



## Schedule

**09.00-09.30**                    **Registration & Coffee** (Sallis Benney Theatre Foyer)

**09.30-10.30**                    **Keynote** (Sallis Benney Theatre; Chair: Kate Aughterson)  
Iain Sinclair (Independent) - "In Praise of Silence: caves, shrines, secret places and their war against virtual imagery and false narrative"

**10.30-11.15**                    **Round Table: Brighton Arts**  
(Sallis Benney Theatre; Chair: Jess Moriarty)  
Alison MacLeod (Chichester) | Hamish Black (Independent) | Ian McDonald (Newcastle) | Erinna Mettler (Independent)

**11.15-12.00**                    **Readings & Viewings**  
(Sallis Benney Theatre; Chair: Jess Moriarty)  
Vivien Graveson (Royal Holloway) | Andrew Melrose (Winchester) | Mark Rutter (Winchester) | Julian Stannard (Winchester)

**12.00-12.30**                    **Lunch** (Café)

**12.30-13.30**                    **Keynote** (Sallis Benney Theatre; Chair: Liam Connell)  
Richard Kerridge (Bath Spa) - "Particular Places, Typical Places and Shadow Places: how nature writers deal with the elasticity of place"

**13.30-14.30**                    **Panel Presentations**

Writing Rubbish - Waste House Site-specific Workshop  
(The Waste House; Chair: Liam Connell) with Clare Best and Sara Clifford

Clare Best and Sara Clifford are the two Writers in Residence this year. Their work crosses script, poetry and performance and they are co-writing a small site-specific piece to be performed in Lewes in July. This workshop will ask you to respond to the Waste House through a series of short writing exercises.

Critical Self Reflection on Practice (M2 Boardroom; Chair: Jess Moriarty)  
Stuart Bennett (Edinburgh) | Jessica Worden (Brunel)

Landscape (Sallis Benney Theatre; Chair: Kate Aughterson)  
Hannah Vincent (Sussex) | Julia Winckler (Brighton)

**14.30-15.30 Panel Presentations**

Walking (M2 Boardroom; Chair: Kate Aughterson)  
Amy Cunningham (Brighton), Jac Cattaneo (UAL & Chichester) & Shirley Chubb  
(Chichester) | Sonia Overall (Canterbury)

Image & Filmmaking (Sallis Benney Theatre; Chair: Deborah Philips)  
Jeremy Bubb (Roehampton) | John Maxwell (Liverpool John Moores) | David  
Jackson (Liverpool John Moores)

Performance (M57; Chair: Jess Moriarty)  
Steve Hawley (Manchester Metropolitan) | Claudia Kappenberg (Brighton)

**15.30-16.00 Coffee (Café)**

**16.00-17.00 Panel Presentations**

Post-Industrial Landscapes (M2 Boardroom; Chair: Kate Aughterson)  
Kevin Crooks (Central Lancashire) | Jill Howitt (Open University) | John Wedgwood  
Clarke (Hull)

Collaborations (Sallis Benney Theatre; Chair: Jess Moriarty)  
Alice Entwistle (South Wales), Inga Burrows (South Wales) & Lou Lockwood  
(Independent) | Helen Tookey (Liverpool John Moores)

**17.00-18.00 Round Table: Brighton Writers**

(Sallis Benney Theatre; Chair: Jess Moriarty)

Robert Dickinson | Lizzie Enfield | Sally O'Reilly | Ed Siegle | Nye Wright

Brighton-based publisher Myriad Editions hosts this roundtable discussion on the importance of a sense of place in contemporary and historical fiction and graphic novels. Five acclaimed writers and artists join Candida Lacey, publisher and managing director of Myriad, and Vicky Blunden, Myriad's senior fiction editor, to explore the possibilities of writing Brighton and beyond.

**18.00 Film Screening** (Sallis Benney Theatre; Intro: Deborah Philips)

*Brighton Bandits*, dir. Ian McDonald

(UK/2007/40mins/DV/English)

Direction, camera and editing by Ian McDonald

Produced by Geetha J. for Interventions

*Brighton Bandits* was the first ever in-depth documentary about a gay football team. It debunks the myth that gay men don't play football. The Bandits were crowned Gay Football League Champions in 2006. In following the team's quest to retain their title, *Brighton Bandits* not only captures the passion for football in the gay community but also allows the players to emerge as people with bold and poignant stories to tell. They also raise issues that trouble them from the camp hedonism of the gay scene to the future of a Gay Football League. Sprinkled with humour and pathos, *Brighton Bandits* moves rhythmically between thought-provoking views to football action. With no commentary and no musical score in the film, the voices of the players and the sounds of the pitch keep it raw and real.



Place-Based Arts:

# Brighton Writes

29th May 2015 | Grand Parade Campus

## Abstracts

### Keynote: Iain Sinclair

'In Praise of Silence: caves, shrines, secret places and their war against virtual imagery and false narrative. With special reference to a series of expeditions across the Gower Peninsula, Port Eynon to Worm's Head, in quest of the Red Lady of Paviland.'

### Round Table: Brighton Arts

Alison MacLeod - is a novelist, short story writer and essayist. Her third and most recent novel, *Unexploded* (Penguin UK), was nominated for The 2013 Man-Booker Prize and selected as one of *The Observer's* 'Books of the Year'. Previous works include the novels *The Changeling* and *The Wave Theory of Angels*, and the short story collection *Fifteen Modern Tales of Attraction*. MacLeod's stories have been published and broadcast widely, and both her next short story collection and novel will be published by Bloomsbury UK and USA. She is Professor of Contemporary Fiction at the University of Chichester.

Erinna Mettler - I will be talking about my novel *Starlings* which was entirely set in Brighton. It was written when I had just moved to the city from London and it was very much writing from an outsider's point of view. The novel is structured as a set of interlinked short stories. The stories were arrived at through on the hoof collection of urban myth, overheard conversations, anecdote and local news stories. I spent 6 months walking around the city with a notepad in my hand and after a while stories and events began to link themselves together. The book addresses many well known Brighton landmarks and historical events. The title comes from the way in which Brighton's inhabitants mimic the starlings, individual yet connected, each with the potential to shift the movement of the whole.

Hamish Black - sculptor, lives and works in Sussex. After completing a post graduate at the Slade, University College London, he taught part time at Portsmouth, Chelsea, Brighton, Bristol, Canterbury and MA courses at the Royal college of Art and Wimbledon. Regular part time lecturing sustained a studio and enabled a succession of commissions in the UK and Europe (coincidentally three for Brighton), 'Tree House'. The great Hurricane sculpture competition. 'Brighton Light' for the University of Brighton and 'Afloat' for Brighton and Hove council. The three works, carved construction, steel fabrication and cast bronze, display a catholic approach to materials. Each work a site specific response made in his studio.

He exhibits regularly, with a solo show at Kapil Jariwala gallery, New Burlington Street, London. The most recent group shows were curated by the Pangolin gallery 'Crucible' 1&2 at Gloucester Cathedral. 'Fire and Brimstone' and 'Sculptors Drawings' in Pangolins London Gallery. The Lemon Street gallery. Truro. Cornwall. ParaOlympics sponsorship touring exhibition and 'Journeys' at the Sydney Cooper gallery, Christ Church Canterbury.

Symposiums have become a network stream for the artist, the most recent was Caro and Collaboration at Central St Martins London. Black had collaborated with Anthony Caro for 25 years. An earlier sculpture symposium in Finland. Black had the opportunity of adding a piece to his 'sounds like' series, with a cast iron work made using the recorded spoken sound wave form of 'Pirkala' the symposium host and site for the finished work.

Ian McDonald - Drawing on his previous works in India, South Africa and the UK, Ian will reflect on the significance of place in his documentary practice. In particular he will explore the way the importance of Brighton as a particular cityscape in framing his trilogy of documentaries about gay football (Brighton Bandits, 2007), homophobia (Shame, 2008), and activism (Justin, 2011).

## Readings & Viewings

Vivien Graveson (Royal Holloway)

The creative element of my practice-based Creative Writing PhD at Royal Holloway is a ghost story inspired by a section of the Suffolk coast where centuries ago a large medieval port was destroyed by storms and swallowed by the sea. Much of the atmosphere and tension of the novel comes through descriptions of the ocean, and the whispering reed-beds that lie nearby (please see extract below, as example). In my novel the reed-beds become the site of a drowning that occurred twenty five years before the narrative begins.

In addition, I use the remains of the (actual) drowned city not only as an evocation of loss and destruction, but to provide, as Tim Edensor puts it in *Industrial Ruins: Space, Aesthetics and Materiality* (Pub. Berg, Oxford/NY, 2005) 'a still and seemingly quiescent present pointing to future erasure and (...) conveying a sense of the transience of all spaces.'

Andrew Melrose (Winchester) – "The lyrical future of nostalgia: going forward to the place I couldn't go back to"

It's not such a long story, which I will tell, but being advised to leave Belfast by the IRA, only four hours after I had arrived in 1973, is now having a more profound effect on my writing and creativity than it ever did back then. Milan Kundera in his essay, 'The narrative future of nostalgia,' (2009: 106-107) lends context to the ideas I am exploring and along with what Walter Benjamin called a *Dialektik im Stillstand*— [a] *dialectics at a standstill the context begins to present the possibilities. The presentation will be a twenty minute, critical and creative piece, with a performance on songwriting and lyrical context on a sense of place (or not, as it exists as memory). As Jacques Derrida has written, the 'future, this beyond, is not another time, a day after history. It is present at the heart of experience. Present not as a total presence but as*



a trace ...' (Derrida 1978: 95). And for the artist this could be rephrased as 'the future story': an as-yet unread, unheard narrative, which is not situated in another time, a day after history, but is present at the heart of experience. Present not as a total presence but as a trace. Reflected in a sense of place, where the intimacies of such temporal and ontological connections can shed light on present contexts as they absorb the past and open it up to the future.

### Mark Rutter (Winchester) – “Morgan Bay in word and image”

Between 1990 and 2002 I lived in the woods on the coast of Maine in New England. During that time I wrote poetry based on my habit of daily walking the local landscape and recording details of my walks in journals. I have published three collections of poetry inspired by the landscape of Morgan Bay, Maine, most recently *Basho In Acadia* (Flarestack Poets, 2015) and have also published artists' books and illustrated broadsides on the subject. A new illustrated long poem, *Homage to Andrei Tarkovsky*, is due from Tatlin Books, Maine, this year. All of this work responds to the specific locale of Morgan Bay, and is as far as I know the most extensive study of a particular locale in the US by any living British poet.

I return to Maine every summer, and continue to write poetry and keep detailed journals of my experience of the landscape. Similarly, I continue to collaborate with Maine printer Walt Tisdale on verbal-visual printing projects. I propose to present examples of my poetry and visual art based on Morgan Bay by performing my poems and showing examples of visual poems and illustrated broadsides, along with dummies of the forthcoming book *Homage to Andrei Tarkovsky*, which combines letterpress and digitally printed text with relief printed images and prints taken directly from objects found along the shoreline of Morgan Bay.

### Julian Stannard (Winchester) – Poetry reading

As a poet place has always been important to me. Having lived in Genoa for many years – teaching at the University of Genoa – I continue to write about the port city (see vimeo link <https://vimeo.com/81617966>) My collections of poetry have been substantially about Genoa/Liguria . In 2008 I was given a Bogliasco Fellowship (Genoa) and this residency helped me finish my third collection. I have a very personal connection with the city and I am very conscious of Genoa's literary (poetic) history. I would like to read a body of creative work about the city as my contribution to the conference and give a brief account of these pieces.

## **Keynote: Richard Kerridge (Bath Spa)**

“Particular Places, Typical Places and Shadow Places: how nature writers deal with the elasticity of place”

### **Panel Presentations**

#### Panel 1: Writing Rubbish - Waste House Site-specific workshop

Clare Best and Sara Clifford are the two Writers in Residence this year. Their work crosses script, poetry and performance and they are co-writing a small site-specific piece to be performed in Lewes in July. This workshop will ask you to respond to the Waste House through a series of short writing exercises.

#### Panel 2: Critical Self Reflection on Practice

Stuart Bennett (Edinburgh) - “From the cupboard to the boardroom and back: 100 plaster objects”

In 2011, as Head of the School of Art, I invited the Dutch artist Krijn de Koning to undertake a residency as the John Florent Stone Fellow. This resulted in an Edinburgh Art Festival co-commission, ‘Land’, in the Sculpture Court at Edinburgh College of Art, his first work in the UK.

De Koning uses archetypal architectural constructs to imprint a sense of place on an overlooked or charged space. Using the College’s cast collection and cavernous Sculpture Court the artist built platforms, altering our perception of the space, restricting sections and offering us new perspectives of the casts. He stated that he “...wanted to make an artwork as a place, to give a use to it, so people could walk on it or use it for a discussion or a debate.”

Time-lapse footage is here <https://vimeo.com/71568110>

During the fellowship Krijn and I worked with a group of students on a project centred around 100 small plaster objects that were donated by the estate of Eduardo Paolozzi to the School of Informatics at the University of Edinburgh in 2007. These models and casts were stored in cardboard boxes in a cupboard next to the Turing Room where a set of Paolozzi’s Turing prints decorate the walls. In that room we unpacked the boxes and catalogued the objects in sketchbooks and photographs. Over a period of days we learned from the objects and each other. The intended outcome was to find a way of making the works public but what was more intriguing were the odd, disparate, delicate forms, the curious way they had been wrapped and stored, and our discussions and ideas about the different senses of history and value we ascribed to the collection. For us, the place they inhabited was compelling and exhibiting them seemed disingenuous and trite. We wrapped the objects back up as adroitly as possible and returned them to their cardboard boxes in the cupboard.

I have never taken the opportunity to turn this experience into anything other than an anecdote. This conference seems like the ideal situation to explore, discuss and learn more about the encounter and I propose to relate the experience using images,



drawings and writing using 'Land' and my own interest in latent history and heuristic approaches to teaching and research as touchstones.

### Jessica Worden (Brunel)

My work and research is concerned with the page as a site of performance that can be activated through live readings where page-based writing functions as a performance score. My work primarily negotiates the page as a site of performance however site-specific writing is a vital extension of my artistic practice. Site and place become fundamental elements of any given reading; they function as source material as well as context, ultimately shaping the work continuously through its development and performance. I recently completed a short work entitled 'A Play in Five Folds' (2015) in response to an exhibition at Bosse & Baum gallery and would like to speak about the relationship between this work and the sculptural installation that it responded to and to compare that to another performance work, 'Among the Salt Flats' (2014), both of which respond to specific sites in different ways. The experience of both sites generated a particular affectivity and these pieces respond to the position of the body and live(d) experience in that site.

### Panel 3: Landscape

#### Hannah Vincent (Sussex) - "Writers! Ask not what you can do for 'place' but what 'place' can do for you"

A practice-based paper consisting of a selection of readings from creative works and an accompanying discussion which considers place as metaphor.

The novelist Elizabeth Bowen wrote that 'nothing can happen nowhere. The locale of the happening always colours the happening, and often, to a degree, shapes it.'

... but where does the action of a novel or a radio play actually take place? And does the space of a stage play carry within it an implied sense of its eventual performance?

As a reader or a viewer or a listener, place is an indicator of what the writer is trying to show us about the intended meaning of their work.

My radio play *Come to Grief* takes place both in the 'real' world and in a peculiar aural landscape, which is representative. In radio, emotion and memory are as concrete as physical place because there is no distinction in the way in which they are conveyed to the audience.

The 'otherness' of Africa for the young protagonist in my novel *Alarm Girl* is significant, for example, and in creating a portrait of Africa as 'other', additional layers of meaning and intertextuality open up.

I will illustrate my paper with extracts from the following works:

*Alarm Girl* (novel, published by Myriad Editions, 2014)

*Come to Grief* (radio play, broadcast on BBC Radio 4 in July 2014 and repeated 25<sup>th</sup> February 2015)

*Human Geology* (mixed modes, published in a Special Issue of *American, British & Canadian Studies* Volume 20 'New Signals, New Territories' June 2013)

#### Julia Winckler (Brighton) – Fabricating Lureland: a history of memory of place<sup>1</sup>

A set of old black and white real estate photographs of Peacehaven bungalows, taken by local estate agents Wagstaff, are the starting point for a site-specific intervention. These original pioneer bungalows, built from the 1920s onwards, when the town of Peacehaven was still in its infancy – emerging after the first world war as a new speculative development to attract war veterans, people returning from colonial service or Londoners enticed by the lure of life by the sea – have evocative names such as *Samakand*, *Meridian View*, *Seaford Lodge*, *Dene Hollow* and *Molnook*.

I discovered the photographs in a folder that forms part of the private collection donated to the Peacehaven library by the widow of local resident and collector Malcolm Troak. These remarkable images depict a variety of residential properties, many of which were subsequently pulled down to make way for higher density redevelopment. There is a stark contrast between the optimism conveyed in the individual naming of the homes and the disregard for their potential historical value as they were demolished only 30 or 40 years after their construction to make way for less imaginative buildings.

This spring, I will project these archival photographs onto the cliff tops at Peacehaven, from the under cliff path, where the Greenwich Meridian line reaches the sea, just below the Meridian Monument. This monument built in 1936, attempted to connect Peacehaven to the world – it maps the distance to Greenwich (48 miles) and to much of the former empire (Hong Kong 6003, Cape Town 5961, Delhi 4172 miles). Temporarily the archival images lost bungalows will be projected – and merge with – the eroding chalk cliffs. I will present here an illustrated paper drawing on this creative work and connecting it to my own site-writing<sup>2</sup> as a Peacehaven Pedestrian<sup>3</sup>.

1. Lureland was an epithet used in early 1920s marketing campaigns of the town of Peacehaven, less than ten miles east of Brighton.

2. Drawing on Jane Rendell's *Site-Writing*, 2010

3. *The Peacehaven Post*, Peacehaven's first magazine, published from September 1921, had a weekly column called *Peacehaven Pedestrian*. I have been on contemporary walks, mapping and recording local sights and stories.

#### Panel 4: Walking

Amy Cunningham (Brighton), Jac Cattaneo (UAL & Chichester), Shirley Chubb (Chichester)

*Walk Write Create* is a research project that explores how walking as art practice can support writing for creative purposes. The project aims to support MA Fine Art



students studying in Brighton and Chichester Universities, in identifying and communicating their practical and written 'voice' to peer cohorts engaged in postgraduate study.

For the Place-Based *Brighton Writes* event, the *Walk Write Create* research team will present the experiences, reflections and results of the workshops, which ran in specific locations around the Brighton area. These included a session in response to the recent Wellcome Trust funded collaborative arts and science project *Significant Walks* at the Otter Gallery, University of Chichester and a further day of walking through Shoreham-by Sea where tutors and students responded to key landmarks as inspiration for new creative strategies.

The presentation will reflect on how walking in a place can help students to explore the liminal space between their studio practice and how different forms of verbal language and writing are pertinent to their practice. It will also discuss how students from a wide demographic developed confidence in their writing skills for professional, creative and academic contexts.

Sonia Overall (Canterbury) - "Walking against the current: generating creative responses to place"

Walking allows for an immersive experience of place. As the tradition of the flâneur, the interventions of Situationists and the practice of contemporary Walking Artists demonstrate, walking and creativity share a manifest connection.

In this panel session I will present my use of 'alternative walking' practices and discuss how these can be used to generate new work.

Inspired by psychogeographical methods, I have developed a series of exercises which I use to create text, and which I employ as Learning & Teaching tools with writing students. These include:

- Liberties - using the *dérive* to break convention and explore place afresh
- Constraints - using randomly generated directions to steer experience and facilitate discoveries
- Subverting mapping and signage - using superimposed mapping and reinterpreting signage in search of synchronicity
- Gathering materials - using alternative walks to observe and record materials including found text, sound and image
- Drawing on my own practice, I will discuss how creative responses to these experiences of place can be crafted to produce new individual and group

work. The presentation will include recent case studies showing the practical use of methods discussed.

Possible questions for discussion include:

- Are similar approaches used by other creative practitioners?
- How can these methods be extended or adapted? Can they be used to generate site-specific works?
- What other creative responses are possible?

### Panel 5: Image & Filmmaking

#### Jeremy Bubb (Roehampton) - 'How it Really Was?'

*To articulate the past does not mean to recognize "how it really was". It means to take control of a memory, as it flashes in a moment of danger – Walter Benjamin*

My current practice as research project uses images of contemporary places as a point of access to the story of Rifleman Barnet Griew, a First World War soldier. I am working on a project called *Changing the Landscape* with artist Sarah Kogan, whose family owns a collection of her Great Uncle's letters from this period. I have been commissioned to make a split-screen film called 'Palimpsest', an episodic narrative told through Griew's correspondence as he travelled from Hackney to Northern France, where he died at the Battle of the Somme in 1916.

My paper will offer a brief overview of the film and my methodology, before focusing on one place in particular in the battlefields of Northern France. I will discuss the striking banality of the location, its contrast with the dramatic events of the past and my strategy for integrating imagery and story through the use of an archive.

#### John Maxwell (Liverpool John Moores)

A lecturer in Screenwriting at Liverpool John Moores University, I have just produced, directed and animated a 4 year project called VIOLET CITY, a feature film shot entirely on green screen. This is a dark fantasy world built from a combination of 3D models and photography of real places (including Nepal, Venice, Liverpool, New York, The Giants' Causeway and many more), stitched together in Photoshop and animated in Blender and After Effects to form an exotic narrative usually reserved for bigger budget films.

From a technical and creative aspect, it is a rare beast – attempting to exploit a genre that should fit into the Comic Book canon more than micro-budget filmmaking, but presented a chance to do so by technology. Violet City is set for worldwide distribution via LA-based company Indie Rights Inc in Summer 2015 and forms the basis of my ongoing PhD study and research into the use of motion-capture in characterisation and storytelling, with applications in Sign Language novels.



David Jackson (Liverpool John Moores)

*Violet City* is a fantasy novel, a sequence of songs and a micro-budget feature film written by Dave Jackson, lecturer in screenwriting at LJMU Screen School. The film is currently undergoing a surround sound mix and set for release in the Spring of 2015 through Los Angeles-based distributor Indie Rights Inc. These symbiotic creative works reimagine my home city and aspects of its culture through the lens of fantasy fiction, in a similar manner to which Phillip Pullman reimagines Oxford or Michael Moorcock does with London. The film was shot almost entirely on green screen at the Film School's old Edge Lane building and has been in production since the summer of 2010. In the pre-production and filming process LJMU students, staff and alumni collaborated with professional actors, costume-makers, make-up artists and film crew. The film uses hundreds of composited images and mattes, merging locations as disparate as the warehouses and streets of Liverpool with the canals of Venice, the Himalayas, the Liver Buildings and the Giant's Causeway to create a dark fairy tale ambience. Airships and hot air balloons soar above paddle steamers and luxury barges in the shadow of Cathedral Mountain. Androgynous energy parasites and decadent aristocrats hunt a boy with violet eyes. I adapted the screenplay from my novel of the same name, written as part of my doctorate - an investigation into the personal and cultural mythologies that informed my imaginative development, growing up in Liverpool, filtered through the work of Michael Moorcock, H.P. Lovecraft and Mervyn Peake. I plan to publish this digitally to coincide with the film release, and have provided much of the soundtrack, using recordings by my various Liverpool-based bands from the 1980s to the present. I propose giving a 20-minute paper on the process of developing these multiplatform creative works through the prism of personal and cultural mythologies in relation to the city of Liverpool. It would also be great to organise a screening of *Violet City* at the conference.

Panel 6: Performance

Steve Hawley (Manchester Metropolitan)

From Dec 2014 to Feb 2015 I exhibited a video installation plus written piece made with Tony Steyger called *Stranger than Known; South Home Town*. It was about Southampton, its identity, or lack of identity, in the 50<sup>th</sup> anniversary of it being granted the title of city. The Southampton of the imagination is known more for those who have left the city than those who stay. The beautiful mediaeval city has been largely erased by the terrible bombings of World War II; the romance and drama of the flying boats of Imperial Airways, not to mention the *Mayflower* and *Titanic*, were about transit, about departures and fugue, the flight from the familiar, and not the city's people who were left behind. In the fiftieth year of Southampton's incarnation as a

city, this film sought to interrogate the uniqueness and spirit of “south home town”. Drawing from the city symphonies of the 1920s, which used new film techniques to examine the city in the modern world, and through wayfaring its streets and shorelines, the piece looks at the shifting identity of the port and its people. Using ultra slow motion video the work addresses the question, what is home? Drifting through the city streets, layers of meaning as well as layers of real and imagined places show through the everyday, the mediaeval glimpsed dimly beneath the skin of the twenty-first century; it is in these liminal spaces of borderline and uncertainty, of shorelines and pavements, that we begin to make out the myth of our own place.

#### Claudia Kappenberg (Brighton)

I have developed a choreographic performance practice which takes place in hybrid spaces such as urban forests and rivers, private gardens and abandoned buildings. In these locations urban scenarios and social patterns converge with natural elements, providing both a context as well as the materials for the work. Projects draw on the dynamics of these sites in order to compare and contrast the obsessive and repetitive qualities of labour with the cyclical aspects of nature. The work addresses a contemporary credo of productivity and outcome. Performers fulfill tasks and appear to work, but the work produces nothing and leaves no trace. Instead the performers squander effort and time, make and unmake in neverending cycles. This excess and wastefulness undermines the logic of economic thinking, turning production into process and functionality into play. For *Place-Based Arts: Brighton Writes* I would like to present some of these works as part of a round table session, and/or show video documentation of the work.

#### Panel 7: Post-Industrial Landscapes

#### Kevin Crooks (Central Lancashire)

“[T]he motorway [for Auge] is seen as an archetypal non-place. Yet rather than 'being in the middle of nowhere', the geographies of the motorway landscape is complex and heterogeneous.” Merriman (2004) Scammonden dam, the motorway and the bridge that crosses it are all constructed features within a landscape that over many years has witnessed significant and long-lasting geological and geographical changes. Carving out the Trans-Pennine M62 was, at the time of its construction, one of the most difficult and ambitious road-construction projects ever attempted. As motorists travel across the Pennines within a matter of several minutes, the strangeness of the M62 is easy to dismiss. Travellers can detach themselves from the landscape that they pass through, and the irreversible impact that the motorway has had on the environment becomes unnoticeable. The efforts of the thousands of construction workers who laboured, often in appalling conditions, to construct a road that facilitates the travel of tens of thousands of people each and every day disappears in the blink of a driver’s eye. Peat deposits 20ft deep, mining subsidence and changeable, severe weather conditions contributed to the difficulties in completing the project. At times during the construction there were up to 2,000 operational machines, despite frequent heavy rain and snow and low cloud and fog making visibility practically impossible. At 180ft deep, the cutting that the motorway sits within is one of the deepest road cuttings in Europe, approximately 4 million cubic



tons of rock was removed from the landscape to facilitate it. The construction of the motorway that cuts through Scammonden, not only facilitated an easier and quicker route across the Pennines than had ever existed previously, it also provided the opportunity of building a dam which would supply Huddersfield, and the surrounding population, with the majority of its water supply. Although the construction of the motorway and dam caused the direct loss of Deanhead Village – which was compulsory purchased and subsequently flooded – a remnant of the village’s vicarage still exists and now forms part of a boathouse, which sits on the dam’s waterside. Through the management of the water company that owns the land, the surrounding manufactured landscape now provides a protected habitat in which a diverse range of species of wildlife can flourish, in a way that had never before – until the construction of the motorway – been possible. John Davies, Vicar and author of *Walking the M62* spoke “of a sense of awe he experienced, standing on a hillside above the M62, ‘watching the traffic steadily flowing across the high Pennines like a metallic ribbon glittering in the sunshine’. There was he acknowledged, a dimension of wonder in the ritualistic process of motorway driving. Post-Ballardian sensory enhancement, deep reverie. He spoke of the Gospels as a kind of divinely inspired Highway Code. He found my attitude towards this liminal territory, as expressed in *London Orbital*, more critical than his own: he was undergoing, in his foot-foundered exhaustion, an epiphany. The road was a metaphor, the prompt for an unwritten sermon. ‘Above Asda only sky.’” (Sinclair, 2011) What, then, is the ‘M62’ today? Part of an on-going body of work, Kevin Crooks is documenting the M62 and the historical, geographical, geological, social and economic effects and changes that the motorway has brought to the areas of the north of England that it connects.

### Jill Howitt (Open University)

For this symposium I would like to propose a presentation to explore the relationship between public art and place through the lens of a particular art work; a text based piece by Lawrence Weiner entitled, *Hull Horizon* which was produced for Artranspennine98 and resited, reconfigured and renamed as part of Artranspennine03. Artranspennine sought to create a collection or exhibition of public art works across a region, thus connecting projects and defining the identity of place not as fixed and bounded, but through relationships with other places. I am interested in the intersection between art and place. Can art help us understand the meanings we attach to and the ways we respond to the places we live and work in? Can art revive or define a place? Much writing about public art focuses on contextual, social and political issues such as democratic process, accessibility, elitism and purpose, leaving the aesthetic, material or conceptual aspects of the art work underexplored. I would like to reverse these priorities and bring the work itself in to focus; to echo the intentions of Artranspennine and allow the art to reveal and illuminate a range of

social, political and geographical issues.

### John Wedgwood Clarke (Hull) - Dump: The poetry of landfill

For the past 18 months I've been working on a sequence of poems, funded by the Arts Council, about my local landfill site and the history of waste/resource management. I've been granted access to the 'active cell' (as the site where the rubbish is buried is known), interviewed many people as they've 'had a good clear out' or 'lightened their load' as they dumped their rubbish into skips, and I've spent days wandering among giant cubes of crushed cans and bales of paper and gazing into 'leachate ponds'. The landfill site that I've been exploring is next to Star Carr, a Mesolithic site of international significance. Our immense mound of waste is next to their scattered flint middens. The site is also overlooked by the Yorkshire Wolds which is marked with barrows in which the dead and their waste (as well as their treasures) were inhumed. I will present a paper that explores contemporary attitudes to waste management within the context of ancient landscape use. Once we made landmarks out of our valuable rubbish, now we hide it in our 'edgelands'. This paper will be illustrated with extracts from the poem I've been working on, and will consider the aesthetic challenges and opportunities presented by these mounds on the edges of our towns and cities in which all our traces of consumption are mixed.

### Panel 9: Collaborations

#### Alice Entwistle (University of South Wales), Inga Burrows (University of South Wales) & Lou Lockwood (Cardiff Institute for the Blind) – 'So much depends, she thought, upon distance', To and from The Lighthouse on Cardiff Bay Barrage

Conceived as part of a joint residency at RNIB Cymru, this collaborative project brings together a filmmaker, literary critic and partially sighted architectural designer, all women. The team propose a joint contribution to the conference exploring the conceptual and practical challenges of realising cross-modal site-specific art for differently-sighted audiences in a complex geo-cultural environment. The installation views Flat Holm Light through the textual lens of Virginia Woolf's Modernist novel *To The Lighthouse* (1927). The overarching aim is to explore the aesthetic riches and imaginative resonances played out in different forms of textual experiences layered on the manmade site of Cardiff Bay Barrage, 5km north-east of Flat Holm Island. The work mobilises and marshals the seven-word extract from the novel, quoted above, in various ways across three intersecting elements: a) a giant compass rose layered on the existing pavement of the site and incorporating b) a bronze segmented 'light beam' directing visitors towards c) a viewing platform incorporating figured handrail and 'viewfinder' built into a 2m section of railing running along the southern tip of the Harbour Arm. The text extract will be reproduced across the installation in English, Welsh, English and Welsh braille respectively.

The installation speaks to the complex intersections of artifice/natural, historic/contemporary, industrial and post-industrial heritage in which the Barrage and South Wales locates it, interweaving these sitespecific elements with the historic, literary/aesthetic and gender-political contexts of a novel in which London, Cornwall and the Hebrides converge. QR codes will be used to link interested visitors to a website offering more information about the two sites and their different contexts, the



two charities and their user-communities, the novel, the author, the team, the practical processes involved in designing, producing and bringing the project to fruition, and ongoing ways of engaging with and feeding into the project's future life.

### Helen Tookey (Liverpool John Moores)

*From the Mersey to the World (and Back Again): Re-placing Malcolm Lowry* Since 2009, I have been part of a small group of writers/scholars/artists, based in Liverpool, who have been engaged in an ongoing multi-disciplinary project focused on the Wirral-born writer Malcolm Lowry. Our overall aim is to 're-place' Lowry as a writer 'of' the north-west of England, in at least two senses: to raise his profile locally (Lowry occupies an odd status as 'canonical modernist novelist' yet with very little local recognition), and to show that although he is chiefly associated with Mexico (the setting of *Under the Volcano*) and with British Columbia, where he lived throughout the most fruitful years of his writing life, in fact the north-west of England (Liverpool and the Wirral, Lancashire, and the Isle of Man) continues to resonate strongly throughout his writing, as both literal setting and symbolic landscape. Our work has included a gallery exhibition, a collection of creative and critical responses to Lowry (*Malcolm Lowry: From the Mersey to the World*, Liverpool UP), and an ongoing programme of public events including talks, readings, film screenings and guided 'psychogeographical' walks. Place is central to the project as a whole on several levels: the way in which the reception of Lowry has been affected by his displacement (i.e. difficulties in 'placing' him as a British writer given that most of adult life was not spent in Britain); the symbolic and literal importance of place within his writings; and our own focus on exploring ways of re-placing Lowry on Merseyside, from gallery-based talks to literally walking the Wirral sites mentioned in Lowry's works. My proposal for the conference would be a presentation of the project as a case-study of a multi-disciplinary, creative/critical approach to re-placing a canonical and yet often overlooked author.

### **Round Table: Brighton Writers – A Sense of Place**

How important is a sense of place in fiction, both in the writing of a book and in the experience of reading it? What challenges face the author when drawing on real places in their work, or when transporting a reader into a fictionalised version of a location they may know well? How might creating a sense of historical or futuristic place differ?

Brighton-based publisher Myriad Editions hosts this roundtable discussion on the importance of a sense of place in contemporary and historical fiction and graphic novels. Five acclaimed writers and artists join Candida Lacey, publisher and managing

director of Myriad, and Vicky Blunden, Myriad's senior fiction editor, to explore the possibilities of writing Brighton and beyond:

Robert Dickinson is the author of *THE NOISE OF STRANGERS*, a dystopian political thriller set in an alternative version of Brighton, in which local government is all-powerful and residents' lives are caught up in its machinations. He is now working on a literary sci-fi novel, *THE OPPORTUNITY*, which travels between temporal and geographical settings.

Lizzie Enfield is the author of three novels loosely set in contemporary Brighton. Her most recent, *LIVING WITH IT*, explores the lives of ordinary people as they struggle to come to terms with the choices they've made, described as 'a surprising page-turner with an extraordinarily haunting conclusion' (*Daily Mail*).

Sally O'Reilly wrote contemporary fiction before publishing her historical debut, *DARK AEMILIA*, which brings to life Aemilia Lanyer, Britain's first published female poet, and re-imagines the struggles for power, recognition and survival in the brutal world of Elizabethan London.

Ed Siegle has lived in Rio de Janeiro and Brighton, and his debut novel, *INVISIBLES*, travels between both cities: 'Siegle has the ability to create a vivid sense of place and Brazil, a country for which he clearly has a deep affection, is beautifully depicted' (*newbooks*).

Nye Wright's first book, *THINGS TO DO IN A RETIREMENT HOME TRAILER PARK (WHEN YOU'RE TWENTY-NINE AND UNEMPLOYED)*, was set in a trailer park in the US. He is now working on a graphic novel set in Brighton, *NONI'S WEDDING*.

### **Film Screening - *Brighton Bandits* dir. Ian McDonald**

UK/2007/40mins/DV/English

Direction, camera and editing by Ian McDonald

Produced by Geetha J. for Interventions

*Brighton Bandits* was the first ever in-depth documentary about a gay football team. It debunks the myth that gay men don't play football. The Bandits were crowned Gay Football League Champions in 2006. In following the team's quest to retain their title, *Brighton Bandits* not only captures the passion for football in the gay community but also allows the players to emerge as people with bold and poignant stories to tell. They also raise issues that trouble them from the camp hedonism of the gay scene to the future of a Gay Football League. Sprinkled with humour and pathos, *Brighton Bandits* moves rhythmically between thought-provoking views to football action. With no commentary and no musical score in the film, the voices of the players and the sounds of the pitch keep it raw and real.

Trailer: [http://www.youtube.com/watch?v=kvKN3X\\_RCxY](http://www.youtube.com/watch?v=kvKN3X_RCxY)



## Biographies

**Alice Entwistle** is Principal Lecturer in English Literature at the University of South Wales. She is a specialist on contemporary British and Irish poetry. The author of *Poetry, Geography, Gender: Women Rewriting Contemporary Wales* (University of Wales Press, 2013), Alice co-wrote *A History of Twentieth-Century British Women's Poetry* (with Jane Dowson, Cambridge University Press, 2005); an edited volume of her interviews with contemporary poets, *In Her Own Voice: Women talking poetry and Wales*, was published by Seren in 2014. She is particularly interested in site-specific cross-disciplinary collaboration and practice.

**Alison MacLeod** is a novelist, short story writer and essayist. Her third and most recent novel, *Unexploded* (Penguin UK), was nominated for The 2013 Man-Booker Prize and selected as one of *The Observer's* 'Books of the Year'. Previous works include the novels *The Changeling* and *The Wave Theory of Angels*, and the short story collection *Fifteen Modern Tales of Attraction*. MacLeod's stories have been published and broadcast widely, and both her next short story collection and novel will be published by Bloomsbury UK and USA. She is Professor of Contemporary Fiction at the University of Chichester.

**Amy Cunningham** is a multidisciplinary artist who uses the singing voice and visual art to explore gaps in the interfaces between the human and the technological. She has exhibited her videos, installations and performances in various galleries and venues in Europe and the USA including IKON gallery, Stevens Institute of Technology New Jersey, Café OTO, St James's Piccadilly, Towner Gallery, and Serpentine Gallery London. Amy is currently developing a series of work, which explores the relationships between wildlife and industrial coastal landscapes. The most recent work in this series *Foreground* was exhibited at The Circus Street Old Market in Brighton in 2014 as part of *Labouring With No Matter* a group exhibition curated by Mikhail Karikis. Amy is currently Senior Lecturer in Fine Art and Music & Visual Art at the University of Brighton.

**Prof. Andrew Melrose** has lived in Brighton for nearly 30 years and is Professor of Writing for Children and Creative Writing at the University of Winchester, UK. He has over 170 film, fiction, non-fiction, research, songs, poems and other writing credits, including 15 films and 36 scholarly or creative books, he has also written a number of articles and book chapters on various aspects of critical and creative writing and on the cult and culture of the child, children and childhood as well as the wider relationship between research, creative practice, knowledge and experience.

**Clare Best** is a poet, writer and creative writing teacher and facilitator, with a background in fine bookbinding and publishing. Her poems are widely published in

journals including *The Rialto*, *Poetry News*, *Magma*, *The Warwick Review*, *Resurgence*, *Canadian Woman Studies/les cahiers de la femme*, and *The London Magazine*. Her work has also appeared in a number of anthologies. A chapbook, *Treasure Ground* (HappenStance, 2009) collects poems from Clare's innovative writing residency at Woodlands Organic Farm on the Lincolnshire fens (supported by Arts Council England, 2005-2007). *Excisions*, her first book-length collection of poetry, was published in September 2011 by Waterloo Press. This largely autobiographical collection includes the acclaimed poem cycle *Self-portrait without Breasts*, inspired by the author's own journey through preventive double mastectomy.

Clare has special interests in landscape writing, life narratives and writing the body. Currently she is working on a prose memoir, as well as new poems.

She has worked with many different groups of writers including life prisoners at HMP Shepton Mallet, and students of all ages at Brighton, Kent and Sussex Universities. She is an Associate Lecturer in creative writing for the Open University. She lives in Lewes, Sussex with her husband and son.

'Clare Best writes of the things of the world, and of the moments in our lives, as if they bear within them secrets of mortality that words can never quite have the power to reveal. She writes with scruple and clarity, listening always for the unsaid and the unsayable, watching for the passage of flame into darkness.' Michael Hulse.

[www.clarebest.co.uk](http://www.clarebest.co.uk)

**Claudia Kappenberg** is a dance and performance artist and Course Leader for the MA Performance and Visual Practices at the University of Brighton. She danced professionally in Europe and New Zealand before completing an MA Fine Art/Film and Video at Central Saint Martins College of Art and Design in 1998. Claudia taught at Central Saint Martins and London Guildhall University before joining the University of Brighton in 2004. Her performance practice draws on a background of dance and visual arts to create minimal choreographies which examine patterns of the everyday. The work is developed for particular sites or reconfigured in their relocation to other sites and exhibited in the form of live interventions, gallery based performances and installations. The work has been shown at the Centre D'Art en Ile (Geneva, Switzerland), White Space Gallery (London), Danielle Arnaud (London), Hazira (Jerusalem, Israel), Alba University (Beirut, Lebanon), Vogelfrei 7, 9 and 10 (Biennale Darmstadt, Germany), Soundwaves Festival (Brighton), Hugh Lane Gallery (Dublin, Eire), Gasteig (Munich, Germany), grenzArt (Kirschau, Germany), Florida Atlantic University (Boca Raton, Florida), University of Aberystwyth (Wales), KloHäuschen (Munich, Germany), KunstTREFFpunkt (Darmstadt, Germany), Infr'actions (Venice) and the De La Warr Pavilion (Bexhill UK). Claudia is co-founder of the White Market project, a collaborative performance group. She runs an International Screendance Network with UK and US-based scholars and artists and is Editor of the *International Journal of Screendance*.

**Dave Jackson** has been writing, performing and recording songs since the 1980s, releasing albums with bands such as The Room, Benny Profane and more recently under his own name with his backing band The Cathedral Mountaineers. He has been teaching creative writing at Liverpool John Moores for 15 years, has developed feature film scripts with the UK Film Council and Box Films, published a book of song lyrics with Headland Press, written a fantasy novel as part of a successfully completed PHD submission and written the screenplay for a soon-to-be-released micro-budget feature film. He is currently programme leader on LJMU's MA Screenwriting.



**Prof. Deborah Philips** has published on the narratives of television, carnival and post-war women's fiction and has a particular research interest in the conventions and structures of the stories employed in popular culture and in everyday life. She has previously developed Creative Writing Groups in a psychiatric hospital and written on the therapeutic potential of writing in a mental health context. Deborah also has a background in journalism and publishing, as a writer and as an editor of *Women's Review*. Her recent relevant publications include: *Writing Well: Creative Writing and Mental Health* (with Debra Penman and Liz Linnington) (Jessica Kingsley, 1998); *Brave New Causes* (with Ian Haywood) (Cassell, 1999); and *Writing Romance: Women's Fiction 1945-2005* (Continuum, 2006).

**Erinna Mettler** didn't start writing until she was in her late thirties and took an MA in Creative Writing at Sussex University. She is a director of local literary group Rattle Tales and the newly established Brighton Prize. Her first novel, *Starlings*, was published in 2011 by Revenge Ink. The novel is set in Brighton and is largely based on local urban myths. Erinna's work has been published internationally in various journals such as, *Swamp Writing*, *Riptide* and *The Writers & Artists Yearbook* and has been performed by *Liars League*, *Are You Sitting Comfortably?* and *Word Theatre*. She has just finished a short story collection about fame and is now working on a novel set in Yorkshire in 1984. [www.erinnamettler.com](http://www.erinnamettler.com)

**Hamish Black**, sculptor, lives and works in Sussex. After completing a post graduate at the Slade, University College London, he taught part time at Portsmouth, Chelsea, Brighton, Bristol, Canterbury and MA courses at the Royal College of Art and Wimbledon. Regular part time lecturing sustained a studio and enabled a succession of commissions in the UK and Europe (coincidentally three for Brighton), 'Tree House'. The great Hurricane sculpture competition. 'Brighton Light' for the University of Brighton and 'Afloat' for Brighton and Hove council. The three works, carved construction, steel fabrication and cast bronze, display a catholic approach to materials. Each work a site specific response made in his studio.

He exhibits regularly, with a solo show at Kapil Jariwala gallery, New Burlington Street, London. The most recent group shows were curated by the Pangolin gallery 'Crucible' 1&2 at Gloucester Cathedral. 'Fire and Brimstone' and 'Sculptors Drawings' in Pangolins London Gallery. The Lemon Street gallery. Truro. Cornwall. ParaOlympics sponsorship touring exhibition and 'Journeys' at the Sydney Cooper gallery, Christ Church Canterbury.

Symposiums have become a network stream for the artist, the most recent was *Caro and Collaboration* at Central St Martins London. Black had collaborated with Anthony Caro for 25 years. An earlier sculpture symposium in Finland. Black had the opportunity of adding a piece to his 'sounds like' series, with a cast iron work made

using the recorded spoken sound wave form of 'Pirkala' the symposium host and site for the finished work.

### **Hannah Vincent**

I am a Creative & Critical Writing PhD candidate at the University of Sussex – my thesis title is 'The Politics of Form: Female Autobiographic Writing and the social novel'. My first radio play *Come to Grief* was broadcast on BBC Radio 4 in July 2014 and recently won a 2015 BBC Audio Award for 'Best Adaptation'. My first novel *Alarm Girl* is published by Myriad Editions (2014). My stage plays have been produced by among others, the Royal Court and the Royal National Theatre Studio.

[Hannahvincentinfo.com](http://Hannahvincentinfo.com)

**Dr Helen Tookey** is a poet, editor and scholar based in Liverpool. Her first full-length poetry collection *Missel-Child* was published by Carcanet Press in 2015. She has also published critical work on twentieth-century authors including Anais Nin and Malcolm Lowry, and is coordinating editor for the poetry journal *PN Review*. She is Lecturer/Senior Lecturer in Creative Writing at Liverpool John Moores University. Collaborators on the Malcolm Lowry project: Bryan Biggs (Artistic Director, the Bluecoat, Liverpool); Robert Sheppard and Ailsa Cox (Edge Hill University); Mark Goodall (Bradford University); Colin Dilnot (Wirral-based artist and researcher).

**Ian McDonald** is an award-winning documentary filmmaker based at Newcastle University. His documentaries have been screened in a diverse range of spaces including international film festivals, campaign meetings, galleries and cinemas around the world. Ian's experience as a sociologist has had a strong impact on his practice as a filmmaker. Having always used the camera to support his sociological field-work on sport and physical culture (especially in UK and India), Ian's shift to documentary filmmaking is informed by a seemingly effortless 'way of seeing' resulting in a distinctive slate of documentaries on a diverse range of subjects, ranging from blind chess players from India, political artists from South Africa, and a gay football team from the UK. Ian latest work, his multi-award winning *Algorithms*, is his debut feature documentary, for which he received a nomination at the Griersons 2014: the British Documentary Awards, and in the Best Documentary category for the National Film Awards, UK. *Algorithms* has been selected by over twenty international film festivals and won seven awards, including Best Film at Film South Asia, Best Editing at the Mumbai International Film Festival, and the Audience Award at the RAI International Festival of Ethnographic Film.

**Iain Sinclair** is the author of poetry, essays and novels, and his works typically creatively interweave essay, fiction and poetry, a project in which he has been engaged since the 1970s. His novel *Downriver* (1991) won the James Tait Black Memorial Prize and envisages the UK under the rule of the Widow, a grotesque version of Margaret Thatcher. In 1997, he collaborated with other artists in making *The Falconer*, a 56-minute semi-fictional "documentary" film set in London and the Outer Hebrides about the British underground filmmaker Peter Whitehead.

Much of Sinclair's recent work consists of an ambitious and elaborate literary recuperation of the so-called psychogeography of London. *London Orbital* describes a series of trips he took tracing the M25, London's outer-ring motorway, on foot. Sinclair followed this with *Edge of the Orison* in 2005, a psychogeographical reconstruction of the poet John Clare's walk from the lunatic asylum in Epping forest to his home in Helpston, near Peterborough. His more recent *Ghost Milk* criticizes the



British government for using the 2012 Summer Olympics as an excuse to militarize London while forcing the poorest citizens out of their homes. His most recent work – *Journeys to the End of the Light* records journeys and engagements with space and place in a tour of America, whilst retaining his characteristic intermixing of personal reflection, poetic voice and political polemic. [http://en.wikipedia.org/wiki/Iain\\_Sinclair](http://en.wikipedia.org/wiki/Iain_Sinclair) - cite note-2

**Inga Burrows** holds a post in the University of South Wales, in the Faculty of Creative Industries. Since the late 1990s, Inga's work has involved the imagination of others. Her own concern lies particularly in exploring how place, memory and community intersect in and shape a nuanced sense of self. She collaborates with other artists and writers within the academy. Her practice is founded on inviting herself into community settings which are unfamiliar to her, utilising her skills and expertise as a visual artist and her training as a filmmaker to create artworks out of documents.

**Jac Cattaneo** teaches on the BA (Hons) Fine Art at Northbrook College and is an Associate Lecturer at the University of the Arts (Contextual Studies) and the University of Chichester (Creative Writing). Her pedagogic research explores the intersection of the visual and the verbal, and investigates ways of engaging Creative Arts students with the process of academic writing. Her fiction writing is informed by psychogeography. She is currently undertaking a PhD in Creative Writing which investigates female mobilities within the context of dystopian literature.

**Jeremy Bubb** is a Senior Lecturer in Digital Film and Chair of the PaRG at Roehampton University London, he is currently making *Palimpsest* for *Changing the Landscape* and writing an essay reflecting on his experience. In the summer of 2014 he coordinated 'Image, Movement, Story', The Journal of Media Practice/ MeCCSA Practice Network Symposium hosted by the Practice as Research Group at Roehampton University. He studied at The National Film School of Poland Lodz, The Northern School of Film and Television and Cardiff College of Art.

**Dr Jess Moriarty** is a principal lecturer at the University of Brighton where she specialises in Creative Writing. She has been awarded a Teaching Excellence award for her work with undergraduates and building inspiration and motivation with their writing processes. Her research is in autoethnography, creative practice and engaging students with community projects. Jess has already worked on one Leonardo project working with partners from Turkey, Romania and Switzerland on how scripts and theatre productions are developed in each country and how we can learn to develop script writing at university level. For more information please go to <http://arts.brighton.ac.uk/business-and-community/work-write-live>

**Jessica Worden** is a Dutch/American artist living and working in London, UK. She is currently undertaking a practice-based PhD at Brunel University where she is looking

at different ways that breathlessness can be performed on the page. Her practice is influenced by photography, but based in performance writing. She produces artist books, installations and performance pieces. Her aim is to explore writing-as-performance and the interplay between the visual and the textual.

Documentation of a site-specific live reading of 'Among the Salt Flats' (2014) and can supply a pdf of 'A Play in Five Folds' (2015) upon request.

<http://pinkdrapes.tumblr.com/saltflats>

### **Jill Howitt**

I am currently working at Hull School of Art and Design as a Curriculum Leader and as Coordinator and Lecturer in Critical and Theoretical Studies. I have been working in the Art School for 18 years and previous to that I have taught in schools, adult education centres and FE colleges. My 1st degree was in Fine Art (from Exeter College of Art and design) and I have subsequently studied undergraduate courses and an MA in Art History with the Open University. I am part of a research group called 'On the Edge' and our aim is to research and document the history of art projects, events and organisations in Hull since 1980, in the run up to City of Culture in 2017. I was also recently commissioned to contribute to a film and publication to document the *University of the Air* public art projects which took place in 2013 to commemorate the anniversary of the Harold Wilson speech that was effectively the beginning of the Open University. I am currently studying for a PHD in Art History with the Open University. The provisional title is 'On the Borders: Public Art, Coastal Sites in the North of England'.

### **John Maxwell**

A writer, producer and director, John is a filmmaker with 18 shorts and is currently directing his third feature film, a gothic steampunk epic called VIOLET CITY.

John produced acclaimed actor David Morrissey's directorial debut DON'T WORRY ABOUT ME which received Official Selection at the BFI Times London Festival in 2009. He also produced Bruce Webb's award winning comedy THE BE ALL AND END ALL starring Liza Tarbuck and Josh Bolt.

**John Wedgwood Clarke** is currently lecturer in creative writing at the University of Hull. He trained as an actor at the Guildhall School of Music and holds a DPhil from the University of York. In 2012/13 he was Leverhulme Poet in Residence in the marine biology department at the University of Hull. He set up the Cultural Olympiad project Sea Swim, and regularly works with curators, scientists and other artists on public art projects. He is currently working on an Arts Council-funded writing project about rubbish. His first full collection *Ghost Pot* (2013) was described as 'a masterpiece that deserves continual rereading' by Bernard O'Donoghue and has been selected by New Writing North for Read Regional 2015. Recent poems have appeared in *PN Review*, *Poetry Review*, *POEM*, *The New Statesman*, *Oxford Poetry*, *Best British Poetry 2012* and *Poetry Wales*. John is also UK & Ireland Editor for Arc Publications.

**Julia Winckler** is a Senior Lecturer in Photography at the University of Brighton. She is currently working on a PhD thesis called: *Fabricating Lureland: a history of memory of place*. Julia's interdisciplinary research focuses on archival traces, memory and migration narratives, bringing together knowledge gained from degrees in African Studies & Anthropology, Social Work and Photography. Julia has developed curriculum and arts projects in several academic environments (University of Brighton, APU at Cambridge, SOAS London, Hong Kong Baptist University) and for international



community organizations. She has co-authored a book in the artist as witness (*Fred Uhlman in Captivity*, 2009), and together with Stephanie Conway “Acts of Embodiment: explorations of collaborative phototherapy” for *Wild Fire: Art as Activism*, “Connecting Self and the World: Image-ing Community” for *Through Our Eyes: My Light 2008*, Robert H.N. Ho Foundation, Hong Kong; and “A Time we were not born”: experimental archaeology – working with and beyond the photographic archive with photography students” in *Phototherapy and Therapeutic Photography in a Digital Age*, 2013. Julia is also currently co-researcher in the SSHRG project of archival photographs of urban street scenes taken in Toronto at the turn of the last century.

### **Julian Stannard**

I am a Reader in Creative Writing at the University of Winchester. I am the author of *Rina's War* (Peterloo Poets, 2001), *The Red Zone* (Peterloo Poets, 2007), *The Parrots of Villa Gruber Discover Lapis Lazuli* (Salmon, 2011), *The Street of Perfect Love* (Worple Press, 2014). A new collection is due out next year with CB Editions. I have also written various academic studies – *Fleur Adcock in Context* (Edwin Mellen, 1997), *The Poetic Achievements of Donald Davie and Charles Tomlinson* (Edwin Mellen, 2010), *Basil Bunting* (Northcote House, 2014) – and I co-edited *The Palm Beach Effect: Reflections on Michael Hofmann*. *The Street of Perfect Love* is a translation of the Vico dell Amor Perfetto – a street in the old quarter of Genoa where I lived on and off between 1984 and 2004. Genoa, a ramshackle dilapidated port city, has always been a source of inspiration and my film poem *Sottoripa*, directed by Guglielmo Trupia serves as an introduction to my Genoese poems <https://vimeo.com/81617966>.

Work of mine appeared in *The Best British Poetry* (Salt, 2014) and *The Best of Poetry London: Prose and Poetry 1988-2103* (Carcenet, 2014) I was nominated for a Forward Prize and a Pushcart Prize (USA) in 2014 and was a reader at the Aldeburgh Poetry Festival <http://baroqueinhackney.com/2014/11/30/back-from-the-poetry-aldeburgh-2014/>

**Dr Kate Aughterson** leads the Academic Programme in Literature, Media and Screen at the University of Brighton. Her scholarly interests focus on seventeenth-century drama, notably with regard to gender and literature, sexuality and literature, and performance culture, with publications such as *Renaissance Woman*; *Webster: The Tragedies*; and *Shakespeare: The Late Plays*. With a background in history and art history as well as literature, Kate's academic research bridges disciplinary boundaries and traditional periodisation, exemplified in recent work on Jim Crace and gender and space, as well as work on rambling in Aphra Behn's plays.

**Kevin Crooks** is a postgraduate student studying Photography at UCLan; his work currently explores the effects of how changes to government policy, initiatives and programmes shape the lives of people within society. He teaches Photography and at

Priestley College, Warrington. Since completing his undergraduate education Kevin has worked professionally within the field of Photography and producing a range of projects that tackle social and spatial mobility and the politics of community.

**Dr Liam Connell** researches and lectures in modern and contemporary English Literature. He is the Director of C21: the Centre for Research in Twenty-first Century Writings. His research focuses on the relationships of cultural texts to nations and transnational movements and he is an established writer on the representation of globalization and economy. Drawing from both literature and visual cultures, his work examines how changes in public discourses on these issues are reproduced and challenged.

**Lou Lockwood**, a specialist in site- and user-specific design, worked as an experimental artist (3D, functional and non-functional sculpting, paper, wood and steel) on solo and community projects before training in interior architecture. A recognised graffiti artist, after the loss of her youngest son she set up and worked on a community and youth art project from 2007 to 2012. Among a range of workshops and other ventures the project established the 140M artwall in Sevenoaks Park, Grangetown Cardiff, which continues to attract attention from new and established artists today. USW colleagues Burrows and Entwistle were appointed joint Writer/Artist in Residence with RNIB Cymru in June 2014. As part of the residency, they have been working with their collaborator Lockwood to design and bring to fruition a multi-lingual tactile art installation (see above) inspired by and drawing on Virginia Woolf's Modernist novel *To The Lighthouse* (1927) on the tip of Cardiff Bay Barrage. The project was conceived and is intended to mark the 150th anniversary of the founding of RNIB's partner organisation Cardiff Institute for the Blind, the oldest charity in Cardiff.

**Dr. Mark Rutter** has published three collections of poetry: *The Farmhouse Voices* (Puckerbrish Press, Maine), *water fir rook hand* (Tatlin Books, Maine) and *Basho In Acadia* (Flarestack Poets, UK). All three books were inspired by the wild coastal landscape of Maine, where Mark lived between 1990 and 2012. During that time he also published illustrated broadsides and artists books in collaboration with printer Walter Tisdale. Mark's poems have appeared in magazines and anthologies throughout the English-speaking world, and his paintings and book-arts works have been exhibited on both sides of the Atlantic, most notably in the exhibition *Matter and Spirit: The Genesis and Evolution of the Book*, at the Wells Book Arts Center in Aurora, New York. Mark continues to work with both word and image, and an illustrated long poem/artists book, *Homage to Andrei Tarkovsky*, is due from Tatlin Books, Maine, this year. He teaches at the University of Winchester

**Richard Kerridge** is a nature writer and ecocritic. *Cold Blood: Adventures with Reptiles and Amphibians*, published by Chatto & Windus in 2014, is a mixture of memoir and nature writing. It was adapted for BBC national radio and broadcast as a Radio 4 Book of the Week in July 2014. Other nature writing by Richard has been broadcast on BBC Radio 4 and published in *BBC Wildlife*, *Poetry Review* and *Granta*. He was awarded the 2012 Roger Deakin Prize by the Society of Authors, and has twice received the *BBC Wildlife Award for Nature Writing*. At Bath Spa University, Richard co-ordinates research and postgraduate studies in the School of Humanities and Cultural Industries, and leads the MA in Creative Writing. A leading ecocritic, he has published essays on ecocritical topics ranging from Shakespeare and Thomas Hardy to present-day fiction, poetry, nature writing and film.



**Sara Clifford** studied English at Manchester University and has an MA in Screenwriting. She has written over twenty-five plays including work for the Soho Theatre and Nottingham Playhouse, and was a writer on attachment at Chichester Festival Theatre. Her play *A Thousand Days*, was a Finalist for the Susan Smith Blackburn award.

As director of her company, Inroads Productions, she creates large scale site specific projects, collaborating with local artists and communities, most recently *Home Fires*, at Newhaven Fort; *Our Dancing Feet (True, and not so true, Tales from the Dancefloor)* at Oceana nightclub; and *The Port, the Beast and the Traveller*, also at Newhaven Fort.

She has two new plays in development, *Stanmer*, for October 2015; and *I see the Horizon..* will tour with Forest Forge in 2016. She is a Writer in Residence at Brighton University 2014/15. [www.inroads.org.uk](http://www.inroads.org.uk)

**Dr. Shirley Chubb's** work involves visual responses to heritage sites, archives and museum collections. Her exhibitions, *Thinking Path and Pen Rest*, considered Charles Darwin's synchronic approach to knowledge and prompted an interest in the mechanics of motion, with her current work focusing on how visual art might become an effective means to manifest the significance of walking through particular environments and landscapes. She recently led *Significant Walks*, a Wellcome Trust funded collaborative research project exploring the reality of walking for individuals with chronic low back pain. Working with digital artist Neil Bryant (University of Chichester) and Professor Ann Moore and Dr Kambiz Saber-Sheikh (University of Brighton) the project involved participants from across Sussex. Shirley lives in Brighton and is Reader in Interdisciplinary Art at the University of Chichester and Visiting Fellow at the Centre for Health Research at the University of Brighton.

**Sonia Overall** writes fiction and poetry and is keen to explore performance-based approaches to text and storytelling. She has a strong interest in intertextuality and crossover forms. Her current practice-based research involves using constraints, randomness and game-playing to generate and shape text. Her novel in progress is based on the shape of a labyrinth: she is currently developing a deck of text to create poetic fragments and interactive pieces. Her forthcoming chapbook *The Art of Walking* (Shearsman, June 2015) includes responses to place and psychogeographical practices.

Sonia has written and abridged work for street theatre and has published two novels, *A Likeness* and *The Realm of Shells* (HarperPerennial). She teaches Creative Writing at Canterbury Christ Church University and the University of Kent.

[www.soniaoverall.net](http://www.soniaoverall.net)

**Prof. Steve Hawley** is an artist who has been working with film and video since 1981, and his work has been shown at video festivals and broadcast worldwide since then. He has been collaborating with Tony Steyger off and on since their video *The Science Mix* was shown at the Stedelijk and MoMA NY in 1983. His original preoccupation was with language and image, and in 1995 his experimental documentary made with Tony Steyger on artificial languages was broadcast on Channel 4 TV. More recently his work has looked at new forms of narrative, in such works as *Love Under Mercury*, his first film for the cinema, which won a prize at the Ann Arbor film festival, and *Amen ICA Cinema 2002*, a palindromic video which won the prize for most original video at the Vancouver Videopoem festival. He has explored issues around the impact of new technologies on narrative. *Yarn 2011*, uses the DVD medium to create a never ending story, and *Actor 2013* makes film without a camera by putting the performer in a motion capture suit. *Manchester Time Machine 2012*, made with the North West Film Archive is the first ever iPhone app to combine archive film footage and GPS and is part of a project looking at the nature of the city, including *Not to Scale 2009* (filmed in a series of model towns). The video installation with Tony Steyger *Stranger than Known*; *South Home Town* filmed in Southampton continues this body of work.  
[www.stevrehawley.info](http://www.stevrehawley.info)

**Stuart Bennett** is an artist whose work is underpinned by an interest in latent histories of making processes, materials and contexts. Recent exhibitions of his work have focused on pared back and primitive technologies for drawing 'accuracy': wooden templates, a brass polygraph, plumb lines. These works explore approaches to preciseness and use the fabric of the exhibition space as surface. The slight interventions draw attention to the architecture, history and status of the place where they are made and installed. Previously he sometimes worked collaboratively, developing a manual on group activity based on a book with 35mm slides describing the production of plywood and casting a threshold in the middle of a country park in Estonia from concrete made entirely from the park. He has also spent time collecting and DJing vinyl records. He is interested in drawing attention to the sensorial and material experience of a space and time and in analogue, both as one thing comparable to another and in contrast to digital. He applies technical handmade processes using objects, materials and forms that relate to human use, action and scale. Recent work has been made using drawing curves as objects to create wall drawings. Using templates only once and as the fabric of the work, the work lacks the exact measurement the curves are designed to create. Stuart has developed location specific projects and exhibitions in the UK, Germany, Estonia, Switzerland, Sweden and North America. From 2009 – 2014 he was Head of the School of Art at Edinburgh College of Art, University of Edinburgh. In 2014 he was appointed Deputy Principal of Edinburgh of Art.

**Vivien Graveson** is a former journalist who has also taught English and Philosophy of Religion at secondary school for many years. She has an MA in Psychoanalytic Psychology from the Tavistock Institute, Hampstead, and an MA in Creative Writing from RHUL. She is currently undertaking a PhD in Creative Writing at RHUL.