



IN OTHER TONGUES

Dartington Hall • June 7-9 2017

@artdotearth
#othertongues



welcome

Dr Richard Povall, Conference Convenor and Director of art.earth



Somehow my life is dominated by animals: my wife and I have pets about whom we obsess and with whom we have a close and discursive relationship. We have lots of art on our walls, almost every image includes an animal or bird in some form, whether realistic or fantastic. We live surrounded by farmland in which sheep and cows and dogs co-exist with sea birds and badgers and mice and moles, and whoever else makes their home here.

So communication with other species has always felt close. As a pre-enlightenment society we were obsessed with our relationship with the animal world: myths and religions abound with talking creatures, half-human creatures and fantastical creatures with power over us. In some ways this is my world: I seek here a twenty-first century bestiary.

I'd like to welcome you to Dartington and to encourage you to explore this beautiful and rather extraordinary place.

Dr Jon Rae, Head of College, Schumacher College



On behalf of the College I'm delighted to welcome you to In Other Tongues, another event from our ecological partner, art.earth. These events are always much more than academic conferences with their rich array of experiential activities and with plenty of time allowed for getting to know people. New collaborations and new projects always spark from these events - and we'd love to hear of any that come from In Other Tongues. Please enjoy these days, and if you've time, come down the hill and visit us at The Old Postern.



art.earth is a family of artists and organisations whose work focuses on contemporary arts and ecology, the environment, and the natural world. You can find more information about our broad range of work at artdotearth.org.

art.earth is led by Richard Povall; co-Directors are Mark Leahy and Katrina Brown.
www.artdotearth.org | [@artdotearth](https://twitter.com/artdotearth)



Schumacher College, located in the beautiful surroundings of Dartington, has an enviable reputation for cutting-edge learning. Our work is to inspire, challenge and question ourselves as co-inhabitants of the world, to ask the questions we all struggle to find answers to and to find sound knowledge, intuition and wonder in our search for solutions.

Schumacher College is an international centre for nature-based education, personal transformation and collective action. Come here for short courses and postgraduate study with the leading thinkers, practitioners and activists of our time. Join us for education, co-creation and participation in a more resilient, equal and sustainable world.
www.schumachercollege.org.uk

Dartington

Dartington is many things to many people but one aim underpins everything — how we use our estate to stimulate new thinking and action to help develop a more sustainable, more just and more enriching world. In this, very little has changed since Dorothy and Leonard Elmhirst bought this estate in 1925 and embarked on what they called the Dartington Experiment to regenerate a rural community.

The Elmhirsts welcomed artists, economists, horticulturists and social reformers to Dartington and encouraged them to grapple with the pressing issues of their day. The common theme then, as now, concentrated on making the world a better place for others. Today we are a social enterprise that ploughs surplus from our commercial enterprises back into the many projects we fund and support. www.dartington.org | [@Dartington](https://twitter.com/Dartington)

Please note that the Dartington estate is a working environment. Please be aware of others using the estate.

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useful information

Accommodation

If you are staying at Dartington all questions regarding accommodation should be directed to Guest Reception which you will find in the Courtyard **4**

Lunch

Lunch is provided for all registered participants in the Great Hall **1**

Evening Meal

The Conference Dinner on the first night (November 9) takes place in the Great Hall and must be pre-booked.

There are various other options on the estate:

White Hart Restaurant and Bar 18.00-21.00 (advance booking highly recommended) 

Roundhouse Café (light refreshments) 10.00 - 20.00

The Green Table (café / bistro) 09.00 - 18.00

There are numerous restaurants in Totnes and the local vicinity at a range of prices.

Internet access

Wireless internet access is available throughout the estate with good coverage within and adjacent to almost all the buildings. To gain access simply choose 'Dartington Guest' as your wireless access point and follow the registration instructions. Once you have registered your account should remain active throughout your stay.

Transport

Recommended taxi firms are Badger Cabs 01803 840400 and Orchard Cars 01803 666732.

The mainline rail station is **Totnes**, five minutes by car, approximately 30 minutes on foot.

Country Bus 165 serves the Dartington estate, departing from the bus stop outside the Granary **12** at 08:15, 09:50, 11:50, 13:50, 14:55, 17:05 and 18:05. These buses take around 15 minutes to get to Totnes town centre and stop near the Station (get off just past the traffic light).

Help

In an emergency: contact a steward or staff member who will take appropriate action. If the emergency is imminently life-threatening **dial 999** to reach the emergency services. You are at Dartington Hall and the postcode relevant to the Courtyard area is TQ9 6EL. It's also essential that you let us know you have done this.

In the event of a fire alarm, the fire muster point is the Great Lawn **9**

Where to get help You will find stewards and staff/crew around, wearing these badges:



Gustaf Broms: Mahapralaya (videostill)



sessions

Jude Allen (June 9, 10.15 Great Hall)

Human/animal transformation in twentieth century literature

The twentieth century saw a progressive increase in the amount of human/animal metamorphosis narratives in Western literature which continues until the present day when, it could be argued, we have what almost amounts to a literary metamorphosis epidemic.

This paper will argue for a very particular type of literary metamorphosis in Western culture that, although experimentally beginning around the start of the twentieth century, only truly materialises in the last few decades of the twentieth century.

The type of story which I perceive to be on the increase is one in which there is 'real' metamorphosis.

I shall argue that this 'real-ness' of literary metamorphosis is only very recently possible, considering that there has previously (in latter history) been a tradition of profound resistance to bodily metamorphosis. In recent texts, metamorphosis is not resisted. One thing really is replaced by another and boundaries are breached. Human becomes animal.

I suggest the ability to interrogate and breach the boundaries between human and animal corresponds with a particular cultural perception of what it means to be human and a changing relationship to the environment.

I will illustrate my theory mainly using H.G.Well's Island of Dr. Moreau published in 1896 and Marie Darrieussecq's Pig Tales, from 1986. I will consider how, through metamorphosis, both books explore the idea of species identity. Although both texts allow for the possibility of breaching that identity there is a marked difference between the two in respect of how positively that breaching is received.

Bio statement: During her BA in English literature at Bath Spa University – Jude was introduced to Ecocriticism and human/animal studies where she began to consider relationships between different types of body. Her MA in Body & Representation, University of Reading considered the pornographic gaze which she argued was directed towards both women and animal bodies.

Jude's doctoral thesis is about metamorphosis between humans and animals in literature and establishes the notion of the metamorphic text. She assisted in organising the Soil Culture Forum held at the University of Falmouth.

Laura Cooper (June 8, 12.15 Upper Solar)

LURE

I will talk about LURE. The film documents the activities of a deer hunter, Patrick Magurno. Over the course of the film the relationship between the viewer, the camera, Patrick and his prey become increasingly intimate. This account outlines the tensions inherent in the film:

'LURE began on the US election day. The day before, I had met up with Patrick. I had put an ad on Craigslist to film a hunter, and skimmed through for authentic replies. Patrick and I agreed to meet the next day at 4.30am to go deer hunting with a cross bow. I had washed all my clothes and body in scent-blocking products and set off. We sat for hours in an elaborately camouflaged tent, waiting as the night gave into the light. Apprehensive, scared even at first now it seems important to have made this connection, and to have spent the election day in close proximity to a man with a weapon in the woods, who, after we finished shooting, was going to place his vote'.

It takes place in whitetail deer breeding season so Patrick performs gestures, sounds, scents to seduce or challenge deer, luring them into shooting range. The camera traces this human animal translation. The project attempts to seriously consider other

subjectivities, the hunter and hunted. The camera preys on the hunter as he preys on the deer. In considering the subjectivities of other animals, beings and things I am interested in what is learnt about ourselves as human animals.

Bio statement: Laura Cooper is a British artist. She received her MFA in Fine Art Media at The Slade School of Fine Art London [2012]. Group exhibitions include Voice and The Lens, IKON Gallery Birmingham [2012] VideoGud program Stockholm Sweden [2015] Eyes As Sieves, Global Committee Space Brooklyn NY. Solo exhibitions include Nomadic Glow, Centro ADM Mexico City Soft Revolutions, Space In Between Gallery London [2013]. Residencies include SAP Seoksu Market residency, South Korea [2010], Centro ADM Mexico City 2015, 108 NY USA [2016]. Awards include Franklin Furnace Fund [2013], International Artist Development Fund ACE for 3rd Land Art Mongolia Biennale Project[2014].

Lori Diggle (June 8, 09.45 Great Hall)

Asemic writing: lacuna, gesture, trace, erasure on a sacred site in Cornwall

The site of Glasney College, Penryn, looks at first to be a monument to collective amnesia, a boggy patch of ground mainly used by local people to exercise their dogs. But in the 14th century, Glasney College, a proto-university, produced a series of medieval mystery plays, the Ordinalia, written uniquely in the Cornish Language, before the building was dismantled in the 16th century.

Engaging with this site, tracing the scattered remains of the college building that were dispersed post reformation about the heart of the town, encountering defaced pages in the cartulary in which all references to Thomas Becket, the patron saint of the college, were obliterated, led to the discovery of double portals to another way of experiencing place, expressed as asemic writing.

This presentation will describe the process of building a poetics from gestures made, from the remembering body, while telling the story of ritualised engagement with the sacred site of Glasney, documented in a motion capture studio. The work – anchorhold – can be seen here.

Bio statement: I am a writer and artist living and working in the southwest of England. I am currently in the writing up phase of a practice based PhD in which I am attempting to articulate a poetics of uncertainty by exploring relationships between histories and fictions in site responsive work about the past.

Christos Galanis (June 9, 10.45 Great Hall)

Speaking with Yew Trees and Mountains: two contemporary 'Whisperers' and their experiences in non-human communication

Yew tree communication workshop with Michael Dunning; Ormiston, Scotland

Jaki Daniels of Calgary, Alberta, has been working with a mountain in the Canadian Rockies she refers to as 'Grandmother Mountain' for over 20 years. This mountain has been enriching Jaki's healing practice with stories, knowledge, visions, healings, and teachings. Having been first contacted and initiated by Grandmother Mountain 20 years ago, Jaki experiences an on-going conversation and deepening collaborative relationship with her.

Michael Dunning of Glasgow had a similar yet much more intense experience of being called and initiated by an ancient 3,000 year-old Yew tree in Scotland. He has described a 9-year process in which the Yew altered and transformed his physiology, often violently and painfully, in order for his body to attain the capacity to channel the kinds of knowledge and healing energies the Yew tree now transmits through him to the patients he sees.

Such initiations by non-human entities are well understood among contemporary

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Indigenous cultures, and pre-modern European peoples were also well acquainted with such phenomena. Except perhaps for Alfred Whitehead's 'process philosophy', nothing in dominant modern-western ontology allows for the possibility of such relationships with the non-human – and yet they are being lived every day by 'whisperers' like Michael and Jaki, neither of whom had any previous priming or context with which to understand what they were being called into. My presentation will describe their respective understandings of what they experience based on interviews and research I've conducted with them, asking: 'how might we understand the language and gesture of mountains and yew trees?'

Bio statement: Christos Galanis is an artist, researcher, and teacher who enjoys migration facilitated by Greek/Canadian passports. A PhD candidate in Human Geography at Edinburgh University, he is researching practices of walking and belonging within the Scottish Highlands by Munro/Peak Baggers and Scots-Canadian 'homecomers.' His art/research projects have included a 200km memorial walk in Catalonia for an exiled Spanish Civil-War fighter-pilot, and a performative year-long interrogation of institutional bio-ethics in collaboration with his donkey, Fairuz. He holds an MFA in Art & Ecology from the University of New Mexico and a BFA in Music from Concordia University, Montreal.

Dr Alyson Hallett (Keynote) (June 8, 14.30 Great Hall)

The Stones Beneath My Feet And The Stones Above My Head. On Stones, Love and Disturbing Strangeness

This talk explores the relationship between the human body and stones: how we interact and how we communicate with one another. At many times in my life, a stone has acted as a compass and pointed me in a direction I might not have taken if I hadn't listened to it. What did this listening entail? What did I hear when I listened? Was it a stone language? Or was something in my own imagination drawn out by the stone? Using my work with the migration habits of stones as a springboard, I will look at what happens when stones occupy a central place in our lives and we work with them in a way that includes ritual, community and a willingness to learn. Instead of seeking to identify answers, this talk will meander along probable and improbable pathways in search of a door that we can slip through and, if we're lucky, find something we didn't know we were looking for.

Bio statement: Dr Alyson Hallett is a prize-winning poet and curator of an international poetry-as-public-art project, The Migration Habits of Stones. Alyson has published many books of poetry including On Ridgegrove Hill (Atlantic Press), Suddenly Everything (Poetry Salzburg), The Stone Library (Peterloo Poets). She has also published short stories, The Heart's Elliptical Orbit (Solidus Press) and written drama and an audio-diary for BBC Radio 4, Dear Gerald and Nature: Migrating Stones, and drama for Sky Television.

Alyson has been awarded several Arts Council Grants and has undertaken many prestigious residencies including being the first poet in the UK to receive a Leverhulme Award to be resident in a university geography department and the Charles Causley Residency. Her public art work is sited in the England, Scotland, USA, and Australia and can be seen in both urban and rural areas. Collaborations with sculptors, glass makers, musicians and visual artists are a vital part of Alyson's working practice.

In 2010, she completed a practice-based PhD which led to her latest book, Geographical Intimacy (available from Amazon, 2016). Alyson is a Hawthornden Fellow, has run Arvon Foundation poetry courses with James Harpur, and currently works part-time as an Advisory Fellow for the Royal Literary Fund and as an associate lecturer at UWE and Falmouth University.

Alyson is also co-leading the short course In Other Tongues: intimate geographies, ecologies of conversation.

Hermione Spriggs: *They were sunbeams...*



sessions (cont...)

Stephan Harding (June 8, 10.45 Great Hall)

Towards an Animistic Science

At first sight, science and animism appear to be irreconcilable. Whereas over the last four centuries science has held sway with the view that nature is nothing more than a vast lifeless mechanism that can be understood and controlled by means of experiment and detached analytical reasoning, 'animists', in their various guises (including shamans, poets, priests and philosophers and psychologists), have for millennia professed an intuitive knowing of nature as a great soul, mind or psyche; as alive, redolent with purpose and meaning; as saturated with mysterious creativity. In this session, we will see how science and animism are beginning to converge upon a new, deeply inspiring understanding of nature.

Bio statement: Stephan was born in Venezuela in 1953, and came to England at the age of six with his father and housekeeper, with whom he spoke Spanish (his mother tongue). Since childhood Stephan has had a deep fascination with the natural world, and his scientific cast of mind lead him to do a degree in Zoology at the University of Durham and then a doctorate on the behavioural ecology of the muntjac deer at Oxford University. After completing his first degree he returned to Venezuela where he was a field assistant for the Smithsonian Institute, studying mammalian diversity in the rainforest and in the lowland plains. After Oxford Stephan was appointed Visiting Professor in Wildlife Management at the National University in Costa Rica, where he lived for two years before becoming a founder member of Schumacher College in 1990. The College's first teacher was James Lovelock, with whom Stephan has maintained a long-lasting friendship and scientific collaboration that lead to their joint appointment as founding chair holders of the Arne Naess Chair in Global Justice and the Environment at the University of Oslo. At Schumacher College Stephan has taught alongside many of the world's leading ecological thinkers and activists, including Arne Naess, Fritjof Capra, Vandana Shiva, David Abram, James Lovelock and Lynn Margulis.

Stephan is author of Animate Earth: Science, Intuition and Gaia. Green Books, and editor of Grow Small, Think Beautiful. Floris Books. He is also the writer and presenter of the documentary film Animate Earth, produced by Angel TV [see Films below].

Susanne Karr (June 8, 12.45 Great Hall)

Connectedness as source of instruction

Everything is connected, but from where can we achieve certitude to talk about the whole? Being humans, initially, only our human-scale experiences of the world are available to us. But 'a world shows us' for us (Noë) when we turn towards other living beings and let ourselves be affected by their perceptions – even if these be small ('petites'), as Leibniz put it. We can 'reseed our souls' (Haraway) and be instructed by our companion species. In being affected we absorb a part of these companion beings, we are 'becoming' them. We experience empathy with another being's feelings and perceptions as enrichment. This opens the possibility of shape shifting. As far as each act of communication is an exchange between autonomous subjects – who become, through the act of communication, more than they have been before – we can assume that the process is an enhancement of ourselves. At the same time, though, we also give something back in return, since communication is not a one-way street. Of course, the empathic elements of communication are needed especially in cases where verbal exchange is not possible. The immersion into this 'sphere of the other' facilitates a sensing, a conception or at least a good guess of her or his condition. Reaching out into more than human conditions, we will be combining questions of phenomenology to access aesthetics as a key to the world. Key elements are conceptions of the soul as transpersonal instrument and the idea of communication as shape-shifting.

Bio statement: In my philosophical work I focus on human-animal relations and the possibilities of communication apart from verbal exchange. I question the

Laura Cooper: *Lure (videostill - detail)*



sessions (cont...)

artificial dichotomies between nature/culture, humans/animals and body/soul. My book 'Connectedness' (Verbundenheit) which deals with communication and its prerequisites was published in 2015. I am also working as a cultural editor, mainly in the fields of architecture, urbanism, art, design, performance, and, last but not least, philosophy. Bringing together different sources of knowledge is one of my main concerns. Born and raised in Munich, I studied philosophy, German philology and cultural anthropology in Vienna.

Louise Livingstone (June 8, 12.15 Great Hall)

Learning to dialogue with Nature through the thought of the heart

Lamenting the modern West's disconnection from nature, Jung famously declared that 'no voices now speak to man from stones, plants and animals, nor does he speak to them believing they can hear.' (1972) Today the Western world's ontology and epistemology is built upon the scientific method of fragmentation of knowledge, and, in agreement with neuroscientist Iain McGilchrist, this paper suggests that real world experience has become so fixed on this one specific position that humanity now has difficulty moving beyond rationally-devised and literal ways of relating to each other and Nature (2009). Within this epistemological framework, non-rational ways of knowing (i.e., intuition, imagination, sensing and feeling) and ways of entering into relationship with Nature have been significantly devalued and misunderstood (Kohak, 1992). This paper seeks to offer a differing perspective on, and means of engaging with, Nature – aiming to illuminate an 'interconnected', heart-centred epistemology through which we, as human beings, can reconsider our relationship with Nature. Indeed, the mystical traditions of Sufism and the Christian East highlight the heart as the place of reconnection and transformation (Cutsinger, Ware, Nasr, Corbin), as well as the discourse of archetypal psychology – particularly through the work of Hillman (2007) . This paper suggests that the dynamic symbol of the heart speaks urgently to our own troubled times as the mediator between the rational and the non-rational worlds, and when embodied as metaphor, could support the development of an epistemological lens through which it may be possible to open up a long-forgotten dialogue.

Bio statement: With a two-decade career spanning business, holistic therapy, publishing and consultancy, Louise graduated from the MSc Holistic Science at Schumacher College in 2014 with Distinction. In 2016, Louise was awarded a full, 3-year PhD scholarship from Canterbury Christ Church University to explore conflict through the symbol of the heart. Louise's PhD spans holistic science, archetypal psychology, eco-philosophy, spirituality, esotericism and transformative learning. In June 2016, Louise presented a paper at a Transformative Learning conference, exploring the difficulties of dialogue in the modern world; focussing on the importance of engaging the wisdom of the heart in relationships.

Nancy Miller (June 8, 10.15 Great Hall)

Circle: Interpreting a Neolithic Passage Tomb through Poetry and Dance

'Circle' represents the final chapter of PhD practice-based research that comprises the transdisciplinary project Dust Stone Circle. For three years, I've traced my ancestry through site-specific writing and performance at three ruins related to my maternal line. At each site, I questioned the nature of origin, motherhood and mourning through somatic movement, meditation and in situ writing practices. 'Circle' embodies a textual and choreographic response to a late stone age passage tomb, Newgrange, located in the Boyne Valley in Meath, Ireland. Responding to the tomb itself, a circular construction built with an opening that aligns to the light of the winter solstice, 'Circle' answers to the mysterious, ultimately illegible, 'writing' on the tomb's entry stone. 'Circle' explores how we read the signs of past by using the entire physical body as a tool for investigation. The work simultaneously explores the nature of circles as archetypes, symbols and shapes. Partly work of visual poetry influenced

Christos Galanis: *Whisperers (workshop)*



by the procedural poetics of John Cage, the choreography of Anna Teresa De Keersmaecker and the visual poetry of Ian Hamilton Finlay and Mira Schendel. 'Circle' has culminated in a performance of film, movement and poetry. This presentation will provide a critical framework to the artistic research and a combination of reading, film projection and movement performance.

Bio statement: I'm a multidisciplinary artist and writer and soon graduate of a practice-based PhD programme at the University of Roehampton as well as artist-in-residence at The Burren College of Art. I hold a BA and MA in literature from the University of Toronto, a Post-Graduate Certificate in Secondary English from The University of Wales, a Post-Graduate Diploma in Contemporary Dance at Trinity Laban Conservatoire of Music and several trainings in yoga teaching and somatic healing.

Mat Osmond (June 9, 09.45 Great Hall)

An Underswell of Divination: Ted Hughes' & Leonard Baskin's Crow, and the obscure ecology of collaborative authorship

In the 1970's and 80's the poet Ted Hughes and the sculptor & graphic artist Leonard Baskin worked together on several books of illustrated poetry. Among these, their first collaboration Crow quickly became iconic.

What made their Crow so contagious an image? Perhaps one way we might imagine Crow's appeal concerns the burgeoning sense of our own groundlessness that the philosopher Timothy Morton, some forty years later, has termed 'dark ecology': an all-pervasive condition of entanglement within a sticky, centre-less 'mesh', wherein our relations with other beings, and with our own fields of experience, only get weirder, more deeply haunted by a sense of otherness, the longer we look at them.

Taking a seven-minute audio clip of Hughes and Baskin in conversation as its point of departure, this talk will consider the resonances between Morton's decidedly queasy take on interconnectedness, and the corvid anti-hero this collaborative friendship dreamt into being.

A central interest will be Hughes' speculative observation of a hidden current that flowed within the Rabbiniically-trained Baskin's graphic work. Hughes called it an 'an underswell of divination' – the insistent, resurgent religiosity which operated, he suggested, beneath the conscious radar of his aggressively secular friend's 'wide awake, skeptical gaze'.

What does this curious example of poetic collaboration functioning as 'a magical operation' whose obscure workings are revealed only retrospectively, tell us of the nature of friendship itself? And how might it inform the strategies we adopt within our various practices, and the manner of relationship those practices turn us towards?

Bio statement: Mat Osmond is a visual artist, poet and essayist, currently employed as a Senior Lecturer on Falmouth University's trans-disciplinary MA Illustration: Authorial Practice; he also worked on its sister award the MA Art & Environment during its inspirational five-year lifespan, where the question of what ecological recovery requires of us took hold as the central thread in all his work. In 2015 Mat's illustrated chapbook poem Fly Sings won the inaugural Michael Marks Poetry Illustration Award; Mat's images and words are published through his own imprint Strandline Books, as well as by Dark Mountain, Atlantic Press, and others.

Felix Prater (June 8, 11.45 Upper Solar)

Pests

Pests is a fictional power point presentation performed by a Rat and a Pigeon (artists Felix Prater & Sean Smyth). It is a discussion upon the lives of other creatures, what it means to be a pest, and questions the privileges that allow an animal to define an

Felix Prater: *Pests*



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environment and exclude others from it. The presentation is groundbreaking in the sense that it is the first of its kind to feature 'live skype calls' to other species around the globe (pre recorded videos of us dressed as other animals in front of a green screen). Within these 'live skype calls' we ask the animals to share their experiences about living within human society. The presentation also features documentary (mockumentary) style films. One documentary follow the lives of rats and pigeons living in the heart of London, the other speaks to fish, birds and insects about their opinions on migration and immigration. The performance also includes live musical performances from the rat and the pigeon, incorporating themes of the presentation and providing a soundtrack to the understanding.

The performance is both comical and surreal and at the same time serious and relevant. The issues that the animals present are never far away from parallel issues experienced by humans. The performance as we have been performing it is about an hour but can be adapted to fit either longer or shorter time frames.

Bio statement: I am a visual artist and a musician. I graduated last year in Performance and Visual Art from Brighton University. For the past 2 years my work has been focussed upon how we relate to ourselves and how we relate to others, animals and the landscape. My work varies from piece to piece in its medium and content but an underlying motive is to allow audiences to experience life from the perspective of others and to use art as a platform for audiences to empathetically engage with other species.

Prof Melinda Rackham (June 9, 13.00 Great Hall)

Triune

I have always considered the internet a life form whose intrinsic nature is native code conceived of human consciousness; a complex chimeric creature to observe, befriend and respect. However, over the decades its pristine voids and folds have been colonised for e-consumption; the rhythmic ebb and flow of data drowned by crashing torrents of social media. For a while I sought refuge in the tangible worlds of matter and spirit, however the call of soft space drew me back to a creative practice rooted in all three domains.

Bio statement: Professor Melinda Rackham is an Australian artist and author who built, inhabited and wrote on the nature of networked and virtual worlds from the mid 1990's. In subsequent decades she created the vibrant online –empyre– forum; curated international new artform and public moving image programs; and led ANAT - Australia's foremost arts, science and technology organisation. Recently her focus has shifted to writing on contemporary art and artists; and creating multimodal installations of poetic fiction. See www.subtle.net

Oliver Raymond-Barker (June 9, 12.30 Great Hall)

Beyond tongues: an exploration into the animist language of stone

California Wall: 'When our gods and goddesses were living they had vitality to shape the world and do good things for us. Now they are stones. The patient stone, however, speaks if we heed it speak.' (Narendra 2013)

As a climber I have the visceral knowledge that stone is alive. Minutes, hours, days & years spent on rock have given me an opportunity to listen to it's song. It creaks and groans, crashes and rumbles, whistles and hums. However, it lives and speaks to us on another level – a subtle yet altogether more powerful pitch.

I will explore this language that many have forgotten yet still exists if we take the time to immerse ourselves. Drawing on personal haptic experience to elaborate (with specific reference to my first climb in the slate quarries of North Wales) I will also weave in the words and thoughts of key writers, artists and climbers such as Alan

Nancy Miller: *Circle (visual poem - detail)*



sessions (cont...)

Garner, Ben Okri, David Abrams, Ithell Colquhoun and Greg Child. Slides will be used to help illustrate and engage.

My rhetoric throws up certain questions. I will endeavour to answer these before proposing them to the audience. How can we revitalise our ability to listen and connect with the world? And what must we DO in real terms to set our feet on a more grounded path?

Narendra, *Dark Mountain, Issue 4. Dark Mountain Project, 2013.*

Bio statement: Oliver Raymond-Barker is an artist living in Cornwall. His practice encompasses photography in its broadest sense, using analogue and digital processes, natural materials and camera-less methods of image making. Drawing on physical experience at the margins of our environment, the adventure involved in making work is essential to his practice. His latest publication Natural Alchemy was recently shortlisted for the Kaleid Editions 2016 book festival and he is currently working on a new book. He has shown work nationally and internationally, most recently in South Korea for the exhibition Breathing Art, organised by the Korean Nature Artists Association.

Paul Reid-Bowen (June 8, 11.45 Great Hall)

Welcome to the Cthulhucene! Towards a new animist bestiary for the 21st century

I propose in this paper that humanity currently inhabits an exotic, dangerous and remarkably complex ecology of more-than-human agencies that we are barely able to comprehend or perceive. Moreover, combining the metaphysical frameworks of new materialists and speculative realists (Bennett, 2010, Bryant, 2013, Morton, 2013, Negrestani, 2008) with animisms both old and new (Harvey, 2005, 2015), I contend there is an urgent need – most vitally in terms of biospheric conservation and species survival – for us to recognise and understand the power and values of these more-than-human agencies with(in) which we coexist. While we easily evoke entities such as aliens, demons and monsters in literature, myth and popular culture, the troubling insight I offer is that they are already here, living amongst us. Inhuman intelligences, such as corporations, institutions, markets, technologies (and even stranger entities, such as capitalism, civilization, Gaia), with logics and capacities that confound and transcend human interests and control, are perturbing and (trans)forming our lives at every moment. We inhabit an age of monstrous agencies, an age which might be aptly labelled the Cthulhucene. It is uncertain what skills may aid with living through this time of emergent agentival powers, but I suggest there may be considerable value in 'reclaiming animism' (Stengers, 2012), 'becoming-animist' (Sullivan, 2013) and/or exploring a 'vibrant materialism' (Bennett, 2010); at minimum, entities have to be recognised, and perhaps honoured, lest we be devoured or overpowered by them (Stengers, 2013).

Bio statement: Dr Paul Reid-Bowen is a Senior Lecturer in Religions, Philosophies and Ethics at Bath Spa University. His teaching and research interests encompass ecological philosophy, existentialism, and new religions and religious movements (notably feminist and nature religions). He is the author of Goddess as Nature: Towards a Philosophical Thealogy (Ashgate, 2007) and is currently writing a manuscript on the dark ecological future and the crisis of civilization.

Bethany Reivich (June 9, 12.00 Upper Solar)

Lila: The interpenetration of myth with divine play

As people scramble for 'new stories' to guide ourselves through an age of unprecedented change and ecological destruction, one swims among infinite worldviews in a hyper-connected world. Is the 'conscious' West's yearning to unify premature, or altogether misled — a colonial aura wishing to replace one creeping homogeneity with another? Perhaps new stories are more in rhyme than reason,

Wednesday, June 7

15.30	Registration opens	Great Hall	1
16.30	Welcome Richard Povall and Dr Jon Rae, Schumacher College	Great Hall	1
16.45	Opening Keynote: Prof. Wendy Wheeler The Mighty Sum of Things for Ever Speaking: Biosemiotic meaning-making in nature, science and culture.	Great Hall	1
17.45	Afternoon sessions end		

	Evening session Great Hall		
18.00	White Hart Bar open (until 23.30)	5	
19.00	Conference Dinner (if pre-booked)	1	
21.00	Performance: Dougie Strang with Kayne Coy: Badger Dissonance PRIVATE LAWN	13	
later...	White Hart Bar open until 23.00	5	

Susan Richardson: *Tongue of Seal*



Thursday, June 8

You should already have booked your workshop. If you haven't there will be sign-up sheets showing available spaces.

07.30	BREAKFAST White Hart Dining Room (if staying at Dartington) 5		
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09.00	Registration	Great Hall	1
09.30	Welcome & housekeeping Richard Povall	Great Hall	1

	Presentations Great Hall 1	Workshops meet outside Great Hall 1
09.45	Session 2 Lori Diggle (UK) <i>Asemic writing: lacuna, gesture, trace, erasure on a sacred site in Cornwall</i>	<i>Pre-booking required for all workshops</i> Workshop A1 Deborah Black (USA) <i>Viewpoints Improvisation: Postmodernism and the Landscape</i> Workshop A2 Camilla Nelson (UK) <i>Exploding Human Language</i>
10.15	Session 3 Nancy Miller (Canada) <i>Circle: Interpreting a Neolithic Passage Tomb through Poetry and Dance</i>	
10.45	Session 4 Stephan Harding (UK) <i>Towards an Animistic Science</i>	
11.15	Break	
	Presentations Great Hall 1	Artist Projects Upper Solar 2
11.45	Session 5 Paul Reid-Bowen (UK) <i>Welcome to the Cthulhucene! Towards a new animist bestiary for the 21st century</i>	Session 6 Felix Prater (UK) <i>Pests</i>
12.15	Session 6 Louise Livingstone (UK) <i>Learning to dialogue with Nature through the thought of the heart</i>	Session 7 Laura Cooper (UK) <i>LURE</i>
12.45	Session 8 Susanne Karr (Austria) <i>Connectedness as source of instruction</i>	Session 9 Cherie Sampson (USA) <i>Let a Sleeping Bear Lie</i>

13.15	LUNCH Great Hall 1
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	Plenary Great Hall 1
14.30	Keynote Alyson Hallett (UK) <i>The Stones Beneath My Feet and the Stones Above My Head. On stones, love and disturbing strangeness</i>
15.20	Short break

	Workshops (meet promptly at 15.30 at location shown)		
15.30 to 18.00	Workshop B1 Great Hall 1 Tony Whitehead (UK) <i>Other Voices</i>		
	Workshop B2 Great Hall 1 John Hartley (UK) <i>Nonlinear River</i>		
	Workshop B3 Great Hall 1 Richard Lewis (UK) <i>genius loci</i>		
	Workshop B4 Great Hall 1 Silvia Battista (UK) <i>Writing with/in the body/flesh/landscape</i>		
	Workshop B5 Great Hall 1 Stuart Muirgridge (UK) <i>running a #DartingtonLangscape</i> (Part 2 meet at xxxx at 17.00)		

18.30	DINNER on your own...		
20.00	Session 10 Jaime Robles (USA) <i>Performance: Landscape Speaks to Movement</i> PRIVATE LAWN	13	
20.45	Film screenings (see Films for more information)	Upper Solar	2
later...	White Hart Bar open until 23.00	5	
23.30	Workshop (special) Tony Whitehead (UK) <i>Sit by the River Dart (until dawn)</i> meet in Archway		14

Friday, June 9

07.30	BREAKFAST White Hart Dining Room (if staying at Dartington) 5		
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09.00	Registration	Great Hall	1
09.30	Welcome & housekeeping Richard Povall	Great Hall	1

	Presentations Great Hall 1	Workshops meet outside Great Hall 1
09.45	Session 11 Mat Osmond (UK) <i>An Underswell of Divination: Ted Hughes' & Leonard Baskin's Crow, and the obscure ecology of collaborative authorship</i>	Workshop C1 Laura Denning (UK) <i>Primordial Soup</i>
10.15	Session 12 Jude Allen (UK) <i>Human/animal transformation in 20thC Literature</i>	Workshop C2 Laura Cooper & Hermione Spriggs (UK) <i>Underwood</i>
10.45	Session 13 Christos Galanis (USA/Greece) <i>Speaking with Yew Trees and Mountains: Two Contemporary 'Whisperers' and their Experiences in Non-Human Communication</i>	Workshop C3 Patricia Brien & Tatia Nichols-Arlès (UK) <i>Primordial Soup</i>
11.15	Break	
	Presentations Great Hall 1	Panel Discussion Upper Solar 2
12.00	Session 14 Susan Richardson (UK) <i>Tongue of Seal</i>	Session 15 Bethany Reivich (USA/S. Africa) <i>Lila: the interpenetration of myth with divine play</i>
12.30	Session 16 Oliver Raymond-Barker (UK) <i>Beyond tongues: an exploration into the animist language of stone</i>	
13.00	Session 17 Short Artist Presentations <i>Melinda Rackham, Jo Clarkson, Sara Mark and others</i>	

13.30	LUNCH Great Hall 1
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	Closing Forum Great Hall 1
15.00	Facilitated open forum and conversation / reports back from workshops
16.00	Summit ends

other things

09.00 to 18.00 all days	An exhibition of work by Jan O'Highway : <i>Vanitas</i> in the Garden Room Gallery 7
Friday June 9 17.30 to 19.30: Meet the Artist Reception in the Gallery	
all days	Hangout space and delegate literature/information in the Solar 2



Jan O'Highway: *Dying Lilies* (detail)

sessions (cont...)

more in utterance than content, more in gesture than meaning, more a dance than knowledge. Lila is a Sanskrit term for divine play, particularly of polarities, represented in Hindu mythology by female and male dalliance. In critical times, play itself is a radical polarity to desperation. How does one move forward when stories will not stay in one place — or is forward the way to go? Perhaps the limitless myths, symbols and stories at our disposal are beckoning beyond the illusion of singular guidance, into a state of responsible — yet irreverent — participation, play and creation. It seems clear one must go beyond words to embody their interplay, and to hear the voices of the earth, non-human creatures, and the marginalized. What then is the role of academia, research, documentation, and art if our animate world is asking us to drop our pens, our camera, our laptop and use our bodies, presence and two unarmed hands to daily with Amor himself? The format I envision here is a pop-up, exploratory council between a somatic artist, ecopsychologist, myself, other interested ‘expert’, and general public.

Bio statement: Orphaned young by a psychoanalyst and his research-psychologist-patient-wife, growing up among 15 different families, I moved to my ancestral land, Russia, attending Moscow State University and working as a journalist. My language abilities were swallowed by a meeting with the ineffable; from then I pursued dance, music, and poetics, travelling to over 70 countries and learning traditional arts and philosophies. I co-founded a small eco-community and artist retreat in Thailand, and am writing a book on the confluence of indigenous cosmology, arts, and Jungian psychology. Madness, power, emptiness, rhythm and the thin thread of worldview are some grounds informing my work.

Susan Richardson (June 9, 12.00 Great Hall)

Tongue of Seal

Tongue of Seal is a work-in-progress, incorporating both text and sound, which explores the theme of interspecies communication and focuses on the language of an iconic marine mammal, the Atlantic grey seal. It interweaves poetry with sound recordings of seal cows and pups captured during the pupping season on the beaches of North Pembrokeshire, and of bull seals’ body-slammings and pre- and post-mating articulations at the three-thousand-strong Donna Nook breeding colony in Lincolnshire,

As well as sharing extracts from the work, I will discuss the research that’s informing it, including practical training with an animal communicator; interviews with scientists from the Sea Mammal Research Unit at the University of St. Andrews and animal care workers at the Cornish Seal Sanctuary; and the selkie myths of Scottish, Irish and Faroese folklore.

To contextualise, I will also reference, and share extracts from, previous recent work that explores the nature of animal language: If A Lion Could Speak, We Could Not Understand Him and Plibble/Gone (an attempt to speak/write in European sturgeon).

Bio statement: Susan Richardson is a poet and performer who has been exploring, through several published collections and accompanying performances, human-animal relationships: our shared corporealities and vulnerabilities, and the boundaries – including that of language – between the human and more-than-human.

Her third poetry collection, skindancing (Cinnamon Press, 2015), is themed around human-animal metamorphosis and she has performed her skindancing poetry show at many events, festivals and venues including the Centre for Human-Animal Studies and the ONCA Centre for Arts and Ecology, while it was also the keynote performance at the British Animal Studies Network Conference at the University of Strathclyde.

www.susanrichardsonwriter.co.uk

Cherie Sampson: *Let a Sleeping Bear Lie*



Jaime Robles (June 8, 20.00 Private Lawn)

Landscape Speaks to Movement

Language, spoken but especially written, has long been considered the human ability that lifts us above other species and places us, separate, in the realm of a skygod who inhabits an abstract heaven. Our performance, ‘Landscape Speaks to Movement’ offers an alternative to that idea by translating words back into the landscape of the human body. Using a series of images that the poet Jaime Robles has written about the Devon landscape, dancer Nikki Santilli converts those words into dance, using movement based on humanity’s most direct and essential connection with the earth: through the foot and the body. As this collaboration reveals to viewers, locating and placing words back into the body again, mute yet recognizable, reorients us with the Earth, and affirms that our commitment to verbal thought is translatable into a material and natural state.

Dr. Robles visited Dartmoor for three years and distilled her impressions of this unique landscape into language. She created short poems of spare images of the land. Her words come out of an expression of love, for the land, creatures and humans that live close to that land. During the past two years, she has worked with Dr. Santilli, whose interpretations of words are based on dance and specifically dance that has developed from the practice of walking. Combining her study of prose poetry with twentieth-century popular dance, Dr. Santilli is well provided to translate words into movement. The outdoor performance will take place in the Dartington landscape.

Bio statement: Jaime Robles is a widely published American poet and dance critic with a PhD in Creative Writing from the University of Exeter. Some of her poems about the English countryside were published in her recent collection titled Hoard (Shearsman Books, Bristol). While at Exeter Dr. Robles organized two poetry installations devoted to the English landscape: ‘Autumn Leaving’ and ‘Wall of Miracles’. BBC Devon interviewed her about the ‘Wall of Miracles’ (May 2013). Her collaborator, Nikki Santilli, has a doctorate in English Literature from the University of London. She teaches dance in London. They share a dance/poetry blog at <http://swingingfeet.wordpress.com>.

Cherie Sampson (June 8, 12.45 Upper Solar)

Let a Sleeping Bear Lie

I will present my video-art work, created while at YATOO Nature Art 2016 Artist Residency program in South Korea. Titled ‘Let a Sleeping Bear Lie,’ this work is an homage to an old legend in the Gongju area where a human-animal encounter is at the heart of its narrative.

The legend of the bear in Gongju tells of a she-bear who captured a human man in her cave and gave birth to a child-cub with him. Eventually he escaped the cave and while pursuing him, the bear died in the Geumgang River. After she perished there, boating accidents occurred, thus local residents erected a shrine to assuage to her tragic spirit. This work represents one video in a series of 6 in which I perform a masked dance as the character of the she-bear. Using silk (the meaning of Geumgang is ‘silk river’) and other materials, I have constructed a costume and mask in which to perform the bear as she awakens before processing through the forest in search of her man, down to the river and eventually arriving at the shrine that was built for her. Over the years as a performance artist I have made a number of works in which a mask is worn to elucidate a character or mood. While an artist-in-residence at YATOO, I became fascinated by traditions of Korean mask-making and dance. This work bows in homage to the varied Korean mask traditions and the age-old bear legend.

Bio statement: Cherie Sampson has worked for 25 years in environmental performance, sculpture and video art. She has exhibited internationally in performances, art-in-nature symposia and video installations in the US, Finland, Norway, Holland, Cuba, France, Spain, Greece, Italy, South Korea, and other countries. She has received many grants including two Fulbright Fellowships, a

Laura Cooper: *Nomadic Glow (videostill)*



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Finnish Cultural Foundation Grant and multiple research grants from the University of Missouri, where she is an Associate Professor of Art. She received her MFA in Intermedia & Video Art, University of Iowa, 1997 and has been a member of Artists in Nature International Network (AiNIN) since 2003.

Dougie Strang (Keynote) (June 7, 21.00 Private Lawn)

Badger Dissonance

Badger Dissonance is a thirty minute solo performance with live musical accompaniment. The piece was inspired by ‘Apologia’, an essay by the writer Barry Lopez, in which he insists on the worth of stopping to honour road-killed animals. “You never know,” he suggests, “the ones you give some semblance of a burial, to whom you offer an apology, may have been like seers in a parallel culture. It’s an act of respect, a technique of awareness.”

Through spoken word and physical theatre, Badger Dissonance provides a dramatic account – at times harrowing, at times playful – of what happens when you decide to stop and bury the dead. It’s an exploration of alterity and of the cognitive dissonance generated by modern Western culture.

Badger Dissonance has previously been performed at the CCA in Glasgow, as part of last year’s Art Cop Scotland, and at Edinburgh’s Hidden Door Art’s Festival.

Prof. Wendy Wheeler (Keynote) (June 7, 16.45 Great Hall)

Emeritus Professor of English Literature and Cultural Inquiry, Faculty of Social Sciences and Humanities; London Metropolitan University

‘This mighty sum of things for ever speaking’: Biosemiotic Meaning-making in Nature, Science and Culture

We talk these days about the ‘Information Revolution’; but what is information? Over the past 25 years, many biologists have begun to see that in biological systems ‘information’ is more accurately described as biosemiosis. From the Greek bio, for life, and semeion for sign, biosemiotics investigates and describes sign relations in the natural and cultural worlds and in the ceaseless interaction between them. At the same time, semioticians have widened their own endeavours as they have come to understand that animals, plants, fungi, bacteria – indeed all living organisms and their component system parts – far from being some kind of living machines, are, in fact, semiotic, interpretative systems. It turns out not to be so strange that humans have made art and song, because the nonhuman living systems from which humans have evolved are organised via structuring principles that are much more like art, music and poetry. Proceeding, as the French biologist François Jacob put it, via tinkering creative hunch and the strange logic of abductive inference, nature and culture are made of an endless flow of natural metaphors, natural stories and natural ‘conversations’. In this new relational ontology, the distinction between natural and cultural sign relations is nearly redundant. Biologists and semioticians eventually came together to pool their knowledges. The result was the beginning of a new inter-discipline: biosemiotics.

In this talk I will introduce this new world of biological, cultural, human and more-than-human living meanings – Wordsworth’s ‘mighty sum of things for ever speaking’ – that biosemiotics uncovers and explores. I will ask what biosemiotic insights might mean for our thinking about aesthetics and ethical relations, both with each other and with the more-than-human world.

Bio statement: Wendy Wheeler has researched and written on biosemiotics and culture since 2005 when she was introduced to the work of Jesper Hoffmeyer, Kalevi Kull, Søren Brier, Frederick Stjernfelt, John Deely and others. She has been particularly influenced by the work of Gregory Bateson in thinking about living

Dougie Strang: *Badger Dissonance*



sessions (cont...)

communicative systems, and about how formal and organisational patterns and semiosis in nature are repeated in cultural and aesthetic forms and meanings. She is especially interested in the ways in which biosemiotic process systems theories can provide useful tools for research in the medical and the ecological humanities.

Wendy Wheeler received her PhD from the University of Sussex in 1994 for a thesis on postmodernism as cultural mourning and melancholia in the contemporary English novel. In 2009, she was awarded a DLitt from London Metropolitan University. Her first monograph, A New Modernity: Change in Science, Literature and Politics (1999), looked at changes taking place across a number of disciplines which seemed to indicate contemporary endeavours to begin to think through a post-Cartesian, more holistic approach to human selves and the world. The book’s final chapter dealt with the emergence of complex evolutionary systems approaches. Her second monograph, The Whole Creature: Complexity, Biosemiotics and the Evolution of Culture (2006), used biosemiotic systems understandings in order to address the question of the role of biology in a non-reductionist (i.e. non-sociobiological) understanding of culture. The 2001 open-access e-book Biosemiotics is a biosemiotics Reader which introduced Peircean semiotics and process philosophy to an Anglophone audience more familiar with the semiology of F. de Saussure.

Wheeler’s latest monograph, Expecting the Earth: Life/Culture/Biosemiotics, was published by Lawrence & Wishart in July 2016. Wheeler has been a Visiting Research Fellow at the Institute for Advanced Study in the Humanities at the University of Edinburgh and a Visiting Professor on the Environmental Studies programme at the University of Oregon, at the Department of Sociology at Goldsmith, University of London, and in the School of Art, College of Design and Social Context, RMIT University, Melbourne, Australia. She has also been an honoured guest lecturer and teacher at both European and North American universities.

Oliver Raymond-Barker: *California Wall (detail)*



workshops

Group A (June 8, 09.45 - 11.15)

Deborah Black: Viewpoints Improvisation: Postmodernism and the Landscape

Viewpoints is a post-modern theory and improvisational practice originated by American choreographer Mary Overlie, in which encounters with the materials of space, time, shape, emotion, story and movement encourage somatic knowledge.

Usually Viewpoints is practiced in a studio to encourage performers to notice their assumptions about these materials. In this workshop, we will practice the Viewpoints outside for the same reason. What are our assumptions about our relationship to nature?

The materials of space, time, movement, and shape will be examined through improvisations. The participants will attempt to juggle the relationships between working with the materials and the influence they might receive from the other people and landscape around them. This will help them to encounter the reality of observing and participating simultaneously.

Additionally, Overlie's theory of the original anarchist will be discussed and practiced as a principle of care and co-existence.

At the end of the workshop, participants will create instant compositions based on the materials in a group. We will watch one another interact with the materials and perhaps relationships and stories to the land will be revealed.

Bio statement: Deborah Black was based from 2013-2016 in Europe teaching physical theater and dance and collaborating with two interdisciplinary companies: the Tuning People (BE) and YMIST Company (NO). While previously living in NYC for nearly 15 years and working with Deborah Hay, Siobhán (Karl) Cronin, and the SITI Company, she began her current research of collective and individual daily practices, conflict management/creativity, and ecology.

Black's teaching and performance practice includes Viewpoints improvisation, Suzuki-based acting training, and post-modern movement and dance styles. Currently she is working with Artists Rise Up New York, creating theatre for social change.

Camilla Nelson: Exploding Human Language

This workshop explores continuities and differences between the sounds, marks and movements of humans and trees. This workshop asks participants to embody what it is to make a sound/mark/movement like a tree and then with a tree. We explore the differences and similarities of getting to know a tree through mimesis – translating tree marks/sounds/movements into human marks/sounds/movements – and collaboration – a working with a tree to create marks/sounds/movements. What do we learn about ourselves and about these trees through this creative process? After this initial exploration participants will be invited to devise short performances combining sound, movement and mark-making with a tree to share with the rest of the group as they feel comfortable. Participants will then be invited to pair up to develop their work collaboratively. We will end with a sharing of work and a discussion of the way in which these processes of encounter are able to deconstruct our understanding of language as the sole repository or defining feature of human being and consider to what extent our collective performances might be regarded as a form of interspecies language-making and/or communication.

Some experience of writing and/or performance would be useful but not essential.

Bio statement: Camilla Nelson is a language artist, researcher and collaborator across a range of disciplines. Her current work includes Reading Movement, a series of movement language works including collaborative and solo performances as well as page-based publications (long-listed for The Leslie Scalapino Award 2016). Camilla has two collections out this year, Apples & Other Languages (long-listed for the Melita Hume Poetry Prize) with Knives Forks and Spoons and A Yarn Er Narrative published by Contraband. Camilla is founding editor of Singing Apple Press. Her research uses an entropic approach to language to investigate and reform human and other-than-human relations.

Group B (June 8, 15.30 - 18.00)

Tony Whitehead: Other Voices

Tony Whitehead has been running a series of listening and stillness walks (Other Voices) in the build-up to the conference. These have been held at a secret location on Dartmoor. Read about them at artdotearth.org/other-voices/. He will lead a listening event to introduce and re-connect you to the diverse voices of the birds and

other animals we share our days with, but often pass unheard.

Bio statement: Tony Whitehead has had a lifelong interest in birds and wildlife. He has worked for RSPB for over twenty years in a variety of roles from managing nature reserves, running environmental education projects to managing the charity's communications in the south west. His passion is for the sounds of birds and how people can be encouraged to connect to nature through listening to and learning the 'language' of wildlife.

John Hartley: NONLINEAR RIVER

A collaborative, floating reading of the Dart, that attempts to register a crowded and ever-changing environment of 'strange strangers' (Morton, 2010) including the river and the event's participants.

The event, or act is intentionally pitched into a mode of ambiguity (or indisciplinearity after Ranciere, 2006), that entangles arts practice with academic paper, collective investigation with artwork, the social and the formal, study and play.

It is also draws on the creative reading method of 'interscription' developed through the research group Sensing Site. Interscription doesn't seek an objective, unchanging space from which to securely 'read' environment, instead insisting that every reading is implicated in changes to that which is read. It is also intentionally builds in redundant space, eddies and sudden changes of state, in contrast to modernist behavioural geometries of efficiency.

Inhabiting the river as a starting point, practices (including meditation, swimming, looking, reading of scientific and theoretical texts) will be deployed in situ to engage with and entangle waves, oscillations, turbulence, flow, accretion, erosion and collapse. The event will move through a series of stages that encompass directed and directionless, inviting reference and resonance with nonlinear behaviours of different scale brought to visibility by the group.

Rather than a metaphoric device (acting in the place of something that it is not), immersion in the river will be used as a way of reading ways of change that are common to human experience, social and economic structures and more-than-human occurrences.

Bio statement: John Hartley is an artist and researcher based in London and Devon. His artworks explore creative ecologies and apparatuses including urban and marine locations, floating devices and collapsing technologies. He completed a PhD at Falmouth University on interdisciplinary understanding of sustainable arts practice and previously worked on Arts and Ecology at Arts Council England. Currently he is working to develop the Arts and Cultural offer of University of Exeter.

Silvia Battista: Writing with/in the body/flesh/landscape

This workshop will engage with writing as a collective effort that includes human and non-human influences, with a maximum of nine participants.

Creative writing, when orchestrated collectively via a set of instructions aimed to embed it in the surrounding landscape, becomes a method, a strategy for accessing and narrating perceptive experiences that hint toward the more than human.

Here, leaves, grass, trees, meadows, insects all contribute to the activity of writing as a collective human and non-human possibility. By playing with timely alternated instances of silence, listening, writing, reading, touching, smelling, gazing, writing and reading again perception is manipulated, manifesting its performative qualities.

This method gradually embeds writing into the landscape of the senses, attuning it with the pluralities of sensations traversing the permeable confines dividing the self from all 'the others' into a continuous exchange between inner and outer sensitivities of human and non-human voices. The fixity of the written word is therefore exchanged for a processual collective reinvention of writing as a creative, imaginative channelling of the pluralities of whispers coming from a landscape which exceeds fixed physical and biological boundaries.

Participants are required to adhere to the given instructions and at the same time to be able to experience creative freedom within the limitations that the instructions provide. Therefore, some degree of experience with meditative and contemplative technologies of the self is expected.

Bio statement: Silvia Battista holds a PhD (2008-2014) in performance studies (Royal Holloway University). She is interested in areas of research engaged with perception and identity; with all the processes, discourses and practices that affect the way we see ourselves and others. In 2006 the Italian Studies Collective of the Department of Romance Languages and Literatures of the University of Chicago regarded her work 'InnerVisions' as one of the best outcomes of Italian/English hyper-poetry of the year. The same year she won the first prize of the Oberon Book Competition. At present she is a lecturer at Liverpool Hope University.

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Richard Lewis: *genius loci*: connecting with Dartington's ancient woods

It is perhaps one of the ironies of conferences such as this, that whilst discussing our experiences of connecting to non-human nature, most of us have had to leave behind the places where these connections are most fully developed – our homes and the landscapes, communities, places and organisms that we engage with daily.

This workshop offers an opportunity to connect more deeply to the non-human nature of the Dartington Hall Estate, our temporary home for these three days. We will use a balance of intuitive and rational knowledge to explore the complementary ways these sets of information can help us to build a deeper connection to place.

In this workshop we will:

- walk to a patch of ancient woodland on the Dartington Hall Estate
- take time to engage our senses and connect intuitively with this special place
- hear stories inspired by research about the wood's geology, ecology, history and pre-history
- with this information fresh in our thoughts, we will once more take time to engage our senses and deepen our intuitive connection
- share our experiences with each other and reflect on the roles of intuitive and rational knowledge in creating a connection to the *genius loci* of this particular wood
- walk back across the estate to the main conference venue.

Please come prepared for the weather and conditions. You might want to wear sturdy shoes and warm, waterproof clothes that you don't mind getting a bit muddy. You might also want to bring an umbrella, bottle of water, and a blanket or cushion to sit on.

Bio statement: Richard Lewis is a botanist, ecologist, basketmaker and activist. He has recently moved to the Southwest and is happily settling into life in the South Hams. He is a member of the Estate Environmental Conservation Group for the Dartington Hall Trust.

Stuart Mugridge: running a #DartingtonLangscape

The workshop comprises two interlinked parts:

1) a four-mile (6.5km) run on trails and paths within the gently undulating landscape surrounding Dartington Hall;

2) post-run performative participatory activity. Meet at 17.00 at **10**

Embracing the Cynic doctrine of 'defacing the currency,' this activity will explore how physical exertion and landscape can alter our language and words. This is not about (necessarily) communicating with landscape as in a conversation but instead is talking with landscape where the 'with' becomes a form of thought (with-of). Much may be lost or altered in translation but that is part of the commitment.

In a local sense the run (in particular) will explore the language of a Dartington landscape, wherein toponyms become material for exploration — Thistlepark, Stillpool, Staverton Ford — and are enmeshed with the language of running and the patterns of breathing and speech brought about through exertion.

We will trade in homophones, neologisms and repetitions as language and words get broken down and re-conglomerated with the Dartington topography.

These actions return a sensuality to the language — the sensuality of the tongue (fr. *langue*) is re-inserted into language — as the distance between language and landscape is at once exploited and dismantled. The post-run activity (allowing non-runners to participate in the work) will extend the run's work into a form of group landscape shaping.

Bio statement: Stuart Mugridge is an artist. His work utilizes words and plays with language. In 1993 (whilst at Exeter School of Art) he produced Walk to Mamhead Obelisk. He continued to make artist's books (inspired by landscape) through the late 1990s and early 2000s. From 2001 works such as Media Village Panorama (2004) signaled a shift into public art. In 2012 he completed an MA in Fine Art at Birmingham School of Art. He is currently undertaking a practice-led PhD entitled – and-being-of-the-flows-[fold here]-running-Romantically-a-#BritishLangscape- where he is utilising the malleability of language and landscape to explore the creative act.

workshops (cont...)

Group C (June 9, 09.45 - 11.15)

Patricia Brien & Tatia Nichols-Arlès: Writing and Being Written

We live immersed in our environment through an interface between our inner and outer experience of the world. Our daily confrontation with multiple subjectivities (current political populist politics, etc.) may be potentially coaxed into a broader 'objective' or open space as we shift between the seen and unseen that defines our experience. The experience of being 'caught in the fabric of the world' (Merleau-Ponty) may be woven into our consciousness – our 'flesh' through a dialogue between 2D and 3D in text and textile play.

By exploring place, found artefacts and experimenting with text in a writing and making process, this workshop aims to explore our connection to the larger scale of weaving 'spiritual warmth' (Beuys) between our textual articulations, the notions of 2D & 3D junctures, the subjective/objective journey within a textile storytelling context.

Bio statements: Patricia Brien is the Principal Lecturer and Academic Manager of Fashion & 3D Design at the University of South Wales, Cardiff. She focuses her research on the connections between clothing and textile artefacts, people, environmental issues, place and eco-spirituality.

Tatia Nichols-Arlès has a BA in Creative Writing from University of Gloucestershire and a MA in Creative Writing from Kingston University. She is primarily interested in experimental or intertextual writing where the boundaries between genres, media, rules and limitations is blurred or transgressed.

Laura Cooper & Hermione Spriggs: Underwood

Underwood explores what humans can learn from forests as interconnected systems. Based on pioneering research exploring the idea that trees in a forest relate and communicate with each other through a complex rhizomatic network of roots and fungi, through which they share resources and are interdependent (Suzanne Simard, UBC). Their survival, and the entire ecosystem, relies on this underground 'web' which is virtually analogous to maps of the human neural network and the internet. We propose to delve into this physical underground consciousness and use it as a model for the way we make decisions and react to others.

The workshop taking place in woods on site, is both a performative experiment in group dynamics and an attempt to make a physical map of a section of forest. We will work as a group to collaboratively produce a 'map' of the dynamic underground root network through movement drawing. The act of mapping, of manifesting the underground world above ground, is here inseparable from the act of walking – the movements of the group will trace out an imagined, intuited set of lines, connections and nodes that reveal much about the ways that knowledge is embodied and enacted in people's movements through, and shared experience of, the forest space. As a group we'll consider the ways that hierarchies, power dynamics and collaboration can be compared between human and forest communities with a heightened degree of physical sensitivity.

Bio statement: Laura Cooper and Hermione Spriggs are individual visual artists who come together to collaborate on special projects, they share an interest in the complex relationship between humans, nature and other animals in an increasingly homogenized ecosystem. They are both experienced leading performance workshops with local people that are based around observation, exploration and movement. The two artists met in Mongolia as part of Land Art Mongolia 3rd Biennale, where both were collaborating closely with local nomadic herds-people and their animals. We draw from our hybrid backgrounds including ethnography, drawing, medical hypnosis and horse whispering.

Laura Denning: Primordial Soup

A variation on the theme of the workshop with conversation at its heart.

Having worked at Cleveland Pools (Bath) in 2016, I am now developing new work in response to the site which considers how humans and other species relate to water, and to each other through water. The semi-circular lido is believed to be the oldest public outdoor swimming pool in England (1815). The pools were built next to the river on the site of old marl pits, between the railway and the canal. The pool closed in 1984 and was used for a short time as a trout farm before falling into disrepair. It was originally filled with water from the river. Some believe that the Ladies Pool was originally used as a Mikveh by the Jewish women of Bath in the 1800s. More recently, the upper pool was used for immersion baptism by Jehovah's Witnesses. There are still random trout in the water, which is overgrown with thriving aquatic flora. Water itself has no intrinsic DNA. I have access to the DNA data of the water through recent surveys, and intend to use this to create a geo-narrative using Augmented Reality. Others will be able to access the work using mobile app technology to link to sound, moving image and other media.

workshops (cont...)

We will walk, in pairs and threes, across the estate towards Aller Park and back. Before we start off, each couple will be given 2/3 short paragraphs taken from current literature about the more than human, and about interspecies relationships, and asked to chat in their pairs as we go, responding to the texts they have been given.

Once we arrive at our destination we will spend 15-20 mins sharing our thoughts with the wider group.

We will then spend 15-20 mins exploring my artwork Soup. This will require access to the Layar app on smartphones (link below). By pointing the app at 'portals' provided by the artist, sound and video works will become available on your phones which will unfold as a digital exhibition which is intimate yet transportable. We will then walk back to the Symposium.

<https://www.layar.com/mobile-download/>

Bio statement: I work in moving image and sound, creating films and sonic drawings. I am also working with augmented reality. I am currently working as a commissioned artist on Daisy's Art Machina project, and have a 3 month residency in Burry Port, Carmarthenshire. Recipient of the BSU Research Centre for Environmental Humanities inaugural PhD Studentship, my practice-led research asks – what are the parameters of an arts practice which seeks to articulate located subjectivities that can disrupt dominant discourses surrounding climate change?

Special: Overnight Sit (June 8, 23.30 - 07.00)

Join sonic artist / naturalist Tony Whitehead and sit in silence by the River Dart. A rare opportunity to embrace the river, the night and the silence. Write, sing to yourself, meander in your mind, or gently snooze.

In this immersive overnight event you'll start by listening to the dusk chorus, then spend time tuning in to the sounds of the night. Then settle down, spend quiet time, maybe doze, awaiting the first song of the morning.

You'll need warm clothes and a waterproof layer, good shoes, something to sit on and a torch.

films

June 8, 20.45 Upper Solar

Gustaf Broms: Mahaprayala (24'00)

TIME TO TIME / the cracks open and 'reality' seeps in / seeing what BEINGS do to BEINGS. / BEINGS do to ENVIRONMENT ?
is there separation ?
or always
BEING reflected in BEING ? / INSIDE OUTSIDE
separated by the thin membrane of skin ?

Bio statement: Gustaf Broms was born in Sweden in 1966. Gustaf's practice is engaged with the exploration of the nature of consciousness, the dualistic concept of 'I', as the biological reality of being in the BODY, and being MIND, as the perceived experience of the flow of phenomena. In his practice, he started off working with photography and installation, but two works in particular led him to work with the more formless processes of performance.

Hannah Tuulikki: cloud-cuckoo-island (8'22)

cloud-cuckoo-island is an absurd ode to Sweeney, the Irish King of legend, who, cursed by a saint, became deranged in battle and bore his trauma into the wilds. According to Seamus Heaney's translation, he sheltered for six weeks in Donnan's cave, on the Isle of Eigg.

On Eigg, at a cliff that encircles a lochainn, in the guise of this wandering bird-man 'gone cuckoo', Tuulikki sings Sweeney's wordless call. Her high pitch voice is strangely at odds with her mossy beard, her nonsensical song appearing trapped within a manic cycle. The moss-covered rocks echo the human voice, bouncing back sound and feeling. Sonic repetitions punch through the air, peeling back layers of emotion. What begins as preposterous comedy slowly morphs into vulnerability and grief, haunting the natural amphitheatre with an empathetic song of personal and political protest.

Bio statement: Hanna Tuulikki is an artist, composer and performer, based in Scotland, who specialises in working with the voice to create ethereal spaces that re-imagine resonant stories of contemporary relevance, unearthing mnemonic topographies – the land encoded in the song, the lore embedded in the land. Her practice encompasses extended vocal composition, gestural choreography, innovative visual-scores, site-specific performance, immersive sound and film installation, intricate pen-and-ink drawing, sculptural objects and interactive new media. In research-led, multi-disciplinary projects, Tuulikki considers how sound, gesture, and language frame our connection with places and one another. hannatuulikki.org

Lori Diggle: Anchorhold (5'37)

Narrative performed by Lori Diggle in a motion capture studio - an aggregated line drawing from gestures made while telling the tale was prepared by Jens Meisner and then animated with text by Lori Diggle. The music was arranged by Philip Stopford and recorded in Truro Cathedral with the cathedral choir.

See description on page 4.

Cherie Sampson: Let a Sleeping Bear Lie (7'50)

See description on page 10.

Laura Cooper: Lure (16'37)

See description on page 4.

Sabine Kussmaul: Moving Lines (11'39)

My minimalist line installations are made with white elastic lines, right there in the countryside, and they represent temporary responses to encountered situations in places where the running gets me to. These lines in space become moved by the wind and they produce astonishing soundscapes.

Moving Lines uses such line and sound installations outdoors and develops a visual narrative of its own.

Bio statement: I am a visual artist based close to Macclesfield, Cheshire, UK. I trained as a fashion designer with the aim to combine a fascination for drawing with the exploration of the three-dimensional potential of the human figure. After some time working as a free-lancer for sports wear, I moved into teaching Drawing and working as an Illustrator. Since 2008 I have been focusing my arts practise exclusively onto Fine Art.

Stephan Harding: Animate Earth (44'30)

Animate Earth is a documentary film written and presented by Dr Stephan Harding. Stephan puts forward a radical approach to the ecological crisis by arguing that many of the problems we now face stem from having lost our intuitive relationship with nature. Stephan believes that traditional mechanistic science has inadvertently fuelled the crisis and that we urgently need to develop an expanded science that cultivates intuitive wisdom alongside rational knowledge so that we can experience everything, from the smallest microbes to our planet's great life-sustaining cycles, as deeply interconnected.

See bio statement on page 5.

people

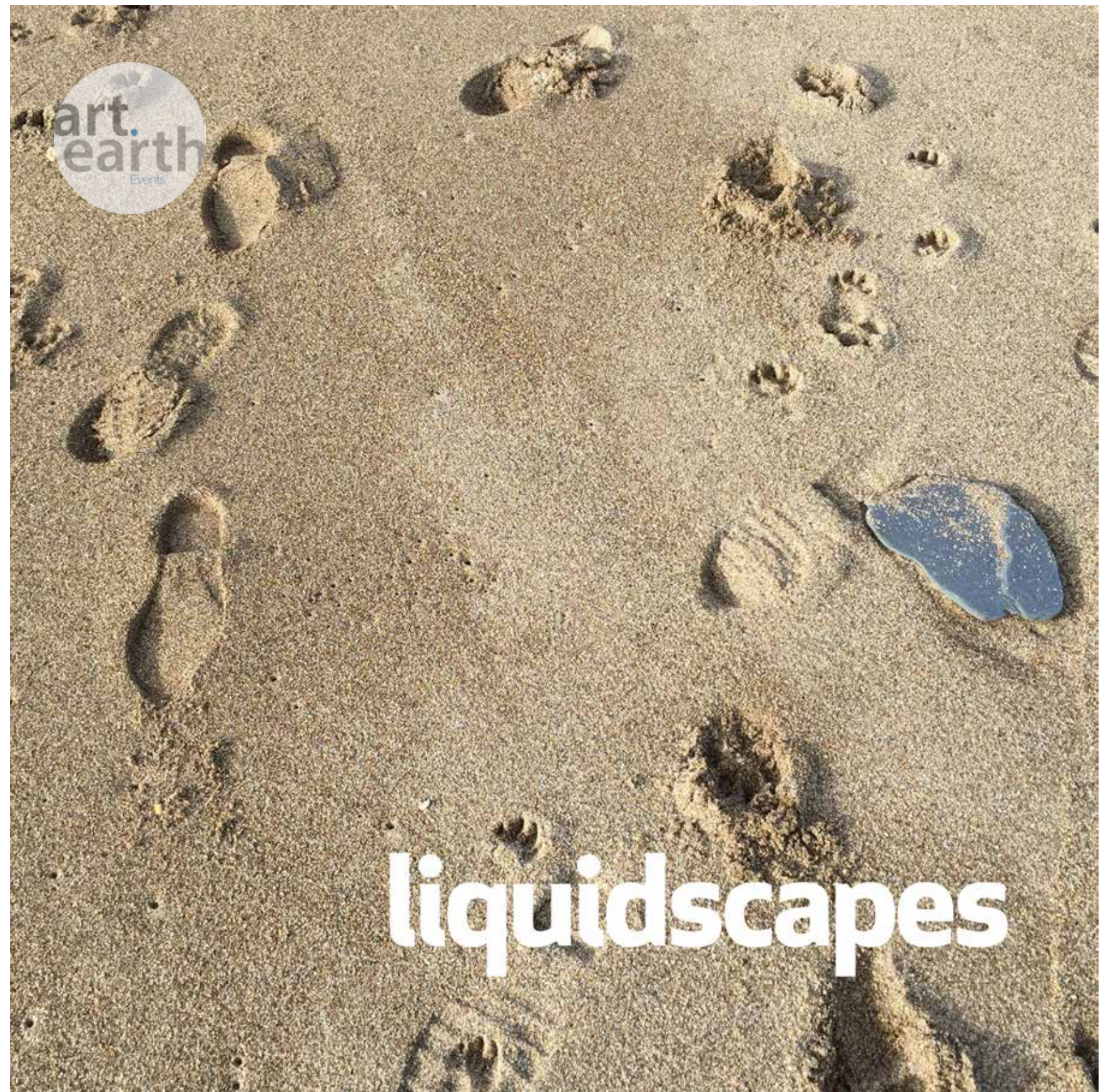
Organising Committee: Laura Burns, Christos Galanis, Mark Leahy, Camilla Nelson, Mat Osmond, Richard Povall (Convenor)

She-who-must-be-obeyed and Team Captain: Nancy Sinclair

...and HUGE THANKS to our many **volunteers**, both before and during the event.

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Our next creative summit is **Liquidsapes: tales and telling of watery worlds and fluid states**

A three-day (Wednesday June 20 to Friday June 22) event bringing together artists and other explorers, thinkers and doers to investigate physically and figuratively our watery worlds, and shiftings of matter between solid and liquid states. The event is preceded by a nine-day residential workshop/intensive.

We are particularly interested in submissions whose manner of presentation in some way directly performs the perspective that they wish to offer, such as performative presentations that explore everyday and exceptional ways of working with water.

Deadline for proposals: 22 November 2017

Registration opens: 27 November 2017


Programme announced: 12 December 2017

Early Bird Registration closes: 10 February 2018

Updates and event website: liquidsapes.info

site map



- 1 Great Hall **Conference HQ**
 - 2 Solar (1st floor) and Upper Solar (2nd floor) 
 - 3 Green Table (café)
 - 4 Accommodation Reception
 - 5 White Hart Bar and Restaurant
 - 6 Roundhouse Café
 - 7 Garden Room Gallery
 - 8 Higher Close (student accommodation)
 - 9 Great Lawn (fire muster point)
 - 10 Meeting point for Workshop B5 part 2
 - 11 to Schumacher College
 - 12 Bus stop (bus to Totnes)
 - 13 Private Lawn
 - 14 Main Archway