

**Time schedule:**

Day	time	Video presentation
MONDAY	13.00-13.15	Hilary Ramsden: Free range eggs and chutney
	13.15-13.30	Marion Mangelsdorf, Ines Lechleitner: H like horses
	13.30-13.50	Kate Moles, Angharad Saunders, Pete Moles: Sounding the Way History and Change Walk
	13.50-14.10	Candice Pamela Boyd: 'Sound as Ekphrasis': Affective responses to therapeutic art-making
TUESDAY	13.30-13.45	Rona Lee: Ama
	13.45-14.00	Rona Lee: The Captain's Bird Table
	14.00-14.20	Rocio von Jungefeld: Weaving-Scape II
WEDNESDAY	13.00-13.20	Bill Psarras: Walking Portraits: Performing Asphalts
	13.20- 13.40	Justy Phillips: Affected Being I (2013):
	13.40-14.10	Simon Read: Imagining Change, Coastal Conversations

**ABSTRACTS MONDAY*****Hilary Ramsden: Free range eggs & chutney***

This short film presentation attempts to search out the meanings and relevance of the concept of 'rural' through a series of documented walks taken through my village (or is it a town?), Llandysul, West Wales. *Hilary Ramsden* is a researcher and activist whose practice involves a particular (and possibly peculiar) weaving of walking, physical and visual theatre, street arts, rebel clown and movement which seeks to interrupt our assumptions and perceptions of our surroundings and the wider environment. Her interest in the potential of walking as a different way to access creativity and provoke dialogue leads her to work and walk collaboratively with others as much as possible. Her interests revolve around creating opportunities for conversation and communication with a specific interest in how we inhabit and engage with our neighbourhood and local environment. Such interventions include the *Sit-U-ationist Sofa*, which involves taking a sofa to different locations in neighbourhoods in order to invite passers by to take time to sit and rest; *Loiterings with Intent...* where the artist hangs around and attempts to engage passers by in conversation; and *A Walk around the Block* which invites individuals to participate in local conversational walks in their neighbourhoods. She has recently been working as Researcher in the Faculty of Business & Management at Oxford Brookes and in the Faculty of Law at Birmingham Universities and lives rurally in Wild Wet West Wales.

***Ines Lechleitner (artist) / Marion Mangelsdorf (Phenomenological Sociologist): H like Horses: Video-Arrangements as an etho-ethnographical Method***

By video-arrangements (lengths: 15 min.) we present an etho-ethnographic method, which has developed into a participant artistic research process. As a Phenomenological Sociologist (Mangelsdorf) and visual artist (Lechleitner), our common starting point is human-horse interaction.

We focus of our etho-ethnographic research is a group of ten horses. They live in the open all the year round, in summer on extensive pastures and in winter in an open stable. On the base of Feminist Science and Technology Studies (STS) we are playing a "cat's cradle": Bringing together ethology and ethnography creates an transdisciplinary bridge between the natural and social sciences. If animal and human actors are taken equally seriously as social inter-actors, it

means that both material-physical and discursive aspects can be taken into account in the behavioural observations recorded. Thus we address different intermediary spaces between the human's and horse's body and their correlated environments.

Following on from STS-related art-and-science projects – like the *Hybrid Workspace* and *1st Cyberfeminist International* at the *Documenta X 1997* or the exhibition *Making Things Public* at ZKM 2005 – our participatory-artistic research process develops through a dialogue between different forms of documentation – namely, photography, sound recordings and videos, as well as written and graphic protocols. We thereby make a shift from being adjacent to facing one another. Through a praxeology of “doing transhumanity” we further a Feminist STS deconstruction of logocentrism, – asking: is it possible to describe processes of mutual embodiment, a co-created language between different “material-semiotic-actors”?

**Ines Lechleitner**, artist (Berlin/Germany): in her installations, performances and art books, Lechleitner employs various media, such as photography, sound and video recordings and drawings. In her art practice she engages with nonverbal communication (drawing, gestures and body language and forms of acoustic interaction). She pays great attention to the space in which the interactions take place. One fundamental aspect of her work is dialogue with scientists and other artists.

She was a researcher at the Jan Van Eyck Academy in Maastricht (2007-2008 Holland), studied at the Ecole Supérieure des Beaux-Arts de Paris (1998-2003 France, BA/MA) and at the NSCAD-College for Art and Design in Halifax (2002 Canada) and the San Francisco Art Institute (1997 USA). Recent exhibitions (selection): “Le son des mots”, Fondation Cartier, Paris (2012 France), “Objets Reposés”, M\_Museum, Leuven (2012 Belgium), “Aneignungen”, Kunstverein Langenhagen (2012 Germany), “Die Imagines”, Metro Gallery, Berlin (2012 Germany), “Y-Project”, New Delhi (2011 India), “Table of Contents – First Activations”, Saprophyt, Vienna (2011 Austria), “Convivio”, Centre d'art Contemporain La Micro'Onde, Velizy (2011 France), “Die Hum”, Sheffield Institute of Arts Gallery, Sheffield (2011 Great Britain), “Texture”, Metro Gallery, Berlin (2010 German), “Habitat”, Twenty First/Twenty First Gallery, New York (2010 USA), “Die Lucky Bush”, MUHKA, Antwerp (2008 Germany).

**Marion Mangelsdorf**, Dr. Phil (Freiburg i. Br./Germany): Degree in Philosophy, Sociology and Cultural Sciences/Historical Anthropology at the Freie Universität zu Berlin and the Albert Ludwig Universität Freiburg i. Breisgau. PhD, 2006 entitled *Wolfsprojektionen: Wer säugt wen?*

*Von der Ankunft der Wölfe in der Technoscience (Projections of the Wolf: Who suckles whom? On the arrival of Wolves in Technoscience).*

Since 1998, Lecturer and Special Advisor in the Department of Gender Studies of ZAG, the Zentrum für Anthropologie und Gender Studies. Since 2011, member of the research group MBody. Artistic Research in Media, Somatics, Dance and Philosophy. Since 2008, ethnoethnographic field research on human-horse interactions. Her teaching and research focus lies within the fields of feminist Science and Technology Studies (STS), Human-Animal-Studies (HAS) and gender research. Recent publications (selection): Mangelsdorf, Marion (2013) “Medienexplorative und methodologische Akzentuierungen” (Mediaexplorative and methodological Accentuations), in: Fetzner, D./Dornberg, M. (eds.) *Intercorporal Splits. Künstlerische Forschung zur Medialität von Stimme, Haut und Rhythmus (Artistic research about the mediality of voice, skin and rhythm)*, Leipzig: OpenHouse (in preparation); Mangelsdorf, Marion (2012) “Horses – Significant Others, People's Companions, and subtle Actors” in: Passoth, Jan-Hendrik/Peuker, Birgit/ Schillmeier, Michael (eds.) *Agency without Actors. New Approaches to Collective Action*, London & New York: Routledge Press; Mangelsdorf, Marion (2011) “Grenzauslotung einer anthrozoologischen Ethnographie der Mensch-Pferd-Beziehung” (Exploring the Boundaries of an Anthrozoological Ethnography of the Human-Horse-Relationship), in: Krüger, Gesine/Steinbrecher, Alice (eds.) *Zeitschrift für Historische Anthropologie*, 19: 273-291.

**Candice Pamela Boyd: 'Sound as Ekphrasis': Affective responses to therapeutic art-making**

This film is the culmination of an intensive period of engagement with several artists. The aim of the research was to apprehend the nonrepresentational geographies of therapeutic art-making. A range of therapeutic art practices were considered including slow art, dance therapy, graffiti, urban play and the producer's own visual art practice. The video incorporates Super 8 camera footage, stop frame animation, and still photography with audio recordings, musical

ekphrasis, and ekphrastic poetry. The intention of the producer is that the sonic ekphrases create an emotional link between the audio-visual works and the audience so that she may convey something of her sense of these spaces whilst simultaneously allowing the audience to create sense for themselves.

**Candice Boyd** is a clinical psychologist and artist-geographer with interests in nonrepresentational theory, post-phenomenology, vitalist materialism, affirmative ontologies, and radical mental health. Her research is practice-led.

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## ABSTRACTS TUEDAY

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### ***Rona Lee: Ama 2012***

Single Screen Projected video - 10 mins

Original underwater footage by kind permission of Dr Bramley Murton, National Oceanography Centre.

Extracts from: *Amant Marine: De Friedrich Nietzsche* by Luce Irigaray. Copyright© 1980 by Les Editions de Minuit. Used by permission of Georges Borchardt Inc. for Les Editions de Minuit.

Performer Anna Cannings

Camerawork Lucy Cash

Sound Tim Olden

Editing Rona Lee and Lucy Cash

QuickTime

***Ama*** combines footage of both 'black smokers' (recorded, at a depth of 5 kilometres in the Cayman Trench, by scientific researchers) and a reading by blind performer of Braille extracts from feminist philosopher Luce Irigaray's *Amant Marine: De Friedrich Nietzsche*.

In poetically drawing these three elements together the work probes the im/possibilities of the visible, meditating on perception, alterity and human / non-human inter subjectivity.

### ***Rona Lee: The Captain's Bird Table 2009-12***

Single screen projected video - 10mins 17secs

Camera work Rona Lee

Editing Rona Lee and Lucy Cash

QuickTime

Shot during a ten day 'cruise' on board the Royal Research Ship James Cook, trialling a variety of scientific underwater research equipment, ***The Captain's Bird Table*** focuses on the everyday detail of human presence aboard, observing the observers, while simultaneously recording the unnoticed life of the ship itself, as animated by light, sound and movement.

**Rona Lee** is a specialist in critically engaged fine art practice and has a twenty-year record of international exhibition alongside other forms of artistic engagement and intervention including work for: Beaconsfield, The Ikon Gallery, Tate Modern, Firstsite, Newlyn Art Gallery, John Hansard Gallery, Henie Onstad Museum, Oslo, San Francisco Art Commissions Gallery, La Chambre Blanche, Quebec City and The Irish Museum of Modern Art. She has been the recipient of numerous grants and awards, from bodies such as the Leverhulme Trust, Arts Council England and British Council and is currently Reader in Fine Art Practice and Deputy Leader of the *Art, Critique and Social Practice* Research Cluster at the University of Wolverhampton.

***Rocio von Jungefeld (2012) Weaving-Scape II***

'Weaving-Scape II' is an audiovisual piece that documents the phenomenological experience of walking between public spaces while playing the audiovisual walk 'Weaving-Scape I' (2011), an artwork composed for found iPod and headphones. 'Weaving-Scape I' is a 15-minute piece that develops while the participant walks from the National Library of Scotland to the Meadows park (Edinburgh). The participant can see a series of moving images on the iPod screen while moving from the quiet space of the library into the crowded street into the urban park. The moving images on the screen feature visual projections on paper and wool. The content of these projections is visual material collected during live interventions with wool in different locations of the city, which were part of the 'Weaving the City' project (2008-2012). In 'Weaving-Scape II' the different spaces through which the audiovisual walk 'Weaving-Scape I' develops have been observed and recorded, to highlight the different moods and qualities that these spaces might have on the individual. The library as space for thinking and internal development, the street as a space of social encounter and mobility, the park as a space in which to connect with the natural environment. Initially I produced 'Weaving-Scape II' for the NECS 2011 conference "Sonic Futures: Soundscapes and the Languages of Screen Media" where I presented it while reading the text aloud over the silent visuals. For the current version (2012), I have modified the structure of the visual material, incorporated the voice-over narration to replace the live performance, and edited the visual material to synch with the sound and the elements of the narration. The voice over aims to open-up a conceptual and embodied understanding of space and media.

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**ABSTRACTS WEDNESDAY**

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***Bill Psarras (2012) Walking Portraits: Performing Asphalts***

'Walking Portraits..' is an audiovisual piece of a series of walking performances across five London station areas. It was documented through video, sound and GPS. The mundane and unnoticed details of everyday life become the poetics as Bill Psarras walks and performs a metaphor. The artist walks by passing from the interior to the exterior of such spaces and vice versa. He follows repetitively different asphalt patterns, signs and coloured lines - tactic which allows him initiate a sensorial dialogue with these stations. Influenced by Benjamin's metaphor of "botanizing on the asphalt", the artist goes botanizing on the different surfaces and senses inside and outside these daily spaces of transition, which set an ongoing sensorial dialogue as little topographies are revealed in the porous surface of them.

***Justy Phillips: Affected Being I (2013):***

Short Circuit Green (02:27), Waveform (04:07), When your head is a bear (05:04), When your guide is a panda (02:05). This video slot presents a series of four single-channel video works taken from the series Affected Being I. These works form part of a practice-based PhD in Creative Media at RMIT University, Melbourne, exploring affect as a temporal activity; an intense, relational force employed in the making and experiencing of contemporary art. Affected Being I, was filmed in several locations, including El Rosario, Michoacan, Mexico and the over-wintering grounds of the Monarch butterfly, and Iceland, the only country in the world with no butterflies.

**Justy Phillips'** practice is informed by the intimate ways in which people relate to each other and to the world in different social and cultural contexts. Her works continue to examine the diversity and complexity of human relationships in a more-than-human-world and raises questions about the marginalisation of human and non-human communities within society. Through her practice, Phillips considers the complex moral and ethical structures of society and the impact of such structures on everyday-life. Underpinning her practice is a strong belief in the potential of art to participate in and provide an understanding of contemporary social realities. Phillips works across a range of media including photography, video, print and installation. She continues to develop her practice

through text-based installation and limited-edition publishing. A graduate of the Royal College of Art, London, Justy relocated to Australia in 2003 and is currently undertaking a PhD in Creative Media at RMIT, Melbourne.

***Simon Read: Imagining Change, Coastal Conversations***

As part of the Impact Fellowship, the Programme Directorate was invited to produce the AHRC contribution for the international conference 'Planet under Pressure', in London, 26-29th March 2012. In our final meeting with our Advisory Board it had been suggested that we make a film featuring research undertaken by projects funded by the AHRC Landscape and Environment Programme. This sounded like a good idea and when we were asked to contribute to 'Planet under Pressure' we immediately thought of producing a short film that would showcase the value of arts and humanities research in understanding environmental change, through their focus on landscape, culture and imagination.

Titled *Imagining Change: Coastal Conversations*, the film features three projects that showcase different kinds of creative engagements between arts and humanities scholars and coastal landscapes. The main body of the film consists of interviews/conversations between Stephen Daniels and our kind contributors: