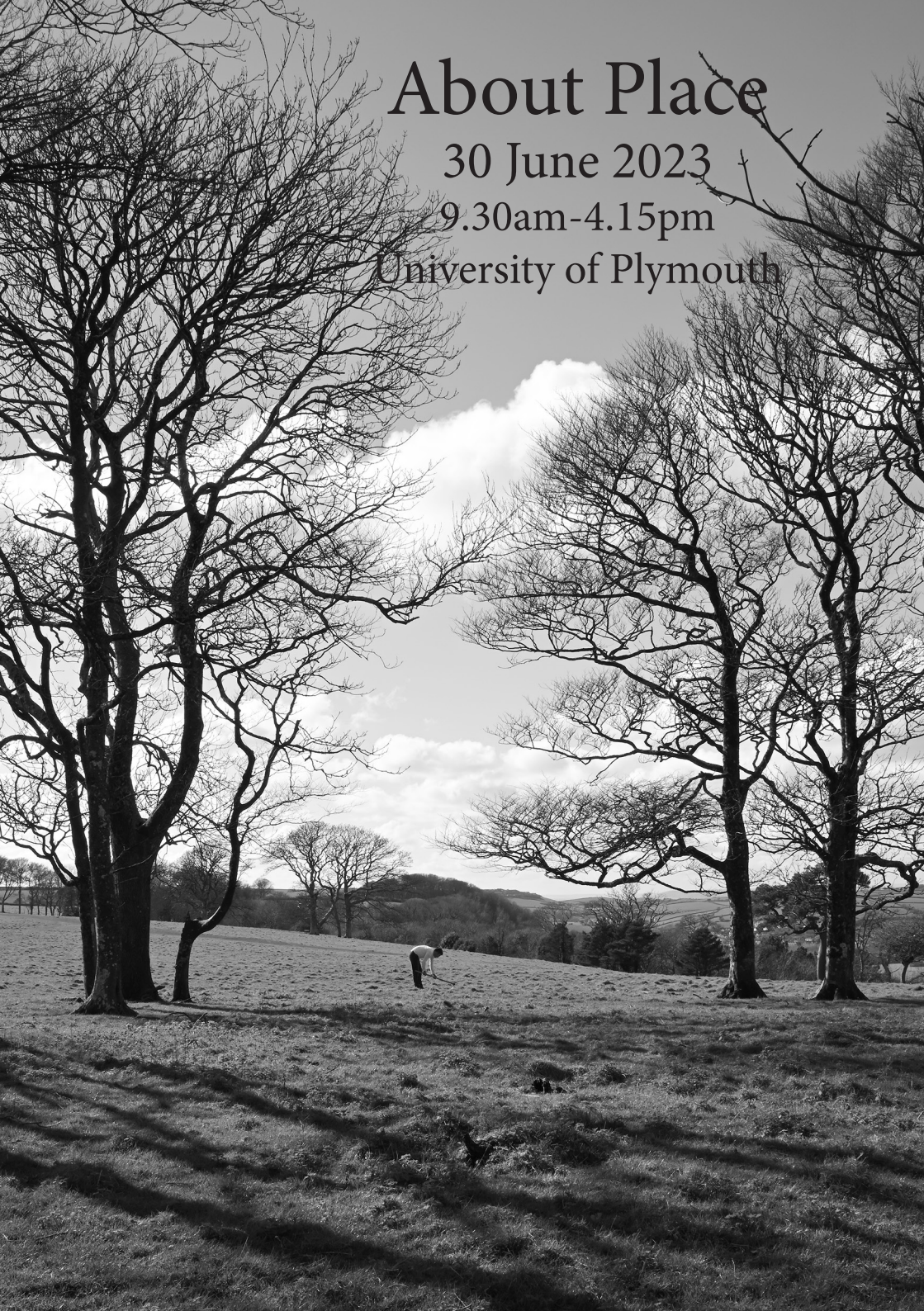


# About Place

30 June 2023

9.30am-4.15pm

University of Plymouth



## About Place

A symposium exploring ideas about place through practice research

Jill Craigie Cinema, Levinsky Building

9.30-9.55 - Tea and Coffee

9.55-10.00 - Welcome

10.00-10.30 - *Première of Net Zero Vision*  
Ashley Potter

10.30-11.30 - *Passing Through Place and Time*  
Dr Kayla Parker, Dr Joanna Mayes, Dr Karen Abadie,  
Rachael Allain, Linda Ward

11.30-11.35 - Break

11.35-12.30 -  
Colette Campbell-Jone, Yue Hu, Kate Paxman

12.30-1.00 - *Film(in)g the City: Pride in Place*  
Dr Allister Gall & Dr John Sealey

1.00-1.45 - Buffet Lunch

### Jill Craigie, Levinsky Building

1.45-2.40 - *Sound Signatures*

Dr Joanna Mayes

2.40-2.45: Please go to Scott, Room 102

### Room 102, Scott Building

1.45-2.40 -

Dr Dani Landau, Flounder Lee,  
Cam Williamson

2.40-2.45 - Break

### Room 102, Scott Building

2.45-3.45 -

Susan Barney, Gail Flockhart, Inés Rae, Mary Pearson

3.45-3.50 - Closing and Thanks  
Mary Pearson and Dr Kayla Parker

3.50-4.15 - Tea and Coffee

Thank you to everyone who has contributed to *About Place*.

Special thanks goes to Sally Smerdon and everyone in the Arts Institute, Dr Alejandro Veliz Reyes, Dr Simon Standing and Dr Angela Piccini.

We are grateful to all those working behind the scenes at Plymouth University.

About Place co-organised by:

Mary Pearson

Dr Kayla Parker

Booklet designed by:

Mary Pearson



UNIVERSITY OF  
PLYMOUTH  
School of Art, Design and  
Architecture

Front and Back Covers: © Inés Rae

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*About Place* is supported by a Research and Knowledge Exchange Award  
from the School of Art, Design and Architecture at University of Plymouth



**Ashley Potter**  
*Net Zero Vision*

AHRC funded animation for Devon Net Zero Visions project led by David Sergeant and Emma Whittaker.

The animation was commissioned to illustrate the current activities of 7 Devon communities and their future ambitions to tackle Climate Change and act as a 'Call to Arms'. I'll show some pre and production imagery as well as the final animation, discussing how to turn verbalised ideas and wishes into a flowing narrative.

**Biography**

Ashley has worked as an illustrator, animation director and art director on tv commercials and short films as well as running the BA Hons Illustration course at UoP. He has won a BAFTA and Emmy for his work on animated short, 'The Canterbury Tales', which was also nominated for an Oscar in the Short Animation category.

**A.J.Potter@plymouth.ac.uk**  
**<https://www.instagram.com/ashleypotter>**

**Kayla Parker**  
*Passing Through*

Features four films from the *Passing Through* collection, curated by Kayla Parker for the British Art Show 9 Plymouth film programme (2022), and the four artists who created them.

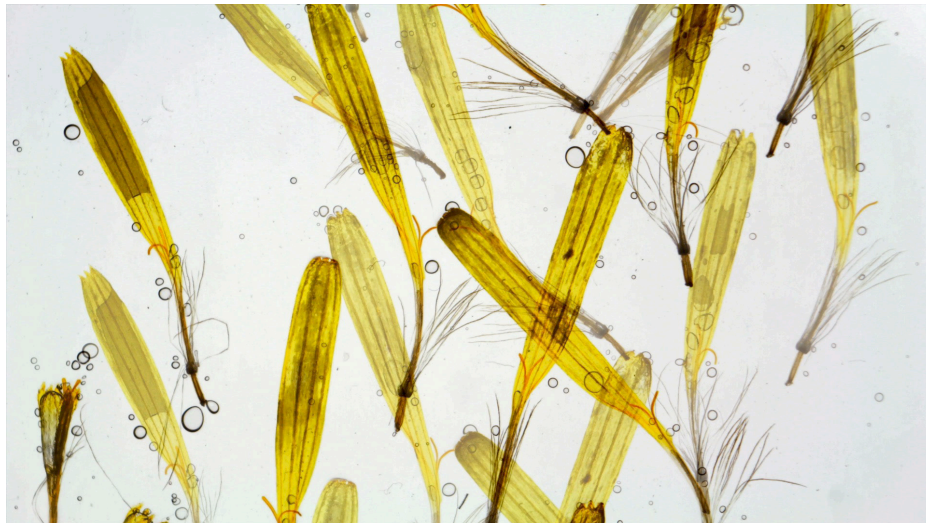
The collection brought together short films that are deeply embedded in their makers' experience of the southwest peninsula of Britain. Some of the works concern the coastal regions and our enduring interrelationship with the sea, others explore the temporal slippages between the here and now and the future past, the processes of light and film-making, the seasonal rhythms of land and water, and our place in the immeasurable vastness of the cosmos. Together, these films transport us through time and place, linking the distant past to our present-day concerns about the loss of community and the precarity of our existence.

Karen Abadie's visual meditation, *The Intimacy of Deep Time*, articulates a very personal attempt to relate to our awareness of 'self' and human beings' place in the immensity of the universe. *Optician's Daughter*, by Linda Ward, is a lyrical work about the pleasures of seeing and the interplay between looking and imagining. Immersed in the heart of rural Devon, Rachael Allain's *River Year* eloquently conveys the beauty above and below water of the passing seasons she experienced while swimming in the River Dart. *Golow Kernow*, hand-processed by Joanna Mayes using expired celluloid film, reveals the luminous intensity of the light in St Ives.

**Biography**

Artist film-maker, Kayla Parker lectures in film at University of Plymouth, where she co-ordinates the Early Career Researcher Network for the Faculty of Arts, Humanities and Business and supervises artists' doctoral research projects. She creates innovative works for cinema, gallery, public and online spaces using film-based and digital technologies. Her research interests centre around subjectivity and place, embodiment and technological mediation, from posthuman feminist perspectives.

[kayla.parker@plymouth.ac.uk](mailto:kayla.parker@plymouth.ac.uk)  
<https://www.instagram.com/kaylaparker.uk>





**Karen Abadie**  
*My Lover My River*

*My Lover My River* is a love letter that speaks of our leaky messy embodied relationship to bodies of water. It is also a personal dedication to a particular body of water, the River Dart, that sustained me throughout the long isolation of the Spring of 2020 and thereafter has held a particularly devotional place in my life. Shot in Super8 Black and White Tri-X film and developed in home developer made from bracken taken from the river's edge at the time of filming in July 2021. The film has a sound track also made along with River Dart, drawing on underwater and above water sound recordings of the river.

**Biography**

Dr Karen Abadie is an installation artist and filmmaker who uses analogue film to articulate the ways that embodiment and nature intertwine. She collaborates with other artists to articulate phenomenological responses to mental health, body and environmental concerns. Her work has been shown across the UK and Europe, including Sweden, Poland and Berlin. She lectures in Fine Art at the University of Plymouth and in Drawing at Falmouth University.

**[karen.abadie@plymouth.ac.uk](mailto:karen.abadie@plymouth.ac.uk)**  
**<https://karenabadie.cargo.site>**

**Rachael Allain**  
*River Year - A Summer Swim*

River Year is a digital film made over twelve months of a year, depicting the changing seasons, mapping twelve sections of twelve swims. Witnessed from the perspective of the camera lens, held by the swimmer, placed above and below the waterline, capturing the natural flow and rhythm of the water, with the subject of my focus, the horizon, in and out of view. The digital underwater camera was set to automatic exposure mode, on a wide-angle setting. This enabled the camera to capture footage both at close range and beyond, to the distant horizons of the landscape. The camera recorded footage in sharp focus and out of focus, in the foreground creating a shallow depth of field, middle ground and background. The camera's lens/digital sensor adjusted to the constantly fluctuating light levels, creating optical aberrations such as blurring, distortions of scale and bokeh effects, as it recalibrated to the changing light and shadows cast on the riverscape, between the thresholds of the air and water. This mode of filming allowed me to be in a state of flow, focused on being physically present in the river, reading the water, adjusting my position to keep myself safe. Often, during this repeated ritual of filming, it would evoke a sense of reverie, where I would lose any sense of time and place.



**Biography**

Rachael is an artist/ researcher based in South Devon, UK. Rachael's practice-led research is made through a rigorous investigation and embodied phenomenological exploration of watery sites, often using artist residency as methodology. Moving both above and below the horizon, Rachael explores liminal spaces and places, in between the land and the water/sea/ocean, working with art and scientific data to reveal invisible realms of our visible world. Materials include: experimental film, traditional and digital photographic processes, optical devices (within and beyond the electromagnetic field of vision), microscopic imaging, light, projection, sound, text, water and scientific data.

**[rachael.allain@plymouth.ac.uk](mailto:rachael.allain@plymouth.ac.uk)**

**[www.rachaelallain.com](http://www.rachaelallain.com)**

**<https://www.instagram.com/rachlouall/>**

**<https://twitter.com/Rachlouall>**



**Linda Ward**  
*Optician's Daughter (2022)*

Optician's Daughter (2022) is an exploration of looking. The camera is used to both reveal and conceal the mysterious layers of light and colour in the filmmaker's environment, leading all the time, moment by moment to a sense of visual meaning. Linda Ward talks about her approach to looking for and finding moments which remain wrapped in a sublime tension of being and possibility.

**Biography**

Linda Ward is a Lecturer in Filmmaking and a doctoral researcher by film practice at Plymouth University. Her research explores iconography, perception and the maternal. Opticians Daughter (2022) has been screened at film festivals around the world including the 21st In the Palace, International Film Festival and the 'Passing Through' film programme from BAS9.

**[linda.ward@plymouth.ac.uk](mailto:linda.ward@plymouth.ac.uk)**



## Colette Campbell-Jones

### *Bodies Human and Marine: A Sensory Exploration of Marine Bodies and the Interior Human*

In this research project, I use the Places of sensory experience (cells, tissues, organs, and systems) to construct alternatives to a culturally dominant visuality and modernity(1) which were shaped by Cartesian rationalism and Scientific perspectivism(2). I begin with source photographic imagery, borrowed from medical and marine biological sources, followed by a breaking up and recombination of imagery in a process of “hybrid” collage. All artistic choices emerge from non-cognitive, sensory experience arising from actual fieldtrips at marine rockpools and “virtual trips” via interior visualizations. The Places of sensory knowledge in human and marine bodies illuminate that we have always been marine.

1. Davis, 2010. Crary 1992
2. Crary, 1992. Giere, 2006

### Biography

Colette received her MFA from the San Francisco Art Institute and is currently a PhD student in Arts and Media supervised by Jane Grant and Carole Baker. This presentation reflects early stages of developing the research. Her “hybrid” collage practice involves iteratively cutting and recombining paper photographs, followed by digital techniques.

[colette.campbell-jones@plymouth.ac.uk](mailto:colette.campbell-jones@plymouth.ac.uk)





## Yue Hu

### *Visual Diagnosis of Reclaimed Landscape*

This practice-based research regards reclaimed landscapes artificially built by and for humans as “humanscape” and investigates its situation and compatibility under the context of frequent environmental and climate change. Matching with diagnosis methods from Traditional Chinese Medicine, this project aims to represent “humanscape” through my practice of “walking with a drone”. This process is to diagnose the dynamic and optimum balance between nature and human intervention and the boundary of humanscape.

### **Biography**

HU Yue is a curator, English-Chinese translator, and visual art practitioner who currently conducts PhD research at University of Plymouth, UK. She is interested in the dynamic counterbalance between humans and nature as well as its consequence in environmental and climate change issues.

[yue.hu@plymouth.ac.uk](mailto:yue.hu@plymouth.ac.uk)

[https://www.instagram.com/hi\\_huyue/](https://www.instagram.com/hi_huyue/)



## **Kate Paxman**

### *Excursion*

*Excursion* is an artwork (the performance lecture) which describes a performative guided field trip (also an artwork) along a climate vulnerable local coastline. An experiment in conjuring and ritual-making, *Excursion* thinks with the geology of place and draws on feminist posthumanities to ask how we can become sensitive to the geologic as non-human agency with an overwhelming impact on the subjectivity and identity of humans as individuals, as a species, and as carbon life.

### **Biography**

Kate is an artist, educator and postgraduate practice researcher with a multidisciplinary practice involving film and sound. Kate has received a number of commissions and awards, most recently from Soundart Radio, Aeolus Online, BEAST FEaST 2021 and Arts Council England. Forthcoming publications include 'Dwelling', *Legenda/SICL*. Kate is also co-director of *More Just, More Sustainable Futures: Artistic Research PhD Symposium*.

**[kate.paxman@plymouth.ac.uk](mailto:kate.paxman@plymouth.ac.uk)**

**<https://morejustfutures.art/>**

**<https://katepaxman.xyz/>**

**<https://www.instagram.com/katepaxman/>**

**<https://www.facebook.com/kate.paxman>**

**<https://twitter.com/KatePaxman>**

**Allister Gall & John Sealey**  
*Film(in)g the City: Pride in Place*

This presentation explores the use of community film and filmmaking as a democratic method for community engagement in urban planning and its level of impact in restoring a pride of place and a sense of belonging as a community. The project examines methods for local communities to use film as an informative tool for engaging with existing public/living spaces and future project planning in urban design and other decision-making processes which directly affect their living spaces. Through community workshop practice, we use three practical/theoretical areas to support participants to explore and develop ideas around their sense of 'Pride in Place'. First, the situationist practice of the *dérive* offers a starting point for the reconsideration and exploration of new ways of seeing and imagining local/public spaces. This method has been utilised by Imperfect Cinema (Gall & Paolantonio), featuring participatory workshops and walks, exploring place and collective memories, and utilising experimental film practices. Second, we used various city-gaming methods from Ekim Tan's *Play the City: Games Informing the Urban Development*, which supported participants in 'finding new ways to co-create their cities' (Tan, 2017). Thirdly, we utilise Filmmaking techniques (from observational documentary to narrative storytelling) to support, document and evidence the subjective viewpoints of the participants; to argue for a more democratic process of decision-making (urban planning, for example) which directly affects local communities and their environment. This presentation will screen some of the films produced by the community and discuss ways for the project to continue to develop.



**Biography**

Dr Allister Gall has been developing a portfolio of artistic research with a particular interest in the collaborative potential, of a social-participatory Imperfect Cinema, where film-making, film-thinking and film-praxis coalesce.

Dr. John Sealey is interested in the methodological approaches to [moving] image making and the ways in which traditional approaches to practice can be challenged, negotiating questions located at the interface between theory and practice.

**allister.gall@plymouth.ac.uk | john.sealey-1@plymouth.ac.uk**  
**<https://imperfectcinema.com/>**

**Joanna Mayes**  
*Sound Signatures*

Première of the new collection from Cinestar and Mayes Creative featuring artists' analogue film responses to sound encounters and particularly films that foreground sonic events and sound impulses. Sound Signatures will be introduced by Joanna Mayes, and is part of the Above and Below project, supported by the National Lottery Heritage Fund, FEAST and Arts Council England.

**Biography**

Dr Joanna Mayes is a film artist who explores the experience of being in a location at a particular time through the medium of film. Bringing her experience of musical improvisation into her practice, Joanna opens her work up to chance through hand processing and the use of organic materials, to create short film-poems that reverberate between abstraction and control. She represents place through a layering of approaches to materiality: analogue film responds to the light in that place and time, physical outcomes are often charged with atmosphere from the site through use of materials of the locality, such as seawater for processing and wild berries for tinting the film.

Joanna has a PhD in music and visual performance from Dartington College of Arts and is the founder-director of Mayes Creative, working with heritage, science and technology partners to provide creative opportunities and experiences for individuals, groups and communities in Cornwall, the Isles of Scilly and Dartmoor.

**[mayes.joanna@gmail.com](mailto:mayas.joanna@gmail.com)**

**[joannamayes.com](http://joannamayes.com)**

**<https://www.mayescreative.com>**

**<https://www.instagram.com/jo.annamayes>**





**Dani Landau**  
*Place as Multiplicity*

The talk will describe some arts projects in privately owned public places in the centre of Bristol. It will then outline the whole systems approach advocated in many placemaking policy interventions. I found that moving image can produce a bring a tacit multi-perspectival understanding of place. This multi-perspectival approach may enable novel approaches to placemaking informed by 20th century developments on Bernard Reimann's (1826-66) concept of multiplicity or manifold. In the talk I will describe twentieth century developments of the concept and suggest they may aid us in understanding engagement in places.

**Biography**

Dani Landau works in various roles in media arts on street corners, in cinemas and galleries. He worked for twenty years working with communities developing variations on the Digital Storytelling filmmaking process in which filmmakers narrate personal stories and illustrate them.

**[dani.landau@plymouth.ac.uk](mailto:dani.landau@plymouth.ac.uk)**



## **Flounder Lee**

*Pennant Place*

Pennant Place is a new outdoor art gallery for hangable artwork located in a residential neighbourhood in Gainesville Florida. PGR Flounder Lee created it to have space to curate exhibitions directly. It is open to, and engages with, a public that might not otherwise see exhibitions in galleries. The space allows Flounder to put some of his PhD research in Mycelial Methods in Curatorial Work such as the 4 Rs of Indigenous Curating and human-centric language directly into practice.

### **Biography**

Flounder Lee is an artist/curator. He taught full-time at universities in the US, Malaysia, and Dubai for 12+ years before starting his PhD. His PhD project deals with mundane speculative futures through artistic and curatorial perspectives. He works using anti-oppressive practices. He has curated and shown in many exhibitions internationally.

**[flounder.lee@plymouth.ac.uk](mailto:flounder.lee@plymouth.ac.uk)**  
**<https://linktr.ee/pennantplace>**  
**<https://linktr.ee/flounderlee>**

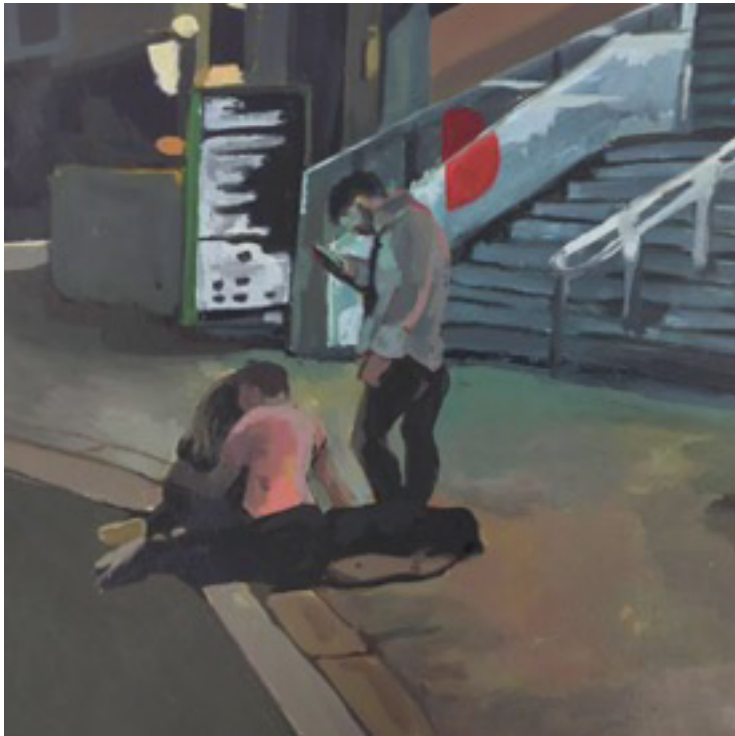


Image Credit: Cameron Williamson

**Cameron Williamson**  
*Post-Social Realism and a Queer Perspective on  
Socio-Spatial Relationships*

My video presentation will discuss how my practice looks at social relationships with space, and how we respond to spaces in a social way. I will be showcasing the artwork that has come from my recent practice while discussing literature by postmodernist geographers, feminist and queer writers, tying it together with my own methodological practice. To make the best use of the video format, I will also include filmed locations within the presentation as a precursor to an upcoming film project where I am finding different ways to communicate spatial relationships.

**Biography**

I am a queer, working-class, Plymothian artist. I am deeply interested in social peripheries, the spaces that hold communities, and the relationships people hold with non-human subjects. Inspired as a teen by Social Realist paintings and films, I enjoy documenting these social realities with a focus on relationships and the spaces they share.

**[cameron.williamson@plymouth.ac.uk](mailto:cameron.williamson@plymouth.ac.uk)**  
**<https://cameronwilliamson9.wixsite.com/camerthingart>**  
**<https://www.instagram.com/Camerthing>**



Image Credit: Susan Glover Barney

## **Susan Glover Barney**

### ***[Your] Grandfather went out for a pack of cigarettes***

Exploring chance family connections to place, the film relates apocryphal stories to unexpected truths. Family narratives are often the colour and detail that embellish answers to questions of belonging and place-making. Unless there is no direct connection. The reality of establishing a relationship with life in Cornwall was based on exploration of the landscape through an art practice; alongside work and community involvement. Discovering a previously unknown association leads to questions of how, or whether, that has an impact on what I feel where I live; even though the connection might be tenuous and subject upon an idea of significant events that may or may not have taken place in that space.

### **Biography**

Currently pursuing a postgraduate research degree, my research questions the significance of place and belonging in the post-diasporic presence of the Anglo-Burmese in Britain. Using practice-based methodologies to explore the histories and narratives of my own family, and others, in the journey to find and make a home.

**[susan.barney@plymouth.ac.uk](mailto:susan.barney@plymouth.ac.uk)**

**[www.susanglover.com](http://www.susanglover.com)**





**Gail Flockhart**  
*An-Other Place*

“... this place, if I could describe this place,  
portray it, I've tried, I feel no place,  
no place around me, there's no end to me,  
I don't know what it is, it isn't flesh,  
It doesn't end, it's like air ...”

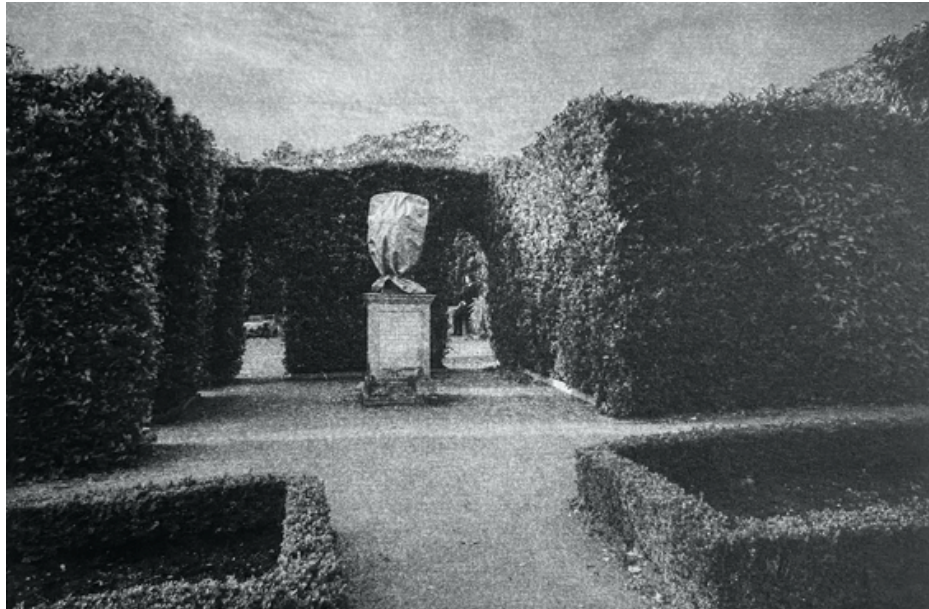
Samuel Beckett  
The Unnameable, 1973

As a meditation on my childhood, *An-Other Place* visualises the animals, entities and non-human others integral to our 'entangled' becomings-with the world. Using moving-image and photographic studies of personal and found objects, including an abandoned bird's nest, this work de-centres the 'place' of the human by foregrounding the non-human. Imaginatively inhabiting uncanny creaturely domains in fabulated sanctuaries, the images tap into my childhood sense of wonder at the natural and super-natural world. By creating what Deleuze and Guattari (1994) might term 'conceptual personae', this work re-imagines the shape-shifting self-assemblage through becoming-animal, and so becoming-differently, becoming other-wise.

**Biography**

Gail Flockhart is an arts-based doctoral researcher using digital photographic/film media to investigate the effects of trauma through subjectively-situated narrative. Gail's recently published contribution in Ingham 2023, considers the relationship between autobiographical memory and photography and how the creative/performative process can help re-think the legacies of trauma and notions of selfhood.

**[gail.flockhart@plymouth.ac.uk](mailto:gail.flockhart@plymouth.ac.uk)**



## **Inés Rae** *Searching for Leo*

Research around memory, archives and autoethnographic practice impacts on how we think about the relationship between the past and now. This presentation is about a journey, my observations, and discoveries. Some of the content relates specifically to the events of the Spanish Civil War, as personal history, but also in relation to the nation state and its ability to process trauma.

It weaves memoir, travel writing and cultural history to explore ideas of place and home, of photography and memory. It is a reflection on loss and grief (Spain's desire to forget, my mother's losses and my own).

### **Biography**

Inés Rae studied at The Art Institute of Chicago and the University of Leeds. Trained in Fine Art, Rae's work uses photography and text to explore representation, femininity, consumer culture and the everyday. Solo and collaborative works have been exhibited at ICA, London, ImagoLucis, Porto Portugal, Cornerhouse, Manchester; Impressions, York; Brighton Photo Biennial; UCA Farnham.

Inés is currently Lecturer in Creative Media (Photography) at Plymouth University.

**[ines.rae@plymouth.ac.uk](mailto:ines.rae@plymouth.ac.uk)**  
**<https://www.inesrae.com>**  
**<https://www.instagram.com/inesrae>**



**Mary Pearson**  
*Emplacement: Arctic Being*

This new research is in its embryonic stage and seeks to question the notion of attachment to place that is not your permanent residential location.

It explores how the concept of feeling ‘at home’ can exist in other locations, which according to Anthropologist David Howe, is ‘where the body, mind and environment allow a sense of self-identity in another location.’

Centred on personal experience, this paper explores how my affinity to Arctic landscapes was fostered and developed, and how the definition of ‘home’ can be reinterpreted.

**Biography**

Mary’s research investigates how photography can be employed to examine the relationship between land and memory through exploring the meaning of place, the local, the home, and the imagined. Belonging, attachment to place, and family connections have been the conduits to encounter, interrogate, and engage through photographic practices.

**[mary.pearson@plymouth.ac.uk](mailto:mary.pearson@plymouth.ac.uk)**  
**<https://www.mary-pearson.com>**  
**<https://www.instagram.com/mejpearson>**  
**<https://www.twitter.com/mejpearson>**



EL LINDERO DE UN BOSQUE

FOT. L. SAVIGNAC