more comfortable anywhere else in my adult life. Nashville has all the attractions of a large city, but is practically impossible to get lost in, which is very important for someone like me with no sense of direction.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?
being with the person you love
more than anything else in
the world.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.........

* started training my dog when she
  was much younger.
* not dyed my hair so much.
* been with Matt [redacted] when we first met
  (instead of waiting an awful 2 years).

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: 7-29-04

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NAME: Mathew Nyc
ADDRESS: 103 14th Pl. Apt. 5
Nashville, TN 37212
EMAIL: Math@bobbinyc.com
PHONE: 615-298-9048
DATE OF BIRTH: 10-17-1974

WHERE WERE YOU BORN? Fontana, California
WHERE DO YOU LIVE NOW? Nashville, TN

WHAT BROUGHT YOU TO LIVE HERE?
At first it was college. Then I left and moved back for Home.

WHAT DOES "HOME" MEAN TO YOU?
Home can be different depending on the context. In the context of a specific place it's just where a central point where you conduct personal activities (sleep, shower, etc) but in a more vague context it is where I feel the most comfortable, which is a constantly changing place.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]? some what. we just moved in 3 months ago to a new house and it usually takes us 6-12 months to really settle in somewhere. But as far as Nashville as a whole I've never found a place that I've been more comfortable in, oh I've lived in 7 states and 4 cities.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Understanding that the answer to the question is non-existent, for me to be "happy" I have to avoid being content, but contentment is somewhat synonymous with happiness. But I'm sure that the answer to this question isn't the same for everyone.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE..........

done everything the same. Let's try to live my life without regret.

SIGNED: ...................................................

Thank you for your participation in my project. Your time is greatly appreciated
DATE: August 4, 2004

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NAME: Anne Elizabeth Bioty
ADDRESS: 908 4th Street #10
         Santa Monica, CA 90403
EMAIL: bioty@msn.com
PHONE: 310-428-2180
DATE OF BIRTH: March 25, 1974

WHERE WERE YOU BORN? Cherry Point, NC
WHERE DO YOU LIVE NOW? Santa Monica, CA

WHAT BROUGHT YOU TO LIVE HERE?
At 25 I changed everything in my life; my apartment, my job, my career, my friends, and my engagement. As a result of some of these changes, I found myself unemployed, broke and single. I called my headhunter and said, "I'll go anywhere but Miami or Los Angeles." Three weeks later I was living in L.A. I had nothing left to lose.

WHAT DOES "HOME" MEAN TO YOU? I chose Santa Monica because it was on the ocean. I was born on the coast so it felt like home.

A place I feel comfortable and content. A place I feel emotionally connected to. A place where there are people who care about me. A place where I would like to live. A place where I would like to die.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPiritually/MENTALLY]?

No. L.A. is a hard place to grow roots because it is a self-centered city. Everyone wants to get somewhere, and fast. That leaves little room for being concerned with friends and family, things that make me feel at home. Relationships here tend to be shallow.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?
Knowing what you want. You can't get what you want if you don't know what you want.
I also think to be happy you have to decide between what you want and what you need. Either one can make you happy if you are willing to sacrifice the other.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...........
Sewed wild oats a little younger. I've had to grow up in reverse. I had to be an adult when I was a child for various family reasons and am just now getting to relax and let go a little. I wish I had done this sooner. Maybe I'd be ready to grow up now.
LA is a playground for adults. Hmm, maybe that's why I'm here.

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.
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NAME: David Berman
ADDRESS: 2708 Fairfair Ave, Nashville, TN 37212
EMAIL: dberman@hotmail.com
PHONE: 615-356-9284
DATE OF BIRTH: 1/4/67
WHERE WERE YOU BORN? Williamsburg, VA
WHERE DO YOU LIVE NOW? Nashville, TN

WHAT BROUGHT YOU TO LIVE HERE?

1. It is near my wife's hometown.
2. Two of my favorite things are country music and football. Nashville has both in spades.
3. It seems like "the next" place to live.

WHAT DOES HOME MEAN TO YOU?

Having lived in a lot of places, I don't have a strong sense of home being a town or a region. The limits of home are the walls of my house, which even when I switch houses have the same水电、furniture, rugs & so the same home seems to "continue."

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPRITITUALLY/MENTALLY]?

Yes. All my needs, saved intellectual stimulation, we served by Nashville.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

For me, loyal companionship, an organized headquarters, physical energy, productivity,
- Love
- Work
- Friends

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE

bought a house instead of wasting 20 years paying rent!

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated
DATE: 9-14-04

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NAME: Shalya Sullivan
ADDRESS: 2157 Manor
Memphis, TN 38104
EMAIL: Sullivan.778@AOL.com
PHONE: 224.884.1313
DATE OF BIRTH: 2/22/78

WHERE WERE YOU BORN? Shady, MS
WHERE DO YOU LIVE NOW? Memphis

WHAT BROUGHT YOU TO LIVE HERE?

WHAT DOES HOME MEAN TO YOU?

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPiritually/MENTALLY]?
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.

please list
All the places you have lived
What Brought You To Live Here?

My father is originally from Memphis. My mother was born and raised in a small Mississippi town called Shelby. She moved to Memphis to attend college. In fact, the home I currently live in is one block away from where my mother and her best friend stayed. My mother’s best friend also happens to be my best friend’s mother. We grew up together. My mother and father met here in Memphis, became betrothed, and moved back to Shelby. My father started and managed several small businesses in Shelby. Over time the commerce and the town began to wither and when I was six we moved here so my father could seek gainful employment.

What Does Home Mean to You?

Home is that place were familiarity and comfort converge. Home is the opposite of confinement. Home is the location that if someone where to look for me I could be found. Home is so much more than a building that provides security. Home is history and foundation. Home is being in an element that reflects one’s state of being. Home is were someone can simply just be.

Do you feel at home where you are now [Physically/Spiritually/Mentally]?

I have never felt more at home than living in Midtown Memphis. It’s that place where my father grew up. It’s the place I experienced growing up as a teenager. My girlfriend, whom I believe will be my future wife, and I met here. My friends all live here. I have so many memories, great memories of living and being here. Yes, to all three.

What do you believe is the secret to happiness?

The secret to happiness is truly understanding the finality of your existence. If you can do that, then you can savor ever nuance of life. You can grasp as much positive interaction as possible. You will seek as much substance of life as allowable. You can see the distinct and discernable differences from fleeting and long lasting.

If I’d known then what I know now, I’d have…..

Invested in Microsoft. Although money was not listed in the above answer, it does make it easier to do what I previously described.

Places I’ve lived.

Shelby Mississippi
Shelby County Tennessee
Memphis Tennessee

[Signature]
DATE: September 15, 2004

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NAME: Christian Patterson
ADDRESS: 1957 Madison Ave #3 Memphis, TN 38104
EMAIL: info@christianpatterson.com
PHONE: 901-679-6064
DATE OF BIRTH: 09-09-72

WHERE WERE YOU BORN? Fond du Lac, Wisconsin, USA
WHERE DO YOU LIVE NOW? Memphis, Tennessee, USA

WHAT BROUGHT YOU TO LIVE HERE?
I moved from New York to Memphis two years ago to work with photographer William Eggleston and start my own career as a photographer.

WHAT DOES HOME MEAN TO YOU?
Family. More than anything else, it means family. Also, a certain comfortable familiarity.

DO YOU FEEL AT HOME WHERE YOU ARE NOW (PHYSICALLY/SPIRITUALLY/MENTALLY)?
Physically and mentally, yes. Spiritually, no. I came to Memphis knowing that it would be a long-term but temporary situation. I know that I'm leaving, but I just don't know when.
Fond Du Lac, WI

Thank you for your participation in my project. Your time is greatly appreciated.

I've lived in Fond Du Lac, WI, 35 years. I was born in Memphis, TN, and moved to Fond Du Lac when I was 12.

I've been fortunate to have a diverse range of experiences that have shaped who I am today. I've had the opportunity to travel to various places, which has broadened my perspective.

Friends, family, music, art, good food, sunshine, and doing what you love are the recipe for a healthy mixture of happiness.

What do you believe is the secret to happiness?

Jennifer McCullough

SIGNED:

[Signature]

2018
DATE: 24 September 2004

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NAME: Billy Ola Hutchinson
ADDRESS: P.O. Box No 330353

EMAIL: 415-732-4559
PHONE: 415-732-4559
DATE OF BIRTH: March 7th

WHERE WERE YOU BORN? Honolulu, Hawaii
WHERE DO YOU LIVE NOW? San Francisco, California

WHAT BROUGHT YOU TO LIVE HERE?
I CAME TO SAN FRANCISCO BECAUSE I FELL IN LOVE WITH IT AS A CHILD. I ALSO CAME TO ESCAPE FROM MODESTO, CALIFORNIA. MY PARENTS THOUGHT IT WOULD BE NICE TO RAISE THEIR FAMILY ON THE "MAINLAND" IN A SMALL ALL-AMERICAN TOWN.

WHAT DOES HOME MEAN TO YOU?
HOME MEANS TO ME TO BE SOMEWHERE YOU LOVE, SOME PLACE YOU HAVE A STRONG EMOTIONAL ATTACHMENT TO, SOMEPLACE BEYOND JUST THE SPACE YOU RESIDE IN.

DO YOU FEEL AT HOME WHERE YOU ARE NOW (PHYSICALLY/SPIRITUALLY/MENTALLY)?
YES AND NO. I FEEL AT HOME IN SAN FRANCISCO BUT NOT QUITE YET IN OUR NEW HOME. I FEEL IN LOVE WITH OUR LIVING SPACES SO I AM STILL ADJUSTING TO THE NEW SPACE. I MISS THE LIGHT IN THE AFTERNOON, THE CREEK OF THE FLOORS, THE SMELL OF THE CROP BREEZE, ETC. IT WOULD HAVE BEEN EASIER TO SAY GOOD-BYE TO A HOUSE THEN IT WOULD HAVE BEEN TO SAY GOOD-BYE TO A TOWN.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

TO ENJOY LIFE TO ITS FULLEST!

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE..............

STAYED THE SAME. I DON'T WANT TO CHANGE A THING. IF ANYTHING I'D LOVE TO HAVE MORE TIME.

SIGNED: ____________________________

Thank you for your participation in my project. Your time is greatly appreciated

7 - HONOLULU, HAWAII

13 - MODESTO, CALIFORNIA

4 HRS 30 MIN - STOCKTON, CALIFORNIA

TIME: VALLEY SPRINGS, CALIFORNIA

PRESENT: SAN FRANCISCO, CAL.
DATE: 1/8/05

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NAME: Shelagh McFadden
ADDRESS: 1712 Cherokee Ave. 21C
Hollywood, CA 90028
EMAIL: mcfadden@earthlink.net
PHONE: 318-972-6109
DATE OF BIRTH: 7/12/52

WHERE WERE YOU BORN? Wichita Falls, Texas
WHERE DO YOU LIVE NOW? Hollywood, California

WHAT BROUGHT YOU TO LIVE HERE?
I was ready to leave Manhattan after 16 years in a 200-square-foot apartment, especially after the claustrophobia created by 9/11. I tried moving to Austin, Texas, but the economy was dead and I couldn't find work. A friend in L.A. offered me a place to stay, and I'd lived here right after grad school, so it made sense.

WHAT DOES HOME MEAN TO YOU?
Short answer: Home is where I'm the only one who gets to tell me what to do.
Obvious answer: Home is where my stuff is.
Head-in-the-clouds answer: Home is where I feel a deep emotional connection, like Jackson Square in New Orleans, Alamo Plaza in San Antonio, or my courtyard here in Hollywood.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
Yes, yes, and yes. I feel a spooky connection to this building. If there are past lives, I was here before. I could go all Stephen King in this place.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Happiness is either inside you or it's not. One way to discover it is hitting bottom and looking up to see how wonderful the world is, even with all its flaws that once made you crazy.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

... gone to J-school
... resisted the Mr. Wrongs
... never left L.A. in the first place

SIGNED: __________________________

Thank you for your participation in my project. Your time is greatly appreciated

Also, please list all the places you've lived:

Beaumont, TX
Rockford, IL
Hartford, CT
St. Louis, MO
St. Petersburg, FL
Livingston Manor, NY
Fairfield, IA
Biarritz, France
Atlanta, GA
New Orleans, LA
Stillwater, OK
Los Angeles, CA
New York City (Manhattan)
Austin, TX
Hollywood, CA
DATE: 15 March 2005

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NAME: Carol Tully
ADDRESS: 1109 B 10th Avenues, Nashville, TN 37212
EMAIL: cat37 @ columbia.edu
PHONE: 615.294.1192
DATE OF BIRTH: 7 December 1968

WHERE WERE YOU BORN? Washington, D.C.
WHERE DO YOU LIVE NOW? Nashville, TN

WHAT BROUGHT YOU TO LIVE HERE?
I came to Nashville to do an internship for school (getting Ph.D. in psychology) and have stayed to finish my dissertation.

WHAT DOES HOME MEAN TO YOU?
Family—where my family is. Also home means a place where I am comfortable, where it feels good & right (both inside and out).

DO YOU FEEL AT HOME WHERE YOU ARE NOW (PHYSICALLY/SPIRITUALLY/MENTALLY)?

Not particularly, though I do like Nashville and miss it when I'm gone. It could become my home at some point; I'm too unsettled currently to feel at home anywhere.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Finding a way to be satisfied with yourself and what you have/have done in life vs. what you don't have or what others might have (despite the fact that you may still likely always desire more)

Also, having as few regrets as possible (see next question)

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

probably done it all (or most of it)
the same.

SIGNED: 

Thank you for your participation in my project. Your time is greatly appreciated

Also, please list all the places you've lived: Bowie, MD → Mt. Airy, MD → College Park, MD → San Diego, CA → Columbia, MD → Frederick, MD → Baltimore, MD → New York, NY / Brooklyn, NY → Nashville, TN
March 25, 2005

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NAME: Cassie Reinar
ADDRESS: 4610 Camelia Place
Nashville, TN 37216
EMAIL: Cassie.Bernandez@ymail.com
PHONE: 615-867-5653
DATE OF BIRTH: Aug. 24, 1975

WHERE WERE YOU BORN? Hopkinsville, KY
WHERE DO YOU LIVE NOW? Nashville

WHAT BROUGHT YOU TO LIVE HERE? I wanted to live somewhere close to my family, but far enough away to get the feel of a new place and meet new people. Nashville appealed to my husband & me because of the great musical tradition here. And it's only a 3hr drive to get to home town, Louisville.

WHAT DOES HOME MEAN TO YOU? Home means safety, comfort and the physical manifestation of the elements of life I care about. I like to fill my home with great records, art & souvenirs of my travelling times. Home means family and being close to the people I love.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
Yes, I've been here in Nashville for 5 years and feel very comfortable here. Nashville is a wonderful warm town big enough to get lost in but small enough to be found as well. I find myself frequently using the names of streets I used to know like the back of my hand back in Louisville, now which tells me this
place is taking over my imagination as well as my physical orientation.

WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Having faith that I am in the right place and doing what I am destined for. Happiness is also found for me by helping others, especially the joy on their faces (friends, family, little kids). Also, for me, happiness is music and creativity.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

Believed in myself more and not looked outside of my immediate self for fulfillment & validation. I wish I had the faith that I have now in my fellow as well.

SIGNED: Cosi Beamon

Thank you for your participation in my project. Your time is greatly appreciated.

Where have you lived?
Louisville, Nashville
DATE: 01/6/2005

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NAME: Tom Hatchins
ADDRESS: 8351 Eau, 2092.
EMAIL: hatchins@tbr.net
PHONE: 850-987-1123
DATE OF BIRTH: 8-8-34

WHERE WERE YOU BORN? Lane Co., KS 1967.
WHERE DO YOU LIVE NOW? Gillespie Co., TX

WHAT BROUGHT YOU TO LIVE HERE?
My wife

WHAT DOES HOME MEAN TO YOU?
A place that I can return.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
yes
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

A good mate, kids and grandkids that love you.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

Done some things differently.

SIGNED: ...........................................

Thank you for your participation in my project. Your time is greatly appreciated.
DATE: Apr 6, 2005

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NAME: \underline{Lane \text{on} Hutchins}
ADDRESS: 5351 Fairlawn, TX 78624
EMAIL: Hutchins@att.net
PHONE: 530-897-1153
DATE OF BIRTH: 11/19/48

WHERE WERE YOU BORN?  Monticello, AL
WHERE DO YOU LIVE NOW?  Fredericksburg, TX
WHAT BROUGHT YOU TO LIVE HERE?  Racing horses (TBs)

WHAT DOES HOME MEAN TO YOU? A sense of place, a sense of peace, a sense of "connectedness"

DO YOU FEEL AT HOME WHERE YOU ARE NOW?  \textbf{\underline{yes!}}
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS? Getting up in the morning with the feeling that something wonderful is going to happen (the next race)

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE learned to type

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated
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DATE: 4/10/05

NAME: Rennie Sparkes
ADDRESS: 305 Hellesley SE, Albuquerque, NM 87106
EMAIL: hadesfamily@earthlink.net
PHONE: 505-254-4735
DATE OF BIRTH: 11/20/65

WHERE WERE YOU BORN? Washington, D.C.
WHERE DO YOU LIVE NOW? New Mexico

WHAT BROUGHT YOU TO LIVE HERE? Feeling an instant peace upon arriving in the desert for the first time. I grew up in deep woods and felt as if I was soaring out of my body the first time I saw the big desert sky.

WHAT DOES HOME MEAN TO YOU? Stillness and familiarity. The simple pleasure of seeing the same place every day. Also, a place that reflects my dreams. I like to hang up a lot of landscape paintings around the house, because I'm always dreaming of the forest.

DO YOU FEEL AT HOME WHERE YOU ARE NOW? Yes. The sunlight here and the bright skies feel like they are driving all the dark thoughts from my heart.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Compassion. I've never felt happier than the times I've felt I was a part of something bigger than myself. Singing harmonies always feels like that.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE............

Stopped living in mourning all the time. I was very depressed for years and drowning in my own sadness until I read the Buddhist philosophy of Buddhism suggesting that since the world is full of longing and longing is suffering, we should have compassion. I began to see my own sadness as a sort of selfishness. Everything suffers so we ought as well embrace each other.

SIGNED: 

Thank you for your participation in my project. Your time is greatly appreciated.

Places I've lived:
1) Virginia
2) Long Island, NY
3) Ann Arbor, MI
4) Chicago, IL
5) Albuquerque, NM

Good luck, Bobbi! It was a pleasure talking to you.
DATE: Aug 31, 2005

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NAME: Paz Lenchantin
ADDRESS: 1162 E. 240 St. # 4
Long Beach, CA, 90802, USA
EMAIL: pazilenco@gmail.com
PHONE: 323.350.4175, 762.432.9603
DATE OF BIRTH: 12 - 12 - 73

WHERE WERE YOU BORN? Argentina
WHERE DO YOU LIVE NOW? California

WHAT BROUGHT YOU TO LIVE HERE? The unknown

WHAT DOES HOME MEAN TO YOU? Stability

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]? Yes
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

balance

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE..............taken it easy

SIGNED: .............................................................

Thank you for your participation in my project. Your time is greatly appreciated

where have you lived? please list the places: argentina california, chicago, new york, kentucky louisville l.a., idyllwild, long beach
What brought you to live here?

I was living in NYC and was in a state of depression this was after 911. At the time my soul was calling out for a major change. After speaking to a dear friend who lived in LA they suggested that I take a trip to Hawaii to heal. After my trip to Hawaii I decided to stop in LA to visit and took time to ask myself where I wanted to live in the world. LA was the last on my list until I went to a Yoga class and saw they had a teacher training that summer. Then at that moment I decided I would come to live in LA for a summer to study and test out the City of Angels. After that summer of immersion in study, connecting to nature and having space I realized that LA would become my home until the next shift happens.

What does home meant to you?

Home used to be about structure to me mostly. I guess it was about attaining something physical outside of myself this was at least for half of my life. Now home is wherever I am. It’s in my heart and allows me to travel and stay connected to something bigger no matter where I am in the world. Home is the one place we all share which lives deeply within us; it’s in the heart of all things.
Do you feel at home where you are now?

Yes, I feel at home in my apartment, in my body/heart and my mind. Life is a journey for me. I am constantly traveling inside myself and around the world to feel a deeper experience of the gift of life. My spirit lives in my body and is having a human experience and someday this one will end and another part will begin. Then I guess home will really be everywhere as the physical will be left behind. When I remember my life as a child home was more of being with my family and just thinking of this takes me to a place of comfort.

What do you believe is the secret to happiness?

Being authentic to who I am and not apologizing for being me. Letting myself be free to express my truth in every moment.

If I'd known then what I know now, I'd have kept it all the same and would not change anything. Without what I have experienced in my life I would never know what I do now.

The places I have lived are New Jersey, Philadelphia, New York, London, & Los Angeles.

Only the heart knows how to find what is precious.
---Fyodor Dostoyevsky

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NAME: Jack Fabian
ADDRESS: 4705 E. Bernardo Drive 92212
EMAIL: Jack.Fabian@partner.com
PHONE: 310.792.8655
DATE OF BIRTH: 12.27.64

WHERE WERE YOU BORN? Paris, France
WHERE DO YOU LIVE NOW? Los Angeles

WHAT BROUGHT YOU TO LIVE HERE? Adventure. I wanted to try a new life, find myself. I had been disappointed in the business (movie) in France. I'm disappointed in it here, but I don't care any more. I write now and that makes me happy.

WHAT DOES HOME MEAN TO YOU? A place where I have at least one friend or close family. A place where I can sit on the toilet. My level of adaptation is quite strong. Friends are home really.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]? Yes, because my friend are here. Also, a home for me is somewhere I can be creative. So long as I have my computer, my recording system, a guitar, etc. I'm home.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

I'm not 100% sure but each time I've been happy is when I was in the moment. Simple moments with friends, also playing music, writing when there was no block. I think life can only be sprinkled with little moments of happiness. Actually I'm only happy when I'm doing my own little creative things or with people I love... pretty simple.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE..............

No, I have no regrets. I like the fact that I didn't know then so I made mistakes that made me who I am now - time is no looking back.

SIGNED: 

Thank you for your participation in my project. Your time is greatly appreciated

Also, where have you lived?

France . U.K (London) . NY . LA

Paris
DATE: 2/27/07

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NAME: PIERCE
ADDRESS: 123 Main St., CA
EMAIL: pierce@email.com
PHONE: 123-456-7890
DATE OF BIRTH: JULY 4th, 1970

WHERE WERE YOU BORN? PARIS, FRANCE
WHERE DO YOU LIVE NOW? L.A., CA

WHAT BROUGHT YOU TO LIVE HERE?
A dream when I was a kid, and my passion for
my job, making movies!

WHAT DOES HOME MEAN TO YOU?

Home is a place where I can sit, sleep and dream. It sounds
like a unique place, but it's not. In France I had three homes:
my house in Paris, my country house 80km East of Paris, and
very long time ago my grandfather's house in Provence, 80km East
of France.

DO YOU FEEL AT HOME WHERE YOU ARE NOW
[PHYSICALLY/SPIRITUALLY/MENTALLY]?

I'm a Cancer! I can't stay in a place if I don't feel home at my
level. It's my second time in LA. I've been living here 1 year, 10 years
ago. I had a mixed feeling about LA: I loved it but hated it
at the same time. I went back to France without any intention
To live again in LA. But when I came back a few years later, I had a totally different impression. My mind had changed. I did a lot back and forth between France, Canada, and LA. Even when I was living in a hotel, every time the plane landed at LAX, I felt home!

WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Happiness is something you share. The secret of happiness is to be able to make people happy. For that you have to be happy yourself. And for what I know this is the most difficult part.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE...............

I can't think that way... I don't want to have regret to what I have done or what life didn't give me.

SIGNED: [signature]

Thank you for your participation in my project. Your time is greatly appreciated.

Also, please list all the places you've lived.
DATE: 2/20/07

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NAME: Aine Mc Ateer
ADDRESS: 27344 Old Chimney Rd., Malibu, CA 90265
EMAIL: olivesesa@gmail.com
PHONE: 818-314-5364
DATE OF BIRTH: 8-24-55

WHERE WERE YOU BORN? Co. Cavan, Ireland
WHERE DO YOU LIVE NOW? Malibu, CA

WHAT BROUGHT YOU TO LIVE HERE?
I work as a personal chef, mainly for people in the entertainment industry. I got a job offer for an actor who lives here – we travel a lot on location & g always enjoy coming home to my little house in the holls.

WHAT DOES HOME MEAN TO YOU?
I've travelled extensively for many years & don't have a strong sense of "home" living a somewhat transient life. I very quickly make myself at home wherever I am. Home to me is a place where I feel safe & comfortable & completely be myself. It's more of an inner place, but I also like to create a place in the physical world where I can retreat, feel nurtured & nourished.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPiritually/MENTALLY]?
I don't feel that where I live now will be my permanent home, but for now it works & I feel comfortable & relaxed. The place I've created here, I'm close to the beach & nature which always puts my soul. Pretty soon I hope to settle a small centered around a dugout boat & have some beautiful children where I can make my magic. I have many ideas come to mind.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

I feel most happy & at peace when I'm surrounded by the beauty of nature. It connects me to myself. When I'm connected to the source of happiness within myself, the world is a beautiful place.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE

wear a helmet

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.

Also, please list all the places you've lived

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NAME: AURELIE LEVY
ADDRESS: 1316 CARROLL AVENUE
LA, CA 90026
EMAIL: aurelie.levy@yahoo.com
PHONE: 310.619.6897
DATE OF BIRTH: May 21, 1977

WHERE WERE YOU BORN? PARIS, FRANCE
WHERE DO YOU LIVE NOW? LOS ANGELES, CA

WHAT BROUGHT YOU TO LIVE HERE?

Depression

WHAT DOES HOME MEAN TO YOU?

Family, truth, fucked up memories and not so great sex.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/ SPIRITUALLY/ MENTALLY]?

Yes. Ah... maybe... no... yes... definitely

Yes. I mean... maybe... I think...

Yes for sure!
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

BELEIVING IN YOURSELF!!
(and two love)

* Great sex with a man who can
play tunes for you.

* Loads of kids with
your name.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

LAUGHTER EARLIER IN LIFE.

SIGNED: [Signature]

Thank you for your participation in my project. Your time is greatly appreciated.

Also, please list all the places you've lived:

Born: Paris / France

Lived: ① Charleston / South Carolina
② Tokyo / Japan
③ Los Angeles / California
④ Nice / France
⑤ Nara / Japan
⑥ Paris / France
⑦ South Carolina / USA
⑧ Tokyo / Japan
⑨ Los Angeles / California
⑩ Nice / France
Date: 02/28/06

The following information and the photographs produced are only for the purposes of Bobbi Fabian's "Searching For Home" project. It may be published in a book, magazine article, and website about the project or my portfolio or self-promotion only. Completing and signing this form acknowledges your consent. Any other use will require negotiation and written consent by you prior to use.

Name: David C. Bernsweez
Address: 4281 Via Marina #777, K
Marina Del Rey, CA 90292
Email: CasimirBernsweez@yahoo.com
Phone: 323-772-8881
Date of Birth: 02/28/79

Where were you born? Wyandotte, Michigan
Where do you live now? Marina Del Rey, California

What brought you to live here? I am an actor at heart. So naturally, the final step in a series of events is to come to Hollywood. But by profession, I am a registered nurse and I took an assignment at Santa Monica, UCLA and never left California.

What does home mean to you? It means familiarity, comfort. It means that all the people that you care about want to come see you. It means having unity with your family and remembering what bonds have pulled you all the way across the continent to get there.

Do you feel at home where you are now (physically/spiritually/mentally)?

There is always a piece of me that is missing. But that is the reason for homesickness. Michigan will always be my home.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

- Finding that one thing you do well and to continue to do it until you cannot anymore.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE.............

Not taken soooo long to get to California

SIGNED: ...........................................

Thank you for your participation in my project. Your time is greatly appreciated

Also, please list all the places you've lived

This is it! Nowhere else
DATE: Oct 2022

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NAME: Bobbi Fabian
ADDRESS: 2003 Canyon Dell Dr
         Atascosa, CA 91001
EMAIL: bobbi@bobblas.com
PHONE: 323.620.8590
DATE OF BIRTH: Feb 9th, 1968

WHERE WERE YOU BORN? Melbourne, Australia
WHERE DO YOU LIVE NOW? Los Angeles, California

WHAT BROUGHT YOU TO LIVE HERE?
I decided long ago that I wanted to live here but it was my road trip project that enabled me to actually make it here.

WHAT DOES HOME MEAN TO YOU?
Home is a place where I feel supported and loved. If it's a physical place, then I need friends around me in order for me to feel at home.

DO YOU FEEL AT HOME WHERE YOU ARE NOW [PHYSICALLY/SPIRITUALLY/MENTALLY]?
In some ways I do ... but I think I'm still searching. I have moments when I feel at home here.
WHAT DO YOU BELIEVE IS THE SECRET TO HAPPINESS?

Doing what you feel passionate about. Following your heart.

IF I'D KNOWN THEN WHAT I KNOW NOW, I'D HAVE..............

Been at this 'peace' a lot sooner.

SIGNED: Benji Fabi

Thank you for your participation in my project. Your time is greatly appreciated.

Also, please list all the places you've lived.

Melbourne Australia
Los Angeles, CA