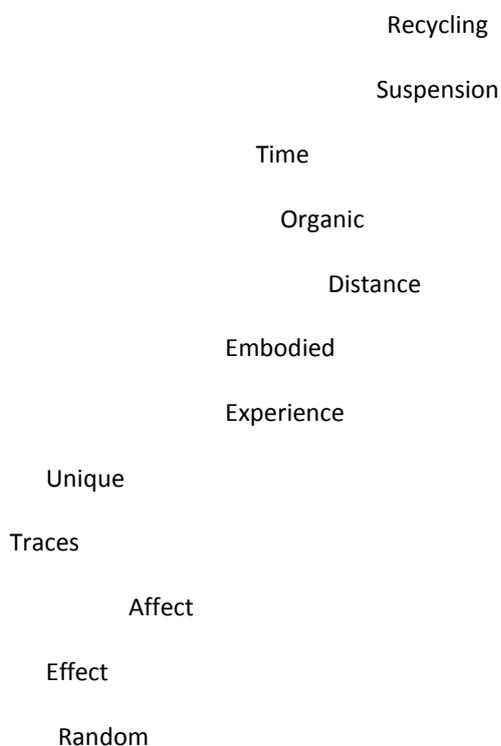


Hari Marini, Queen Mary, University of London, UK. **Sarahleigh Castelyn**, University of East London, UK and **Manoli Moriarty**, University of Salford, UK.

The Falling Shift

The Falling Shift has emerged as a theme for a performative exploration of the concept of time as we experiencing it in urban spaces. How events recur over time; how time is experienced through rhythm and rhythm develops through time. *The Falling Shift* disrupts visually and spatially the flow of attendees, passers-by and visitors. By emptying and filling the containers up with rice, we create a kind of 'hourglass' and through this playful and poetic gesture, we invite people (building-users / city-users) to reflect on the way they experience falling, time and space. *The Falling Shift* marks and maps time by the action of falling. Sometimes traces of this falling have an effect, disrupting people's scheduled activities and journeys within a particular space, and sometimes they are un-noticed and invisible. We are caught in this pattern of



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Megan Hoetger, University of California, Berkeley, USA.

The Politics of Mobility in the City: Asco's Walking Mural and 1970s East Los Angeles

How can walking in the city enact a politic of (dis)identification and put into circulation possible counterpublic spaces? With this question as a starting point, this paper looks to the alternative mobilization of walking in the early performance actions of East Los Angeles-based artist collective Asco (Sp. "disgust"). Formed in 1972 by Harry Gamboa Jr., Willie F. Herrón III, Gronk (Glugio Nicandro), and Patssi Valdez, Asco's early works unfolded in specific relation to the streets of their community, mapping questions of belonging, visibility, and invisibility in playful and shocking ways. In *Mural Walk* (1972), which serves as the centerpiece of the paper, artist Patssi Valdez took on the sacred image of the Virgen de Guadalupe, combining it with elements of glam punk culture. Walking down the main drag of East LA on Christmas Eve, Valdez and her fellow artists brought the static images of the mural to life. Elsewhere in these early actions, as in *First Supper (After a Major Riot)* (1974) and *Decoy Gang War Victim* (1974), the group placed their bodies in relation to the street and alongside practices of moving through the city, challenging the hypostasis of the image in the Chicano Art movement of the time by enacting the politics of mobility that marked Chicano experience—from Catholic tradition to urban street violence. Such works form a crucial foundation for contemporary urban walking actions that is deserving of more attention for the ways it imagines the performative instantiations of identity in a dense and heterogeneous urban space.

Megan Hoetger is a second year PhD student in the Department of Theater, Dance, and Performance Studies at University of California, Berkeley. Her research looks at global media flows of 1960s and 70s performance art and the discursive construction of meaning across time in the project of art history-making.

Sue Porter, University of Bristol, UK and **Dee Heddon**, University of Glasgow, UK.

Walking Interconnections

The '*Walking Interconnections: Performing conversations of sustainability*' AHRC Connected Communities funded research project, brought disabled people and sustainability practitioners together to share walking encounters in public places. Through mapping, talking, walking and reflecting together they entered each other's life-world's, and their experiences are caught in photographs, maps and a sound play crafted by Dee Heddon from the recorded conversations of the walkers.

Disabled people most often find themselves positioned as only vulnerable, but recent research (Abbot and Porter, 2013) has led us to propose that there may be a 'wisdom' (Leipoldt, 2006) drawn from lived experience, which disabled people can contribute to the resilience and (social) sustainability debates. The '*Walking Interconnections*' project explored this 'wisdom', and the potential contribution to learning for a sustainable society, by developing dialogues between Disabled people and sustainability practitioners. It used walking, story telling and arts-based methods to develop dialogues between these two traditionally separated communities. Through these dialogues it seeks to understand more about different forms of resilience, and to question the valuing of self-reliance over positive *interdependencies*, in support of the transition to a sustainable society.

In this paper we will explore the ideas underpinning the *'Walking Interconnections'* research, and discuss findings and the impact the project is having on emergency planning and the debate about shared public spaces. Images from the walks and extracts from the play will be included.

Sue Porter is a Research Fellow in the School for Policy Studies at the University of Bristol. Her research interests include Disabled identity, sustainability and place, she uses arts-based and narrative approaches in her participatory research practice.

Dee Heddon is Professor of Contemporary Performance (Theatre, Film and Television Studies) at the University of Glasgow. She is currently engaged in two areas of research: Walking and Performance, and Performance and Forests. The first extends from her research into women artists and walking, as well as 40 Walks and The Walking Library

Isabel Jones, Artistic Director Salamanda Tandem, UK and **Mickel Smithen**, Associate Artist, Salamanda Tandem, UK.

Audio Description: an aesthetic tool in performance?

This paper reflects upon the ethical and aesthetic rationale underpinning Salamanda Tandem's use of audio description (AD), and on the dialogue between visually impaired, blind and sighted people as leaders, performers and audience.

Salamanda Tandem's first site specific performance 'Sound Round Robin' 1991 was devised by a company of 18 visually impaired, blind and sighted dancers. In this paper Isabel Jones reflects on this early emergence in creative leadership of blind people including her father Lewis Jones, and on the influence of a formative moment in early childhood, when she realized she could watch him because he was blind and he did not know she was there. Exploring this sense of awkward inequity, Isabel describes how the work has evolved aesthetically, and the rationale behind *'White Cane'* our current project for Ludus Festival. *White Cane* explores the potential of the long white cane as an aesthetic tool in performance. Led by a team of independent visually impaired and blind performers, the sound of their long white canes will be transmitted live alongside audio description through radio headsets to the audience.

We would like to invite symposium delegates to join us in both debate, performance. <http://ludusfestival.org/whats-on/white-cane/>

Central themes are:

- The role of live singer/director, in stimulating, influencing, responding and supporting interaction between performers, witnesses, audience or latent performer via audio description.
- The role of the visually impaired or blind person as independent dancer, choreographer, author, drawing on their lived experience as expert and leader from within the work
- The energetic flow for audiences between, incidental witness/appreciator, to performer/creator.

Isabel Jones is a dancer, singer, composer, choreographer, and director, bringing together cross-arts and cross-disciplinary teams, to research, redefine and cross boundaries between people and art forms. Isabel is a visiting research fellow in the School of Performance and Cultural Industries at Leeds University (PCI). **Mickel Smithen** is a Salamanda Tandem associate artist,

performer and visually impaired person. He has worked with the company for 8 years and been involved in 13 site specific performances to date. www.salamanda-tandem.org <http://salamandatandem.wordpress.com/>

Gary Winters, Lone Twin and **Claire Hind**, York St John University, UK.

A Fool Cat's Power Nap: Dream sites for the city of Leeds

A 10-minute intervention sharing a semi-fictional, half-remembered, journey around a drowsy city of Leeds through photography and text mapping; Yorkshire dreams are placed, misplaced and hidden within urban locations that may affect the experience and sense of place.

In late 2012 we collected accounts of Yorkshire dreams. We set up a series of dream drop-in events where we invited the public to donate the images and written descriptions of the places, people and events in their dreams. By dreams we mean the ones that wake you up in the middle of the night or disappear in an instant in the morning; those ones that really get to you and make you feel a bit strange for the rest of the day. Dreaming proper, we have discovered, keeps you healthy.

The first development of this gathered material was a weekly city walking tour; we reclaimed the city as a waking dream and stopped the traffic. A gallery exhibition also surfaced some of these accounts, directly using the handwritten and drawn images of the dreamers, together with fragile and outmoded Letraset – text that can split, break and disappear from the page.

Warning: this intervention does not contain any dream interpretation.

Gary Winters is Co-artistic Director of performance company Lone Twin. Celebrated for creating a broad range of projects, from theatrical productions to participatory public events, the company's work is regularly shown across the world to popular and critical acclaim. **Claire Hind** is the Course Leader for the MA Theatre and Performance at York St John University and has been collaborating with Gary Winters on Performance Writing Projects since 2011. www.garyandclaire.com

Cecilie Sachs Olsen, PhD researcher, Queen Mary University of London, UK.

Performing things – investigating the transformative potentialities of urban materialities

Much current debate attests to the political potential of art for opening up for re-imaginings and new understandings of urban space. The talk will explore what role material 'things' –as deployed and performed within socially engaged practice - may play in producing knowledge that create emancipatory possibilities in this regard. The notion of 'performance as knowledge' is here applied in order to emphasise the importance of embodied practices as systems of knowledge production that opens up for an engagement with the materiality of urban space. In this regard 'performance as knowledge' is to be understood not only as linked to immaterial practices such as bodily affect, but also to incorporate how it relates to the presence and importance of the material, not as something that is defined in opposition to the immaterial, but as that which gives it an expressive life and liveliness independent of the human subject. Based on the project *invisible Zürichs*, in which over 150 residents of Zurich created an alternative city archive that expressed their experience of the city through found objects, photographs and stories, the talk will illustrate how socially engaged art practice may help foster an understanding of the

transformative potentialities of matter in social life. This way the talk exposes how things may positively and creatively mediate power imbalances attached to imaginaries regarding space, self and other, and thus open up for a re-imagination of urban space.

Cecilie Sachs Olsen is co-founder of zURBS and PhD researcher at Queen Mary University of London. Cecilie studied Urban Studies in Brussels, Vienna, Copenhagen and Madrid, and Performance Studies at Copenhagen University. She has been working at the Institute of Critical Theory at Zurich University of the Arts, and at the Chair of Architecture and Urban Design, ETH Zurich.