

# PLaCE/MAPPING SPECTRAL TRACES EVENT

## 24<sup>th</sup> March 2011

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The Southville Centre (Main Hall)  
Beauley Road, Southville  
Bristol, BS3 1QG

### **PROGRAMME TIMETABLE**

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9.15 for 9.30 start

9.30 - 9.45 Victoria Walters (housekeeping) Iain Biggs (introduction)

#### **Morning Time-Keeper/Panel Chair: Iain Biggs**

9.45 - 10.30: **Keynote speaker - Prof Mike Pearson**

10.30: Mel Shearsmith

10.40: Hilary Ramsden

10.50: Rob Irving

11.00–11.05: Panel questions

#### **11.05 -11.20: Coffee**

11.20-11.40: Claire Doherty

11.40-12.00: Gini Lee

12.00-12.20: Ingrid Pollard

12.20-12.30: Panel questions

#### **12.30–13.15: Lunch**

#### **Afternoon Time-Keeper/Panel Chair: Nessa Cowan**

13.15-13.35: Mona Smith

13.35-13.55: Rebecca Krinke

13.55-14.15: Karen Till

14.15-14.25 Panel questions

14.25: Jane Bailey

14.35: Claire King

14.45- 15.05: A collaboration - Suze Adams, Davina Kirkpatrick & Penny Somerville

15.05 -15.15: Panel questions

#### **15.15-15.30: Tea**

15.30-15.50: Mary Modeen

15.50-16.10: Gülgün Kayim

16.10 –16.30 Victoria Walters

16.30-16.40 Panel questions

16.45–17.15: **Respondent: Dr Ruth Jones**

18.30 – 19.30 Judith Tucker's Exhibition Opening, F Block Gallery Bower Ashton.

**MIKE PEARSON**

***Carrlands, Warlands and ‘the emptiest place in Britain’***

A reflection upon performative approaches to seemingly uninhabited and deserted landscapes: as a means to articulate and espouse shrouded histories and indistinct occupations. Focusing on the agricultural landscapes of the Ancholme valley in north Lincolnshire – the subject of the AHRC-funded *Carrlands* (2006) project – and upon the flat lands at the confluence of the rivers Trent, Ouse and Humber noted in *In Comes I: Performance, Memory and Landscape* (2006), it suggests approaches to research and to modes of representation that reveal and elucidate the particular characteristics and qualities of locations lacking in conventional scenic heritage and those monumental features that might orientate ways of seeing. It recommends a reassessment of *chorography* – the discerning of specificities and peculiarities, the privileging of locales, the distinguishing of the unique nature of emplaced ‘things’ – as an optic of apprehension in landscapes that do not easily reveal themselves. And of fieldwork, excursion and visitation as means of both enquiry and engagement.

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**MEL SHEARSMITH**

What do we mean by embodied text? Can language move the listener to re-engage the body to perceive with physical sensitivity, to experience the words as you would a gesture, a sense of place, a time and be moved. By exploring embodied language to word the dance and I aim to bring the listener to a place where they experience a moment suspended, moving beyond transportation (place) to translate words back to the body and bring it close where the experience is intimate, felt and re-found. Language moves, conjures and is lost – it returns to be somatically re-initiated, forming another movement, an affect that translates and is transformed.

Following the pathways established by practitioners working with performance, live art and theatre such as Peggy Phelan, Goat Island Performance Company, Adrian Heathfield and Helene Cixous I’m investigating a process of re-embodying the live, the lived experience, where presence is felt and the shared role of the witness is activated.

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**HILARY RAMSDEN**

***Walking and Civic Dialogue: a critical and performative investigation of the relationship of walkers to their immediate neighbourhood and environment.***

My research involves the creation of a collaborative, participatory practice-led methodology, which asks whether intentional and performative acts of walking can effect changes in the attitudes and perceptions of walkers to their neighbourhood and environment that might encourage civic dialogue and exchange. Addressing key substantive issues in Human Geography, Art and social science which concern individuals in relation to neighbourhood and community development through application of a community arts practice-led methodology, it also contributes to contemporary methodological debates concerned with the creation of empirical knowledge through practice. The research methodology takes material from different sources - the everyday walk, performance improvisation techniques, practices from the Situationists and from a wide range of contemporary theorists and practitioners concerned with the city and urbanism, observations and listening from my own practice and experience, and from thirty volunteer participants. Thus, a rhizomic methodology, envisaged as a *trawl*net, draws together different modes of engagement to form a knotting network where multiple strands of thought and action, theory and

practice intersect.

Within the context of the habitual *everyday* walk, and drawing on the work of David Seamon (1976) and Jean-François Augoyard (2007), a set of methodological tools is employed, through ‘play,’ in the form of *interruptions*. These create opportunities for volunteer walkers to experience a heightened awareness that might lead to experiencing ‘moments’ of surprise or *wonder*, as defined by Edward Casey and Jane Bennett. Entering an *i-don’t-know-space* of uncertainty, participants may become more receptive to new thought processes beyond the external stimulus (the *interruption*). Such *thinkings-beyond* are seen to afford opportunities for exchange and dialogue, creating constituent qualities for approaching the ‘ethical encounter’ as envisaged by Geraldine Finn (1996).

This participatory research practice of interventions within the everyday walk, then, has the potential to provoke shifts in what Felix Ravaisson (2008) terms the ‘disposition’ to change habits and patterns of living on a number of levels, from the personal through to the socio-political, facilitating opportunities for the creation of new modes of civic engagement through listening, encounter and dialogue. I suggest that it also offers strategies which might prove invaluable for conceiving and creating incentives for changing habits in areas such as transport, health and well-being and recycling.

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## **ROB IRVING**

### **Playing Puck: Performative Action in the Shaping of a ‘Legend Landscape’.**

The emergence of an otherworldly legend in a particular locality attracts people who are interested in the substance of that legend. This can be accompanied by shared anticipation of engagement with supernatural phenomena and, through this, a syncretic sense of transcendent and immanent interaction via a sacred setting.

These circumstances produce a range of responses, often broadly religious or aesthetic, involving artistic, ritualistic, and, above all, performed activity. This not only revitalizes and extends the legend as a form of cultural mediation but it also stimulates physical engagement with place. Thus, through processes of memory, imagination and artfulness, the legend landscape becomes a gateway of communion, a site of pilgrimage where divine events are said to have occurred and where presences still dwell.

Legend responds by adapting to the changing conditions of its existence, as it is regenerated and transformed in the telling and retelling. Re-contextualizing the Western traditional role of (human) artist, using Wiltshire’s ancient landscape and its current status as a site of mystical tourism as my example, I will describe an intricately balanced system of artistic behavior and other social dynamics that constitute an ongoing ritual process as a generative force for social change.

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## **CLAIRE DOHERTY**

Place has become a primary motivating force for the production and commissioning of contemporary art internationally. Curatorial approaches to large-scale international exhibitions and public art regeneration initiatives are increasingly defined through the specifics of location. Yet, a consideration of those artworks which have made the most significant contribution to the discourse of place-specificity since 2000 reveals the configuration of the ‘wrong place’ as proposed by art historian Miwon Kwon in her influential study *One Place After Another: Site-Specific Art and Locational Identity*. Adapting and developing established artistic strategies from Situationist interruption to material displacement or intrusion, collective protest to ongoing

occupation, contemporary artists are increasingly unsettling the definition and legitimation of place-specific art by “locating it elsewhere, in places other than where it belongs”. Considering a progressive notion of place, a constellation of social, economic and political relations, as advanced by geographers such as David Harvey, Doreen Massey and Tim Cresswell, Claire Doherty will challenge assumptions about the capacity for contemporary public art to contribute to a stable and enduring sense of place, proposing what commissioning art of the wrong place might mean for public policy, funders and commissioners.

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## **GINI LEE**

### **Unstable, fragile and temporary: excursions through mapped landscapes**

I often invite others into the deep outback of Australia - to places where vast distances, endless horizons and killer roads require a particular resilience of spirit and the necessity to pay close attention to what may lie underfoot – and sometimes the others come along on the trip. These age-old places and their landscapes are scored and stained quite easily yet these marks are often invisible to strangers unless they come across people who have learnt how to ‘read’ the traces of things and events that have come before. Unstable, fragile and temporary lives are lived in these marginal landscapes; their presence often set down in prose or film and just as often misinterpreted and romanticized.

Unstable, fragile and temporary is also number ten of McLucas’ ten things about deep maps; conditions to suggest a starting point for an experiment into expanding the visual and performative record of remote places.

This paper describes an excursion into an expanded deep mapping method for ‘reading’ these desert landscapes through firstly, reflecting upon a recent installation project for stone country for the Stony Rises of Victoria and the Flinders Ranges of South Australia (2010). It then expands upon this early work, borrowing some aspects and adapting others, to (post)produce a landscape charting of the water landscapes of central South Australia. While the outcomes may appear to be based upon cartographic procedures, the resulting imagery seeks to appropriate the stories of the everyday tourist explorer to propose an other schema for mapped desert landscapes.

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## **INGRID POLLARD**

### **The Im/possibility of photography and Absence.**

My artistic practice centres on issues of ‘landscape race’ and this paper is start of an inquiry in the im-possibility of recording as absences, or the presence of an absence through lens based media, photography. Imaging strategies and practices. Touching on historic archival images and a range of my own practices and strategies that raises issues of materiality of photography, audience-author, temporality and ‘here& there’. Avery Gordon maintains that there a narrative to relate through the ‘the shadowy grip of ghostly matters’. In the telling of the story at ‘haunted sites’ there is certainty a revelation of a reality based on an imagination/memory. Carr maintains that *‘the facts of history never come pure... they are refracted through the mind of the recorder’*. While Anne Whitehead argues that collective memory places an emphasis on ‘place’ where it is used to negotiate ideas of temporality, reinforcement of community values. The retelling of the myths become a memory, separate from history, but steeped in the fact of a landscape.

### **References**

- Gordon, Avery F      Ghostly Matters: Haunting and the Sociological Imagination. Minnesota Press 1998.
- Whitehead, Anne      Memory. London Routledge 2009.

**MONA SMITH**

Mitakuye Owasin – a Dakota phrase that means “all my relations.” Being ‘related’ to all that exists is a basic understanding of the Dakota traditions. Not only in the *hand holding, stand in a circle way* of related, but the *all is one* kind of belief about the universe. We are connected to all beings, and beings include the defined inanimate of the western world; rocks and water, language, thoughts and dreams. The work I do is about enhancing my own sense of that oneness and meeting the responsibilities and accepting the gifts inherent in that belief. Of course, I hope that the work I do enables others to learn from Dakota ways of being, too.

I live near Maka Cokiya Kin – the centre of the world. The energies and forces there are strong but deeply wounded. Elders teach us that the earth remembers our footprints. The place where I live is drenched in memories of pain and death, corruption, brutality and loss. But it is also the keeper of memories of how to live in this place. The multimedia work I do, with a great deal of help, is not about description; it is about experience. Time based media to more artfully express what we are taught, video and audio to provide unmediated indigenous voices, sometimes live performance and web delivery, hopefully coming together to provide personal experiences for participants/viewers.

The **Bdote Memory Map, Presence, City Indians** and the future **Mnisota Makoce 2062** explore memory, tradition, vision, relationship and particularly PLACE so that we can learn, as one Dakota elder puts it, that there are particular places that teach us...”who we are and how we are to be.”

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**REBECCA KRINKE***Unseen/Seen*

*Unseen/Seen* is the title of an ongoing project of mine (*Unseen/Seen: The Mapping of Joy and Pain*) and it also serves as a larger description of my interest in “emotional mapping” - something that seems so forgotten when we think of maps, but not when we remember - in memory, space and emotion strongly intertwine.

*Unseen/Seen: The Mapping of Joy and Pain* was, in the summer of 2010, a temporary work of participatory public art that travelled to parks and public spaces in Minneapolis-St. Paul, Minnesota, USA. My students and I were on site at each location and invited the public to colour, on a large wooden map, where they have experienced joy (in gold) and pain (in gray). My expectation was that the mapping process would trigger thoughts and emotions of place and memory but it would be a primarily silent process - and that the map would be a place for private reflection. What I did not expect was how many people talked aloud as they mapped and shared intense stories of joy and pain, mostly pain. A temporary social space for emotional engagement and catharsis was created.

This project demonstrated that there seems to be a deep need or hunger in many people for emotional "processing" (testifying) and sharing. My talk will raise issues about the role of public space, an invited action (mapping) with strangers present (witnessing). *Unseen/Seen: The Mapping of Joy and Pain* suggests that there is still a strong role for physical space and face-to-face interactions even in an era of social networking sites. In fact, it may underscore the need for new types of spatial typologies, objects, and situations. There is a vast amount of pain in the world that needs to be addressed and transformed. See: [www.rebeccakrinke.com/](http://www.rebeccakrinke.com/)

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## **KAREN TILL**

### **Exploring a Place-Based Care Ethics**

This talk is a work in progress that outlines the theoretical framework for a 'place-based care ethics'. My current book in progress, *Wounded Cities*, focuses on Bogotá, Cape Town, Berlin, Minneapolis, and Roanoke, cities in which settlement clearances and geographies of displacement continue to structure urban social relations. In and through historic neighbourhoods, natural settings and contemporary landscapes some residents, artists, educators and activists reconsider the meanings of the 'right to the city' (after Henri Lefebvre) through what I describe as a 'place-based care ethics'. Those who have inherited the 'rootshock' (after Mindy Fullilove) of displacement challenge models of the city that are based upon understandings of ground as property and of citizenship as state-based. Expanding upon Joan Tronto's political theory of an ethics of care and Edward Casey's discussion of 'unresolved remainders of memory', I explore how the living maintain, repair and attend to places, based on inhabitation and memory-work. Through pathways of possibility that include multiple pasts and possible futures, such a place-based care ethics might offer a different model of belonging and rights than one based upon the modern Western nation-state.

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## **JANE BAILEY**

This presentation will discuss aspects of *UnCommon Ground*, the art practice-led doctoral research I am currently undertaking, which is part of *Either Side of Delphy Bridge* (ESDB), a deep mapping project engaging and evoking the lives of older adults in rural North Cornwall, led by Iain Biggs at University of the West of England. ESDB is, in turn, part of a wider research programme, *A Grey and Pleasant Land? An interdisciplinary exploration of the connectivity of older people in rural civic society*, funded by the five UK research councils through the Economic and Social Research Council as part of the New Dynamics of Ageing.

This research has older adults conceptions of, and connectivity with, the physical, social and cultural landscapes in which they locate themselves at its core. In order to engage these understandings I have been employing what I call 'broad conversing' in interacting with people and places around Delphy Bridge. I will focus on these interactions as a central strand of the research, referring through them - and the creative work /deep mapping being developed out of/with them - to relationships between memory and conversation; conversation and translation; place and community identity.

From my particular position within this research, I also aim to indicate some of the key relationships, as I understand them, between the many disciplines and practices - both academic and community-based - that inform this research. In particular, through discussing the 'fieldwork' with reference to the ways in which selected performative interventions and evocations that grow out of my interactions with older adults might extend the growing dialogue between art practice-led research, deep mapping, contemporary ethnography, critical gerontology and community history / action.

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## **CLAIRE KING**

This short paper aims to give a brief overview of a practice-led research project which was focused on the exploration and development of approaches to alternate/alternative narrations of place. This process has been informed by the conceptual and practical application of knowledge drawn from a hybrid disciplinary background in Computer / Information Systems Science and visual arts practice.

Within the project, a prototyping approach was used as a means to develop trial and evaluate different approaches and methods in two case study areas: a feasibility study

in Mull an island off the North West coast of Scotland, and a longer fieldwork study within the Avon Valley, around the River Avon in Warwickshire. This iterative process informed the progressive development of a model or schema for place-based practice.

A key milestone in the project was the shift in focus to thinking to the concept of 'places as systems'. This acted as a central focus for the research project and against this frame, a specific consideration as to what systems thinking and complex systems in particular could offer in relation to the definition of, the role of and the documentation of what could be called 'the overlooked' in place became a possibility. Development and documentation of the process of engaging with the overlooked and ways of representing experiences of these encounters were developed. This involved a working with both the pasts, present and imagined futures of places through the activities of mapping and modeling. These activities were informed by critical evaluations of various theoretical approaches to place and systems thinking, a consideration of the concepts of witnessing and testimony and of notions of attention. The resulting model of practice is proposed as an example of a kind of 'science/fiction' (Shanks and Pearson 2001) and has arisen out the application of systems thinking to theoretical and practical considerations of place.

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**SUZE ADAMS, DAVINA KIRKPATRICK & PENNY SOMERVILLE**  
**EXQUISITE PAIN: a proposition of the personal as a reflection of the social**

In this collaborative venture, Suze Adams, Davina Kirkpatrick and Penny Somerville question what it is to be human by focusing on the experiential actuality of love and loss – each in our own way exploring and examining routes through which such concerns might be re-presented via a visual arts practice.

We ask where the frontiers of aesthetics might be pushed in order to address an alternative approach to (and understanding of) mortality. What is acceptable? How do/can we deal with the beauty of death – personally and collectively - in a society that refuses to dwell on the inevitable? How might we make meaning out of non-sense, how do we remember with love those who have gone before? How might we make sense of the pain that is love and loss?

Each artist will focus on visual work as a vehicle through which to address these important questions and to offer their own individual take on love and loss.

Penny: 'Unresolved grief, abandonment and the accompanying problems about issues of identity and 'how to be in the world' linked with exploration of a small flat desolate island that has deep personal resonance.'

Suze: 'A vehicle through which to explore questions and offer an alternative 'reality' ... this performance stands as a testament to mortality; the collective actuality of mortality evidenced in the intrinsically subjective experience of individual loss.'

Davina: 'That's what the creative work is doing - giving voice to my grief and my hope is that it will connect with others; maybe allow them to tell their own grief stories. My aim is to create a relationship between the internal (and personal) and the external (and socially framed).'

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**MARY MODEEN**  
**Love From A Distance**

*If the [viewer] can be convinced that there is, under the superficial imagery of water, a series of progressively deeper and more tenacious images . . . he will soon sense the*

*opening up of an imagination of substances.* - Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter*

In this paper I propose to discuss the nature of viewing from afar; of sight and knowledge as applied to the land that reveals several underlying assumptions. Seen from a panoramic distance, landscape can be framed with the emphasis on aesthetic selection. Beautiful land inspires our love. I also propose to discuss views from closer perspectives. What is to be gained from love up close? Boulders are covered with fascinating patterns of lichen viewed in detail. But within the land up close we can see rubbish and insect-eaten leaves. If we include historical information, we realize, for example, that the beautiful hill upon which we are standing has been the site of clearances and unmarked graves. The horizon itself is a perceptual image that shifts as we shift, a result of our point of view, a mirroring outwardly of our stance on the ground. Perspective and point of view are critical.

And what's love got to do with it? Love itself is carefully considered verb here, suggesting a parallel human interaction to this whole process of perception: embracing, holding, incorporating, resonating, caring for -- and equally, uncertainty, jealousy, rejection, resistance, and a taking for granted are all aspects of love. We love the land.

Far from badgering my valued colleagues in this emerging research network, I propose to ask a series of questions that will lead us to greater clarity of purpose. How can we combine the richness of recovering the spectral traces from the past, which have a bearing upon the present, and use this model for projecting how our tracks lead into the future? How can our combined actions be distinctive, collective and meaningful?

Mary Modeen

Blairgowrie, Scotland. Feb. 2011

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## **GULGUN KAYIM**

### **The Rhetoric of Persuasion in Northern Cyprus**

Two communities—Greek and Turkish—currently exist in opposition to each other on the Mediterranean island of Cyprus, separated by a demilitarized UN buffer zone that physically divides the island. This partition represents 80 years of conflict between the two ethnic groups and effectively divides opposing and distinct populations and political entities. The southern, Greek side, known as the Republic of Cyprus, is internationally recognized and a member of the European Union; and the northern Turkish side, controlled by the Turkish Republic of Northern Cyprus, is not internationally recognized and attempted to make an illegal, unilateral accession.

Years of remembered violence and animosity by the residents and displaced citizens of Cyprus continue to re-inscribe the physical boundary of the buffer zone across generations and in claims to citizenship and belonging. In 2005 and 2007 I returned to Cyprus after a 26 year absence to conduct artistic field research for the 'Self Portrait Project' which deals with the memories and disputed territories of Cyprus by depicting disputed versions of reality through the competing narratives of Turkish and Greek islanders.

For my research I interviewed Cypriots about how they find meaning on an island decimated by war, divided by conflict, and partly invisible to the international community. For 20 years prior to my return, the only connection I had with the island was through political rhetoric and personal narratives of Turkish Cypriots living outside the island. Upon my return I found myself the site of an ideological struggle within my own community where contrasting notions of Turkish Cypriot history and reality were presented and contended. My presentation considers this struggle through the narratives, behaviours, subtle intimidation and indoctrination of Turkish islanders



and the ruins littering the landscape of northern Cyprus.

*Voices from the DMZ*, an installation from *The Self Portrait Project* was presented at the Experiential Gallery, Roanoke Virginia USA.

**Recommended readings:**

Hirsch, Marianne. 2008. "The Generation of Postmemory." *Poetics Today* 29 (1): 103-28.

Kayim, Gulgun. Forthcoming. "Crossing Boundaries in Cyprus: Landscapes of Memory in the Demilitarized Zone." In Eds. Silberman, Marc, Till, Karen E., and Ward, Janet. *Walls, Borders, and Boundaries: Strategies of Surveillance and Survival*. London and New York: Berghahn Press.

Kobialka, Michal. 1993. "The Quest for the Self/Other: A Critical Study of Tadeusz Kantor's Theatre." In Ed. and Trans. M. Kobialka,

*Tadeusz Kantor, A Journey through Other Spaces: Essays and Manifestos, 1944-1990*. University of Berkeley Press, pp. 267-364.

Yiannis Papadakis. 1993. "The Politics of Memory and Forgetting in Cyprus." *Journal of Mediterranean Studies* 3: 139-154.

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**VICTORIA WALTERS**

**A Language of Substance: The Work of Joseph Beuys**

The influence of shamanism on 20<sup>th</sup> Century German artist Joseph Beuys has been well covered in the literature. However, Beuys' position with respect to this occult tradition is often oversimplified and divorced from broader understandings, both of the impetus of the artist's work towards social change and its related emphasis on an expanded language and art. Walters will discuss Beuys' position on the shaman in relation to accusations that the artist's work makes dubious use of allegory and is messianic in character (Buchloh, 1980), and then consider Beuys' position alongside Derrida's discussions of the shaman in relation to post-structuralist notions of writing, referring to the work of Gregory L Ulmer. The paper will discuss the artist's expansion of language into part of a broader sculptural schema, seen as the first manifestation of thought and image forms, the means by which new understandings are brought forth, initiating new beginnings. Addressing issues of materiality and substance in Beuys' work, it will point to Beuys' position on the shaman as one that acknowledges and seeks to stimulate the god within the human being, the individual and collective's power to (re)interpret and transform inner and outer materials.

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**RUTH JONES**

*Please see biographies*

## BIOGRAPHIES

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### SUZE ADAMS



Suze Adams is a multi-disciplinary artist based in Gloucestershire. She is part of the PLaCE research centre at UWE and an associate member of Land2. Suze collaborates/exhibits regularly throughout the UK and Europe and her work is held in collections across Europe and the US.

“My work explores the inter-relationship between a self and a place with a focus on the interface between corporeal and conceptual understandings. Following a largely phenomenological methodology, embodied practice forms the basis of a research practice that proposes that attention to the localised specificities of place provides a productive means through which to reconsider our relationship with the experiential landscape. As such, questions around issues of belonging and identity (personal, social and cultural) can be raised.

“Via a series of on-going projects located in Gloucestershire (regular domicile) and the Hebridean island of Mull (home to maternal ancestors), I explore and examine the concepts of dwelling and becoming in practice and reappraise notions of home and identity based on lived and learned understandings. My practice rests on the assumption that subjectivity is multiple and hybrid and that the potential of becoming is arguably important to more ethical, inclusive understandings of belonging on a range of scales, from the immediately local to the global. Becoming, as described by Deleuze & Guattari, ‘like a beam of light that draws a hidden measure out of the shadow’.”

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### JANE BAILEY



Jane Bailey is an artist currently undertaking art practice-led doctoral research engaging and evoking the lives of older adults in rural North Cornwall. This research

forms part of a deep mapping project led by Dr Iain Biggs, University of the West of England, which is part of a wider research programme, *A Grey and Pleasant Land? An interdisciplinary exploration of the connectivity of older people in rural civic society*, funded by the five UK research councils through the Economic and Social Research Council as part of the New Dynamics of Ageing.

In current and prior practice, Jane's work responds to and works with specific contexts and communities, often engaging audiences / participants in attempts to connect across / through divides and boundaries. Previously, commissions from ProjectBase and PVA MediaLab; Awards from Arts Council England; and opportunities to work and present in a range of settings and galleries across the UK have supported her practice. She formerly worked as a multimedia producer/director, producing DVDs such as *Sciart* within the Engine Room, University of the Arts London, exploring interdisciplinary arts / science collaborations for the Wellcome Trust.

Some decades ago Jane studied International Relations, while latterly she has taught Collaborative Practice at London South Bank University. In 2009 she presented a performative intervention at the Living Landscapes conference, Aberystwyth University. [www.janebailey.co.uk](http://www.janebailey.co.uk)

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## CLAIRE DOHERTY



Claire Doherty is a curator and writer, Senior Research Fellow in Fine Art and Director of the Situations programme in the PLaCE Research Centre at UWE ([www.situations.org.uk](http://www.situations.org.uk)). Situations is a research and commissioning programme dedicated to the production of artists' projects, outside conventional gallery or museum settings, with an emphasis on new forms of public engagement and critical reflection. Doherty has worked with a broad range of artists including Phil Collins, Nathan Coley, Susan Hiller, Joao Penalva, Jeppe Hein, Roman Ondák, Hew Locke, Lara Favaretto, Tim Etchells, Ruth Claxton, raumlaborberlin and Ivan and Heather Morison, often creating opportunities for them to work in surprising contexts. In 2009, she was awarded a prestigious Paul Hamlyn Breakthrough Award as an outstanding cultural entrepreneur.

Doherty directed ONE DAY SCULPTURE in 2008-9 with David Cross, Associate Professor of Fine Art at Massey University, a year-long collaborative series of 20 commissioned, 24-hour public artworks across New Zealand. In 2010, she was Co-Curatorial Director of Wonders of Weston for Weston-super-Mare and forthcoming projects include a groundbreaking series of individual projects over a ten-year period for Oslo Harbour and the migration of Alex Hartley's *Nowhereisland* from the High Arctic to south west England for the Cultural Olympiad in 2012. She is editor of *Contemporary Art: From Studio to Situation* (Black Dog Publishing, 2004); *Documents of Contemporary Art: Situation* (Whitechapel/MIT

Press, 2009) and co-editor with David Cross of *One Day Sculpture* (Kerber, 2009), with Gerrie van Noord, *Ivan and Heather Morison: Falling into Place* (Book Works, 2009) and with Paul O'Neill, *Locating the Producers: Durational Approaches to Public Art* (Valiz, 2011). She is currently an external advisory member of the Olympic Park Public Realm Advisory Committee, the National Trust Contemporary Art programme and a Fellow of the RSA.

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## **ROB IRVING**



Spanning thirty years, Rob Irving's career as an artist/photographer includes a ten-year stint in Los Angeles working for Andy Warhol's Interview magazine, among others, and experience leading community art projects in the Black Country (THE pUBLIC) and Bristol (Knowle West Media Centre). His photographs have been exhibited at the Photographer's Gallery, London, the Canon Gallery, San Francisco, and a derelict X-Ray factory in Smethwick.

For the past twenty years Irving has led "a growing underground art movement combining mathematics, technology, stalks and whimsy" (Nature, Vol 465, 10/62010), more commonly known as the crop circles phenomenon. He is currently pursuing doctoral research at the PLaCE Research Centre, University of the West of England, looking at the tripartite relations between art, the supernatural, and place/landscape, and the role of anonymity as a tool of creative practice.

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## **RUTH JONES**



Ruth Jones is an artist based in South Wales. She has exhibited widely in the UK, the Republic of Ireland and internationally in Poland, USA, Spain and Quebec. She studied Fine Art at Liverpool John Moores University and at The University of Ulster

where she completed a Masters degree in 1997 and a practice led DPhil in 2002. In 2006 she was awarded an ARHC Fellowship in Creative and Performing Arts at the University of West England, Bristol.

Working predominantly through the mediums of public art projects and video installation, Ruth's research focuses on drawing audiences into liminal experiences of place. Recent projects include *Vigil* 2008, an audio-visual installation exploring the landscape around Strumble Head Lighthouse in Pembrokeshire and *Cloddfa*, 2009, a collaborative audio-visual project with sound artist Andrea Williams focusing on the quarry industry in West Wales.

Ruth has also made a contribution to curatorial practice, working as a director of Catalyst Arts, Northern Ireland's leading artist run space, between 1997-99. She also co-curated a major exhibition for The Ormeau Baths Gallery, Belfast in 2003 called *And the One Doesn't Stir without the Other*. She is the co-editor of the publication for this project. In 2008, she curated a series of temporary public art projects exploring themes of ritual, community and place in Cardigan called *Holy Hiatus*. The book for this project will be published by Parthian and launched in 2010. More information about Ruth's practice and research can be found at [www.ruthjonesart.co.uk](http://www.ruthjonesart.co.uk)

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## GULGAN KAYIM



Gulgun Kayim is an interdisciplinary theater artist, writer/teacher/arts administrator and founder of *Skewed Visions* a Minneapolis based performance company specializing in site-specific theater. Kayim's artistic work addresses themes of violence, memory and trauma in the landscape and has been recognized through a number of awards, fellowships and grants including: a Creative Capital Grant, Archibald Bush Foundation Artist Fellowship, Jerome Foundation Travel/Study Grant and Theatre Artist Fellowships from the Minnesota State Arts Board among others. Kayim has received critical praise locally, nationally and internationally in journals such as *The Drama Review*, *Frackija*, *Theatre Topics*, *Theatre Survey*, *Performance Research* and, *Zone*.

She has presented her work internationally in London and Russia. Kayim's work has also been seen in local theatres and museums; she was a resident artist at the Walker Art Centre in 2006. Kayim was a keynote speaker at the CUNY international symposium on site-specific performance in New York City along with Meredith Monk and Stephen Koplowitz and she co-curated the 2009 *International Symposium on Site-Specific Theatre*. Other appearances and panel presentations include 2010 Theatre Without Borders convening at La Mama Etc. in New York - *In the Middle of Conflict* panel. *Spectral Traces* at Virginia Tech, hosted by the School of Visual Arts, VA, *Architectures of Emptiness*, at the Institute for Advanced Studies University of

Minnesota. She curated public art and installation programs at the Weisman Art Museum, Intermedia Arts and the Minnesota Visible Fringe and has written on site-specific performance, public art and installation for a variety of print and on-line publications and in the forthcoming book: *Walls Borders and Boundaries* (forthcoming) Berghan Books. Kayim holds an MFA in Theatre Directing (University of Minnesota), an MA in Theatre Theory (University of Wisconsin-Madison) and a BA in Theatre and Film (University of Middlesex, London UK) she is currently the Assistant Director for Artist Fellowship programs at the Bush Foundation in Minneapolis.

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## CLAIRE KING



Claire King is a PhD candidate attached to the PLACE Research Centre at UWE. She has fifteen years experience in the development and implementation of computer based information systems in a range of applications including industrial processes and telecommunications and honours degrees in Computer Science and Art and Design. Claire is interested in working through discrete academic boundaries and sees a location within a place-based critical arts/science practice as a generative node from where the possibilities of a creative interdisciplinary scholarship might best be achieved. She is committed to extending the definitions of place-based practice through engagement with ecologists, the public and community arts groups within her locale.

Within the scope of a PhD research project, her recent research has been focussed on the primary aim of identifying, developing and testing alternate mechanisms for the collection, storage and dissemination (under the generic term of mapping) of information arising out of an engagement with the 'place as system'. This has involved a consideration of multiple aspects of place including cultural, ecological, and geomorphological factors. The project fieldwork was based in 2 case study areas in Mull and in the Avon Valley and involved the use of analogue and digital technologies to develop mapping processes. The aim of the project is the development of a model of practice intended as a kind of 'science/fiction' (Shanks and Pearson 2001). Contact - [claireannking@gmail.com](mailto:claireannking@gmail.com)

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## **DAVINA KIRKPATRICK**



Davina's background is in theatre design, public art, socially engaged practice, and collaborative inter-disciplinary projects. She also trained in architectural glass, vitreous enamel and print.

She has an ongoing delight with capturing transparency/translucency/opacity, layered images, memories and the emotional resonance created from an imprint of an object. She has cast pavements, beaches and found objects for public art projects and commissions. In 2010 she completed an MA in multi-disciplinary print at UWE. This culminated in a new body of work exploring the themes of bereavement and loss, fairytales and dreamscapes, presence and absence.

Davina feels it is vital to describe individual experiences of grief, to counter the lack of talk about death and grieving in society. How can we truly understand and appreciate life without examining death? She is fascinated by the stories that bind, define and divide us. She is currently working on a PHD proposal to investigate the therapeutic use of stories of loss and absence through enacted rituals in the landscape and the healing power of storied landscape.

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## **REBECCA KRINKE**



Rebecca Krinke is a multimedia artist and designer working in sculpture, installations, and site-specific art. In broad terms, her creative practice and research deals with issues related to trauma and recovery - moving from body to space/from object to landscape - exploring trauma as it moves from individuals to societies to ecosystems and back again. Krinke's sculpture has focused on embodying trauma - using the

body as a starting point - while her installations and site works have focused on ideas of recovery - through contemplative, transformative environments. Her published works also explore this dialectic. She was editor of *Contemporary Landscapes of Contemplation* (Routledge, 2005) and a primary contributor to *Manufactured Sites: Rethinking the Post-Industrial Landscape*, Niall Kirkwood, editor (Routledge, 2001).

Krinke disseminates her art through gallery shows, and temporary and permanent public works. Her sculpture uses the physical body, the emotional body, the absent body, the animal body - and aspects of domestic objects and architecture to investigate and embody trauma. The bodies are porous, enmeshed, hybrids, or remnants - and adaptation processes are visible. Memory and repression fuel this work. The installations and site works explore ideas of contemplation on the primordial - using elemental materials such as copper, water, and granite. Both threads of her work employ elemental geometry and often transform archetypal forms and objects such as tables, walls, and doors. Recently, she has been creating projects that embody themes of trauma and recovery in the same piece, including her ongoing participatory public artwork, *Unseen/Seen: The Mapping of Joy and Pain*, and her current project *Visitation*.

Krinke holds degrees in fine arts (sculpture) and landscape architecture; she is an Associate Professor in the Department of Landscape Architecture at the University of Minnesota, USA. See: [www.rebeccakrinke.com/](http://www.rebeccakrinke.com/)

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## GINI LEE



Dr Gini Lee is a landscape architect and interior designer and is Professor of Landscape Architecture at Queensland University of Technology where she teaches and researches landscape design studio and theory that engages with the curation and postproduction of complex landscapes. She is past Head of School at the University of South Australia where she was a researcher and lecturer in spatial interior design and cultural and critical landscape architecture studies. Her PhD entitled *The Intention to Notice: the collection, the tour and ordinary landscapes*, investigated ways in which designed landscapes are incorporated into the cultural understandings of individuals and communities. Focusing on the arid environments of Australia, her multidisciplinary research into the water landscapes of remote territories contributes to the scientific and cultural and indigenous understanding and management strategies for fragile landscapes.

Her recent curatorial practice is an experiment with Deep Mapping methods to investigate the complex landscapes of remote and rural Australia. Deep Mapping for the Stony Rises is a contributor to the RMIT University sponsored Stony Rises project for the volcanic country of south western Victoria. Gini's work derives from aspects of country encountered while travelling over the stony ground of dissimilar



landscapes. The assemblage of collected and offered up works from invited collaborators is currently travelling Victoria as a floor work subject to constant change influenced by the space available in each gallery. In each place and new mapping emerges and a new juxtaposition of narrative and material presence of lush volcanic or arid folded landscapes.

She is a registered landscape architect, executive editor of the IDEA Journal, a member of the Queensland Heritage Council and chair of art + place for Arts Queensland.

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## MARY MODEEN



Mary Modeen is an artist and academic who has lived in Scotland since 1989. She is a Senior Lecturer in Fine Art and Art and Philosophy at the University of Dundee. She teaches undergraduates and postgraduates, and supervises PhD candidates in interdisciplinary practices. Her research has several threads. These are: perception as a cognitive and interpretive process, philosophy (especially ontological, aesthetic and metaphysical aspects of knowing), and place-based research which tends to connect many of these concerns, with attention to cultural values, history and embodied experience. As such, this research is usually interdisciplinary, combining many methods and approaches, and as it is presented to the public, speaks to many different audiences. Part of this work appears as creative art, and part is conveyed through writing and presentations.

Currently, she is a co-investigator in a major interdisciplinary research project entitled *Poetry Beyond Text: Vision, Cognition and Text*, funded by the Arts and Humanities Research Council of the UK. She has served as the curator of an exhibition of 44 artists and poets, and written a publication in support of this research and curation (2011). This will be launched at the Visual Research Centre located in Dundee Contemporary Arts, and will be followed by further exhibitions at the Scottish Poetry Library and the Royal Scottish Academy of Art, both in Edinburgh.

In *Mapping Spectral Traces (2010)* and an exhibition entitled *Landscapes of Epiphanies*, Modeen combined academic writing, conference presentations, gallery talks and artwork in public exhibition to address aspects of seeing that go beyond the visible, questioning what we know as sentient humans. Cultural attitudes and individual differences are inherent in these investigations, and in a new upcoming funded research project examining feminist art in Scotland. Her work often incorporates Indigenous studies and cultures of the 'other' as important within the overall scope of these topics.

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## MIKE PEARSON



Mike Pearson studied archaeology in University College, Cardiff (1968–71). He was a member of R.A.T. Theatre (1972–3) and an artistic director of Cardiff Laboratory Theatre (1973–80) and Brith Gof (1981–97). He continues to make performance as a solo artist and in collaboration with artist/designer Mike Brookes as Pearson/Brookes (1997–present); in August 2010 they devised the staging of Aeschylus's *The Persians* for the newly launched National Theatre Wales in a replica village on the Sennybridge military training ranges. He is co-author with Michael Shanks of *Theatre/Archaeology* (2001) and author of *In Comes I: Performance, Memory and Landscape* (2006) and *Site-specific Performance* (2010). *Mickery Theater: An Imperfect Archaeology Theatre* (2011) is forthcoming. He is currently Professor of Performance Studies, Aberystwyth University.

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## INGRID POLLARD



Ingrid Pollard is a Visual Artist whose visual practice is primarily photographic. With a basis in drawing, screen-printing and ceramics, she studied Film and Video BA and MA in Photographic Studies. Ingrid's artistic practice employs media from chemical photography, alternative processes, digital, text, video, 3D installation and sculpture. Her practice questions popular cultural notions of class, identity and 'Britishness', examining common sense through genres of documentary, landscape and portrait photography. Ingrid makes work that explores the relationship between race and ethnicity and public spaces. Her work is influenced by her interest in popular culture and recent research deals with models to establish commonalities across social and cultural differences.

## **Current Research Projects**

### **1. Black Boy Productions: Hidden in a Public Place & 'the Spectre of the Black Boy**

As Leverhulme Trust Fellowship at Centre for Urban & Community Research at Goldsmiths she undertake a practical research project 'the Spectre of the Black Boy project'. This research was base on her publication 'Hidden in a public Place' (2006) and undertook a visual and social archaeology of the iconography of the black subject in pub signs in the UK. Exploring aspects of narrative, site and transient encounters. The finished project will use historic archives, new photographic works and video installations.

### **2. 'Un/burying the Dead.**

A PhD student at in CREAM at Westminster University this research project examines, through photography, specific historic landscape sites in the UK and the relationships that people within the vicinity, have to the spectral traces of past events in those locations. I would like to question the notion that there is an immediacy in knowing a landscape; I intend to argue instead that there is a more complex layering of experience, memory and representation.

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## **HILARY RAMSDEN**



My arts practice is a particular (and possibly peculiar) blend of physical and visual theatre, street arts, rebel clown and movement, which expresses my belief in the power of art to effect change on a personal and political level. Whichever medium I employ the main focus of the work is in the interruption of patterns and habits in order to provoke transformation and change. My doctoral research asked volunteer participants to interrupt their everyday walking habits with a view to understanding more about our relationship to neighbourhood and environment. I'm passionate about the potential of public participation in the creation of artworks and about provoking discussion around notions of what art is and can be. I believe that process is usually more important than product, but I have just completed a practice-led PhD at the University of West of England, which resulted in a pretty hefty paper product.

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## MEL SHEARSMITH



Mel Shearsmith is a movement and video artist who is primarily interested in the body. Why we move, where we move from and how we respond to our environment. She trained at Dartington College of Arts in performance and dance where her initial research prioritized the body, site and language (especially *feminine ecriture*, embodied text/prose). Her practice developed to include film via installation to explore spatial participation and embodied interactions, challenging expected behaviours in specific settings (i.e. gallery spaces). Through performance and video work she employs strategies from other disciplines, re-planting them in different contexts as a means to question and dislodge the ‘expected’ and bring the experience closer to the audience.

Mel recently completed a Research Masters at the University of the West of England and is currently researching the area of translation (transformation), the bridge between the live/recorded and the live/written for her PhD proposal. Her video installation and performance work has been exhibited in Holland, Budapest, and Dublin and around the UK including The Place in London, the Arnolfini, Picture This and the Watershed in Bristol.

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## MONA SMITH



Mona Smith (Sisseton Wahpeton Dakota Oyate) is a media artist with 28 years of experience in telling powerful stories through contemporary media. A career in creating award-winning videos has led her to the production of “new media” in the forms of art installation, web-based presentation, soundscapes and products for personal digital devices.

As an independent producer and owner of Allies: media/art, Mona has created dozens of video and web-based presentations on Native identity and well-being. Allies’ clients include Shakopee Mdewankanton Dakota Community, the University of Minnesota, Minnesota Historical Society and Humanities Center, the Centers for Disease Control and Prevention, First Nations Composers Initiative, the Indigenous People’s Task Force and many other institutions. This work has earned national

awards; screenings at international film festivals; regional PBS broadcasts; and inclusion in leading film archives.

Mona now creates multimedia installations (*Cloudy Waters: Dakota Reflection on the River; City Indians; MniSota Dakota Home; Presence*) that explore the significance of place through the voices of Dakota people. Her *Bdote Memory Map*, an interactive website focusing on the confluence of the Minnesota and Mississippi Rivers, helps visitors learn from Native Americans (rather than about them); the Memory Map is a recent winner of the Minnesota Council of Non-profits Award for cultural websites. Mona is the recipient of the 2007 Community Artist Fellowship of the Smithsonian Institute's Museum of the American Indian.

One of Mona's earliest videos – an early AIDS education piece now included in the John D. and Catherine T. MacArthur Native Film and Video Collection – was entitled *That Which is Between*. This title reflects the common theme of Mona's work. Her artistic and educational practice uses image, sound and place to explore that in-between space where cultures meet; where healing occurs and relationships grow; where spirit and physical, fear and strength, night and day intersect.

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## PENNY SOMERVILLE



Penny has had a multi-faceted career beginning as a craftsman in architectural glass, and then as an educator leading the applied arts degree programme at what has now become Glyndywr University in North Wales. In recognition of services to glass education, she was elected a Freeman of the City of London by the Worshipful Company of Glaziers. She has a Masters degree in the Theory and Practice of Public Art from Chelsea School of Art, and more recently completed a Masters in Multi-Disciplinary Printmaking at UWE.

Drawing has been the foundation of her practice, as well as an obsession with light, luminosity and colour. 'Being' in the landscape in weather foul or fair is a necessity for mental survival.

Her current work is based on a small island in the Bristol Channel – a place with a strong family connection. Finding a meeting point between the physicality of the place, its hauntings and desolation and the bleakness of personal loss and memory gaps. Making a ritual family pilgrimage to Flatholm with her four grown up children and six grandchildren in a very fast boat was a highlight of the project. She has published an artist's book about the island – "Flatholm – A Pilgrimage and a series of etchings which are sited on the island. She has been awarded a residency at the Cil Riliag project in County Kerry in April.

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## KAREN TILL



Karen E. Till is Lecturer in Geography at the National University of Ireland Maynooth. She is co-founder and convener of the Space&Place Research Collaborative, which is due to relaunch as a collaborative effort with Maynooth Geography and University of Galway Irish Studies in May 2011. She is an active participant and co-organizer of the 'Mapping Spectral Traces' network with PLaCE (UWE-Bristol), Land2 (Leeds University), University of Minnesota, Virginia Tech, and University of Dundee. Her geo-ethnographic research and curatorial work explore the interrelationships between place-making, personal and social memory, visual and performance arts, and cultural politics in contemporary cities that have experienced extreme histories of state-perpetrated violence, including Berlin, Bogotá, Cape Town, and Roanoke.

Her publications include: *The New Berlin: Memory, Politics, Place* (2005); the edited volume and exhibition catalogue *Mapping Spectral Traces* (2011); and the edited volumes *Walls, Borders, and Boundaries: Spatial and Cultural Practices in Europe* (with Marc Silberman and Janet Ward, forthcoming); *Textures of Place: Rethinking Humanist Geographies* (with Paul Adams and Steven Hoelscher, 2001). She has published numerous book chapters and articles, including in *cultural geographies*, *Memory, Studies*, the *History Workshop Journal*, *Social and Cultural Geography*, and *Society and Space*. Karen is currently working on two book-length projects, *Interim Spaces* and *Wounded Cities*.

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## VICTORIA WALTERS



VICTORIA WALTERS is a Research Associate at PLaCE Research Centre, UWE Bristol, working between Visual Culture, Anthropology and art practice. She holds a doctorate from the University of Ulster on Joseph Beuys' practice as an expanded language and healing discourse that engages with the Celtic world. Victoria's

publications include “The Artist as Shaman: the work of Joseph Beuys and Marcus Coates” in Schneider and Wright (eds), *Between Art and Anthropology* (Berg 2010) and “Working ‘in the Opposite Direction’: Joseph Beuys in the Field” in the *Anthropological Journal of European Cultures* (Berghahn Journals 2011). She is co-editor, with Dr Christa-Maria Lerm Hayes, of the book *Beuysian Legacies in Ireland and Beyond: Art, Culture and Politics* (Lit Verlag, forthcoming 2011).

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