

Circle 7 Winter Symposium
Participants' abstracts and bios

Erica Böhr Lecture Performance - "Hyena Women, Be-witching and metapatterning - seeking the Inexhaustible Other"

"We must dare to invent the future!"

"In the world in which I travel, I am endlessly creating myself" (Frantz Fanon)

"I wish to celebrate hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas..." (Salman Rushdie)

In this multi-media, participatory lecture performance, I will be examining notions of legacy, in attempting to answer the question 'How and Why should artistic research create a legacy?'

One cannot talk of 'legacy' without talking about the future. I believe it is in conceiving of imagined futures, in 'the ghostly outlines of all that the future possibly brings' that a world can be created in which discourse and negotiation becomes possible. The world is in a parlous state and the rise of right wing politics across the globe is threatening our civil liberties. Norbert Spitz speaks of creativity as "both engine room and mirror of social transformation". Contemporary art offers us myriad intersectional lenses through which we are able to view ourselves. As artists we are uniquely placed to envision a brave new world, in which there is space for a plethora of often conflicting -isms.

For this performance, I will be drawing on research in philosophy, psychology, anthropology, psychology, women's studies and contemporary literature. My argument will be grounded in radical feminist discourse, with a particular focus on the writings of radical feminist philosopher and theologian, Mary Daly. My fundamental premise is that patriarchy and capitalism have failed us.

The lecture will be a synthesis of the research undertaken 2016 on the shamanic role of the Wild Woman, the shape-shifter who breaks out of the thought forms shaped by the patriarchal culture. If we assume the future is a cipher, then I would argue that it is the Wild Woman, through the communion with the natural world, who can act as a 'star reader', standing within the interstices, between what Homi K. Bhabha refers to as the 'borderlines of the present'. I will argue that it through the artistic mixing of codes, cross cultural traffic, performative actions and engagement with society as a whole, that we are able to construct political, cultural and social maps for the future to steer us through the interregnum of the present. Arguing for a matriarchy, using the model of hyena social clans, I will be interrogating the notion of 'witch', 'Wild Woman', 'Fury' and 'Crone' - and reclaiming of a mythic, matriarchal past. As a nomad, who will always be foreign, I am interested in the places where divergent cultures overlap. For example, in pan-African mythology, the hyena is decried as a shape-shifting succubus, a soul stealer, who transports witches on their backs. In Sami mythology, the spirit known as *Vuovru* is a man-eating, blood sucking, night-wandering female spirit who eats sleeping people. Such serendipitous findings enable new cross-cultural connections and departure points for new work.

I will make reference to my 32 years in South Africa, and the foregrounding of the female hyena as a totemic figure in my artistic practice. In the light of post-colonial and radical feminist discourse, I will examine notions of the 'Other', and of unequal power relations. In signposting political radicalisation through an encounter with a wild hyena, I will propose re-thinking the notion of Legacy, in terms of gynocentric metamorphosis. I am interested in formulating how social change can be effected by the transmission of 'dangerous' ideas. I will include new work on the subject of the Dalyian Wild Woman as the Other, including a song recording of new work, and a performance, "The Apostle", involving ritual, magic and primal screaming (second half of which will involve participants and preferably take place outside). As Elina Helander-Renvall says:

"Myths are able to give answers that modern knowledge systems cannot afford to give. In post-modern times and beyond, myths help to stretch the boundaries of the prevailing world views and modes of thought."

This multimodal body of work represents strategies that attempt to fragment the grand narrative of patriarchy and replace it with the idea of the female artist as Voyager imagining new Worlds, leaving behind a legacy of resistance, critique and activism, feminist ancestors of the future.

Bio: Erica Böhr's multi-media, inter-disciplinary fine art practice is concerned primarily with identity and gender politics. Her practice critiques the social construction of gender and how gender is performed in a patriarchal matrix, where women are born into the subordinate sex class. Her practice is unapologetically political and encompasses text, performance, drawing and installation. The female hyena forms a central motif that recurs throughout the South African-born artist's practice. In pan-African mythologies, the hyena is regarded as a potent talisman of evil: a shape-shifting, soul-stealing interloper and succubus. In Erica's practice, the hyena performs a shamanic and allegorical function, and also exists as a metaphor for female warrior resistance to patriarchy, with particular reference to radical feminist politics. The artist's practice is rooted in interdisciplinary research, which informs her artistic practice.

Erica read for a degree in English, Afrikaans and Dutch Literature in South Africa and a degree in Fine Art from Cambridge School of Art. She has worked variously as a teacher, translator, proofreader, and facilitator of creative studies courses for adults with severe mental health difficulties. Erica volunteers for two separate women's projects in Germany and Kenya and is active in radical feminist activism. She currently lives and works in Berlin and splits her time between her studio in the city and her studio and second home at a women's community project in rural Brandenburg, Germany.

***William Card Residents and visitors: Envisioning the post-cinematic uncanny
A presentation of uncanny site-specific virtual artworks***

Artwork created in response to a site must deal with the practitioner's encounter with the *otherness* of that location, the unimaginable world-without-us. At the same time the artwork is *other* to the site and leaves a trace of this intervention. This presentation will outline the development of my recent artistic practice, where visual effects technologies have been employed site-specifically to create the impression of things unknown yet familiar, occupying a liminal zone between biomorphic and mechanical form and patterned on human-designed objects and environments. These things reside in screen-space, creating new associations, fantastic implied narratives and extra-dimensional implications in otherwise mundane spaces.

The material legacy of our species, creators of the Anthropocene epoch, will consist of a thin layer of plastic particles, soot and nuclear isotopes in the substrate of the Earth's crust. Our cultural legacy, especially in the 21st century, is becoming predominantly digital, magnetically differentiated data, an ephemeral phantasmic overlay on the material world. This sheen, at once obscuring and intensifying our experience, is reflected in the visual culture of the post-cinematic period. This has a challenging relationship with our embodied experience of living, relationships, art and culture, leading to a kind of affective dissonance in our experience that can be mediated and investigated through the phenomenon of the uncanny.

My artistic research defines and embodies a particular notion of the post-cinematic uncanny which uses a Deleuzian/Massumian concept of affect and the virtual rather than the more common Freudian psychoanalytic approach. This presentation will show the artworks in an impactful and engaging way and suggest responses to the extraordinary location of this symposium.

Bio: William Card is a graduate of Wimbledon School of Art's Fine Art programme. He is currently a lecturer at the University Centre Blackburn College, teaching design and fine art and is also a postgraduate research student at the Manchester Institute for Research and Innovation in Art and Design (MIRIAD). His interests include the uncanny, site-specificity, affect in art and visual effects technologies. Recent exhibitions include *A\OID* in Manchester and *Carbon Meets Silicon* at Oriel Sycharth Gallery, Glyndwr University. Recent conference presentations include the transdisciplinary imaging conference (TRANSIMAGE) at Plymouth University and NSU summer symposium 2015.

Ragnhild Freng Dale, Christine Fentz and Cecilia Lagerström Between Personal Legacies and Legacies of Places; What Places do to Practice

In our world of high-mobility and detachment, the idealized image is often that of the flaneur, fleeting through cities and landscapes without committing or deepening a relationship to particular places or people, insensitive to the complex worlds they inhabit. In our work, we

propose a different way: as artists and researchers, we want to explore what it means not to float through, but instead to commit to repeated returns to or engagements with particular landscapes, peoples and practices. But with repeated returns also comes a question of legacy. Intertwining with our everyday life and practices, do legacies of places or groups also become part of our personal legacies? Where is the border between being welcomed for a time as a guest or outsider, and committing to a place, and attempting to do it from within? As artistic researchers, how do we balance our curiosity and creativity with a respect for who has ownership (whether formally or informally) over language, arts, expressions, landscapes, areas, songs and practices in the places where we live and work, whether indigenous or non-indigenous?

Building on their collaboration at NSU 2016, Christine, Cecilia and Ragnhild will reflect on what they transmit and leave behind in people and places where they work – and what these places and people leave behind in them, in return. Together, we will let our different contexts, experiences and places cross and enter into dialogue with each other and Ricklundgården, a locality that is at once north, south, east and west of the places where we all work, and where many of our common questions meet. We will create a series of diary readings and poetic interventions, where we speak from our different projects and positions, and where different sites and landscapes will speak through us.

We will also place phrases of our texts/readings as well as key concepts we are working on in different places in the house, at dinner etc., in order to communicate with the place where we are.

Bios: Christine Fentz is a director, dramaturg (MA) and performer, and artistic director of Secret Hotel. Secret Hotel works with participatory performing arts, and tours Denmark and abroad since 2008. We host the on-going, interdisciplinary lab Landscape Dialogues which explores the intersection between cocreative artwork, sustainable approaches and landscapes/concrete surroundings. Landscape Dialogue deals a lot with challenges and viewpoints to be found under the label 'the anthropocene'. Secret Hotel and Landscape Dialogue offer residencies in the countryside of National Park Mols Bjerge outside Aarhus.

Christine has been active in cultural politics since 2005, co-editor of two big publications on educational and production conditions of the independent performing arts scene of Denmark, a participant in the Study Circle 7 of NSU since 2007, co-editor of the NSU-anthology Artistic Research Strategies for Embodiment (published 2015), author and co-author of various articles.

Cecilia Lagerström is a director, researcher and Professor in Dramatic Performance at the Academy of Music and Drama, University of Gothenburg. Cecilia has a background in laboratory theatre and performance studies (PhD 2003). She has been directing performance work in theatres and other venues for many years, and several artistic research and development projects in academic contexts. Since 2005 Cecilia has been active in the development of artistic research in the field of the theatre in Sweden, and she is the representative for research in the dramatic arts at the academy. She is also regularly commissioned as a lecturer, opponent, committee member and adviser in artistic research contexts in different Nordic countries.

As an artist Cecilia is an active member of the artist-run space Konstepidemin (The epidemic of art) in Gothenburg, where she is involved in international work and has her studio. Cecilia's art and research work deal with site-specific performance, physical performance training, performative writing and walking as art. During 2013-2016 she was conducting the project GångART.

Ragnhild Freng Dale is a freelance writer and theatre maker. She is currently a PhD candidate in social anthropology at the Scott Polar Research Institute, University of Cambridge (UK), where her thesis explores conflict and consent around extractive industries in Sápmi and the Norwegian North. Under this theme she is Assistant Director of Klimatribunalen (The Climate Tribunal, working title) by Traavik.info/Morten Traavik, premiering at Barents Spektakel in Kirkenes, February 2017. Ragnhild's experience in theatre ranges from workshops and residencies with OBRA, Teatro la Madrugada, Theatre Association Chorea and Moon Fool, to her role as Academic Collaborator with Studio Matejka.

She has studied anthropology at UCL (UK) and the University of Bergen (NO), where

her work focused on performance training and arts as a force of social change in Germany and Poland. In 2013-14 she was devising actor and researcher for Moon Fool's emerging performance Storm, with showcases in Kent and London. Alongside her PhD research, Ragnhild is developing Mountain Code Movements, a performance lecture which explores how to navigate in a world of social, environmental and political change. This work happens partly through residencies at Secret Hotel's center (DK).

Jo Darnley, Gemma Meek *Deciding the 'legacy' of a Book Art Collection*

This provocative presentation invites the audience to consider the responsibility of the workshop organiser in choosing the 'legacy' of a book art collection. The collection is a series of collage book art made in collaborative workshops with participants from around Europe, in response to the first edition of co-operative 'Woman's Outlook' magazine (1919).

In a series of collaborative workshops, researchers Jo Darnley and Gemma Meek encouraged participants to engage with the co-operative magazine *Woman's Outlook*, which presents a window into women's everyday lived experience in interwar Britain. Participants responded to *Woman's Outlook* by ripping, sticking, marking and transforming its contents into a collage page. These individual pages were collated into a collaborative piece of book art, to encourage cross readings between personal interpretations of the magazine.

Workshops in Latvia, Hungary, Portugal and the UK have amassed a collection of book art as an artistic response to *Woman's Outlook* magazine. Although value is visible in the artistic process of deconstructing the magazine to form new meanings, and the social interactions surrounding collaborative book making, this collection of books is by no means an 'aftermath' or 'secondary documentation'. So what to do with the books? What is the legacy of these workshops? These questions will become the central enquiry of this presentation and provocation to the audience. In the presentation, Darnley and Meek will chart the workshop process, from opening up the archived magazine through artistic engagement, to the participant's page as an obligating 'gift' to become part of the book form, to consideration of the book art's potential home in the National Co-operative Archive. Through this tracing, we will discuss the responsibility as workshop organisers of what it might mean to give 'legacy' to participant's artistic contribution, what does 'ownership' of these books entail and what are the implications of archiving the book art? We aim to open up the discussion, to provoke the audience to consider potential uses of the book art collection.

Bios: Jo Darnley PhD researcher MIRIAD/ESRI, Manchester Metropolitan University (MMU) and National Co-operative Archive, Manchester.

Jo Darnley is in the second year of an AHRC Collaborative Doctoral Award, a partnership between MIRIAD and the Education and Social Research Institute both at Manchester Metropolitan University and the National Co-operative Archive. Primarily, her research seeks to enrich historical analysis of the co-operative movement in interwar Britain. The complexity of gender ideology in a consumer-based movement with democratic principles will be examined through the dynamics of women's everyday engagement and through its visual and material culture. It will use gender as a medium through which to encourage contemporary audiences to engage with the archive.

Gemma Meek PhD researcher MIRIAD, Manchester Metropolitan University (MMU). Gemma is a second year, North West Consortium Doctoral Training Partnership, Arts & Humanities Research Council funded PhD researcher at Manchester Metropolitan University (MMU). Her background lies in museum education and she has a foundation degree in art & design practice. Her research project aims to conceive of a definition and critical framework in which to read socially engaged book art (2000 onwards) through the selection of case studies and mapping of practices and book forms. Socially engaged book art involves artists engaging with various social groups (homeless participants, communities around place, education collectives, women's groups etc.), through the process, exchange, creation, collaboration and production of books in an artistic manner. The inclusion of various agents is often to challenge perceptions, provide space for the voices of marginalised groups, to foster community cohesion and to improve individual and collective lived experience.

Catherine Dormor *The Event of a Stitch*

This presentation/performance will take as its points of departure the event, the visit and the legacy. That this symposium is taking place in Saxnäs is particularly important to this presentation as it marks a site where cultures meet and create community together – stitched and stitching.

According to Slavoj Žižek, an event is an effect that exceeds its causes – a point of rupture, after which everything is changed (2014: 6). To visit, on the other hand, is to spend time in another place, with its residents, to be introduced through their eyes and bodies, not *in place of* them, but *together with* them. Hannah Arendt drew on the concept of visiting in terms of ‘thinking with an enlarged mentality’ (1978: 257), a mode for thinking that foregrounds and presupposes movement away from the self, towards the other, not in a colonising manner, but in the role of the invited visitor, the guest.

These two points of departure necessarily involve the leaving behind of traces, a legacy, a way of being together beyond and through the visit.

In this presentation/performance, I propose the stitch as simultaneously and separately event, visit and legacy. As needle and thread pass through the fabric, so too will the participants pass into the community and the landscape. Through bodily actions and its documentation, I want to expand the notion of stitch from a hand-held series of movements into full-body articulation of stitching as a form for enlarged mentality – a training of one’s imagination and body to go visiting.

To date my research-practice has involved the notion of cloth and stitch as means by which to think in an expanded form about belonging and co-creation; this presentation extends that thinking both conceptually and materially.

Bio: Catherine Dormor is an active artist and writer, whose research explores the role of cloth and stitch to articulate ways of imagining, understanding and engaging with the world as community. In this sense, her work participates in a critical dialogue between the concept of the cosmopolitan, embodied and material identity through the notion of cloth as concept, language and stuff.

Catherine has two forthcoming publications: a monograph, *A Philosophy of Textile: between practice and theory* and ‘Caressing Cloth: Warp & Weft as Site of Exchange’ in Millar & Kettle *The Erotic Cloth: Seduction and Fetishism in Textiles*, both under contract with Bloomsbury Academic. She is Head of Research Programmes at the Royal College of Art, London.

Frei von Fräahsen zu Lorenzburg *Speculative Heritage – The Micronation as a platform for inventing, living and sharing culture.*

The renaissance thinker Machiavelli wrote in his famous states-craft manual for rulers, that one can become a Prince by birth, violence or luck. I Freudian-typed myself into becoming the Prince of the Lorenzburg. Since then I have been determined to add to Machiavelli’s list: Becoming a Prince through art.

Home baked nations are all the rage. Megalomaniac teens declare themselves emperors of their childhood rooms or vast online empires the size of terabytes. Others have a serious ambition to use their micronations to criticize contemporary society. Most projects never leave the domain of blogs and they die within a year or two, sometimes leaving behind empty online shells of stories, images and dreams.

As an artist, and as the Prince of Lorenzburg, I reconnect with the city section where I grew up. Lorenzburg is a residential area in Karlstad/ Sweden that, to me, was a magical place. Now I aspire to weave those memories into a narrative that overshadows the physical environment. And so arises the longing to invite others to participate in the game, to contribute to it, to inhabit it until the Principality of Lorenzburg is clearly seen, felt, thought and lived by those who share in the manifestation.

I place this nation-building project within the realm of Speculative Heritage: it deals with imagining a legacy that Isn’t but that Could’ve (or Should’ve?) been. And from there: to collectively invent, codify and express made-up history and tradition. Lorenzburg is an example of collectively engineering a speculative past in order to give the nation an alternative present. Lorenzburg is also an interactive artifact that is collectively narrated and

that actively strives to leave a legacy of made-up traditions and customs.

I want people to contribute and to make Lorenzburg theirs, but I also have to provide a framework so that there is “something” to start interacting with. Naturally, as artist and main narrator, I leave a huge mark on the project. I have the privileged position of having more of a say in what is part of the Lorenzburg canon and what isn't. Unfair? Maybe. But Lorenzburg isn't only fun and “anything goes”. I have the responsibility to moderate ideas that could harm the intention of the project, while encouraging participants to offer their own pieces of narrative.

I would like to present the animating ideas behind Lorenzburg and to invite a critical discussion around manifesting speculative legacies and the problems/ potentials of the asymmetrical power relation between artist/prince and participant/citizen.

Bio: Freï von Fräähnsen zu Lorenzburg is a choreographer, performance artist and writer currently based in Gothenburg Sweden. He has a BA from Trinity Laban conservatoire of Music and Dance (London) and a MA Contemporary Performative Arts from Gothenburg Academy of music and drama. In his own practice, as a writer and performer, he deals with questions of liminality, taboo, sacrifice and usurpation. Freï is passionate about the idea that an individual has to claim humanhood for themselves in a series of performative gestures. In this sense human life, and all its activities, takes on a ritual/ mythic dimension wherein one creates oneself as a sovereign subject through knowledge and deep inquiry into oneself and one's environment. Artistic practices become a means, not merely of representing or mirroring oneself and the world, but of creating oneself and one's world. Thus every act of art is a declaration of independence. On December 1 2014 Freï initiated the process to declare independent the city sector where he grew up. He has been known as His Serene Highness Prince Freï of Lorenzburg ever since.

Anna Frew, Betsy Lamborn, August Johansson *Mapping the Mythological: Sharing legacy through folk art and storytelling in landscape*

Storytelling is the glue that binds society together. Through stories, we are able to redress biases, to affirm collective ideals and to pass on legacies. Our proposal is to create an interactive, physical/digital, geo-located storytelling experience around the landscape of Saxnäs. This project uses Echoes app to create a geo-tagged sound map as a 21st century interpretation of the oral tradition of storytelling. The recorded stories will be left in perpetuity, to be accessed by anyone with the app.

The stories will include a mixture of folklore, lived experience, and music, and will be recorded in a mixture of English and Swedish by multiple performers. Ideally we would have performance(s) from a local resident(s) included in the map. Through this presentation we hope to create an egalitarian sharing and bonding experience of different cultural legacies in the physical context of Saxnäs.

Before the Session - We would like participants to download the Echoes app (available on both iPhone and android platforms) ahead of the session. We will provide three phones for use in the session for those who do not have access to a smartphone. These can be shared by participants. The app does not require mobile data to operate so participants from outside of Sweden will be able to use it outdoors once downloaded on hotel/home Wi-Fi. An additional 30 minutes would be used to record participants' responses to the landscape, local area or recital of folk songs, oral histories, music, and mythologies from their culture. These would be added to the map.

Bios: **Betsy Lamborn** a storyteller, creating narratives through sculpture, graphics, audio. In 2015, she completed her MFA from Konstfack University College of Arts, Crafts, and Design in Stockholm. Her work looks at storytelling as a social tool and the role of the storyteller in society.

Anna Frew's PhD is focussed up using data to help tell stories. She is studying at Manchester School of Art in the UK. Whilst her work is not focussed wholly on any one data source, locative storytelling is an important part of her research.

August Johansson is a physicist at the University of Manchester, where his

technical skills include computer programming. He is a native Swedish speaker and will be focussed on ensuring a solid connection to Swedish folk and mythology tradition throughout to help embed the work into Saxnäs.

Joséphine A. Garibaldi & Paul Zmolek *Dialogic Devising: Collaborative Creation of Community-Based Performance*

Community is anchored to a specific space and time by identification with place and collective narratives of individuals based in history, memory, perceptions of the present, and projections of the future. The essential characteristics of community include a sense of membership, shared interests, interaction, and reciprocity. Meaningful relationships are forged dependent upon social constructs of the community that guide interactions between individual members. What is meaningful is determined within the space of the interaction. Identifying an interaction as meaningful is complicated at best but typically rests on the assumption that some sort of change has taken place in the space of the interaction.

We are intrigued by the in-between space and time where change occurs. Legacy is that space in-between that endures as change continues. As artist, pedagogue, scholar, and global citizen, this is what is essential: how to collaboratively generate the making of communal work and, through that interaction, celebrate the legacy of change. We are community in crisis, gasping for air in an amorphous state of urgency.

As artists and educators, we seek to dialogue, to partner, to form coalitions, to share, to examine, to collaborate, to work together as community dedicated to the legacy of change. Our work is focused upon the interaction of local place and community both in collaborative performance and through artist interventions with the local environment.

For the Circle 7 symposium, we propose to present a participatory introduction to Dialogic Devising, an effective methodology for developing community-based collaborative text/movement theatre with untrained as well as trained performers and artists of different genres, backgrounds, ages and abilities. The roots of Dialogic Devising are pedagogical, an expansion of the content based approach to teaching creative dance in a cross-disciplinary manner. We draw inspiration from Paolo Freire's theory of dialogic action perceiving artists as agents of cultural change. Through active dialogue and the physical interaction with body and text we collaboratively arrive at creative solutions to problems that could not have been possibly conceived without that interactive in-between space of play that embodied dialogue engenders.

Bios: Joséphine A. Garibaldi and Paul Zmolek, have been creative and life partners for more than a quarter century. Producing work as Callous Physical Theatre, their work is based in community and place. "We collaborate with people – cultures encountered and cultures created through the process - and the environment, both natural and man-made". During the process of making work, they strive to let the work guide the creation. CPT's slogan is "we go where the work takes us."

Their work has received awards for Excellence in the Arts and Arts Outreach and has been supported by grants from foundations and organizations based in Australia, Latvia, Finland, Italy, California, Washington, Iowa, Missouri and Idaho.

Garibaldi and Zmolek co-directed the nationally renowned African-Brazilian Omulu Capoeira Performance Group and cofounded Los Angeles based Omulu Capoeira Sul. Garibaldi, MA/MFA and Fulbright Scholar, is Chair of the Florida State University School of Dance and as past visiting faculty at the Latvian Academy of Culture and Jazep Vitols Academy of Music and Dance in Riga, Latvia. Zmolek, MA/MFA, has been on faculty in universities throughout the U.S. and visiting faculty at Latvian Culture College and Jazep Vitols Academy of Music and Dance in Riga, Latvia.

Grace Gelder *Legacies of Looking*

A workshop and discussion exploring the ethics and dynamics of a photoshoot.

In my own photographic practice I always look for a connection with the person I am photographing and this can be found and developed in a variety of ways. Portrait photography has been a helpful way for me to understand myself and the person I'm

photographing and also an opportunity to notice aspects of my behaviour and its effect on them (and vice versa). My strategies for creating portraits have varied over time and have differed from place to place. Power-dynamics connected to gender, ethnicity, social status and health amongst others are always present and my current research has led me to observe more closely what agreements and discussions take place during a shoot and how this can develop an understanding of our own inner constellation of power.

This experimental workshop uses the photoshoot as a framework for exploring power dynamics, autonomy and ethics. Participants will engage in simple partner exercises that draw on a range of senses, and conversations can emerge which help us to understand ourselves and others with more care. When the emphasis is placed on the experience of photographing and being photographed - rather than just the resulting image - we discover new aspects of ourselves and others. This is especially important when working in new cultural contexts and this workshop seeks to slow down the process of seeing and capturing another person with a camera to promote a respect of difference. The practical workshop will focus on how each person's personal narratives can be explored photographically and this can be done with a camera, camera phone, or with no camera at all (just by looking). Participants will have turns at directing the experience – both from behind the camera and as the subject of the image. We will then discuss and reflect on the process with an emphasis on noticing what the emotional legacy of the experience was and how that can be explored in other areas of research.

Bio: Grace Gelder is a London-based photographer and arts workshop facilitator. Since completing an MA in Documentary Photography in China, she has been photographing and facilitating participatory photography workshops with a range of clients and groups, often collaborating with charities and organisations that support women's empowerment and wellbeing. Her photo-shoots promote acceptance of the body in all forms, and her private portrait commissions often utilise therapeutic techniques. Since her Self Marriage unexpectedly went viral in 2014 she has been bringing an exploration of relational dynamics into her photographic projects. Her current research interests include using the photoshoot as a way of understanding and exploring power-dynamics, positions of privilege and ancestral narratives. Grace's clients include Tate, BBC, V&A and Wellcome Collection.

Camilla Graff Junior *Legacy: Motherhood. The Prologue*

Does my anger come from the past? Does it come from my mother? Or from even further way back in my history? How is my mother present in my way of being a mother? How has this new position in life and in society of being a mother changed my artistic practice? What would I like to pass on to my daughter? What are my fears? When did my mother start to drink? What made her so upset? My mother plays a core role in my art practice. Where she is mostly silent about personal matters, I've through my work been searching ways to speak. Her moodiness and strong temper has made me apprehensive, but it also has emphasized my sense of empathy and capacity of reading situations and other people. These elements are today some of the foundations in my performance practice. How much do I repeat my mother's life? I for instance already in my childhood announced my family that I never would marry or have children. My mother also didn't want children, she sometimes says. I myself wanted to be free to travel, to love different people and to do my artistic work. I gave it a second thought, when I became pregnant in my late twenties, but I felt that my unborn child's father would mess up my life and decided for a medical abortion.

Twelve years later and shortly after my forty-first birthday I became pregnant. Our daughter, Olga, was born on October 10th 2015. My heart is wide open. She is about to be one year old. I see myself in her. My life has changed. It has gained a lot, and I for now also have put much that matters to me in the background. The matter of fact is that I would like to compose my life story in a way, where I'm not the victim of life events and structural problems, but will find the courage to examine the narratives I have inherited and continue the writing in open dialogue with others.

"Motherhood" is the title of a series of performances, which will focus on mother-daughter relationships. I through this project search to look at the patterns of repetitions there might within this constellation as well as how experiences, values and "ways of dealing with

being in the world” are being transmitted from one generation to the other. In the prologue, that I wish to develop for and present within the NSU, I would like to raise the questions written above meanwhile focusing on specific scenes from my life; finding out that I was pregnant, coming to terms with that I was pregnant, calling my mother to tell her that I was pregnant, giving birth, seeing my mother for the first time being a mother myself, visiting my family house for the first time with Olga ... angry mother, loving mother, invisible mother, frightening mother, jealous mother, feminist mother, single mother, sacrificing mother, lonely mother, evil mother, tired mother...

Bio: Camilla Graff Junior / GIRAFF GRAFF is a performance artist and curator. She holds a double Master's degree in Fine Arts and Performance Studies from the Sorbonne Nouvelle University and the University of Copenhagen. She studied acting and contemporary dance at schools in Bergen and Paris, and directing at Queens College and at Robert Wilson Watermill Center in New York. Camilla is as a curator associated with Month of Performance Art – Berlin, where she from 2012 - 2015 has been running the “Crossing Contexts” program. Her current curatorial project brings together artists who use autobiographical materials in their performance-work.

As a performer, she participates in theatre, performance, contemporary dance, film, and video projects. She works with the film and stage directors: Richard Foreman (US), Sophie Haviland (US), Patricia Allio (FR), Léa Dant (FR), Volker Schmidt (AT), the performance groups Lis (IT), The Maiden Monsters (DE), TeaterKUNST (DK) and the collectives ici-même (Grenoble, FR), Tomrummet (FR) and Genre et Ville (FR).

Camilla has over the past twenty years conceived a number of solo and collaborative performance, dance and theater pieces. Her projects are produced by Giraff Graff and have been presented in Denmark, Sweden, Norway, Iceland, Finland, Latvia, Estonia, Lithuania, Germany, France, Tunisia, the United States and Columbia.

Stephanie Hanna zu Thun und Lassen *Recycling Emotional and Material Legacy*

As an artist as well as a human being, we should continuously ask ourselves,

How are we taking care of what we put out into this world?

How are we taking care of what we will leave behind after we leave?

And last not least, how are we taking care of the emotional as well as material legacy that is left to us?

In my sculptural work, I am collecting and working over things that seem worthwhile to do that with. This process started with a family treasure, a table that my grandfather had acquired shortly after the war and that had been passed on to me through my mother. As it was too big for my apartment, I took it apart, sawing a ring of the table top which soon became a dream catcher on which I wrote a magical ring poem regarding the dreams my father might have had and not lived out himself but passed on to me to resolve. My approach to step out of this cycle is to recycle, especially emotionally, everything I feel called to (which is much less than what I am offered), from antiquities to plastic packagings.

During the NSU winter meeting, I want to present this process, which has been mainly taking place in a department store window, see images, in four series since November 2011.

Bio: Stephanie Hanna added the fake noble surname zu Thun und Lassen, as people tend to remember her by her last name, which is not nice, and as she tends to forget what she should let be, and what she should focus on doing. Which is making audio collections and video observations, having surprising street encounters, initiating non-staged and unannounced public and private performances, and dancing.

Saara Hermansson: Bio

Saara is a young Saami girl born and raised in Kultsjödalen. She is currently living in Jokkmokk where she is studying Saami traditional handcraft and her native language Southern Saami, She is "jojking", which is the traditional way of singing, and have small

performances from time to time. Saami activism and keeping her heritage alive is very important to her.

Disa Kamula & Maggie Jackson Title: *Metamorphosis III: the whiteness of collaboration and legacy*

Our workshop aims to explore the notion of legacy as an artistic collaboration emanating from several years of shared experience at NSU and developing the notion of the giving and taking of individual expertise, knowledge and ideas garnered within the crucible of artistic experimentation in a trusting and non-hierarchical setting.

We aim to develop a workshop which explores the legacy of artistic interpretation through text and performance. We aim to concentrate on the symbolism of the colour white as a vehicle for our interventions in Saxnäs, not as a symbol of erasure, but as a white space upon which performance can be inscribed. To this end, we would like to use the inside and the outside environment to work on 'traces' of local heritage through physical experience, using the landscape as a tool.

We will use spoken words, incantations, meditations and text and employ costumed group performances to explore the physical environment.

Disa will use her performative techniques to shroud the group in white and then explore togetherness and separation in the landscape; exploring encounters and possibilities in the traces left in the environment. Maggie will draw on art historical references and imagery to evoke our continuing relationship to the past and heritage/s, pointing the way to more global and humanitarian interpretations.

Bio: Disa Kamula is an independent theatre and drama researcher, theatre director, dramaturge, teacher and performer. She graduated as a Master of Arts from the University of Tampere in 2007, majoring in drama and theatre research.

Her main research interests are listening, Japanese theatre training methods, improvisational compositions, non-violent communication, positive psychology and dialogue between economic and non-economic values.

Disa is a founding member of a Finnish art collective called 'Jotain Odottamanonary (something unexpected). This is an association that was established in 2015 and develops artistic events, organizes workshops and makes research projects. Disa has been actively involved in NSU study circle 7 since 2009 and is the new Chair of the NSU Board for 2017. Recently Disa has been working with communities in audience participation work in theatre, contemporary dance and in creating a block party for her neighbourhood. She is currently working as audience development worker in the Tampereen Teatteri and is preparing premieres of a Live Cinema event and a fantasy musical for adults in Tampere for the spring of 2017 which she will direct. Disa's artistic work has been supported by the City of Tampere from 2015.

Maggie Jackson is a senior lecturer in art history at the University of Chester. Over the past few years she has also developed her work as an art practitioner and has always been interested in interdisciplinarity and open experimentation in the arts.

Maggie's research interests involve ritual and performance, travelling, transience and temporality, representations of light in the North, particularly in Scandinavia and Russia, and interpretations of Caravaggio and Dante.

She has been researching ritual and multi-sensory space at the religious site of Sergiev Posad for the last three years in Russia and had an exhibition of the work at the University Gallery in May of this year. She is due to present work at the International Art Festival in Florence in November.

Maggie is committed to the promotion of the arts to all sectors of society. She is involved in the promotion of women in the workplace.

Diane King Yoik in the Landscape

During my presentation I will invite the attendees to view my paintings through my film with the accompanying Yoik sound. I will discuss the making of the film and its subsequent legacy. Through the presentation I will describe how my research, travels and painting in Sápmi have

impacted on my work as a visual artist. My work as a visual artist has been and continues to be inspired by the physical and emotional impact that being in the Sápmi landscape has on my senses. I am drawn to the landscape's movement, light, colour and atmosphere. Intrigued by the depth of emotions that being in this landscape evokes on my mood and well being. My research and inspiration is enhanced by what I would describe as a philosophical legacy linked to my ancestry. A feeling of having "been here before."

I am inspired to create the unique atmosphere rather than a representation of the Sápmi landscapes I have visited, attempting to reciprocate and connect with the heritage of this environment. The quest for me as an artist being, "how do I paint this feeling this unique atmosphere"? While inviting the viewer to absorb what they individually see in the work. My paintings shown throughout the film attempt to capture a sense of travelling through Sápmi lands of fire, snow and ice, experiencing the special light, of tumbling down cascading waterfalls, of floating through deep clouds, of being "in" the environment.

The sound accompanying the paintings is a Yoik recorded by Swedish-Sámi performer Sofia Yannock. I heard a Yoik for the first time at dusk in the landscape of Northern Norway. The ancient Sámi tradition of creating Yoik is about sound, how heart felt sound can influence both the listener and the creator of the Yoik feelings of wonder, loss, love. It is used to share memories and to evoke feelings of awe. Yoiks are deeply personal. The sounds are often described as "my breath in the landscape". Yoik is human sound not song, there are usually no words in Yoik, the listener is free to interpret the emotion without words.

During my presentation I would expand on my research into the ancient Yoik sound and invite attendees to consider/discuss the sensory experience of the Sámi Yoik sound together with the visual experience of the Sápmi landscape through my artwork. I would require a T.V. screen to show the film it can also be viewed via laptops. I would provide printed catalogues of the paintings together with a PowerPoint presentation referencing the research undertaken plus outlining my intention to build on my ideas and inspiration in the Sápmi environment.

Bio: My career has included the privilege of working in the following roles-

High School Teacher -English, Drama and Special Educational Needs.

Assistant Headteacher High school.

Youth and Community worker.

Alternative Curriculum Co-ordinator for Greater Manchester.

Local Authority Adviser Art and Creativity.

Director Training and Development Government Association for schools.

University part time lecturer -Urban Education studies.

Co -ordinator for government led strategies to improve the aspirations of school students in areas of deprivation across the North West of the UK (known as Excellence in Cities).

Director REAL Trust Company providing continuing professional training for teachers and school staff.

Artist and Facilitator of Creative Artists working in partnership with Education.

Recently -

Exhibiting Professional Artist (my 'Yoik ' exhibition is presently in the Leadenhall Gallery London as part of the AON Award).

Delivering painting tuition on site to others in areas as far apart as Northumberland and Africa.

Alexandra Litaker (In)Visible Legacies: Acts of Recording on Paper

My work engages in a dialogue between autobiography and artwork. I have worked with the starting point of the novel *The Golden Notebook* as an overarching structure for investigation. The notebook and stories that make up the larger work are composed of drawings, photographs, and performances. The work engages with the movement between becoming and dissolving. I work with drawing and observation as a means to examine the space between self and other. My current series of paintings involves performative acts of swimming and walking with paper in natural environments. It explores concepts of - The paper itself absorbing and physically transforming into its surroundings while showing minimal outward signs of transformation as it begins to dissolve and disappear.

This relates to the way in which the experience of place affects the individual as well as to the recording of experience both of which are legacies we pass on. Thru my work I question ideas of belonging and identity and explores acts of becoming. Integral to this process is working with rhythm in the form of weather and place. The rhythm that I find in the place and to work with this in relation to the paper and textual works.

At the winter symposium I propose to further explore this idea of saturation and recording of experience thru a performative workshop that will include a brief presentation of the ideas about my work. With the work I look at legacy, the story we experience, as an action of being in place. I intend to look at how the presence of the blank page is a way into writing and performance of narrative.

Bio: Alexandra Litaker is an Artist who lives and works in the north of Iceland and in Reykjavík.

My work involves the body in relation to witnessed /read experience. It is a moving act of translating as transformation and involves exploring the parameters of the autobiographical in acts of understanding through creating. My practice is grounded in my experience of movement and migration and motivated by a desire to explore relationships between place/ecology and identity.

Tuuli Malla *I Am Just A Visitor - Honoring the legacy of non-humans*

During the symposium I am interested in discussing my on going project *I Am Just A Visitor*, which explores empathy towards non-humans. Specifically, in the context of Sápmi I am looking at stone, referring to the interactions with sacred sieidi stones. Sieidis are not passive but they participate in lives of humans, which works as a starting point for presenting a perspective of approaching the geology of Laxnäs. Emphasis is on time. How can we think about legacy from the time perspective of non-humans – what is the time scale of legacy of a tree or a stone? How does the scale of artistic legacy change when one is working with non-humans?

The presentation starts with a 10-15 minute (duration can be negotiated) improvised performance based on Butoh, a movement practice in which the human body often transforms into a non-human form. In the performance my body is in contact with materials of the environment, sensing the textures, qualities and time, and communicating with it. My body responds to the place through intuition and listening, connecting with another material being. This preferably takes place outside in contact with the environment but if necessary an indoor version is also possible.

After the performance I will discuss the local context of relating to non-humans through sieidis and joik. They both involve relating to non-humans, sieidis through communication with stones and joik through the voice. The joik singer is not singing about something but truly singing that something – for example singing a reindeer. Instead of representation, the song is a reindeer, the stone is alive. All this can be tied together by the notion of post-humanism, going beyond the human centered worldview, which is another way of expressing what is inherent in Sápmi. In addition to talking about my own work I will also refer to some artists who are working with non-human perspectives, focusing especially on the Finnish artists Other Spaces and Essi Kausalainen.

Bio: Tuuli Malla is a performance and installation artist working primarily in Helsinki and London. Her academic background is in Urban Studies (Bsc, UCL Bartlett) and Performance Making (MA, Goldsmiths). Tuuli's work focuses on themes of place and belonging, often combining live performance with recorded sound, video or photography. Much of her work is made in collaboration with communities (both human and non-human). In Helsinki she has collaborated with the local sámi community on home, roots and sámi culture resulting in a public sound installation *Root Echo*.

Tuuli's process is characterised by chance and transformation influenced especially by Butoh and Situationist International. For Tuuli, research and practice start by listening to objects, people and places. Voices, public spaces and sites with traces of memory are reoccurring materials of her work. Non-human perspectives have become another form collaboration: empathising with geology, plants and animals through embodied interaction.

Tuuli's performances and installations blur borders between artist and participating community, performer and audience, everyday life and art. Working in public space allows the distance between everyday life and "art" to shrink, creating open encounters between a performer/installation and people who happen to be present.

Tuuli Malla has presented work internationally including Helsinki metro, Nahmad Projects London, Design Festa Gallery Tokyo and Month of Performance Art Berlin.

Sara Ibáñez O'Donnell *Our home and the 'glocal' trace of ourselves*

Following my presentation about home-based actions last year, in which I was wanting to frame the theory and ideas for mapping home-based actions from other artists, I got an incredible amount of constructive feedback that made me rethink my approach to the research and on the possibilities in which practice-based research could benefit my work.

Building on this year's theme of legacy, I'd like to perform a participatory collaborative workshop with the aim of building on the concept of 'our own trace' and on the often unappreciated actions that can add value to the spaces we live in and our surroundings. Most of these actions, whilst not belonging to the 'world of the productive' accumulate and may signify an immaterial value or legacy that is forever attached to that space, no matter how transient it might be.

The purpose of this workshop is to seek the value of our own heritage by thinking about our own home in the context of the 'glocal' > local & global.

Some possible questions to answer:

- *What does home mean to you?*
- *What happens only in your home and nowhere else?*
- *What parts of your artistic research happen at your home and how do these interact with your surroundings?*
- *What aspects of your neighborhood allow you to develop your work at home? What aspects are restrictive?*
- *What legacy will leave behind when you leave? And since I moved in? What has changed in your own domestic space? And in your neighborhood?*
- *Think of an object, an action, a gift or a trace that you would like to leave behind*

Bio: I'm a researcher and public events curator, with practice both in the UK and Spain. I have a degree in Arts & Humanities.

After my degree, I set up a collaborative project called InTheMotion in Barcelona, that aimed to work with artist collectives to disseminate their practice connecting them with similar networks. I worked with Antic Teatre and the public Action & Performance season EBent 2010/2011 in Barcelona.

During my years living in London I have worked across several public art programmes including the Fourth Plinth, Hackney WickeD and Frequency Festival. I'm interested in performance as intervention and in collaborative 'glocal' research and artistic practices. I've been involved for the last two years in Think Tank events and research. I am currently working for the RSA as a Public Events Programmer.

I've been a contributor at]Performance SPACE[in East London and have facilitated an international workshop with Public Works on creating commons in urban and rural communities. I've taken part and imparted talks at two IETM meetings. In July 2015 I took part for the first time at NSU summer symposium, where I presented a research idea on Home-base actions & performance in the domestic space.

Hilde Skancke Pedersen *ENATE The female body - bashfulness and body image in Sámi society*

I wish to present my art film EANA (Sámi for "land").

In the film a naked, female body mirrors the shapes of the landscape in the Sámi hinterland. The film addresses the similarities between an ageing body and the rugged mountains, and the close bond between humans and nature.

The Sámi culture is closely connected to nature, and the fight to preserve Sámi areas

from exploitation is on going. This struggle is supported by a majority of the Sámi population, while feminists and homosexuals still suffer from prejudice. In some Sámi communities, the church does not employ female vicars.

In Sámi society, privacy and a strict bashfulness has ruled since the Christian religion took hold in the 18th Century. The traditional way of dressing, strictly covering the body, is still in daily use among many elderly people, and is often used by all ages for festivities.

In contrast, many young women are scantily dressed for evenings out, in accordance with current fashion, often dancing to Sámi rap music with explicit sexist lyrics. Until recently, the Sámi female body was accepted regardless of size, shape and age. My aim is to research the paradigm shift in this field.

Bio: Hilde Skancke Pedersen. Educated from Kunsthøyskolen, Oslo (theatre/stage design) and Tromsø University (creative writing). Visual and performance artist, playwright, set designer and costume designer. Works with immaterial art (concept, spoken art and performance) and material art: Public commissions in Sámi Sculpture Park (Jokkmokk, Sweden) schools, health institutions and in the Sámi Parliament (Karaskok, Norway). Solo exhibitions and group exhibitions in Norway, Russia and Canada.

Per Roar *Seven dogs and me, the last round*

The proposal “**Seven dogs and me, the last round**” is the start of a choreographic project in which I want to explore what remains after a thirty-year long friendship with Giancarla, an old friend who died this summer after three years of illness. She introduced me to a Mediterranean life and outlook and gave me an Italian family and home. In contrast to the sudden death and the process of grieving that I previously have addressed in my work on grieving, my objective in this proposal is different. Firstly, her death was not dramatic and sudden, though all death is sudden by its nature, but came as a result of a slow, trying, and painful process. Rather than dwelling on the loss, I want to explore the immaterial memories, the legacy she left me, what she brought into my life. I want to start this work by looking at the personal traits or characteristics of her seven dogs, which I have spent substantial time with over the last three years especially, and the memory of her, slightly out of tune, sing along to the Italian popular songs that she loved while dancing in front of the television.

There are two main reasons why I want to bring this material to the winter session in Sápmi. In part, as I am curious about the culture’s traditional relationship to animals (dogs in particular) and nature in general and what this understanding might contribute to the development of my work with the dogs, and in part, because I believe my proposal both addresses and questions the notion of legacy and what it can imply. By transcending the liminal space of a personal memory into a performance, the memories shared become something that exists beyond the personal realm and hence can be discussed and partake in a wider conversation, intersubjectively.

In similar ways like much of the legacy of the Sápmi culture has existed and still in part exists outside the public gaze or sphere of knowledge, would what I am addressing certainly have disappeared into the oblivion if not for my intervention and artistic practice. However, the fact that something is not visible at large, does not mean that this something has not got something to tell us about our being in the world, or that it cannot help us to question how and what legacies are allowed to count or be created. On the contrary, legacies are results of complex entanglements and body politics related to both the lives lived and how these practices of living are passed on to others. So is this proposal: “Seven dogs and me, the last round”.

Bio: Per Roar is an Oslo based choreographer and artist researcher who in his artistic work merges a socio-political interest and contextual enquiries with a somatic approach to movement. He holds a BA in choreography from Oslo National Academy of the Arts, a MA in Performance Studies from New York University, and a Doctorate in Arts (Dance and Choreography) from the University of the Arts Helsinki - with the project *Docudancing Griefscapes*. His academic background in history and social sciences (Cand. Mag) from the University of Oslo, followed up with graduate studies at Karl Marx University in Budapest and

Oxford University, informs his artistic approach. His choreographic projects include: *White Lies/Black Myths* (1995) - on the construct of 'the other' (see Anne Britt Gran, 2000); *Shot in the Recliner – the art of camping* (2000) - a low-tech interactive camping happening that toured caravan sites in Norway; and the trilogy *Life & Death* (2006) - a thematically study of the process of grieving, through which he explored a contextual approach to making choreography; *If this is my Body* (2010-2013), and he has the last years mainly been engaged in collective artistic processes and works, such as *Seminarium* (2012-2016) and *By Carte Blanche* (2016).

Per Roar is a recipient of US-Fulbright scholarship (1998-1999), the Norwegian Government fellowship for artists (2000-2003) and was the first research fellow in choreography at Oslo National Academy of the Arts (2003 – 2006). In 2012 he was granted the Norwegian Government's Guarantee Income for Artists that is a life-long award.

Myna Trustram Museum is where we start from Using Museum Ricklundgården to explore the notion of legacy

The title of my proposals for both the symposium and the residency is *Museum is where we start from*. I have adapted the title of a book by D.W. Winnicott *Home is where we start from* (1986) which is about the legacy we carry within us of our childhood years. My work in the symposium and the residency will be guided by the question, what kind of a legacy might a museum convey?

At the 2016 NSU summer symposium in Orivesi Elina Saloranta and I ran a workshop in a nearby museum. I would like to continue this work in the museum at Ricklundgården. It will be particularly compelling to work on the theme of legacy in Sápmi because it is a land associated with notions of a culture at risk. A symposium about legacy in a place devoted to the memory of two people is also highly appropriate. Furthermore, the question of how artists can archive their work, and the ethical issues surrounding what they might, or might not, leave for others are topical questions within artistic practice and research.

In a thirty-minute workshop in the museum (if there's enough space) I will:

1. Present some ideas from my research about museums and from the work we did in the Orivesi museum. Many of the responses to this museum invoked home, childhood, play and sleep and suggested that time spent at the museum would be consoling.
2. Invite people to respond (in a form of their choice) to the statement *Museum is where we start from*. This might be through drawing, writing, movement and so on. I will ask them to pay close attention to their subjective state whilst they are doing this.
3. If there is time during the symposium (not during this session) I will interview a few people about their experience of the museum.

Bio: I work within the fields of museum studies, life-writing and experimental non-fiction (or creative criticism as it's sometimes called). My subjects are the phenomenon of museums and the experience (cultural and personal) of loss. My analysis starts with Freud's *Mourning and Melancholia* (1917) and develops through Winnicott (1971) and Bollas (1986).

I joined Manchester School of Art in 2013 where I work as a research associate with particular responsibility for the Researcher Development Programme of training for PhD students. Prior to this I held curatorial and management jobs in museums. My most recent post was at Manchester Art Gallery.

My on-going research is about the psychodynamics of museums. My most recent publication on this is: "Such endings that are not over": The slave trade, social dreaming and affect in a museum' *Psychoanalysis, Culture and Society* 2016 (forthcoming), with Julian Manley.

I also work in performance, through writing and performing my own texts. This work brings together my interest in scholarly research and experimental ways of forming and presenting such work.

Gerd Sjöblom Ulander: Bio

Gerd is a singer, born on an island in the Gulf of Bothnia. She has a Teaching degree and has studied Art, Pedagogy and History of Ideas at Umeå University. She is Chairwoman and Artistic Director of the Foundation "Emma Ricklunds stiftelse", curator of annual exhibitions at Ricklundgården as well as touring exhibitions, lecturer and project manager for art projects with schoolchildren. In music, she works in several genres. Mainly Jazz, folk songs and improvisation. Since a few years also contemporary music.

Marina Velez 'Landing' Exploring cultural heritage and sustainability through art practice

In this paper I will address the idea of 'Landing' as a metaphor for the current state of the anthropocene. Focusing on the idea of land as soil (food production, habitat), as place (land rights, land access) and as verb (to land), I will explore the concepts of the three Earths, put forward by Bruno Latour; and the complexities of sustainability, cultural knowledge and people's attachment to the land they live in. This investigation will touch upon the 'old land' as a mythical place where we cannot go back to, the 'future earth' as something fragile which may or may not survive for humanity to 'have a safe landing', and the current situation in which a critical reassignment of values must take place for humans to not destroy what sustains them.

This will be done by finding entry points of investigation by:

- expanding my current research about shepherds and other nomads or semi nomad peoples who practice animal husbandry and how their relationship with the animals they care for as well as the wild animals in their environment shape their vision of the land
- exploring works of contemporary artists such as Katie Paterson and Garcia Dory
- investigating art practice as a valid research methodology
- critically addressing the concept of value, how it is manifested, how the idea of worth is assigned to specific things and people and how value and worth can be transformed into an instrument for sustainable living.

In concrete, I will explore, juxtapose and look into the value that locals of Saxnäs, including members of the Sámi population, assign to nature, living things, and each other and how this in turn influence what they decide to protect as legacy for future generations.

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Bio: Marina Velez is a multidisciplinary artist whose work is concerned with issues surrounding people's behaviour, how they assign value to specific elements and how people influence their environment and each other. Marina's practice tends to be socially engaged, and she usually explores how it can be instrumental in making connections and creating spaces for transformation.

Marina is a Ph.D. candidate at Plymouth University. Her research title is Value in the aesthetic field: practice as a catalyst for translation, meaning and worth.

Marina is also a fellow researcher at the Cambridge School of Art, Anglia Ruskin University. Recent relevant artistic achievements include:

- * organising Cambridge Sustainability Residency for artists for the past five years
- * co-creating Cultures and Practices of Belonging: Sustainability Across Disciplines Symposium, Anglia Ruskin University, March 2016
- * co-developing international artists group E:collective's exhibition at ONCA Gallery in Brighton, July 2016
- * facilitator, curator and jury panel member of Sustainability Art Prize at Anglia Ruskin University for the past four years
- * collaborating in art interventions exploring wellbeing and life-work balance together with the Global Sustainability Institute in Cambridge
- * organising and delivering of workshops and events at Wysing Art Centre for the Leverhulme Summer Scholars, artists in residency and general public

- * creating work in collaboration with Cambridge University NANO technology department, which was shown as part of Kettle's Yard exhibition 'Into Boundless Space I Leap', 2016
- * working on an art intervention in collaboration with Environmental City Trust and METAL in Peterborough, to be delivered in 2017
- * presenting a paper at the American Association of Geographers annual conference in San Francisco as part of the Goldsmith University panel 'Sensing the Earth', 2016

Kim Wide and Beth Emily Richards *Should I Stay Or Should I Go: Social Making, Succession, and Legacy*

SISOSIG is a workshop opening up questions about timeliness, timeframes and legacy of long term socially engaged art projects. Using the methodologies of Take A Part (Plymouth, UK), Mammalian Diving Reflex (Itinerant) and HomeBaked (Liverpool, UK) as starting points, we will discuss the ethics and politics of succession plans, 'passing it on' to communities, and questioning impacts and legacy of this way of working.

Building on the research findings of Take A Part CIC's ground breaking Social Making: Now and Next Symposium, Plymouth, 2016: SISOSIG is a workshop opening up further questions about timeliness, timeframes and legacy of longer term socially engaged art projects. Using the methodologies of Take A Part (Plymouth, UK), Mammalian Diving School (Itinerant) and HomeBaked (Liverpool, UK) as starting points, we will discuss the ethics and politics of succession plans, 'passing it on' to communities, and questioning impacts and legacies of this way of working. Working these questions through from the perspective of the organisation/commissioning agency (via Take A Part CIC) and from a practitioner perspective (Independent Producer and Artist Beth Richards) we will analyse varying ethical questions that arise from collaborative working with communities.

Questions for discussion may include:

- Contrasting a longer-term 'embedding' process within a community as opposed to 'parachuting' practitioners in - what are the benefits, drawbacks and results of varied approaches?
- Can skill sharing and training 'pass on' a model of social making and artistic practice and when or if is it right to 'let go'?
- Reflecting on Arnstein's Ladder of Community Empowerment (Shelley Arnstein, 1969): as an arts organisation/artists, how do we reach citizen control?
- How do we deal with visiting artists' and an arts organisation's position of privilege within a community high on the social-deprivation scale?
- How can visiting artists' speak for/of the histories of the community they are visiting?
- Is 'artwashing' ever okay? How do we wade through the ethics of collaborative regeneration initiatives?
- Who benefits from the legacy of these projects?

Bios: Beth Emily Richards is a funded MPhil/PhD student at Plymouth University, researching expanded re-enactment practice and contemporary art. She is a practising artist, and a creative producer for Take a Part, a socially engaged arts organisation.

Working with others is central to her practice: often collaborating with location- or interest-based communities. She explores historical narratives which often relate to notions of the performer, macho and the absurd. Past works have engaged with macho persona as varied as Harry Houdini, Robert Falcon Scott, Francis Drake, Arnold Schwarzenegger, and William 'Buffalo Bill' Cody; and with pop cultural phenomena and their communities such as 'tombstoning', Mexican telenovelas, '80s and '90s action films, the ostensive acts of local mythologies, roller derby, Westerns and cowboys, scouting, and motivational speaking. She employs strategies of 'failure', changes of scale, and an embracing of historical inaccuracy to disrupt expectations and hegemonies in a playful way.

Recent projects include co-directing *Video Social Club*, creative producing *Social Making: Socially Engaged Practice Now and Next*, and exhibitions including: *Yes, It Really Happened* at Exeter Phoenix; *Understand Better* at Biquini Wax, Mexico City; Cornwall Autonomous Zone's *Square Eyes* at the Market Studios, Dublin; *Groaners* at Videofag, Toronto.

Kim Wide, Director, Take A Part CIC. Kim Wide is a curator and producer, based in the South West region of the UK. Interested in communications, engagement, access to arts and culture and impacts of social practice, Kim has worked both nationally and internationally to engage communities and the public directly in sustainable, engaging, educational, risk-taking projects about people's lives and communities.

Educated in Canada, Kim came to the UK in 2003 and works currently at Take A Part, where she has established an innovative co-commissioning public realm curatorial process developed and managed by communities themselves. Kim has developed the project from a pilot to a citywide company, supporting the strategic regeneration of the City of Plymouth. Take A Part and the process was recently case studied by Arts Council England as a project of excellence on a national level - <http://www.artscouncil.org.uk/funding/funded-projects/case-studies/take-part/>

Kim has curated socially engaged projects such as The Dividing Line (Mark Vernon), The South West Disability Film Festival (with BFI), Dance Feast! (with Dance SW), Nowhereisland Radio (Sophie Hope/Mark Vernon), In Praise of Trees (Peter Randall-Page), Shed On Wheels (Anne Marie Culhane), CommonGround (Thelma Hulbert Gallery), Out of Conflict (Cornford + Cross), Trail (Laura Daly), Kinterbury Creek Bridge (muf architecture/art), Social Making: Now and Next (Assemble, Mammalian Diving Reflex, Situations, Effervescent Diving Reflex, HomeBaked).

Alia Zapparova *The practice of leaving: on absent legacies and the past in the everyday*

In my presentation I propose to explore a question about legacies that are unintentional, invisible and impermanent. I am interested in what is left over from that which has no legacy: how creating nothing recognisable as significant might be a form of legacy in the everyday. I would like to approach this question by focusing on leaving, and especially on the relationship between leaving a place and leaving something behind. Based on my previous work looking at habit and waiting as temporalities of the everyday, I aim to articulate a practice that enacts leaving as another form of temporality.

While we usually understand leaving as bringing something to an end, I am interested in what happens if it is considered as a form of being. In this sense, leaving is way of life, familiar to many people, where everything is temporary. Habits have no time to form; any choice is provisional; things do not have a permanent place; no arrangement is final. Leaving is a form of waiting, at any moment about to depart, never quite arriving. Even staying in one place does not avoid it: leaving does not leave, and someone is always leaving. Friends and neighbours disperse; communities are suspended over distances. Furthermore, anxiety and restlessness can always take over. Things pile up; what is left becomes a burden.

Leaving can also be a practice. It is a form of thinking that is always on the verge of something, a glimpse of insight about to disappear. There are no conclusions; nothing is settled and nothing is certain. It is a form of making that chases its own undoing: it can produce nothing lasting but only signs of having passed by. Using a series of polaroid photographs that compose a kind of unintentional personal archive assembled from non-specific details as a starting point, my presentation develops this line of thought about and in the form of leaving, where legacy appears as a relationship to what is insignificant in the past.

Bio: Alia Zapparova a photographic artist with a background in philosophy. She was born in Moscow and lives in London. She holds a BA in philosophy from the University of Cambridge and an MA in Photographic Studies from the University of Westminster. She makes books and installations composed of photographs; her subject matter is the everyday at the limit of its perceptibility. Her recent work deals with various manifestations of temporality, moving from exploring habit as the relationship between the everyday, the domestic interior and time to a performative investigation of waiting as being-in-a-room.

Coordinators: Ami Skanberg Dahlstedt & Lucy Lyons

Bios: Ami Skanberg Dahlstedt is a Swedish performer, choreographer, filmmaker and

writer. She is a member of the Peer Review Board for Journal of Artistic Research. Ami often creates stage work (solo, and collaborative) on the basis of her embodied life story in a particular theme. For her PhD, she is exploring what happens when she moves the slow walk suriashi out of the Japanese studio into different spaces. Suriashi is essential in her practice, which she has studied since 2000 with her teacher Nishikawa Senrei in Kyoto, Japan. She also explores the various accents her dancing contains, where *nihon buyo* has been an important source of knowledge the last sixteen years. Currently she is working on masculinity, stereotypes, and mature bodies on stage for her new performance *The Laugh of the Medusa*. This is also the title of Hélène Cixous' manifesto for the liberation from the patriarchal stranglehold. 'Censor the body and you censor breath and speech at the same time. Write yourself. Your body must be heard.' (Hélène Cixous)

Ami tries to escape performer's "divine inspiration" by breaking rhythms and flows in brutal ways, and allowing movement, light, costume, music, film and design equal space and time on stage. Her performance manifesto is a mix from Yvonne Rainer's and Hijikata Tatsumi's ideas: Yes to spectacle. No to virtuosity. Yes to transformations. No to magic and make-believe. Yes to the glamour. No to the transcendence of the star image. No to the heroic. Yes to the anti-heroic. Yes to trash imagery. Yes to involvement of performer and spectator. Yes to style. Yes to camp. No to seduction of spectator by the wiles of the performer. Yes to eccentricity. Yes to moving or being moved.

Lucy Lyons is a lecturer in drawing research and painting at City & Guilds of London Art School and has been involved with NSU since 2010, becoming a coordinator of Circle 7 in 2015. She sees the role of drawing as a performative, collaborative, participatory method of intervention into all aspects of life, but particularly as a method for engaging with and gaining deeper insight into experiences of medical sciences.

Lucy spends her time in labs, conservation rooms, anatomy dissection labs and medical museums. She developed the notion of *Drawing your way into understanding* during her PhD and later as a Postdoc fellow at University of Copenhagen. She has held residencies at Barts Pathology Museum QMUL, Ipswich Museum, and Larose Osler medical library at McGill University Montreal. She uses *Slow Looking* to help surgeons, medical students and non-medical related participants take time to appreciate and re evaluate medical phenomena with greater respect and understanding. Her interest in the minute detail of the unfamiliar as well as the overlooked has led to many collaborations including on-going development of a performance-based project called *Holidays At Home* with Larissa Lilly. Lucy has exhibited in museums and galleries in UK, France, Portugal, Denmark, USA, Greece and Canada.