

Filippa Dobson, Artist and practice based Fine Art PhD Candidate, University of Leeds, UK.

Effluviae

I work in the in-between space between print and performance. The remnants of my performative practice may become ritual objects and can be left in situ. I respond to a ritualised landscape demarcated by cup and ring marked rocks that extends along the routes, roads and rivers (Wharfe and Aire) into the environs of Leeds. Each stone is a Statutory Scheduled Monument and has an invisible and liminal two-metre boundary ⁽¹⁾. It is therefore illegal to leave 'litter' or in any way touch or deface the rock. . There is one such rock in the middle of the pavement of the A65 in Horsforth ⁽²⁾. Every time someone squeezes past it they unwittingly break the law and engenders a new moment in a social network of relationships linking urban Leeds residents with the Neolithic (Massey, 1991, p28).

In my performance 'Effluviae' I shall unpack a box of monoprinted drawings and mirror printed text made in response to the Horsforth stone. I shall then invite the audience to participate in flying and floating the sheets on the River Aire (tba). By extending the gestural performance of the original Neolithic mark-makers I aim to penetrate the University of Leeds Ludus Symposium creating a contemporary urban contemplative ritual place (Massey, 1991, p29). By transacting a singular revolt against the tyranny of privatized or rather sanitized 'heritage-ized' space I am reclaiming ritual space as live art (Massey, 1991, p24).

Filippa Dobson: Artist and practice based Fine Art PhD Candidate, School of Design, University of Leeds. Teaches printmaking to students across the School. Has a First Class Fine Art Degree, Leeds College of Art 2010 and a full Leeds University Scholarship 2012. Shortlisted for the 'Vantage:Rez' 2013, won the Photography Category, Northern Design Competition, 2009 and First Prize, Bradford Open, 2007. Has a background in Human Ecology.

<https://www.facebook.com/filippa.dobson>

Bearing Flux: <http://bearingflux.tumblr.com/#me>

1. Each stone is subject to the Wildlife and Countryside Act 1981 Section 28 and the Ancient Monuments and Archaeological Areas Act 1979.

2. 'The National Heritage List for England' <http://list.english-heritage.org.uk/resultsingle.aspx?uid=1014973>

Kevin Crooks, University of Central Lancashire, UK.

The Performance of Narrative Within a Confined Urban Landscape

I have recently produced a project as part of my postgraduate degree, which documented a narrative that explained and examined the lives of a diverse range of individuals who frequent a council, administered local allotment in Aigburth, Liverpool. I originally chose to demonstrate the specific reasons and motives why people use an allotment and what they

gain from their engagement, not only with the site but also the people who make up the wider community within the confinements of that particular space.

Recent work on the project consisted of a number of video, photographic and audio interviews, which documented a number of individuals; this documentation developed an understanding of the diverse range of people that regularly visit the allotment. The work generated my increasing interest in evidencing relationships that function and contribute to the social structure and relationships that are continuously performed within the allotment. Over the course of my investigations it became clear that the allotment encourages and allows for the development and performance of a functional community which accepts the diversity of all those who participate and engage with the space.

The interactions and relations that are present within this particular space are formed by what appears to be a myriad of different methods of communication. There is a clear sense of the necessity to communicate within the allotment: this communication can enforce and determine an acceptance within others who visit the site. Markings, gardening methods, personal ideology, life-style, objects, artefacts, decorations, possessions, actions, habits, routines and attitudes all contribute to the outward projection and perception of ones individuality, character and personality.

Kevin Crooks is a postgraduate student studying Photography at UCLan, his work explores how people are communicated, defined and portrayed by the spaces, objects and individuals that they engage with. He teaches Photography at Priestley College, Warrington. Since completing a BA in Fine Art Kevin has worked professionally within the field of Photography and produced both commercial and personal projects.

Katie Etheridge and **Simon Persighetti**, Falmouth University, UK.

Porous City: Take Me to the Bridge

Etheridge and **Persighetti** are explorers of place. Their collaborative practice invites participants and passers-by to investigate their own relationships with place, through performance, encounter, intervention and publication. Through their work they often seek to create temporary urban “playing places”.

“To wander through a diverse terrain is to feel the surroundings pass through one’s body as the body passes through the surroundings...” (Moore 1986: 57)

For the Ludus symposium, Etheridge and Persighetti explore performance in relation to the **materiality** of place. They discuss their project **Take me to the Bridge**, created on **Leeds Bridge** for Compass Festival, 2011.

Festival goers and members of the public who encountered the work were invited to participate by having images of bridge views transferred on to their skin. Hands and bodies became surface or canvas, recording and re-presenting captured images of the city. Re-photographed in situ, participant’s bodies became porous to the city in a series of images that blur the edges between street and skin.

The piece invited residents to pay close attention to the texture and patina of a habitual everyday crossing point, revealing deeper relationships with the bridge and connections to the city. Visitors to Leeds were able to become intimately familiar with a tiny fragment of the material fabric of the city they were passing through.

Moore, Robin, C. 1986, *Childhood's Domain*, New Hampshire, USA: Croome Helm Ltd.

Dr Simon Persighetti is a walking artist and a core member of Wrights & Sites, a group of performance-trained artists who have been producing site-specific performances, walking projects and other art works since their formation in 1997. **Katie Etheridge** is an artist working across live and mediated art forms to make performances and interventions that investigate the interrelationships between people and places, and artists and audiences. **Etheridge and Persighetti** recently collaborated on *Signs and Wonders* with Phil Smith, commissioned by Green Close and Live@LICA to mark the 400th Anniversary of the Lancashire Witch Trials.

Porous City: <http://porous-city.tumblr.com/>

Signs and Wonders: <http://signsandwonderslancaster.tumblr.com/>

Wrights & Sites: <http://www.mis-guide.com>

Claudia Kappenberg, University of Brighton, UK.

The Use of Uselessness

Using still images and video the talk will present a series of performed interventions which address the contemporary credo of productivity and outcome through a deliberate squandering of effort and time. Interventions take place in hybrid spaces such as urban forests and rivers, private gardens or abandoned buildings, in which urban and social patterns converge with natural elements. Constructed as ritualistic activity or repetitive loops the projects combine the cyclical aspect of nature with the obsessive quality of labour. Repetition is used as a choreographic strategy or hinge, with which to disrupt the rhythm of everyday in an attempt to undermine the logic of economic thinking; in its impossibility to achieve anything the work turns production into process and functionality into play.

Claudia Kappenberg is a dance and performance artist and Course Leader for the MA Performance and Visual Practices, University of Brighton, UK. She is co-founder of the White Market project, a collaborative performance group, and Editor of the International Journal of Screendance.

<http://ckappenberg.info>

<http://www.whitemarket.de>

<http://cloudsmountaintop.tumblr.com>

Jess Allen, University of Manchester, UK.

Yokel with a yoke: carrying the country through the city in activist walking performance

What happens when an eco-activist from the country sets foot in the city? *Drop in the Ocean* is a six-day solo walking performance in six concentric circles, performed around an accompanying installation. The performer carries water in buckets on a milkmaid's yoke as a provocation to effect encounters with strangers. She invites them to make a wish by taking a stone from the water of one and transferring it to the other, while she offers instructions for how they might think about water in all its guises from the domestic to the sublime. As a play on temporal and spatial incongruity – the anachronistic yoke; the car park, bus stop, park bench as the unlikely location of live art – it is an attempt to disrupt presumption. In using water to bring the (fabled) sensuality of the wild into the (perceived) sterility of the city, it is an alchemical experiment in enchanted activism (in a bucket).

Drop was first performed in Hereford, October 2013. Daily the walks rippled outwards from the installation, becoming virtual contour lines which dissolved the rural-urban binary into a continuum of meetings with people, cows, terrain, traffic. It revealed in its wake that the politics might not be in the water but in the wandering: like bringing the smell of cow shit on my boots back to a city that lost its cattle market to a shopping centre. Here I offer these, and other, reflections of a rural artist meeting an urban audience through the medium of water. dropintheocean.org.uk

Jess Allen is an aerial dancer and walking artist, currently doing a (second) PhD with a [President's Doctoral Scholarship](#) from University of Manchester in walking as an eco-activist arts practice. She uses walking to facilitate talking and listening; creating unexpected encounters in unusual locations, exploring connections between people and place.

Lisa Woyrnarski, Royal Central School of Speech and Drama, UK.

The Bio-Urban in Performance

This paper will consider how site-based performances in urban settings may reflect, reveal or re-think concepts of nature. Geographer David Harvey has famously said there is nothing unnatural about New York City (1993). The problem lies not in the "naturalness" of New York City, as Harvey contends, but in the concept of nature itself. It is an ambiguous term yet a conception of nature contains implicit assumptions about how we view the living world and informs the way we relate to it. I suggest that before we can begin to shift our thinking about ecology, it is necessary to first consider how concepts of nature inform our perception of the living world, particularly in relation to the urban. In order to collapse the human/nature dualism and the rural bias, the concept of nature needs to be reconsidered to include urban areas. I will consider nature as a set of interconnected relationships and suggest the neologism 'bio-urban nature' to reflect the aliveness and presence of nature in urban settings. My own collaboration, *Trans-Plantable Living Room* (2013), a scenographic garden installation activated by performance for World Stage Design 2013 in Cardiff, will be considered as a way of imagining and critiquing bio-urban nature in performance. Drawing on Jane Bennett's *Vibrant Matter* (2010), bio-urban re-conceives the urban as alive with ecological

relationships and vibrancy. Bio-urban nature is an attempt to disrupt the fixity of rural and urban distinctions while at the same time embracing a theory of vibrant materiality or ecological-relatedness materiality.

Lisa Woynarski is a London-based performance-maker, researcher and ecodramaturg interested in the intersection of performance and ecology. Her practice involves working in urban green spaces, with her company Green Stage and performance collective Plantable. She is currently doing a PhD at Central School of Speech & Drama, about the development and articulation of an ecological performance aesthetic.