Utilizing wayfinding, psychogeographic and autoethnographic methods, I explore the aesthetics of homelandscapes and the material manifestations of belonging for American Jews, Palestinian Americans, Israeli Jews and Palestinian citizens of Israel in the Municipality of Jerusalem to better understand how ethnoreligious networks of inclusion/exclusion are evidenced in the production and maintenance of lived space on the scale of the home and neighborhood. By visually deconstructing these spaces, it is evidenced how the banality of construction projects in this territory contributes to the normalization of the Israeli occupation of Palestine.

In this paper, as part of my larger dissertation project, I look at a series of photographs I took in Jerusalem during the summer of 2017. Particular attention is paid to the use and proliferation of "Jerusalem Stone," the limestone façade promoting proximity to the mysticism and holiness of the Old City. This builds upon Eyal Weizman's (2007) Hollow Land and the analysis of Israeli architectures of oppression and occupation. I argue that the
abundance of this limestone building material, the disfiguration of the landscape and homogenous construction projects lend to an aesthetic of indifference that routinizes and accelerates the Israeli occupation of Palestinian territory. Based on my nascent fieldwork, I explore the connection between actual spatialized activity and perceived territorial boundaries (Greenberg Raanan & Shoval, 2013) and the ways in which my embodied experiences can be understood through a Lefebvrian analysis of lived space. Wayfinding through East Jerusalem lends to a reading of lived space as multilayered and affective; where emphasis on the smallest cracks and fissures in structures at once depicts the creeping annexation of Israeli occupation of Palestinian land, and nods to futurity where Zionist ambitions are dissolved. Where fine concrete dust and abandoned wiring projects – often overlooked and easily dismissed minutia – indicate both oppression and opportunity. It is disruption by documentation.


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Taylor Miller is a second-year PhD student in the University of Arizona’s School of Geography & Development, minoring in Middle Eastern and North African Studies. She received her MA and BFA from the University of Arizona in Art & Visual Culture Education, with emphasis on Museums & Communities. Central to her practice is wayfinding and psychogeography, as well as arts-based autoethnography and critical pedagogy. As a scholar-activist, creative writer and photographer, her work centers on the Palestine/Israel conflict- harboring on home, exile, belonging and the material manifestations of occupation. Most recently, her photographs from Palestine have been exhibited by the University of Arizona’s Center for Middle Eastern Studies, the Consortium on Gender-Based Violence, and in other arts spaces around Tucson. Her artwork and creative writing has also been featured in Edible Baja Arizona, “Palestine Square” (Institute for Palestine Studies), All That’s Left: Anti-Occupation Collective and YaLa Photography (Aileen Getty School of Citizen Journalism). Taylor is the Editor-in-Chief of You Are Here: The Journal of Creative Geography at the University of Arizona.