liquidscapes
The Elmhirsts welcomed artists, economists, horticulturists and social reformers to Dartington and encouraged them to grapple with the pressing issues of their time. The common theme then, as now, concentrated on making the world a better place for others. Today we are a social enterprise that ploughs surplus from our work back into Dartington to make the world a better place for others.

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

Rhodri Samuel, CEO Dartington Hall Trust

On behalf of the Dartington Hall Trust I'm delighted to welcome you to Liquidscapes, another event from our partner organisation art.earth. This international gathering echoes Dartington’s rich history of bringing together the finest minds and the most intriguing and challenging ideas. As so often happens in this extraordinary place, new collaborations and new projects spark from these events — and we hope you’ll bring some of them back to Dartington. Please enjoy these days; we hope you have time to explore the riches of the Dartington estate while you are here.
The river Maas, water was abundant, present and obvious. A first deep wilderness that evoked my complicity. I invite all the strangers I meet to make a wish, by taking a stone and the intuitive – I offer an echo of my eco-activist walking performance Drop in the milkmaid's yoke, I invite all the strangers I meet to make a wish, by taking a stone and the intuitive – I offer an echo of my eco-activist walking performance Drop in the mundane objects of our everyday lives. 

Transformative potency of water, even, or perhaps especially, when constrained within the logic of life (ecology). I would love to share the story of my journey with you. Either during the Maas river walk. www.DrinkableRivers.org

Jess Allen: Drop in the Ocean

STUDIO 1 • Thursday 21 June • 10.15 - 10.45

I couldn’t get you to the ocean, she said. “But there was nothing stopping me from the ocean to you.” The Ocean and the Lane (2014)

bail Galín’s character Lurét Mareftskeppegars a study of magical water intro-duced to help raise a boy held captive by a malevolent force. The image has immediate resonance because it taps into our subconscious understanding of the transformative potency of water, even, or perhaps especially, when constrained within the logic of life (ecology).

In this performance lecture – an experiment in what social ecologist Shelley Sacks describes as ‘paradigm-process,’ a destabilization between rational discourse and the intuitive – I offer an echo of my eco-activist walking performance Drop in the Ocean (2013-15). The full length is six days six weeks in sixidings, convective circuits, the nipple around a strip (S100) (2014). Catching water in bags built on a millennium yoke. I invite all the strangers I meet to make a wish, by taking a stone and the intuitive – I offer an echo of my eco-activist walking performance Drop in the mundane objects of our everyday lives. 

The video piece ARP presents the view from the submersible’s thirty-inch porthole. No human presence is ever seen, only the intermittent sound of released oxygen and crawling eels, mirroring the expansion of the contracted and claustrophobic space of viewing – the salt, and its fluid space of suspension.

ARP aims to challenge our centrality in relation to a scene in which we become completely immersed, but severed. One in which we already cannot locate our gaze, our sense of self. Is it what we mean to be surrounded in space that is impossible to escape? The space pregnant by an interstinct that erases our location.

Laura Bissell: The Sea and Self

SHIP STUDIO • Friday 22 June - 10.35 - 11.00

“The Sea and Self” will expose recent contemporary performances that communicate the sense of autobiographical connection humankind has towards water, and the sea, which sociocritic Rachel Carson would argue is due to our inherent relationship from the day until today, until we learn. The project delves into performance art, theatre, video, and performance activism. It is framed around a movement project, one-called to the many-voiced stage, developed a circulatory system in which the fluid was the very material of the play (Carson, 2014: 26). This paper will ask: How can we human our connection with the sea (readbled through autobiographical performance) help us conserve in a time of ecological crisis?

The work of two UK-based artists and was used as key studies to explore the role of autobiography in contemporary performance created, or, in the sea. Black British theatre performance makes Thompson and transgender performance artist Emma fitness found both the sea as a dimension in the process of making autobiographical work and in plays to their lives, an experiencing arts, and the solo that the artists wrote. The solo are environment is physically in both artists their performance shows, but its was the sea as a transvestite, the solo arts context is also evident. For Thompson, the transforming the ocean upon a

Lauren Bassford: The Strainer

SHIP STUDIO • Friday 22 June - 10.35 - 11.05

Only 2.5% of the earth’s water supply is potable and much of that is wasted, polluted and unsustainable. Since 1950, the world population has nearly tripled, but water provision has increased in parallel, but whilst sufficient and affordable water collection systems have been around for centuries. These constructs conditions, install, activate and dissolve possible water from the environment. As well, rain, sleep, step, sunlight, pollination and contamination collection are able examples of scalable, scalable and low tech water systems that must be revealed and socio-imagine.

The Strainer is being run as a workshop at Lakeside, building on an ongoing research study. The solo performance participants to consider the artistic, cultural, environmental and economic issues tied to the wasted water that surrounds us. The presentation is a report on the overall project.

The Strainer workshop seeks to produce and collaboratively design a water collection and filter systems inspired by a series of historical and contemporary precedents. This knowledge gained from these precedents will enable new experiments and help to develop innovative and thoughtful design ideas that respond to existing water environment issues. The project explores the physical and political confluence between architectural design and fabricated materials in an effort to discover novel applications of non-standard water collection and cleansing systems. We will develop a technical system made in a series of parts that can be assembled into a larger, water-purifying device. This Strainer workshop will create computing interfaces using user interaction and providing education on water quality and remediation techniques.

Kara Brunet: Liquid Ecospheres

SHIP STUDIO • Thursday 21 June - 10.15 - 10.45

This presentation shows the artwork produced by Ecospheres, a research and art group from Brasil. Since 2010 we have been working projects in the intersection of art, technology, and nature. Digital narratives, coding, video, sound, interactive installations, video installation, video data, visualization and audiovisual performance arts are used to produce artworks resulting from different influence in nature, wild and urbanized.

In 2010, we developed “Digital Narratives” project (www.livonaerontec.info), methods and methodologies for the collaborative creation of digital audiovisual narratives of coastal communities, a parallel of a small fishing community in Brazil (Sanhaua, Bahia) and another in Spain (Aguar, Cádiz).

The project “Sailing: Art and Experience of the sea” (www.geaecostn.info) is a series of interactive video, data visualization and video installation on the islands and bay of La Gomera. Working on a conceptual map of the sea, we have created “We live: arcos” (www.mannaecost.info), an artistic mapping of the sea surrounding us.

On “SensArts: from the sea to the river” (www.sensartecost.info) we used DIY methodologies andartresearchhousewear to create a device with sensors to enhance our perception of the environment. Videos, photography and audio recordings were also part of this immersion in nature.

The project “Sailing: Art and Experience of the sea” was an art residency on a sailing boat. Our main goal was to experience the sea – to feel, to observe, to recognize its power, and to comprehend it, to appreciate, and to realize it.

Hannah Cornall: The Voice of Water: Re-sounding a silenced River

STUDIO 3 • Thursday 21 June • 11.45 - 12.15

A collaboration between Carolyn Black and Carol Laidler – the outcome of a series of meetings/actions on both sides of the Severn – meetings/actions – 4 pairs of art actions – photography, drawing, film, sound-recording, writing – whatever feels relevant to the specific place, the day, the moment. It will be both experimental and co-ordinated, working separately in parallel, sometimes synchronised, sometimes not. Later, we’ll come together to explore the similarities and differences in what we have made. Like a picturejoke, it will be possible to see the work in the both-directions, informed by the push and pull of the sides.

We’re interested in geologies, economics, communities and the natural forces of the sea is in play. The concept of both sides: immediate, many issues as dichotomies. Though both of us have been working on related projects, this will be the first time we have collaborated. We live on opposite sides, yet have much in common, being artists in our river, words provide our live.

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

Nicole Koudis: The Strainer

SHIP STUDIO • Friday 22 June - 10.35 - 11.05

This presentation shows the artwork produced by Ecospheres, a research and art group from Brasil. Since 2010 we have been working projects in the intersection of art, technology, and nature. Digital narratives, coding, video, sound, interactive installations, video installation, video data, visualization and audiovisual performance arts are used to produce artworks resulting from different influence in nature, wild and urbanized.

This presentation shows the artwork produced by Ecospheres, a research and art group from Brasil. Since 2010 we have been working projects in the intersection of art, technology, and nature. Digital narratives, coding, video, sound, interactive installations, video installation, video data, visualization and audiovisual performance arts are used to produce artworks resulting from different influence in nature, wild and urbanized.

This presentation shows the artwork produced by Ecospheres, a research and art group from Brasil. Since 2010 we have been working projects in the intersection of art, technology, and nature. Digital narratives, coding, video, sound, interactive installations, video installation, video data, visualization and audiovisual performance arts are used to produce artworks resulting from different influence in nature, wild and urbanized.

This presentation shows the artwork produced by Ecospheres, a research and art group from Brasil. Since 2010 we have been working projects in the intersection of art, technology, and nature. Digital narratives, coding, video, sound, interactive installations, video installation, video data, visualization and audiovisual performance arts are used to produce artworks resulting from different influence in nature, wild and urbanized.
Inyoung Yoo Jess Allen Lantto

Studio 3 • Wednesday June 20 • 17.40 - 18.10

River Bed’, and uses Body-Mind-Centring techniques, geo-spatial mapping, sound
This talk will cover, briefly, our time here at the edge of Europe, through ideas of
Our video Wave will be showing throughout Liquidscapes. The video data is provided
an ecology simply of biological/geographic concern, but also political, economic, and
curiousity in reading our environment and our place within a wider ecology. This is not
the most point in Western Europe, the mouth of the Mediterranean, now called the Straits
RosaCristina: Waterlines as Borderlines: 12 months living at the edge
spaces between the high water mark and the sea; flat expanses where human and
and nature. The silts of the Medway and Thames estuary around the Isle of Sheppey
have provided the backdrop for industry and recreation, food and defence. I will draw
upon my writing to explore the role mud plays in defining the identity of the island,
in plain words. They need you to see from their eyes not mine. And they know a lot
shaping how we act towards the liquid

François Edwards: River health?

STUDIO 3 • Thursday 21 June 10.15 - 10.45

I spent my professional career working with clay. I am an ecologist, which means I study how living beings interact and another with their physical
I am fortunate enough to do this in outdoor environments, a real privilege. Perhaps it was true to be, but perhaps I am just lucky. But what do I do in practice? I study how water habitats and biodiversity change with the actions of
human, I identify impacts. I work very hard, and I suggest possible mitigation and
restoration measures. It’s a river health assessment, and it is informed by going out and monitoring the rivers, its plants, its animals. It’s not really about spotting kingfishers and
don’t, it’s not about managing the fish, the live fish. I used to live small and viewed and understood as human artefacts, doing their thing at the bottom of the river. Yet these beings, organisms distinct from the control of humans and.

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

STUDIO 3 • Thursday June 20 • 16.45 - 16.55

The conversations and insights about value will emerge from the different perspectives and ways of knowing in our
practice? I study how water habitats and biodiversity change with the actions of
human, I identify impacts. I work very hard, and I suggest possible mitigation and
restoration measures. It’s a river health assessment, and it is informed by going out and monitoring the rivers, its plants, its animals. It’s not really about spotting kingfishers and
don’t, it’s not about managing the fish, the live fish. I used to live small and viewed and understood as human artefacts, doing their thing at the bottom of the river. Yet these beings, organisms distinct from the control of humans and.

TRISTAN'S VIEW OF THE NATURAL WORLD IS UNIQUE IN THAT IT IS ABOUT DEDUCTION, THE ART OF

Angelique Evangelou: Liquid Politics: The Sea and the Literature of an Allen

STUDIO 3 • Thursday June 20 • 15.45 - 16.00

To illustrate these ideas, I will draw from Greek-Cypriot and Turkish-Cypriot prose,
rendering them porous and fragile.

Triton Gaskos (Kenyas) How to Read Water

Studio 1 - Wednesday June 20 • 16.30

Triton is an author and natural navigator.

Tristan reveals the secrets of reading water. Drawing on his
pioneering journey, from helmsailing in Sussurus to Orinoco down the iby-mythology of the Arc.
Tristan explains how to spot the clues, signs and patterns in the river water all around us. Tristan explains how to see a compass in a puddle, first meaning in sightless glades, decode lights and read cooler like a hydrologist.

Leeds Goddard: To Move and See Under Water in Leonardo da Vinci’s Drawings

SHIP STUDIO - Thursday June 21 • 14.45 - 15.15

This paper considers Leonardo da Vinci’s drawings of water, specifically those
depicting and or contamination (where water perceived as ‘clean’ mixes with ‘dirty’ water) for
and how we can mobilise aspects of value that are often neglected to the detriment
of liquid nature and ourselves.

The conversations and insights about value will emerge from the different perspectives and ways of knowing in our
practice? I study how water habitats and biodiversity change with the actions of
human, I identify impacts. I work very hard, and I suggest possible mitigation and
restoration measures. It’s a river health assessment, and it is informed by going out and monitoring the rivers, its plants, its animals. It’s not really about spotting kingfishers and
don’t, it’s not about managing the fish, the live fish. I used to live small and viewed and understood as human artefacts, doing their thing at the bottom of the river. Yet these beings, organisms distinct from the control of humans and.

TRISTAN'S VIEW OF THE NATURAL WORLD IS UNIQUE IN THAT IT IS ABOUT DEDUCTION, THE ART OF

Angelique Evangelou: Liquid Politics: The Sea and the Literature of an Allen

STUDIO 3 • Thursday June 20 • 15.45 - 16.00

To illustrate these ideas, I will draw from Greek-Cypriot and Turkish-Cypriot prose,
rendering them porous and fragile.

Triton Gaskos (Kenyas) How to Read Water

Studio 1 - Wednesday June 20 • 16.30

Triton is an author and natural navigator.

Tristan reveals the secrets of reading water. Drawing on his
pioneering journey, from helmsailing in Sussurus to Orinoco down the iby-mythology of the Arc.
Tristan explains how to spot the clues, signs and patterns in the river water all around us. Tristan explains how to see a compass in a puddle, first meaning in sightless glades, decode lights and read cooler like a hydrologist.

Leeds Goddard: To Move and See Under Water in Leonardo da Vinci’s Drawings

SHIP STUDIO - Thursday June 21 • 14.45 - 15.15

This paper considers Leonardo da Vinci’s drawings of water, specifically those
depicting and or contamination (where water perceived as ‘clean’ mixes with ‘dirty’ water) for
and how we can mobilise aspects of value that are often neglected to the detriment
of liquid nature and ourselves.

The conversations and insights about value will emerge from the different perspectives and ways of knowing in our
practice? I study how water habitats and biodiversity change with the actions of
human, I identify impacts. I work very hard, and I suggest possible mitigation and
restoration measures. It’s a river health assessment, and it is informed by going out and monitoring the rivers, its plants, its animals. It’s not really about spotting kingfishers and
don’t, it’s not about managing the fish, the live fish. I used to live small and viewed and understood as human artefacts, doing their thing at the bottom of the river. Yet these beings, organisms distinct from the control of humans and.

TRISTAN'S VIEW OF THE NATURAL WORLD IS UNIQUE IN THAT IT IS ABOUT DEDUCTION, THE ART OF

Angelique Evangelou: Liquid Politics: The Sea and the Literature of an Allen

STUDIO 3 • Thursday June 20 • 15.45 - 16.00

To illustrate these ideas, I will draw from Greek-Cypriot and Turkish-Cypriot prose,
rendering them porous and fragile.

Triton Gaskos (Kenyas) How to Read Water

Studio 1 - Wednesday June 20 • 16.30

Triton is an author and natural navigator.

Tristan reveals the secrets of reading water. Drawing on his
pioneering journey, from helmsailing in Sussurus to Orinoco down the iby-mythology of the Arc.
Tristan explains how to spot the clues, signs and patterns in the river water all around us. Tristan explains how to see a compass in a puddle, first meaning in sightless glades, decode lights and read cooler like a hydrologist.

Leeds Goddard: To Move and See Under Water in Leonardo da Vinci’s Drawings

SHIP STUDIO - Thursday June 21 • 14.45 - 15.15

This paper considers Leonardo da Vinci’s drawings of water, specifically those
depicting and or contamination (where water perceived as ‘clean’ mixes with ‘dirty’ water) for
and how we can mobilise aspects of value that are often neglected to the detriment
of liquid nature and ourselves.

The conversations and insights about value will emerge from the different perspectives and ways of knowing in our
practice? I study how water habitats and biodiversity change with the actions of
human, I identify impacts. I work very hard, and I suggest possible mitigation and
restoration measures. It’s a river health assessment, and it is informed by going out and monitoring the rivers, its plants, its animals. It’s not really about spotting kingfishers and
don’t, it’s not about managing the fish, the live fish. I used to live small and viewed and understood as human artefacts, doing their thing at the bottom of the river. Yet these beings, organisms distinct from the control of humans and.

TRISTAN'S VIEW OF THE NATURAL WORLD IS UNIQUE IN THAT IT IS ABOUT DEDUCTION, THE ART OF

Angelique Evangelou: Liquid Politics: The Sea and the Literature of an Allen

STUDIO 3 • Thursday June 20 • 15.45 - 16.00

To illustrate these ideas, I will draw from Greek-Cypriot and Turkish-Cypriot prose,
rendering them porous and fragile.
Charlotte Price: Liquid spreads until it takes over the space
SHIP STUDIO • Thursday 21 June • 13.15 - 13.45
Liquid spreads until it takes over the space. Did you think me or did I think you? In this artist talk I will explore through a visual presentation themes around the body, painting, borders and liquidity. It will take the form of a visual presentation, touching upon liquidity of the body, borders, personal politics and histories leaking, seeping, overtaking and disappearing. The exploration of liquidity and borders are strongly my artistic work and research.

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

Charlotte Price is a visual artist and curator. Her work explores the relationship between Painting, boarders and the feminine. Her work has been shown at Museum of Modern Art, Moma, New York and Museum of Fine Arts, Houston, Texas. Price works with oil, acrylic, ink, and other mixed media. She is known for her exploration of liquidity. She has been exhibit in various galleries and museums around the world. Price has been featured in many publications and articles. She has been also received many awards and recognition for her work. She is currently teaching at the University of Arizona in Tucson. She is a member of the Tucson artist collective. She is also a member of the Tucson arts community. She is a member of the Tucson arts community. She is also a member of the Tucson arts community.
### Wednesday, June 20

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.30</td>
<td>Registration opens</td>
</tr>
<tr>
<td>14.30</td>
<td>Conference HQ</td>
</tr>
<tr>
<td>15.10</td>
<td>A performative intervention by Claudia Huppmann</td>
</tr>
<tr>
<td>15.30</td>
<td>Opening Keynote: Tristan Gooley - How to Read Water</td>
</tr>
<tr>
<td>15.30</td>
<td>Studio 1</td>
</tr>
<tr>
<td>16.30</td>
<td>Keynote: Amy Shaws: Against Dryness</td>
</tr>
<tr>
<td>17.30</td>
<td>BREAK</td>
</tr>
</tbody>
</table>

### Thursday, June 21

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>07.30</td>
<td>BREAKFAST: White Hart Dining Room (if staying at Dartington)</td>
</tr>
<tr>
<td>08.00</td>
<td>Registration (Tea/Coffee in Garden Room)</td>
</tr>
<tr>
<td>08.30</td>
<td>Introduction to the day - Richard Powell</td>
</tr>
<tr>
<td>08.45</td>
<td>Studio 1</td>
</tr>
<tr>
<td>09.45</td>
<td>Studio 3</td>
</tr>
<tr>
<td>09.45</td>
<td>Ship Studio (B)</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Grace Gartland &amp; Stephen Soileoni</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Rosalyn Maynard</td>
</tr>
<tr>
<td>14.30</td>
<td>Workshop: Iain Biggs / Luci Gorell Barnes</td>
</tr>
<tr>
<td>14.30</td>
<td>Workshop: Nikole Bouchard</td>
</tr>
<tr>
<td>14.30</td>
<td>Workshop: Gartland: Swim Nation!</td>
</tr>
<tr>
<td>14.30</td>
<td>Workshop: Rita Palandrani</td>
</tr>
<tr>
<td>14.30</td>
<td>Workshop: Iain Biggs / Luci Gorell Barnes</td>
</tr>
<tr>
<td>14.30</td>
<td>Workshop: Gartland: Swim Nation! (Part 2)</td>
</tr>
<tr>
<td>14.30</td>
<td>Workshop: Sounding Balloon</td>
</tr>
<tr>
<td>14.30</td>
<td>Workshop: Douglass McK &amp; Sam Foubidei</td>
</tr>
<tr>
<td>15.15</td>
<td>BREAK</td>
</tr>
<tr>
<td>15.30</td>
<td>LUNCH: Upper Gatehouse</td>
</tr>
<tr>
<td>16.15</td>
<td>Short break</td>
</tr>
<tr>
<td>16.15</td>
<td>Round table: Alice Gardiner - Seun Nakofu - A swimmers round table</td>
</tr>
<tr>
<td>16.15</td>
<td>Workshop: Rebekah Floyd (Part 2) in dialogue with water</td>
</tr>
<tr>
<td>16.15</td>
<td>Workshop: Sarah Acton</td>
</tr>
<tr>
<td>16.15</td>
<td>Walking on Water</td>
</tr>
<tr>
<td>16.15</td>
<td>Workshop: Nicole Bouchard (Part 2) in dialogue with water</td>
</tr>
<tr>
<td>18.00</td>
<td>Performance: Silva Batara: A river in never a matter of peace</td>
</tr>
<tr>
<td>18.30</td>
<td>Sonic poem: Wallace Berlin: the sea cannot be depicted</td>
</tr>
<tr>
<td>20.00</td>
<td>Participation Reading: Ron Lee: with all speed to their assistance (participation reading)</td>
</tr>
<tr>
<td>21.00</td>
<td>Performance: Rhino: Drop the Ocean Art</td>
</tr>
<tr>
<td>23.00</td>
<td>Solstice overnight set by the River Dart (pre-booked only) / Meet promptly in Archway</td>
</tr>
</tbody>
</table>

### Friday, June 22

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>07.30</td>
<td>BREAKFAST: White Hart Dining Room (if staying at Dartington)</td>
</tr>
<tr>
<td>08.00</td>
<td>Registration (Tea/Coffee in Garden Room)</td>
</tr>
<tr>
<td>08.30</td>
<td>Introduction to the day - Richard Powell</td>
</tr>
<tr>
<td>08.45</td>
<td>Studio 1</td>
</tr>
<tr>
<td>09.45</td>
<td>Studio 3</td>
</tr>
<tr>
<td>09.45</td>
<td>Ship Studio (B)</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Grace Gartland &amp; Stephen Soileoni</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Rosalyn Maynard</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Iain Biggs / Luci Gorell Barnes</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Nikole Bouchard</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Gartland: Swim Nation! (Part 2)</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Sounding Balloon</td>
</tr>
<tr>
<td>14.10</td>
<td>Workshop: Douglass McK &amp; Sam Foubidei</td>
</tr>
<tr>
<td>15.15</td>
<td>BREAK</td>
</tr>
<tr>
<td>15.30</td>
<td>LUNCH: Upper Gatehouse</td>
</tr>
<tr>
<td>16.15</td>
<td>Short break</td>
</tr>
<tr>
<td>16.15</td>
<td>Closing session</td>
</tr>
<tr>
<td>17.00</td>
<td>END</td>
</tr>
</tbody>
</table>
sessions (cont...) 12

Tony Lopez: Living by the Sea

STUDIO 1 • Thursday 21 June • 13:15 - 13:40

The site of the city of Exeter and Plymouth in the larger region is based on the navigation of the river Exe through a long history of settlement, colonization, fertility, agriculture, industry and especially international trade. The muddy, slopy, square ways of tidal mudflats, sandbanks, marshes, with a dynamic structure that is influenced every day by the tides, has always been a rich and challenging environment for those who lived there. I plan to pick on three or four traditional individuals who lived and worked along the River and its estuaries, and write about something about their lives and their work. It is in this area that I am doing some initial research.

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

STUDIO 3 • Friday 22 June • 10:15 - 11:00

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

Kira Rose: Singapore's Liquid National Identity

SHIP STUDIO • Thursday 21 June • 10:45 - 11:15

In Zygmunt Bauman's sociological studies Liquid Life (2005) and Liquid Times: Living in an Age of Uncertainty (2007), he observes what he characterises as the "liquid life of a precocious life, lived under conditions of constant uncertainty." (Liquid Life, 1-2). In this paper the representation of Sydney, and more broadly Australia, is considered in light of Bauman's theory of social fluidity. It is posited that Peter Comic's Cliff Hardy series addresses fundamental elements of the liquid society, such as the ambivalence, speed of interactions, and unpredictability of life in modern society:

In Zygmunt Bauman's sociological studies Liquid Life (2005) and Liquid Times: Living in an Age of Uncertainty (2007), he observes what he characterises as the "liquid life of a precocious life, lived under conditions of constant uncertainty." (Liquid Life, 1-2). In this paper the representation of Sydney, and more broadly Australia, is considered in light of Bauman's theory of social fluidity. It is posited that Peter Comic's Cliff Hardy series addresses fundamental elements of the liquid society, such as the ambivalence, speed of interactions, and unpredictability of life in modern society:

Cliff Hardy series addresses fundamental elements of the liquid society, such as the ambivalence, speed of interactions, and unpredictability of life in modern society:

In this keynote Amy Sharrocks considers the ways water shapes our days and order to make a different reckoning with the world.

Amy Sharrocks (keynote) Against Dryness

STUDIO 3 • Thursday 21 June • 18:10 - 18:40

In this presentation I reflect upon my experience of taking a rather unconventional approach to researching a museum – as an experiment in site-responsive, creative order to make a different reckoning with the world.

Kris Rose: Singapore's Liquid National Identity

Amy Sharrocks (keynote) Against Dryness

STUDIO 1 • Thursday 21 June • 12:45-13:15

In Zygmunt Bauman's sociological studies Liquid Life (2005) and Liquid Times: Living in an Age of Uncertainty (2007), he observes what he characterises as the "liquid life of a precocious life, lived under conditions of constant uncertainty." (Liquid Life, 1-2). In this paper the representation of Sydney, and more broadly Australia, is considered in light of Bauman's theory of social fluidity. It is posited that Peter Comic's Cliff Hardy series addresses fundamental elements of the liquid society, such as the ambivalence, speed of interactions, and unpredictability of life in modern society:

In this keynote Amy Sharrocks considers the ways water shapes our days and order to make a different reckoning with the world.

Amy Sharrocks (keynote) Against Dryness

STUDIO 1 • Thursday 21 June • 12:45-13:15

In Zygmunt Bauman's sociological studies Liquid Life (2005) and Liquid Times: Living in an Age of Uncertainty (2007), he observes what he characterises as the "liquid life of a precocious life, lived under conditions of constant uncertainty." (Liquid Life, 1-2). In this paper the representation of Sydney, and more broadly Australia, is considered in light of Bauman's theory of social fluidity. It is posited that Peter Comic's Cliff Hardy series addresses fundamental elements of the liquid society, such as the ambivalence, speed of interactions, and unpredictability of life in modern society:

In this keynote Amy Sharrocks considers the ways water shapes our days and order to make a different reckoning with the world.
Ronnie Varshar: The Weather Forecaster (02'00) 
Joaquín Valentín Y Lucio Loren: Menú nuclear (04'38) 
Néstine Quilato: Disappearing Streams (03'44) 
Pal Van Steeck: The story of water (03'20) 
Anna Day: Sea Change (03'38) 
Despina Economopoulou: Lifestyle: Sooner or Later (04'54) 
Antonia Sardanas: "Arte blanca" (05'03) 
Kim Jin Kook: Water makes life possible on Earth (02'11) 
Clare Cherry & Patricia Arzuova: Equilibrium – to balance (01'27) 
Hugh Livingstone: River text (03'19) 
Michelle Hartemon: ARP (a separate installation available during timed posts) 

Theo Thomas: Defending our rivers with environmental law 
STUDIO 1 • Thursday 21 June • 15.40 - 16.10
Our environmental laws are not just the science of the ecologist. They are the language of our rights to the natural world. They are our tools to ensure our future. This presentation will examine the need to protect our rivers and the legal mechanisms that are available to do so. 

Iyong Yoo: Science Walden
SHF STUDIO • Thursday 21 June • 16.10 – 16.45
Science Walden is an artistic and scientific community (as an engagement laboratory) designed to connect scientific technologies to human cognition and perception, with behaviors and emotions. Many processes for the purpose of these activities are being conducted in Science Walden. First one is the Secret Standard Money (FSM) project. When you use the Bev-Vi (like a Bevi with a Virtual toilet), you will receive the Secret Standard Money (FSM), because the focus is used to produce useful energies such as methane and biofuels and the remaining sludge is used as fertilizer. Instead of pouring waste to the sewer, you can use them as energy and therefore, money. The Bev-Vi toilets are designed by Science Walden team and spend 1/4 of that water saving toilets, even 1/4 of that water saving toilets.

The film programme runs all day on Thursday and Friday, in Studio 5. The full programme with approximate running times will be posted on the door of the screening room.
**Workshop  Rebroah Blyth: In Dialogue with Water**

Workshop  Rebroah Blyth: In Dialogue with Water
Meet Studio 1 Foyer • Friday June 22 • 14.30 - 16.00

You have been invited into a larger conversation about water through this idea or image that caught your attention during your workshops. What do you want to say? What turns you were the conversation to take? As you close your time at the conference, this workshop opens up the way to converse with others in the audience, on Instagram or on the discussion board. We will be creating — through writing, gathering, assembling here — individual hybrid essays that will be shared and may be ephemeral.

This hybrid response brings together

*(i)*

- knowledge you already possess (experimental, researched, imagined)
- materials at hand — a few smooth stones, a song accessed through your iPhone, a sketch you make on a napkin


---

**Workshop  Sarah Acton: Walking on Water**

Workshop  Sarah Acton: Walking on Water
Meet Studio 1 Foyer • Friday June 22 • 14.30 - 16.00

Walking with the folk story: “Senara” from Cornwall, we’ll be exploring myth, archetypes and how to express our workshop responses and experiences through photography.

Senara is telling of a traditional Cornish folktale of a mermaid who was raised by a small village. She21:02

The workshop is an immersive experience and throughout the session we’ll be...
Our next creative summit is **Evolving the Forest**

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

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

**Deadline for proposals:** 19 November 2018

**Registration opens:** 21 December 2018

**Programme announced:** 20 December 2018

**Early Bird Registration closes:** 19 February 2018

**Updates and event website:** [evolvingtheforest.uk](http://evolvingtheforest.uk)

---

**Cinema Screening:** **Kiss the Water**

Barn Cinema | Wednesday June 20 • 20.30 - 21.50

A special screening in Dartington’s Barn Cinema

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

---

**Reading:** **The Rime of the Ancient Mariner**

Tiltyard (Ship Studio 11) | Wednesday June 20 • 21.45 - 22.25

A special reading by actor Conor Magee

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

---

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

Ship Studio 11 | Thursday June 21 • 20.00 - 20.30

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

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

---

**Sonic poem:** **Wallace Heim: the sea cannot be depleted**

Ship Studio 11 | Thursday June 21 • 20.30 - 21.00

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

---

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

Ship Studio 11 | Thursday June 21 • 21.00 - 21.30


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

---

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