



liquidscapes

welcome

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



Water, and its manifold places in our life, has been a major theme for art.earth this year. We have just hosted fifteen artists here at Dartington who joined us from around the world for nine days to explore 'the ephemeral river'. After Liquidscapes, another group are coming together for five days to explore swimming and creativity. The response to Liquidscapes and these other watery explorations has been astonishing — from the most abstracted theoretical investigations to the simple joy of being in and with water.

So thank you for joining Liquidscapes. I'd like to welcome you to Dartington and to encourage you to explore this beautiful and rather extraordinary place.

Rhodri Samuel, CEO Dartington Hall Trust



On behalf of the Dartington Hall Trust I'm delighted to welcome you to Liquidscapes, another event from our partner organisation art.earth. This international gathering echoes Dartington's rich history of bringing together the finest minds and the most intriguing and challenging ideas. As so often happens in this extraordinary place, new collaborations and new projects spark from these events — and we hope you'll bring some of them back to Dartington. Please enjoy these days; we hope you have time to explore the riches of the Dartington estate while you are here.



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, Katrina Brown and Minou Tsambika-Polleros. || www.artdotearth.org || [@artdotearth](https://twitter.com/artdotearth)

partners



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.



Science Walden is a scientific and artistic community (as an engagement laboratory) designed to connect scientific technologies to human cognition and perception with behaviors and memories. Visit sciencewalden.org



The Sustainable Earth Institute at Plymouth University is about promoting a new way of thinking about the future of our world. www.plymouth.ac.uk/research/institutes/sustainable-earth

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useful information

Registration

Registration and access to the main conference spaces is at the Studio 1 Foyer. **1**

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 Solar and Upper Solar **2** (Thursday) and in the Upper Gatehouse **15** and the Griffiths Room **4** (Friday).

Evening Meal

The Conference suppers take place in the Solar **2** 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) **5**

Roundhouse Café (light refreshments) 11.00 - 20.00 **6**

The Green Table (café / bistro) 09.00 - 18.00 **3**

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 (Public)' as your wireless access point and follow the registration instructions. If you are staying onsite you will be given an access code. Otherwise, use the WiFi as guest.

Transport

Recommended taxi firms are Badger Cabs 01803 840400 and Totnes Taxis 01803 868686.

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 Space Studios area is TQ9 6EN. 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:



Programme credits:

Editor: Nancy Sinclair; Text and image editing: Amélie Ryder-Potter; Proofreader: Susannah Lash; Design: art.earth

sessions

Annalaura Alifuoco: The Cry that Tears the Ocean: Bas Jan Arden and the Search for the Miraculous

STUDIO 1 • Thursday 21 June • 10.15 - 10.45

This paper takes conceptual artist, performance artist and filmmaker Bas Jan Ader's small oeuvre as a starting point to reflect on the leakages and blockages intervening between the human and the elemental world. The corpus of Ader's artistic engagement, in fact, spills over into a series of destabilising acts in which the subject attempts to extend the material limits of 'man' into (often liquid) environments.

In 1975, Arden disappeared in the Atlantic whilst trying to cross it with the smallest boat that ever tried to sail the Ocean. The gesture of putting oneself at the mercy of the sea 'in search of the miraculous' (this was the title the artist gave to his last known feat) painfully reverberates with more recent stories and histories of being at sea, at large, and literally overcome by the waters. In the language of Braidotti's nomadic theory, these movements express both the crisis of the 'majority', who spill over, and the patterns of becoming of the 'minorities', who overflow. The challenge of this study is to discern between some of these different ebbs and flows.

Hence, I will read Ader's cool anti-subjective aesthetics alongside Braidotti's passionate quest for a radically immanent philosophy of relations to explore experiences that would seem to overpower the subject, and the subjective, with the simultaneously tragic and miraculous condition of being in a liquid scape or state of immersion, in the uncontrollable flow of things inhuman.

Jess Allen: Drop in the Ocean

STUDIO 3 • Thursday 21 June • 16.10 - 16.40

"I couldn't get you to the ocean," she said. "But there was nothing stopping me bringing the ocean to you" – The Ocean at the End of the Lane (2014).

Neil Gaiman's character Lettie Hempstock persuades a body of magical water into a bucket to help release a boy held captive by a malevolent force. The image has immediate resonance because it taps into our subconscious understanding of the transformative potency of water, even, or perhaps especially, when constrained within the mundane objects of our everyday lives.

In this performance lecture – an experiment in what social sculptor Shelley Sacks describes as 'parallel-process': a 'lecture/action moving between rational discourse and the intuitive' – I offer an echo of my eco-activist walking performance Drop in the Ocean (2013-15). The full length work is a six-day walk in six widening, concentric circles: the ripples around a drop ((((((L)))))). Carrying water in two buckets on a milkmaid's yoke, I invite all the strangers I meet to make a wish, by taking a stone from the water in one bucket and holding it in their wet hand, while I ask them five questions about water.

Through a series of actions, accompanied or interspersed with spoken text – in English and Welsh – this performance-lecture is an attempt to convey something of the multiple, layered experiences of doing-making this work. How can a rural-relational performance work with water to function as 'affective alchemy', creating, even momentarily, an aesthetic container in which an embodied ethical experience of the more-than-human is possible?

Li An Phoa: Drinkable Rivers, Source to Sea

STUDIO 1 • Thursday 21 June • 16.40 - 17.10

Growing up 7 meters below sea-level, the lowest place in the Netherlands, next to the river Maas, water was abundant, present and obvious. A first deep wilderness

Karla Brunet



experience, canoeing for a month the Rupert River in northern Quebec taught me how Drinkable Rivers are indicators of healthy relations. I became aware of the reciprocal relations of river, bedding, river bank, and all living systems in the entire watershed for emergent qualities like drinkability and vitality.

Thirteen years later, I made this lesson into my mission to engage local people and professionals towards an Economy of Care where Drinkable Rivers are Indicators of Healthy Ways of Living. This project includes a source-to-sea river curriculum to raise awareness and commit people to take care of their river. During the Liquidscapes, I will walk the river Maas from the source in France to the North Sea. On walks organised with my nomadic school Spring College, I bring together people in our (wisdom of) places and ground our daily life choices (economy) in accordance with the logic of life (ecology). I would love to share the story of my journey with you. Either live with you in Devon (where I studied MSc Holistic Science 2006-2007) or online during the Maas river walk. www.DrinkableRivers.org

Michelle Atherton: ARP (Absorbing Red Photons)

STUDIO 1 • Thursday 21 June • 11.45 - 12.15

Absorbing Red Photons is an intimate single-screen video installation exploring what might be at stake in an act of submersion in a space of perpetual darkness.

The video uses footage shot from a descent, 2,000 ft. below sea level, off the coast of Roatan, Honduras and presents the view from the submersible's thirty-inch porthole. As the camera travels through the water it draws the audience ever deeper into the hydrosphere, testing what we know about the dynamics of submersion, the ocean and ourselves.

The video piece ARP presents the view from the submersible's thirty-inch porthole. No human presence is ever seen, only the intermittent sound of released oxygen and creaking steel, reinforcing the separation of the confined and claustrophobic space of viewing – the sub, and the fluid space of submersion.

ARP aims to challenge our centrality in relation to a scene in which we become completely immersed, but severed. One in which we ultimately cannot locate our gaze, our sense of self. It asks what it means to be surrounded in space that it is impossible to inhabit. The piece questions the primacy of the visual and our relations with a space of alterity, where everyday dynamics need to be redefined.

Laura Bissell: The Sea and Self

SHIP STUDIO • Friday 22 June • 12.35 - 13.05

"The Sea and Self" will explore recent contemporary performances that communicate the sense of autobiographical connection humans feel with the sea, which oceanographer Rachel Carson would argue is due to "our inheritance from the day, untold millions of years ago, when a remote ancestor, having progressed from the one-celled to the many-celled stage, first developed a circulatory system in which the fluid was merely the water of the sea" (Carson, 2014: 20). This paper will ask: how can our human connection with the sea (mobilised through autobiographical performance) help us conserve it in a time of ecological crisis?

The work of two UK-based artists will be used as key case studies to explore the role of autobiography in contemporary performance created on, or with, the sea. Black-British performance maker Selina Thompson and transgender performance artist Emma Frankland both use the sea as a stimulus in the process of making autobiographical work, and it plays a role in their lives, art-making processes and the solo work that they produce. The sea as environment is physicalized in both artists' theatre-based work, but its role as a vessel for conceptual exploration and ideas is also evident. For Thompson, the retracing of an ancestral journey across the

Carolyn Black & Carol Laidler



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Transatlantic Slave Triangle uses the sea as a metaphor for grief and cultural trauma, while for Frankland, the sea as a fluid, shapeshifting material represents ideas of gender fluidity and transformation.

Carolyn Black & Carol Laidler: I BANKS I

STUDIO 3 • Thursday 21 June • 11.45 - 12.15

A poetic, duo-performance talk with slides/footage.

A collaboration between Carolyn Black and Carol Laidler – the outcome of a series of meetings/actions on both sides of the Severn: 4 meetings/actions – 4 pairs of riverbanks.

We will elect a number of word-pairings to explore, on opposite banks of the river.

Examples:

collusion – collision

mediated – contested

dividing – converging

still – moving

tide in – tide out

We will investigate our agreed words on facing banks, using a range of media and actions – photography, drawing, film, sound-recording, writing – whatever feels relevant to the specific place, the day, the moment.

It will be both experimental and co-incident, working separately in parallel, sometimes synchronised, sometimes not. Later, we'll come together to explore the similarities and differences in what we have made/written. Like a palindrome, it will be possible to see the work in both directions, informed by the push and pull of the tides.

We're interested in geologies, economies, communities and the natural forces of the bore in play. The concept of 'both sides' immediately raises issues as dichotomies. Though both of us have been working on related projects, this will be the first time we have collaborated. We live on opposite sides, yet have much in common; being artists is our river, words provide our flow.

We will work closely together to condense our findings and make a performance that speaks of both sides of the river.

Nikole Bouchard: The Strainer

SHIP STUDIO • Friday 22 June • 12.05 - 12.35

Only 2.5% of the earth's water supply is potable and much of that is wasted, polluted and distributed unfairly. Since 1950, the world population has nearly tripled, but water consumption has increased six-fold. Low-tech, self-sufficient and affordable water collection systems have been around for centuries. These constructs condense, collect, cleanse and store potable water from the environment. Air wells, rain chains, step wells, chlorination pots and condensation collectors are all examples of scalable, modular and low-tech water systems that must be revisited and re-imagined.

The Strainer is being run as a workshop at Liquidscapes, building on an on-going design research studio that asks participants to consider the architectural, cultural, economic and environmental issues tied to the wasted water that surrounds us. This

Ece Konuk



sessions (cont...)

presentation is a report on the overall project.

The Strainer workshop asks participants to quickly and creatively design a water collection and/or filtration screen system inspired by a series of historical and contemporary precedents. The knowledge gained from these precedents will inspire new experiments and help to develop innovative and thoughtful design ideas that respond and react to environmental conditions. This project interrogates the physical interface between architectural design and fabricated material assemblies in an effort to discover novel applications of non-standard water collection and cleansing screen systems. Participants will develop a tectonic system made of a series of parts, that when assembled into a larger whole, purify freshwater. The Strainer screens will create compelling material effects, inspiring user interaction and providing education regarding water quality and remediation techniques.

Karla Brunet: Liquid Ecoarte

SHIP STUDIO • Thursday 21 June • 10.15 - 10.45

This presentation shows the artwork produced by Ecoarte, a research and art group from Brazil. Since 2010 we have beencreating projects in the intersection of art, technology, and nature. Digital narratives, coding, citizen science, interactive video installation, video art, data visualization and audiovisual performance are the media used to produce artworks resulting from different immersive trips into nature, wild and urbanized.

In 2010, we developed "Digital Narratives" project (www.narrativas.ecoarte.info), methods and technologies for the collaborative construction of digital audiovisual narratives of coastal communities, a parallel of a small fishing community in Brazil (Garapuá, Bahia) and another in Spain (Aguíño, Galicia).

"Geographies of the Seas" (www.geomar.ecoarte.info) was a series of interactive video, data visualization and video installation on the islands and bay of All Saints. Working on a conceptual map of the sea, its imagery, its symbolism and its impact on the lives of city residents, we have created "Ma:res" (www.mares.ecoarte.info), an artistic mapping of the sea surrounding us.

On "Sensorium: from the sea to the river" (www.sensorium.ecoarte.info) we used DIY methodology and free hardware/software in order to create a device with sensors to enhance our perception of the environment. Videos, photographs and audio recordings were also part of this immersion in nature.

The project "Sailing: Art and Experience of the sea" (www.velejar.ecoarte.info) was an art residency on a sailing boat. Our main goal was to sense the sea – to feel it, to observe it, to recognize it, to be aware of it, to comprehend it, to appreciate it, and to realize it.

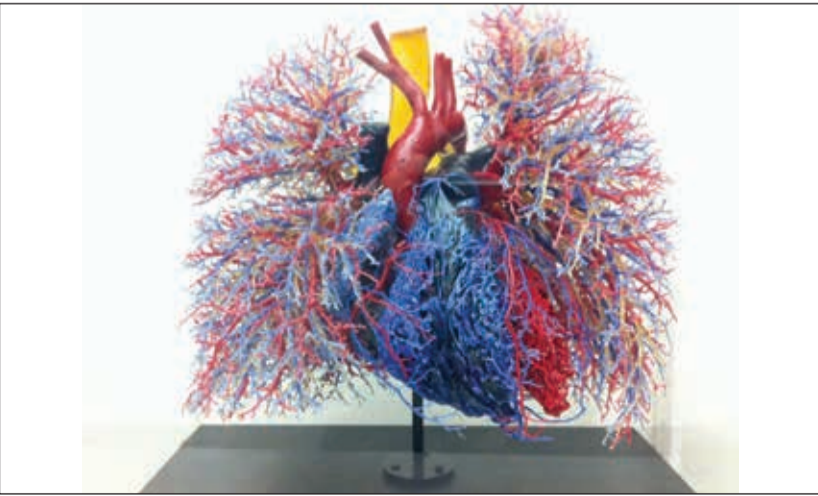
Hanien Conradie: The Voice of Water: Re-sounding a silenced River

STUDIO 1 • Friday 22 June • 10.15 - 10.45

Raaswater is the Afrikaans name of the smallholding in Worcester, South Africa, where my maternal grandmother farmed grapes for export in the 1940s and 50s. The farm was named after the raging sound of the Hartebees River, which courses through the property. Upon a recent visit to the farm however, I find a silenced river and a location bereft of its endemic plant life. My tale recounts the unique relationship I build with the clay of the Hartebees River, the same clay my mother played with as a child, as I attempt to allow its water to re-sound. It is a story about landownership, loss of indigenous knowledge and the rights of nature; it is a story which gives voice to the wisdom of water.

My processes are informed by thinking of matter as 'animate things rather than passive

Philip Kilner



sessions (cont...)

objects’ as described in Jane Bennett’s Vibrant Matter (2010) and explored by the Gutai Artists of Japan (1950). The talk will focus on one of my ‘paintings’ with river clay where I harness the fluid nature of mud to expose the qualities of the water. The narrative of my paper will include references to other artists who have worked with mud and river clay, such as Kazuo Shiraga’s Challenging Mud (1955), Andy Goldsworthy’s Clay Wall (1988) and Richard Long’s Throwing Muddy Water. As my story unfolds I will be weaving in themes of the Gutai manifesto where we will allow water to ‘expose its characteristics, to tell a story and even to cry out.’

Sylvia Crawley: Writing the Mudscape: Lives at the Fringe of the Sea

STUDIO 3 • Thursday 21 June • 16.40 - 17.10

Mud has a poor reputation. In literature it evokes images of criminality, disease and poverty. Its horizons, whilst a haven for the natural world, are usually passed over in favour of more dramatic vistas. Mud is relegated to the backwaters of our minds.

My reading of mud is to examine the way it permeates our lives both literally and figuratively. I will seek to examine mud as a landscape, its relationship with people and nature. The silts of the Medway and Thames estuary around the Isle of Sheppey have provided the backdrop for industry and recreation, food and defence. I will draw upon my writing to explore the role mud plays in defining the identity of the island, its capacity to conceal and reveal the past and its interplay with the sea whereby deposits of silt alter the nature of the coastline. This paper will explore the marginal spaces between the high water mark and the sea; flat expanses where human and animal traces are washed clean by the tide and much of the mystery lies beneath the surface. I will delve into the history and culture of the island in order to shape my creative response to place and pose questions around our emotional connection with the muddy landscape.

RosaCristina: Waterlines as Borderlines: 12 months living at the edge of Europe

SHIP STUDIO • Thursday 21 June • 12.45 - 13.15

Twelve months ago we began our project, Littoral, our intention to create works that drew on ideas surrounding the notion of the shore. We had moved to the southern-most point in Western Europe, the mouth of the Mediterranean, now called the Straits of Gibraltar, but in more ancient times, the Pillars of Hercules.

Our research is predominantly fed by an eco-philosophy, and this drives our curiosity in reading our environment and our place within a wider ecology. This is not an ecology simply of biological/geographic concern, but also political, economic, and cultural.

Our video Wave will be showing throughout Liquidscapes. The video data is provided by the IOM Missing Migrants project.

This talk will cover, briefly, our time here at the edge of Europe, through ideas of migration, and the role of the sea as a borderline. We will also then touch on our latest development, moving up from the shore, to the river – our new project is called ‘Dry River Bed’, and uses Body-Mind-Centring techniques, geo-spatial mapping, sound and video, as well as more traditional techniques to create a multi-media dissection of our sense of place, the development as we like to call it, of body-space ecologies.

Minty Donald & Nick Millar: Watermeets

Studio 3 • Wednesday June 20 • 17.40 - 18.10

Watermeets is an evolving series of context-specific performances that explore ideas

Inyoung Yoo



and practices of meeting among humans, waters, and other things. Watermeets has previously been presented in rural Scotland; Hamburg, Germany and Kuopio, Finland. Each iteration is created in response to the specific human-water inter-relations existing in the environment in which it is presented. In Watermeets, meeting is a more-than-human activity, one in which both humans and other-than-humans participate. Watermeets uses playful rituals of meeting and greeting (among humans, water and other things) to explore the potential and test the limits of more-than-human ‘meetings’.

For Watermeets (Dartington) we propose to evoke and reflect on previous iterations of Watermeets (using documentary images/video) and to introduce a new meeting activity, devised in response to the specific context of Liquidscapes at Dartington. This might entail meetings between different types of water (fresh, waste, salt), meetings between water in different states (liquid, solid, vapour), rituals around drinking and toasting.

In Watermeets, meeting is complex and not necessarily benign. Meetings can be awkward, unequal, risky, unruly, as well as tranquil, familiar, generative, invigorating and nurturing. Meetings might lead to the dissolution of identity (a stream subsumed within a larger river) or contamination (where water perceived as ‘clean’ mixes with seemingly polluted water). Human-water encounters may entail risk of disease or drowning, as well as holding the potential for refreshment, purification and pleasure.

François Edwards: River health?

STUDIO 3 • Thursday 21 June • 10.15 - 10.45

I have spent my professional career working with water. I am an ecologist, which means I study how living beings interact with one another and with their physical environment. I am fortunate enough to do this in river environments, a real privilege. Perhaps it was meant to be, but perhaps it’s just plain luck. But what do I do in practice? I study how water habitats and biodiversity change with the actions of humans, I identify impacts, I work out why, and I suggest possible mitigation and restoration measures. It’s river health assessment, and it is informed by going out and monitoring the rivers, its plants, its animals. It’s not really about spotting kingfishers and otters, it’s not always about fish, the living tools that I use are small and unseen to the human eye, doing their thing at the bottom of the river. Yet these beings contribute disproportionately to the regulation of rivers. And so I diligently report on what these animals and plants tell me, in a scientific way, in the third person. However the subjects have rebelled, they want to write the script. They want to speak for themselves, they have a message to deliver to the people. They don’t want scientific jargon, they want people to know more about what makes rivers healthy or unhealthy, in plain words. They need you to see from their eyes not mine. And they know a lot more about it than I do.

Jake Elster-Jones Valuing Landscapes

Studio 1 • Wednesday June 20 • 17.40 - 18.10

What we value and how we value it matters. Ideas and frameworks of value mediate our interactions with the world and each other – focusing attention, weaving into worldviews and enabling collaboration. They shape how we act towards the liquid world and so have a role in reforming this relationship.

Liquidscapes will include a participative action research stream, running through the event, which will involve participants in exploring the value we find in liquids and liquid landscapes, how different types of value are privileged or ignored and the downstream consequences. Together, we will look for new currents of value and ways of communicating and crystallising them as a response to our current abuse and neglect of liquid environments.

We will use a simple, accessible, but theoretically robust, framework designed to

Jess Allen



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facilitate collaborative articulation of value in complex systems, known as Revaluation (www.revaluation.org.uk). Participants will be introduced to this framework and asked to think about and discuss the multiple dimensions of value associated with liquidscapes. A member of the Revaluation Collective will be on hand to capture stories and build a picture of the many dimensions of value that will be revealed during the event, and the many ways of knowing about value that will be mobilised – artistic, spiritual, cultural, scientific....

Engagement with this stream is entirely voluntary and designed to complement the programme, without distracting from it – participation will largely involve thinking and talking about value, as it emerges, while running or participating in the timetabled sessions and activities.

No preparation or sign-up is required. We look forward to meeting you at the event.

If anyone is interested in learning more beforehand, please get in touch with Jake Elster Jones j.elsterjones@yahoo.co.uk.

INVITATION TO PRESENTERS: We will be running an action learning stream throughout the Liquidscapes event, to facilitate collective reflection on the range of values in liquidscapes, how these values mediate our relationship with liquidscapes and how we can mobilise aspects of value that are often neglected to the detriment of liquid nature and ourselves.

The conversations and insights about value will emerge from the different perspectives and ways of knowing inherent in your work, presentations and activities, and those of the event’s many participants.

This theme has been designed to complement the rest of the programme and will not require any time or explicit focus within the other timetabled activities. All it involves is asking participants and presenters to have the question of value in the back of their heads and to share thoughts, insights and stories with our researcher, when convenient throughout the weekend.

However, the greater the engagement from presenters and participants, the greater the outcomes we will achieve. If you find it interesting and valuable, then please feel free to make use of this work in what you are planning to do. For example, throwing out a few questions, observations or thoughts about value during your session will help keep the question in mind for participants; or simply reflecting on what emerges with relevance to this topic for yourself and then sharing your thoughts and stories with us. You could also ask our researcher, Jake, to sit in on your session to observe what emerges. He can do this invisibly (adding what he finds to the stories and data that we will be collecting through the week and sharing at the end of the event); or can make observations during the session if that’s helpful for you.

If you’d like to know more or to discuss anything specific, please contact Jake Elster Jones on j.elsterjones@yahoo.co.uk

Angelos Evangelou: Liquid Politics: The Sea and the Literature of an Island

STUDIO 3 • Thursday 21 June • 15.40 - 16.10

Coming from an island (Cyprus), I found myself reflecting upon the practical, symbolic and aesthetic dimensions of water and, specifically, the sea from an early age. Admittedly, to an islander, the liquid element that the sea may imply isolation, remoteness and inaccessibility, especially when one considers the technicalities of mobility. In this light, then, the sea can be seen as nothing less and nothing more than a natural border which limits movement. Contrary to this assumption, the purpose of this presentation is to argue for the symbolic significance of the sea – and of thinking about the sea – in destabilizing the concepts of border and territory

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sessions (cont...)

rendering them porous and fragile.

To illustrate these ideas, I will draw from Greek-Cypriot and Turkish-Cypriot prose, poetry and film, which feature the sea and experiences of the sea in relation not only to contexts of conflicts, segregation and borders but also of existential contemplation. A close analysis of these literary, poetic and filmic representations of the sea and its relation to the land will help me outline an alternative understanding of the experience of the sea and of thinking through the sea. This new understanding, which I will call liquid politics, becomes possible only when one (re)considers the significance of the sea as a deterritorialised space of fluidity, openness, outward-looking, encounter and dialogue, but also, inevitably, of danger.

Leslie Geddes: To Move and See Under Water in Leonardo da Vinci’s Drawings

SHIP STUDIO • Thursday 21 June • 09.45 - 10.15

This paper considers Leonardo da Vinci’s drawings of water, specifically those that depict how one might travel under and through water, through the vexing problem of picturing knowledge. He drew figures fitted with masks to breathe under water and others fitted with flotation devices to walk across its surface. These proto-scuba divers and walkers on water offer the promise — or at least the potential — for gaining a new kind of access to water’s depths. These drawings reveal Leonardo’s serious inquiry into their invention. The devices are not merely whimsical inventions, but invite comparison with Leonardo’s deepest concerns about the observable world. These mechanisms open up ways for thinking about Leonardo’s preoccupation with a phenomenological investigation of the water environment — after all, what is scuba gear but a means for experiencing fully one’s senses under water? — and by extension, its picturing. These drawings pinpoint where technological challenges about the difficulty of accounting for and depicting water’s ever-changing form.

Tristan Gooley (Keynote) How to Read Water

Studio 1 • Wednesday June 20 • 15.30

Tristan Gooley is an author and natural navigator.

Tristan’s view of the natural world is unique in that it is about deduction, the art of finding meaning in what we see outdoors. He set up his natural navigation school in 2008 and is the author of the award-winning and bestselling books, The Natural Navigator (2010), The Walker’s Guide to Outdoor Clues and Signs (2014), How to Read Water (2016) and Wild Signs and Star Paths (2018).

He has written for the Sunday Times, the New York Times, the Wall Street Journal, the BBC and many magazines.

In his keynote Tristan reveals the secrets of reading water. Drawing on stories of his pioneering journeys, from wild swimming in Sussex to Omani dhow via the icy mysteries of the Arctic, Tristan explains how to spot the clues, signs and patterns in the water all around us. Tristan explains how to see a compass in a puddle, find meaning in glitter paths, decode rivers and read oceans like a Polynesian.

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Safet HadziMuhamedovic: Wayward, Hidden Transcripts: Sinking River as Methodology

STUDIO 1 • Thursday 21 June • 10.45 - 11.15

Although James Scott (see 1990) was referring to the kinds of human resistance that come about in hegemonic situations, I would like to claim his concept of a 'hidden transcript' for the insurrectionary practices of both 'humans' and 'nonhumans' in the southeastern Bosnian highlands. I focus on one karst landscape where a set of seasonal rituals become apparent as at once different and the same for Christians, Muslims and Roma. In the 1990s war, nationalism swept through this space, designating and erasing 'ethnic' communities. Survivors fled into exile. As I wondered how best to methodologically frame this intricate situation, it appeared to me that the answer was literally beneath my feet the whole time. One of the longest sinking rivers in the world begins its life in the Field of Gacko. It briefly erupts onto the wide plateau and then tumbles back into the Dinaric karst, carving out thousands of secret chambers on its journey. About all we can say for certain about the complex system of the sinking-and-rising river is that some of its singled-out qualities are at best capable of generating incomplete remarks about what is an inherently imagined system. Each time this river resurfaces, it takes on a new name. At least nineteen current names can be traced for its outward presences to anthropoi, but none for its inward-looking streams. To make a complete survey of its chambers and paths, we would have to destroy it. This is an ethnographer's cautionary tale and one about my decision to write waywardly.

Minni Jain and Rajendra Singh (Flow Partnership): Art in the water bodies in India

STUDIO 3 • Thursday 21 June • 09.45 - 10.15

We did not receive an abstract in time for this publication. Minni and Rajendra will talk about their water-system restoration work in India.

Natalie Joelle: Gleaned Waters in Lean Culture: global marine gleanologies

Studio 3 • Wednesday June 20 • 18.10 - 18.40

What does it mean when the historically land-based agricultural practice of gleaning becomes marine?

This polemical creative-critical paper explores across global waters the transdisciplinary relationship between gleaning, leaning and the genealogy of lean management technologies, which I term 'gleanologies', in order to reveal and contest the flows of an increasingly global 'lean culture'.

The shifting meaning of gleaning calls out lean culture at its leanest: instead of a customary right or charitable gathering of what remains after the harvest, to glean is transmuted into a process of fishing or 'harvesting' the oceans. The paper reads this transition across Chilean artist Elsa Bolivar's recent oceanic adaptation of Millet's iconic The Gleaners, the contemporary English survey vessel HMS Gleaner, and twin Gleaner and Harvester images by Alec Finlay, in the context of the fluvial rhetoric and visual culture of lean thinking.

The paper incorporates performances of original found text works exploring the liquidscaapes of two bodies of gleaned waters, drawing upon the hydrographic histories of the English River Glean and Australian Gleaner Reef, which was named after a wrecked fishing ketch.

It has never before been more important to name, and in so doing, call out the

Charlotte Price



contemporary flows of 'lean culture' than in our current climate crisis, in which there is no such thing as sustainable fishing, and the production of animal protein and its by- products is both the largest single cause of greenhouse emissions and a leading contributor to water injustice.

Philip Kilner: Fluent in-scapes: Our living blood circulation and heart

STUDIO 3 • Friday 22 June • 10.15 - 10.45

Our blood circulation and heart maintain unity in complexity, and continuity through continual change.The fluent "in-scape"of our living body are as diverse, differentiated and interconnected as the landscapes of our natural surroundings. This presentation, by a specialist in cardiovascular imaging, aims to convey something of the beauty, complexity and fluency of our inner organic world. It will be illustrated by still and moving images acquired by cardiovascular magnetic resonance, computed tomography, tissue preparation computed tomography, tissue preparation techniques and scanning electron microscopy. The aim will be to arrive at appropriately informed imaginations of the multi-scale fluency – the morphodynamics – of the superbly integrated living instrument that serves us, day and night, life-long.

Ece Konuk: Underwater atlas: futuristic artefacts

SHIP STUDIO • Thurday 21 June • 11.45 - 12.15

THIS IS A VIDEO PRESENTATION WITH LIVE Q&A via SKYPE

Even through lots of scientific achievements, 'Underwater' still has many unknown aspects. Ambiguity gives a mystical character for deep waters.

This mystical aura motivated many people to express their dreams, fears and prophecies upon the theme 'Underwater'. Through history, ranging from Leonardo da Vinci to Rube Goldberg, many futurists created many artefacts describing the subaquatic life. Some of them were so powerful that they inspired future innovations.

One of the most unique representations of underwater dreams can be found in the book "The Futuredays: A Nineteenth Century Vision of the Year 2000" by Isaac Asimov. The book interprets Jean-Marc Côté's sketches, which Côté was commissioned to draw in 1899 to celebrate the upcoming century. This work differs from many other subaquatic artefacts due to its language and context: Undersea is portrayed in a dream-like poetics, full of childish excitement and imagination. The book includes peculiar ideas such as 'Underwater Crocket', 'Hunting seagulls beneath the sea' and 'Fish Races'.

This study aims to examine the futuristic subaquatic artefacts and their reflections/poetics of societies' dreams, fears and prophecies. Initially, methods of perceiving these artefacts will be questioned. As a unique case-study, Côté's drawings will be analyzed.

KEYWORDS: Underwater, Futurism, Subaquatic Artefacts, Jean-Marc Côté, 'The Futuredays'

PechaKucha (artist presentations)

STUDIO 3 • Thursday 21 June • 12.15 - 13.15

Using a liberal interpretation of the Japanese PechaKucha, we invite artists or other researchers to give 6-minute presentations of their work.

Hanien Conradie



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Tal Regev: Liquid spreads until it takes over the space

SHIP STUDIO • Thursday 21 June • 12.15 - 12.45

Liquid spreads until it takes over the space. Did you infect me or did I infect you?

In this artist talk I will explore through a visual presentation themes around the body, painting, borders and liquidity.

It will take the form of a visual presentation, touching upon liquidity of the body, borders, personal politics and histories leaking, seeping, overtaking and disappearing. The exploration of liquidity and borders are strongly linked to my art work and research.

"The body is a line and an orifice too. Outer worlds leak inside. Inner worlds pour out. The line of the drawing is part of the body. It is a boundary between light and dark. It is the orifice to eat. Outer worlds vomit inner worlds. inner worlds pour out"

Mirjami Lantto: Rivering; a creative positioning among a liquid landscape

STUDIO 1 • Friday 22 June • 12.05 - 12.35

In this presentation, I will discuss and show parts of a 'geopoetic' short film that I produced as part of a recent research project: 'Rivering; positioning among a liquid landscape in the Anthropocene'. This film is not intended as an art work, but acts as an embodied and emotional coming-together of a researcher and a riverscape (the River Torne that flows through Finnish and Swedish Lapland). In searching for the varying human and non-human temporalities and 'communications' of a riverscape, the film is an exploration of not only the 'rivering' of our world (due to the crossing of planetary boundaries), but the 'rivering of self': an ontological positioning among the flow of atoms (Brettel 2016). In discussing the research process through which the film emerged, I wish to contribute to a conversation on thinking with water. I aim to unpack how 'positioning among the flow of atoms' through creative practice acted as a way for me to recognise my inherent embeddedness in the materiality and the

Thena Tak



sessions (cont...)

temporality of the river, and ultimately the planet. Essentially, the paper asks weather addressing the materiality of water (that connects things and beings through time and space) might have the potential to viscerally question our physical and ontological boundaries. Tentatively, I wish to suggest that articulating a 'watery Anthropocene' may advocate for a more porous, intimate, and felt perspective to our 'lithic', generally abstracted discussions of the Anthropocene planet.

Rona Lee: Truthing Gap – artistic encounters with the scientific deep

STUDIO 1 • Friday 22 June • 09.45 - 10.15




This artist's talk will reference a series of 'situated' projects, undertaken over the last twenty years, which have adopted water / the sea as a locus of enquiry and together enquire into the material and metonymic capacity of the 'fluid' to trouble fixed categories.

In particular it will discuss a body of work That Oceanic Feeling (John Hansard Gallery 2012) that draws on research conducted while Leverhulme Artist in Residence at the National Oceanography Centre, (Southampton 2008–10), working alongside sonar geophysicists engaged in charting the seabed – the largest and least understood environment on the planet. Driven by an interest in the ways in which the sub maritime might be thought of as an extra geographic space – one whose histories are geological rather than social, the project probed issues of representation, knowledge production, perception and the nature of the scientific gaze. Utilising a range of media – musical composition, performance, video, sculpture and photography – to explore the poetic and philosophical resonances of the contemporary 'depths' and evolve new imaginaries of the Oceanographic centred upon 'envelopment'.

See <http://www.ronalee.org/that-oceanic-feeling.1/> <http://www.ronalee.org/that-oceanic-feeling.1/137/index> <http://www.ronalee.org/projects/2007-10></p> and Lee, R.(2013) Envisaging the Deep – imagining a relational geography of the uninhabitable in – Emerging Landscapes – Between Production and Representation London: Ashgate.

Wednesday, June 20

14.30	Registration opens	Conference HQ	1
14.30	A performative intervention by Claudia Kappenberg	Outside Studio 1	1
15:15	Welcome: Rhodri Samuel (Dartington Hall Trust) and Richard Povall	Studio 1	1
15:30	Opening Keynote: Tristan Gooley - How to Read Water	Studio 1	1
16:30	Keynote: Amy Sharrocks - Against Dryness	Studio 1	1
17.30	BREAK		

	Studio 1 	Studio 3 	Workshops - meet at HQ 
17.40	Jake Elster-Jones: Valuing Water	Minty Donald & Nick Millar: Watermeets	Intro sessions: John Hartley: <i>Behind the Curve</i> Nikole Bouchard: <i>The Strainer</i> Rebekah Bloyd: <i>In Dialogue with Water</i>
18.10	Stephanie Stroh: Liquid museology	Natalie Joelle: Gleaned Waters in Lean Cutlure	
18:40	Sessions end		

19.00	Supper (pre-booked only) - Solar 2		
20.30	Special screening of Kiss the Water - Barn Cinema 13		
21.45	Crepuscular reading of The Rime of the Ancient Mariner - Tiltyard 14 or Ship Studio if rain 11		
later...	White Hart Bar open until 23.00 5		



Thursday, June 21

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


07.30	BREAKFAST White Hart Dining Room (if staying at Dartington) 5		
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09.00	Registration (Tea/Coffee in Garden Room)	Conference HQ	1
09.30	Introduction to the day - Richard Povall	Studio 1	1

	Studio 1 1	Studio 3 1	Ship Studio 11
	Spaces Between	Environment/Climate	Materiality
09.45	Eva McGrath: Fluid River Borders	Minni Jain & Rajendra Singh: Art in the water bodies in India	Leslie Geddes: To Move and See Under Water in Leonardo da Vinci's Drawings
10.15	Annalaura Alifuoco: The Cry that Tears the Ocean	François Edwards: River health?	Karla Brunet: Liquid Ecoarte
10:45	Safet HadziMuamedovic: Wayward, Hidden Transcripts	Inyoung Yoo: Science Walden	Kira Rose: Singapore's Liquid National Identity
11:15	BREAK		
11:45	Michelle Atherton: ARP (Absorbing Red Photons)	Carolyn Black & Carol Laidler: I BANKS I	Ece Konuk: Underwater atlas: futuristic artefacts
12:15	Tony Lopez: Living by the Exe	PechaKucha (artist presentations)	Tal Regev: Liquid spreads until it takes over the space
12:45	Robert Rowe: Wet Sydney, Soaking Australia		RosaCristina: Waterlines as Borderlines

13.15	LUNCH (Solar and Upper Solar) 2		
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	Plenary Studio 1 1		
14.45	Keynote Paul Murdin: Extraterrestrial Water and Planetary Landscapes		
15.35	Short break		

	Studio 1 	Studio 3 	Meet at HQ 
15:40	Theo Thomas: Defending our rivers with environmental law	Angelos Evangelou: Liquid Politics: The Sea and the Literature of an Island	Workshop: Grace Gelder & Imogen di Sapia <i>Water Stories</i>
16:10	Li An Phoa: Drinkable Rivers, source to sea	Jess Allen: Drop in the Ocean	Workshop: Rosalyn Maynard (max 10) <i>Fluids: the nature of transformation</i>
16:40	Paul Warwick, Peter Downs, Heidi Morstang, Dave Gilvear and Mills. Learning for the Future (discussion)	Sylvia Crawley: Writing the Mudscape: Lives at the Fringe of the Sea	Workshop: Simon Charter & Philip Kilner <i>In search of the essential principles of Flow</i>
17:10		Charlotte Price: Falling Tide	
17:40		[Unprogrammed]	
18:10	Sessions close		

18:30	Supper [pre-booked only] (Solar) 2		
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20.00	Performance: Silvia Battista: A river is never a matter or peace	Ship Studio 11
20:30	Sonic poem: Wallace Heim: the sea cannot be depleted	Ship Studio 11
21:00	Participatory Reading: Rona Lee: with all speed to their assistance (participatory reading)	Ship Studio 11
21:30	Nightpaddle [pre-booked only] Meet at HQ promptly 1	
	White Hart Bar open until 23:00	
23:45	Solstice overnight sit by the River Dart [pre-booked only] Meet promptly in Archway 10	

Friday, June 22

07.30	BREAKFAST White Hart Dining Room (if staying at Dartington)		
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09.00	Registration (Tea/Coffee in Garden Room)	Conference HQ	1
09.30	Introduction to the day - Richard Povall	Studio 1	1

	Studio 1 1	Studio 3 1	Ship Studio 11
	Making visible	Artist Presentations	Environment/Culture
09.45	Rona Lee: Truthing Gap – artistic encounters with the scientific deep	Rhys Trimble & Fay Stevens: Confluence	Panel: Mediating Water: Gender, Genre, Generation Speaker 1: Joanne Garde-Hansen on 'Women in Drought and Flood: 1976 and 2007' Speaker 2: Michael Wilson on 'Performing Water Stories: The River is a Snake' Speaker 3: Lindsey McEwen on 'Flood Archives: Sustaining a Watery Sense of Place'
10.15	Hanien Conradie: The Voice of Water: Re-sounding a silenced River	Philip Kilner: Fluent in-scapes: Our living blood circulation and heart	
10.45	Angela McArthur: [re] Sounding Balloon	Douglas Mick & Sam Trubridge: concurrency	

11.15	BREAK		
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12.00	If you have been involved in John Hartley's workshop you may be hanging the exhibition during this session.		
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	Ontology	Environment/Climate	Artist Reports
12.00	Mirjami Lanto: Rivering; a creative positioning among a liquid landscape	Thena Tak: Ordinary Reveals	Nikole Bouchard: The Strainer
12.30	Simon Peres: How to Make Water Inhabitable? Towards an Ontology Beyond Flow	Carey Marks & Prof William Blake: Water in the Landscape: the challenge of soil erosion	Laura Bissell: The Sea and Self

13.15	LUNCH: Upper Gatehouse 2 and Griffiths Room 4 See Conference HQ List for your location 1		
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	Studio 1 1	Studio 3 1	Meet at HQ 1
14.30	Round table: Alice Gartland: Swim Nation! a swimmers round table	Workshop: Rebekah Bloyd (Part 2) In dialogue with water	Workshop: Sarah Acton Walking on Water Workshop: Nikole Bouchard (Part 2) The Strainer Workshop: Iain Biggs / Luci Gorell Barnes Slow Flow: a layered mapping workshop Workshop: Rita Palandrani The flavours of water
16.00	Short break		
16.15	Closing session		
17.00	END		

sessions (cont...)

Tony Lopez: Living by the Exe

STUDIO 1 • Thursday 21 June • 12.15 - 12.45

The situation of the city of Exeter and its place in the larger region is based on the navigation of the river Exe through a long history of settlement, colonisation, fisheries, agriculture, manufacture and especially international trade. The roughly sixty square miles of tidal mudflats, sandbanks, marshes, with a dynamic structure that is inundated twice every day by the sea, has always been a rich and challenging environment for those who live around it. I plan to pick on three or four historical individuals who lived and worked along the estuary and at the riverside, and write something about their lives and their work. It's the river that connects them. I'm thinking just now of the Parminter sisters who had A la Ronde built, of the painter Francis Danby who lived in Exmouth, and of the sugar baker Samuel Buttall of Topsham – but there will be others between now and June 2018. My work will be an essay taking in these lives and the experience of the river today. I will be able to draw on a large collection of images by the photographer John S. Webb who lives and works in Malmo, Sweden. He and I have been walking and working on this project based around the Exe on his visits to the area over several years. I will consult with him to select a number of images from this project to show with my talk.

Carey Marks & Prof William Blake: Water in the Landscape: the challenge of soil erosion

STUDIO 3 • Friday 22 June • 12.35 - 13.05

Through a series of two interdisciplinary research projects in East Africa, we are exploring the challenges of soil erosion and the impact on “liquidsapes” as it reshapes the land.

Catastrophic reshaping of the landscape is driven by complex social/cultural transitions, the impact of which are amplified by climate change, making this a truly “wicked problem”.

We explore how a combination of academic research evidence, and photo journalism, can bring about change in thinking to support action for tangible co-designed solutions for the communities affected by this environmental hazard.

Angela McArthur: [re]Sounding Balloon

STUDIO 1 • Friday 22 June • 10.45 - 11.15

[re]Sounding Balloon examines human non-listening to ocean environments, by asking listeners to expend effort in order to hear the installation's sonic materials: hydrophonic and found recordings. Without effort, the local sonic world is primary, immersing the listener in a passive reception of the anthropocene. The installation's materials present opportunities to acknowledge our interdependencies with opportunities to acknowledge our interdependencies with non-human systems, our past, and the potential for change through listening. Left untended, the installation becomes part of the sprawling anthropocene, rooted in the allure of humanist idealism, and the amplified nihilism afforded by technology. A helium-filled weather balloon, attached to a weighted pulley system, determines the listener's sonic experience, via an ultrasonic sensor. Expending effort, the listener can hoist the balloon – counterintuitively – upwards, to hear what is below. The action of hoisting the pulley is akin to fishermen's daily hauling in of the ocean's natural 'resource'. The work employs fully spatial (dynamic binaural) sound.

This piece was inspired by infrasound recordings of the ocean collected from weather balloons at high altitude. These provide an acoustically unpolluted recording, for monitoring the ocean microbarom (for events such as nuclear explosions), which is otherwise affected by noise (including human-made), a metaphoric reminder of the

still from film, Kiss the Water



efforts required to listen to watery environments, and hear the impact we have had on them. How can we connect to such warning systems? What might the consequences of ignoring them be? Why does it seem so difficult for us to acknowledge our crucial underwater systems, and how can listening be encouraged as an act of acknowledgement?

Eva McGrath: Fluid River Borders: ferry crossing narratives and the experience of being between

STUDIO 1 • Thursday June 21 • 09.45 - 10.15

Thalweg. An invisible bordering, ordering line, deep cut into the river bed's slow moving crust. As the waters swirl,oscillating above, palpably dancing to the tidal rhythm dictated by the moon, how aware is the river that it is an analytical, political division? That its waters conflate at the river bank edge only to separate. To reinstate an “us” and “them” living across the river; a stone's throw away, rippling language which plummets deep.

Ferry. Floating raft. From oar and chain to steering mechanised engineering. Crowds directed on board, mechanised engineering. Crowds directed on board, floating land above surface: moving waves. Identified as crew and tourist, commuter and delivery driver parked up, looking overboard. Waiting for the other side.

Border. Bank. Edge. A state of being in-between; unravelling at the margins. Fluid possibilities of transgressing, of crossing over. Of being transformed.

I explore river borders, through experiences of ferry crossings.

I am interested in perceptions of the other side, of home, of discovery, of the mundane, whilst floating between.

My region is the South West, as the ferry has clung on: in spite of bridge, rail and road transport rivalry. Within this unique watery region, there remain 16 ferry crossings, cutting across underwater borders ancient, pastoral, regional and imagined. Of rivers dismissed because they aren't the size of the Amazon; of ferry trails submerged, as scattered as the tin mines. I interview on the river and share the narratives of crew and commuter: their language shaped by the pulsating river, thalweg flowing below: the engine rumbles.

Simon Peres: How to Make Water Inhabitable? Towards an Ontology Beyond Flow

STUDIO 1 • Friday 22 June • 12.05 - 12.35

In this paper I identify two fallacies that tend to underlie philosophical and anthropological accounts of water. The first is the conception of water as pure, untainted flow and changefulness, instinctively opposed to the immobility and inertia of land. It is manifested in the disproportionate attention given to highly idealized figures such as rivers and oceans, while mud, ambient moisture, and other ‘impure’, ambiguous forms (what David Gissen called ‘subnature’) are left out. The second fallacy is that of localism, which consists in artificially isolating bodies of water from each other, neglecting their participation in wider systems such as biogeochemical cycles. Those two misconceptions, despite their coexistence, are profoundly at odds with each other: how can water be so free-flowing if it is condemned to firmly remain within the boundaries of clean-cut entities?

This results in a picture of the world that is uninhabitable, i.e. ontologically closed-off, making it impossible to understand how living beings engage with matter and make it their dwelling. I look for possible ways of escaping this dead end, considering in particular architect Lars Spuybroek's concepts of abstraction and sympathy. Together, and in the context of his ‘gothic ontology’, they provide a remarkable account of how

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different materials can interweave, resonate together and pattern themselves after each other. In applying them to water, I aim to reopen the question of what it means to live in a liquid environment.

Charlotte Price: Falling Tide

STUDIO 3 • Thursday 21 June • 17.10 - 17.40

Falling Tide began as a documentary of organic matter deposited on the ebb tide. I made a series of explorations into the found algae using a range of pintmaking techniques, electron microscope imaging, the petrification of samples in fired porcelain, bronze casting and slip casting.

Initially prints taken directly from the pressed algae were made but to develop ideas of the ocean and the patterns of movement in the liquid world I moved to screen prints and etching. Using the dispersive qualities of liquids for example, Indian ink and methylated spirits and soft ground wax with solvent, I was able to produce images of shapes dissolving into each other, diffusion and surfaces that melt away. Emerging from these experiments were outlines of bulbous, circular and ovular forms. Similar forms were emerging in drawings I was making of the bulbous shape identifiable on the holdfast of the Kelp.

At this time I was in discussion with marine biologists at Plymouth University as to particular qualities of the samples I was researching and the development of the holdfast as a focus for the work. The holdfast was described to me as an important host for microorganisms and this idea set the direction for the project culminating in the creation of the vessel forms of an installation, p,resented as a heaped mass imitating the originals, as they would be found after the ocean has deposited them on the tide line.

Kira Rose: Singapore's Liquid National Identity

SHIP STUDIO • Thursday 21 June • 10.45 - 11.15

Water is increasingly coming to the fore as today's most politically contested resource. In light of scientific predictions that we will face a global crisis if water's uneven distribution and monopolisation are not addressed, we must look to

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sessions (cont...)

regions in which water remains central to nation-building. This paper considers the material and symbolic role of water in the construction of national identity, focusing on how this resource shapes local and global perceptions of Singapore's colonial past and projected future. Water was critical to Singapore's survival when it gained independence; its combination of profit-based initiatives with altruism, steps toward self-sufficiency, and sharing of water management strategies helped it brand itself as a global hydrohub. Moreover, its no-regret adaptation measures already provide buffers against climate change. Awareness mechanisms and incentives further enable conservation and appreciation. I investigate water in Singapore's political imagination, demonstrating how, from 1965 onward, water was strategically tethered to imagery and public space. I analyse icons and adverts used by the Public Utilities Board, placing them in conversation with art, sculpture, and architecture. Water is harnessed to reflect Singapore's past and reinforce its drive toward self-sustainability; it is a site of myth and aspiration, which combine on the riverfront to solidify liquid national identity. Yet official imagery does not address unofficial narratives surrounding the Singapore River cleanup. I conclude by turning to literature (Suchen Christine Lim's 2014 The River's Song and Roger Jenkins' 1995 From the Belly of the Carp) that resurrects memories tied to Singapore's waterways.

Robert Rowe: Wet Sydney, Soaking Australia: Zygmunt Bauman's “Liquid Modern Society” and Peter Corris's Representation of City and Nation in the Cliff Hardy Series

STUDIO 1 • Thursday 21 June • 12.45-13.15

In Zygmunt Bauman's sociological studies Liquid Life (2005) and Liquid Times: Living in an Age of Uncertainty (2007), he observes what he characterises as the movement from “solid” to “liquid” states of society. According to Bauman, the changes in modern life throughout the present late wave of globalisation denote a new era of human experience. Fluidity and liquidity are used as metaphors to better describe the ambivalence, speed of interactions, and unpredictability of life in modern society: “liquid life is precarious life, lived under conditions of constant uncertainty” (Liquid Life, 1-2). In this paper the representation of Sydney, and more broadly Australia, is considered in light of Bauman's theory of social fluidity. It is posited that Peter Corris's Cliff Hardy series addresses fundamental elements of the liquid society, such as ambivalence and uncertainty, by weaving together disparate cultural, geographical, and sociological fragments of Sydney and Australia's imagined communities. The deductive process by which the mystery is solved gradually reduces uncertainty and temporarily dispels anxiety in the reader. Corris's Hardy series is well poised for such an investigation as it covers the contemporary period of globalisation in Australia, especially with regard to the expansion and development of Sydney. Bauman's liquid society is reflected in Corris's construction of place and in Hardy's fluid movements between places, both key modes of narratological progression. The significance of water as motif is evident in such titles as The Empty Beach (1983), Wet Graves (1991), Master's Mates (2003), The Coast Road (2004), The Undertow (2006), and Deep Water (2010), with the focus of this paper on Corris's foundational Hardy novel, The Empty Beach.

Amy Sharrocks (keynote) Against Dryness

Studio 1 • Wednesday June 20 • 16.30 to 17.30

In this keynote Amy Sharrocks considers the ways water shapes our days and challenges the construction of our built environments, which prize buildings and concrete over water and people, discounting experience and the water that surrounds us. She explores questions of hydrofeminism in the 21st Century, picks away at the problem of nostalgia in our water metaphors, and speculates for new value systems in order to make a different reckoning with the world.

Standing up for tides, swells and the pleasures of jumping in.

Stephanie Stroh Liquid Museology: how to voyage the maritime museum

Studio 1 • Wednesday June 20 • 18.10 - 18.40

What happens if we write ‘with’ the sea rather than ‘about’ it? In what sense does the sea affect the way we think, write, perform or research a subject?

In this presentation I reflect upon my experience of taking a rather unconventional approach to researching a museum – as an experiment in site-responsive, creative methodologies. Drawing on my doctoral research, I want to take the audience on a journey through the liquid materialities and fluid practices of researching the National

sessions (cont...)

Maritime Museum Greenwich, London.

It started with me becoming interested in the way museums have, of late, been reimagined as experiences and processes in themselves, and how adjectives such as 'liquid' and 'porous' have dissolved the more static and solid notion of the museum as institution. This prompted me to explore new ways of responding to the museum that would take these conceptual changes seriously and expand on them from a more in-situ, embodied perspective. From this perspective, the sea is more than a context or backdrop. It is a vital actant that makes us question our methods of research and our position within that research. Importantly, the sea has revealed an interconnectedness between creative research practices and critical reflection which I want to examine in this presentation.

Because creativity is at the heart of this undertaking, the presentation will expand the boundaries of a theoretical paper and include various creative materials such as photography and poetic writing styles as a creative exercise of storytelling.

Thena Tak: Ordinary Reveals

STUDIO 3 • Friday 22 June • 12.05 - 12.35

The presence of our water systems has evolved into an invisible and often subterranean network. Turning on our faucets and draining our sinks are moments of our everyday lives that remain isolated from the more global water systems that remain hidden from the public eye. This proposal, Ordinary Reveals, seeks to consider the importance of revealing these water systems as a way to approach our shifting climate and futures.

The work presented at this conference will build off previous research conducted in Cambodia and Vietnam as part of the Eidlitz Travel Fellowship sponsored through Cornell University. Through a collection of photo essays coupled with personal narratives, I hope to share how the vernacular in these two countries has achieved a symbiotic relationship with its water geographies through architecture and everyday rituals. Can we approach our understanding of and relationship to water as more than a primary need, and instead, as an opportunity for collectivity, mindfulness, and even play? To engage this question, the presentation will foreground ordinary lived life as seen through Cambodia and Vietnam. These vignettes have the potential to be illuminating in how water can be perceived as something more than a basic utility and can instead, be seen as a way of life that is embedded in a larger cultural and social milieu.

The presented images and narratives will traverse architecture, landscape, time and people in an effort to engage plurality of thought and conversation. A sampling of the proposed photographs can be found throughout this proposal.

Theo Thomas: Defending our rivers with environmental law

STUDIO 1 • Thursday 21 June • 15.40 - 16.10

Our environmental laws are hard won. If we don't use them they will dwindle and perish. Sadly we have environmental protections on the statute books that are not being used to defend our health and that of rivers. London Waterkeeper has been searching for a way to use these laws both to highlight the shortage of environmental information and stop water pollution – from the amount of sewage that spills into the Thames to the number of homes being allowed to taint our waterways,

The London Waterkeeper, Theo Thomas, will describe how the charity is activating these laws to protect rivers in London but also to become instruments for river-loving citizens anywhere in the UK.

Rhys Trimble & Fay Stevens: Confluence

STUDIO 3 • Friday 22 June • 09.45 - 10.15

Confluence is about convergence, where waters come together – locales in which tributaries or rivers intermingle invisibly sharing one another's fluid materiality in an interplay of science and art. This presentation dives into places defined by the placing of material culture into watery contexts at positions of confluence. In deepest prehistory the ancient practice of structured deposition into fluid contexts was a way in which people expressed their social relationships and engagement with their environmental worlds. Reflections in bodies of water also were seen as representations of 'otherworlds'. This is a ritual act of intended suspension, where liquid becomes container and metaphor, the marking of a confluence of place, time

and memory. In the style of a performance lecture, we co-present a coalescence of archaeology, poetry and performance borrowing vocabulary from each discipline and merging registers and discourses together in one crucible: the performance space.

Paul Warwick, Peter Downs, Heidi Morstang, Dave Gilvear and Mills. Learning for the Future (discussion)

STUDIO 1 • Thursday 21 June • 16.40 - 18.10

This is a round table discussion exploring the potential for interdisciplinary learning between the arts and the sciences to tackle sustainable development goals concerned with water. The UN Sustainable Development Goals provide a compassionate and compelling manifesto for societal change that has an active concern for the natural environment at its heart. Specific goals focus on the well being of our oceans, rivers and freshwater supplies. Increasingly, sustainability education research argues for the importance of creativity as well as rigorous scientific enquiry for us to find ways to meet these global challenges and discover ways of living that are more harmonious with each other and the natural world. This line of thought is supporting educational innovation where the value of interdisciplinary learning spaces is being increasingly recognised at Higher Education level. This roundtable draws from the experiences of one such educational innovation conducted at the University of Plymouth. It will share some of the key lessons learnt, ongoing dilemmas for discussion, and crucially, examples of the students' creative outputs for inspiration. It will highlight the hope that is present within our students and their capacity to grapple with complex global problems concerned with our life with water in order to remind us that positive solutions are possible to imagine and restorative actions are possible to initiate.

Inyoung Yoo: Science Walden

SHIP STUDIO • Thursday 21 June • 10.45 - 11.15

Science Walden is a scientific and artistic community (as an engagement laboratory) designed to connect scientific technologies to human cognition and perception, with behaviors and memories. Many projects for this purpose are being conducted in Science Walden. First one is the Feces Standard Money (FSM) project. When you use the Bee-Vi (like a Bee, with a Vision) toilets, you will receive the Feces Standard Money (FSM), because the feces are used to produce various energies such as methane and biodiesel, and the remained sludge is used as fertilizer. Instead of putting feces to the sewer, you can use them as energy and therefore, money. The Bee-vi toilets are designed by Science Walden team and spend 1/10 of water of average toilets, even 1/4 of that of water saving toilets

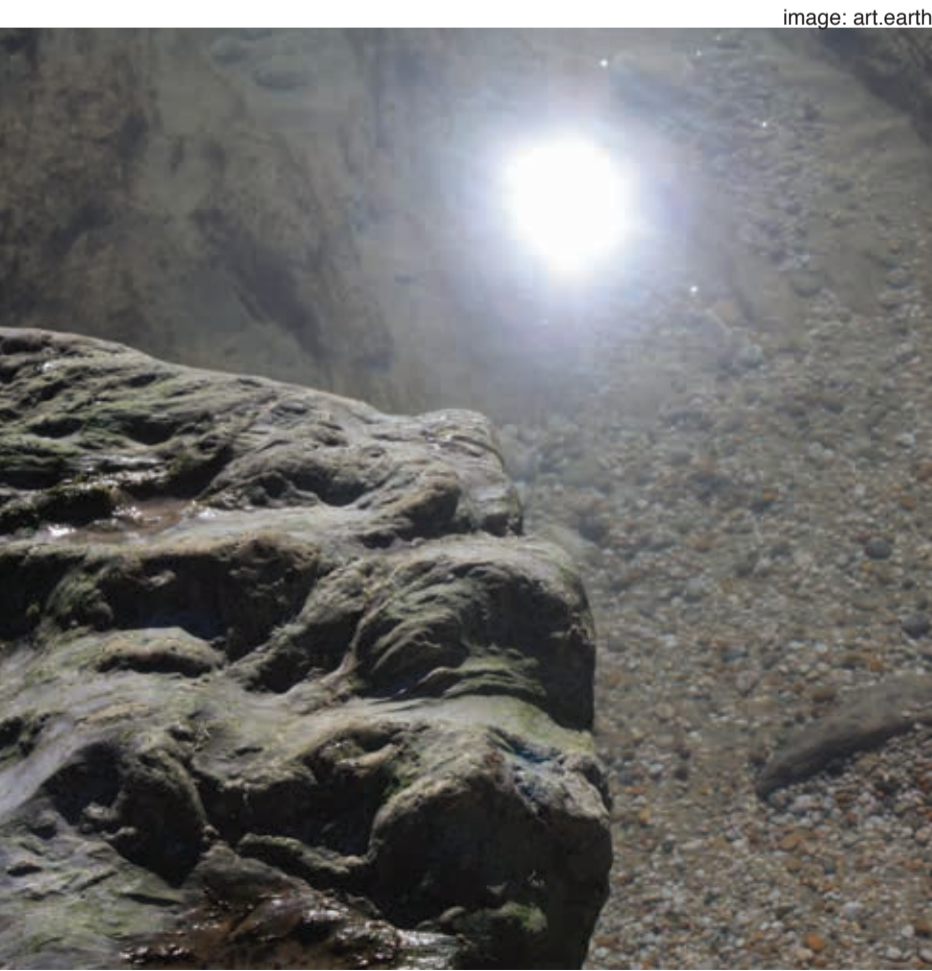


image: art.earth

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The film programme runs all day on Thursday and Friday, in Studio 5 **7**. The full programme with approximate running times will be posted on the door of the screening room.

Lucy Williams Lap: Dissolve (10'00)

Joanna Croft Swimming and Dreaming Between River and Sea (08'00)

Meghan Beitiks Wave Management (2015) (03'00)

Mark Pilkington Lamaload (10'59)

Lara Goodband Sea Swim (20'00)

RosaCristina Wave (18'00)

Anna Best water-plastic-stone (20'00)  

Vicky Vergou / Ann Rapstoffs Continuum (05'00)

Liz McGowan Sea Heart (01'44)

Ruth Le Gear Water Senses (TBC)

Beatrice Jarvis In this sacred search: Lough Foyle as cormorant and barnacle le deasghnátha / DON CHUARDACH NAOFA SEO (08'00)

Amy Sharrocks SWIM (25'00)

Jess Allen Dropped in the Ocean (10'10)

Carol Laidler Tide Turns (11'03)

John Wedgwood Clarke Voices Over Water - AUDIO ONLY (11'40)

John Wedgwood Clarke Above 8 - AUDIO ONLY (19'04)

Maria Andreou Shesells (not known)

Inner Nature International Exhibition/Conference: Official Curated Selection

Ronnie Karfiol A Virtual Guided Tour in the Aegean Sea (05'35)

Johanna Reich River in Flood (04'48)



Beatrice Jarvis: le deasghnátha / DON CHUARDACH NAOFA SEO

film programme

Rosje Verschoor. The Weather Forecast (05'00)

Juanma Valentín Y Lucia Loren. Menú nuclear (04'58)

Nobina Gupta Disappearing Streams (03'44)

Pat Van Boeckel The story of water (05'20)

Anna Day Sea Change (03'38)

Despina Economopoulou Lifetide, Sooner or Later (04'54)

Antonia Bañados "New lands" (05'00)

Kim Jin Kook Water makes life possible on Earth (02'11)

Clare Charnley & Patricia Azevedo Equilibrar – to balance (01'27)

Hugh Livingston River text (03'29)

Michelle Atherton ARP (a separate installation available during times posted)

Jo Croft: *Between River and Sea*



workshops

Workshop John Hartley: Behind the Curve

Meet Studio 1 Foyer • Wednesday June 20 • 17.40 - 18.05 (Intro session)

During the course of the conference, people registered for this workshop will be invited to visit the river Dart, and after having been introduced to easy waterproofing-for-technology techniques, they will make short films within the river using redundant and discarded mobile phones (provided). These trips to the river could be quite short and can be interspersed throughout the programme. Additionally, participants might like to make films in their own times.

Towards the end of the event (on Friday) all the phones will be mounted on a gallery wall in a position relative determined by the location where the film on the mobile was taken. The films will loop and start together, producing a distributed yet localised map giving a mediated sense of the river. The films will continue looping, or slowly drop out as batteries die.

The technology that is deployed is chosen for its discarded, redundant nature. It is in a process of visible material collapse, but it has also been left behind on a wave of societal and economic obsolescence. The work seeks to make waves of innovation, investment, use and refuse visible as an intensive process that can be considered to move and progress in similar ways to other liquids (such as the Dart).

If you have a redundant phone capable of playing video and you'd like to donate it to the project (or just lend it to us for the duration) please email nancy@artdotearth.org to let us know. Thanks! (John will work with you to waterproof the phones, but we can't guarantee that they won't get damaged.)

Workshop Nikole Bouchard: The Strainer

Meet Studio 1 Foyer • Wednesday June 20 • 17.40 - 18.05 (Intro session)
Meet Studio 1 Foyer • Friday, June 22 • 14.30 - 16.00 (Main session)

Only 2.5% of the earth's water supply is potable and much of that is wasted, polluted and distributed unfairly. Since 1950, the world population has nearly tripled, but water consumption has increased six-fold. Low-tech, self-sufficient and affordable water collection systems have been around for centuries. These constructs condense, collect, cleanse and store potable water from the environment. Air wells, rain chains, step wells, chlorination pots and condensation collectors are all examples of scalable, modular and low-tech water systems that must be revisited and re-imagined.

The Strainer is a workshop that builds on an on-going design research studio that asks participants to consider the architectural, cultural, economic and environmental issues tied to the wasted water that surrounds us.

The Strainer workshop will ask participants to quickly and creatively design a water collection and/or filtration screen system inspired by a series of historical and contemporary precedents. The knowledge gained from these precedents will inspire new experiments and help to develop innovative and thoughtful design ideas that respond and react to environmental conditions. This project interrogates the physical interface between architectural design and fabricated material assemblies in an effort to discover novel applications of non-standard water collection and cleansing screen systems. Participants will develop a tectonic system made of a series of parts, that when assembled into a larger whole, purify freshwater. The Strainer screens will create compelling material effects, inspires user interaction and provides education regarding water quality and remediation techniques.

Workshop Rebekah Bloyd: In Dialogue with Water

Meet Studio 1 Foyer • Wednesday June 20 • 17.40 - 18.05 (Intro session)
Studio 3 • Friday, June 22 • 14.30 - 16.00 (Main session)

You have been invited into a larger conversation about water through an idea or image (i) that caught your attention during Liquidscapes. What do you want to say? What turn do you want the conversation to take?

As you close your time at the conference, this workshop opens the way to converse with an image or idea that piqued your interest — now, and in the days ahead. We will be creating — through writing, gathering, assembling items — individual hybrid essays that will be multi-dimensional and may be ephemeral!

This hybrid response brings together

* (i);

knowledge you already possess (experiential, researched, imagined);

materials at hand — a few smooth stones, a song accessed through your iPhone, a sketch you make on a napkin

*Choose a direct quotation or image from a presentation, exhibit, or performance you attended. Replicate it — write it down, find a photo. (notice)

*Create a paragraph: Why does this "part" (i) matter to the whole? e.g., to that presentation, that artwork, this day, this conference, water research in the future? (interpret / analyze)

*Offer a creative response: e.g., a poem by Joy Harjo, song lyric by Van Morrison, a riddle from Louise Bennet. (connect)

*Provide a tactile, aural, or visual element that complements your understanding of the (i) OR that contributes to the turn you want the conversation to take. (generate)

*Introduce a wild card — an element other than what's been named above — that complements your understanding of the (i) OR that contributes to the turn you want the conversation to take. Performative welcome! (surprise)

Juxtaposition is at play here — no transitions needed.

We'll write together, gather elements during a break, reconvene. We'll set up individual stations / small installations to experience the ways we are now — and will continue to be — in dialogue with water.

Workshop Grace Gelder & Imogen di Sapia

Studio 1 Foyer • Thursday June 21 • 15.40 - 18.10

Working with the folk story: "Senara" from Cornwall, we'll be exploring myth, archetypes and how to express our workshop responses and experiences through photography. Senara is telling of a traditional Cornish folktale of a mermaid who arrives in a small village. She embodies the red woman archetype and also the role of holy stranger, being sainted and a church founded in her name on the wild coastline near St Ives. Imogen has worked with this tale for a number of years, and has spun it into a watery-yarn, drawing on the early Christian churches founding on more ancient pagan sites, and the common imagery of the saint-crossing-water from Ireland to the Cornish shore.

The workshop is an immersive experience and throughout the session we'll be listening, dressing up, having fun and creating images alone and with others. We'll reflect on what we create together.

The aim of the workshop is to generate photographic work that derives from and embodies our responses to this ancient story. A photographic background is not a requirement – we welcome experienced photographers and those new to the medium but you will need to bring a camera or a camera-phone with you.

This workshop is led by photographer Grace Gelder and designer-maker & storyteller Imogen Di Sapia. The two met when they were seven years old whilst learning to swim and reunited 27 years later to collaborate on Imogen's project about The Selkie.

Workshop Ros Maynard: Body-Mind Centering (BMC) Workshop

Meet Studio 1 Foyer • Thursday June 21 • 15.40 - 18.10

Based on the fluid systems of the human organism exploring our relationship to our self, other and place through direct experience in the body. We are earthlings and like our planet we too have different seas; different currents passing through us; rivers, canals and streams. The fluids of our bodies are principally water composed of the same water that has been in existence on planet Earth for several billion years, passing through us, nourishing and irrigating all our tissues, all our cells. All life begins and ends in the cell and all the other fluids of the body support the life system of the cells, bathed by our own inner oceanic environment, the interstitial fluid. The workshop will explore this fluid reality, our fluid nature and the qualities of perception that arise of our inner self and our outer world through the multi-disciplined approach of embodied practice and experiential anatomy of BMC. The workshop is open and accessible to anyone interested in holistic research inquiry, contemplative practices, somatics, arts, evolutionary and human development, embryology, and human biology and science. We will be working with partners, alone and in small groups through movement, hands-on touch and mind with opportunities to write, draw and share our experiences through reflective dialogue.

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Workshop Simon Charter & Philip Kilner: Engaging with Formative Fluidity

Meet Studio 1 Foyer • Thursday June 21 • 15.40 - 18.10

This workshop gives participants the opportunity to explore the dynamic forming ability of flowing water. We will engage with water flow in many simple experimental arrangements using water channels, tall jars and other transparent containers and troughs. We will introduce inks and glimmer for safe and playful interaction revealing water's formative fluidity — it's morphodynamics. We aim to engender fascination, a questioning attitude and the confidence for further experimentation – at kitchen sink, in garden shed, in studio, in classroom and in nature. Why does this matter? Such activity matters because normally theoretically-based and analytical science fails to foster either fluency of thinking or wonder, essential aspects of meaningful appreciation of natural environments and organic life, whereas a phenomenological approach can stimulate us as researchers and artists, at times enabling us to get closer to the inherent nature of things.

Workshop Sarah Acton: Walking on Water

Meet Studio 1 Foyer • Friday June 22 • 14.30 - 16.00

A gentle poetry walk: this reflective walking workshop offers brief creative exercises to stimulate creative writing, with a selection of poems read on route to the Gardens. We will be connecting our creativity to the Dartington estate grounds, and experience the joy of physical connection.

We will walk, listen and consider as we walk how 'river' runs through our language, our stories, our poetry and our dreams, whilst also pausing to write our own words and note our experiences along the way.

1 hour – bring sturdy shoes, appropriate clothes (we are outside for the duration), pen and paper, and something to sit on.

Wildwise



workshops (cont...)

Workshop Iain Biggs & Luci Gorell Barnes: Slow Flow: A Layered Mapping Workshop

Meet Studio 1 Foyer • Friday June 22 • 14.30 - 16.00

Participants are invited to draw a map locating significant places from their childhoods. They will pay particular attention to the water in these landscapes, and find ways of representing their relationship/s with it on their map. They will use sheets of tracing paper to add layers showing important moments, understandings and changes they have experienced. As their maps develop, early layers may start to be obscured and they will be prompted to focus on what needs to be brought forward and what can be allowed to recede. Participants will take time to share their thoughts with one another to deepen their reflections about the connections between their identity, landscape and water.

We will provide simple good quality materials, are happy to work inside or out and will need flat drawing surfaces (tables, paths). Luci is experienced in working with a wide range of people and will support and extend the interests and concerns of all participants. Iain will provide an imaginative introduction linking flow, place and self and readings during the workshop that link the theme to the practices.

Workshop Rita Palandrani: The Flavours of Water

Meet Studio 1 Foyer • Friday June 22 • 14.30 - 16.00

During my workshop I will be offering a water tasting: a sensory examination and evaluation of water. We will be tasting different types of water (still, sparkling, super low/ low/medium/high/very high minerality) and talk through them individually. During this event participants will be able to experience a new approach to drinking water (from tap to bottled) and test their ability to recognise the differences. The event will offer the participants the opportunity to discover uncommon tastes from far away springs and share their experience and opinions in an informal and entertaining atmosphere.

For full descriptions, visit liquidscapes.info. Please note that some of these sessions require booking, and some have limited places available.

Cinema Screening: Kiss the Water

Barn Cinema **13** • Wednesday June 20 • 20.30 - 21.50

A special screening in Dartington's Barn Cinema

Kiss the Water is a sensual, hypnotic and haunting movie, weaving seamlessly between cinematic documentary and hand-painted animation – much the same way Megan Boyd twirled bits of colorful fur and exotic feathers round a tiny, sharp metal hook.

Reading: The Rime of the Ancient Mariner

Tiltyard **14** (Ship Studio **11** if wet) • Wednesday June 20 • 21.45 - 22.25 • A special reading by actor Conor Magee

The Rime of the Ancient Mariner (originally The Rime of the Ancyent Marinere) is the longest major poem by the English poet Samuel Taylor Coleridge, written in 1797–98 and published in 1798 in the first edition of Lyrical Ballads. Some modern editions use a revised version printed in 1817 that featured a gloss. Along with other poems in Lyrical Ballads, it is often considered a signal shift to modern poetry and the beginning of British Romantic Literature. This event is free for conference delegates but PLACES ARE LIMITED (pre-booking advised).

Performance: Silvia Battista: A river is never a matter of peace

Ship Studio **11** • Thursday June 21 • 20.00 - 20.30

In March 2017, I was asked to perform at the Stockport War Memorial Art Gallery at the opening of the show “The Thread that Binds Us: a Collaborative Exhibition by Artists Focusing on the River Mersey from Source to Sea”. The performance was planned for May 2017.

This performance develops from this experience and process and it includes: the reading of the final/edited text; a series of actions with/for the river Mersey water; sound and vocalizations. It will result in a well calibrated repetitive poetic gesture, a dance between reading, pouring, mourning and celebrating; a reverie to the river Mersey and on the possibility of being ourselves liquidscares.

Sonic poem: Wallace Heim: the sea cannot be depleted

Ship Studio **11** • Thursday June 21 • 20.30 - 21.00

the sea cannot be depleted is a spoken word and sound piece about the Solway Firth, about a sense of place that comes with living with that estuary and about what has been placed under the surface of the sea.

Participatory reading: Guidance on Ensuring the Safety and Security of Seafarers and Rescued Persons

Ship Studio **11** • Thursday June 21 • 21.00 - 21.30

Convened by Rona Lee, this is a participatory reading of a text which draws together material taken from Article 98 of the 1982 United Nations Convention on the Law of the Sea and the 2015 Guidance on Ensuring the Safety and Security of Seafarers and Rescued Persons (published by the International Chamber of Shipping [ICS]).

We would like to invite all to take part as a reader. Readers need no special skills and will be briefed fully in advance as to what is required; the event will last approximately 25mins and you are welcome to attend without reading. The event is open to all, but you must sign up to be a reader.

art.earth



Our next creative summit is **Evolving the Forest**

A three-day (Wednesday June 19 to Friday June 21) event bringing together artists and other explorers, thinkers and doers to explore and share ideas in this Centenary year of the creation of the Forestry Commission. Celebrating 100 years of Forestry in England — and imagining the next 100 years.

We invite contributions from all disciplines, styles, approaches and type, from the scientific to the poetic, from the factual to the imagined.

Deadline for proposals: 19 November 2018

Registration opens: 21 December 2018

Programme announced: 20 December 2018

Early Bird Registration closes: 19 February 2018

Updates and event website: **evolvingtheforest.uk**

site map



- | | |
|--|--|
| 1 Studio 1 / 3 / Conference HQ | 8 Higher Close (student accommodation) |
| 2 Solar (1st floor) and Upper Solar (2nd floor) | 9 Great Lawn (fire muster point) |
| 3 Green Table (café) | 10 Main Archway (Courtyard) / Upper Gatehouse |
| 4 Accommodation Reception / Griffiths Room | 11 Ship Studio |
| 5 White Hart Bar and Restaurant | 12 Bus stop (bus to Totnes) |
| 6 Roundhouse Café | 13 Barn Cinema |
| 7 Garden Room Gallery / Studio 5 | 14 Tillyard |