



The Art & Mobilities Network Inaugural Symposium

Instant journal

Peter Scott Gallery | Centre for Mobilities Research |
Lancaster University | 3 July 2018
10:30-16:30 Bailrigg, Lancaster LA1 4YW

@cemore4mobs | #ArtMobs
<http://www.lancaster.ac.uk/cemore/uk-art-mobilities-network-inaugural-symposium/>



LANCASTER ARTS
AT LANCASTER UNIVERSITY



centre for
mobilities
research

Lancaster Institute for the
Contemporary Arts

Lancaster
University



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*The format of the instant journal comes from the PhD by Design, a 'community of designers exploring the messiness of practice-based design research'.
@phdbydesign*

FOREWORD

Over the past 10 years the study and practice of Art & Mobilities has been gaining momentum through networks, conferences, books, special issues, exhibitions and in the practices of artists, writers and curators. In recognition of this activity we are forming an Art & Mobilities network through which to consolidate, celebrate and develop this work. Inspired by the recent foregrounding of Mobility and the Humanities (Pearce & Merriman, 2018) and drawing on last November's successful Mobile Utopia Exhibition amongst others, the Centre for Mobilities Research (CEMORE) at Lancaster University are pleased to hold a UK Art & Mobilities Network Inaugural Symposium 2018 on the 3rd of July 2018.

The aim of the symposium is to bring together people in the UK who are active in the field of mobilities and art in order to discuss the distinctive contribution that art makes to mobilities research and vice versa. We would be delighted if you can join us for this one-day event to help shape the network, particularly in the context of a fast-changing world, not just socio-politically but in terms of the place of art in the academy and vice versa.

There are nearly 30 key international artists and researchers gathered on this day both locally and via Skype. We invite all participants in the symposium to bring with them an artwork, artefact, written statement or quote that can be displayed as a 'pop up' exhibition. These artefacts will be used during the day to focus discussion around different facets of mobilities and art. Focuses for discussion may include (but are not limited to):

- histories of mobilities in art practice
- practices of artists who work with mobile media
- processes and subjects
- theories that orient our thinking about mobility and art,
- methods of making on the move and research methods drawn from creative practice,
- forms of mobile art: participatory, relational, process based, performative, socially engaged, fieldwork and ethnography, documentary, narrative, temporal,
- the encounter as artistic form,
- aesthetics of mobility within the arts and politics of art, mobility and social change.

Inspired by keynote speakers artists Dr Jen Southern (Director of Mobilities Lab, CEMORE) and Dr Kai Syng Tan (2018 CEMORE Visiting Fellow) there will be breakout sessions structured around the construction of a manifesto for Art & Mobilities as a creative provocation. We will be co-creating an art history-meets-mobilities timeline to capture past and present practices, and will offer opportunities to share your practice and present your own provocations. We will capture some of our activities and findings from the day in a journal and an experimental platform online. In the longer term, we will seek funding to build this network internationally and to facilitate collaborations and activities such as conferences, exhibitions and publications. This symposium is a small part of the wider international network of academics and practitioners that we look forward to connecting with when we have funding.

ITINERARY

A Manifesto for Art & Mobilities?

09:30: Coffee, displaying art objects

10:30-10:40:
Greetings: Jen Southern (CEMORE)
Joycelyn Cunningham
& Richard Smith (Lancaster Arts)

10:40-10:50:
Ice breaker

10:50-11:10:
Keynote: Jen Southern

11:10-11:40:
Provocations: Kaya Barry (Australia)
Sven Kesselring (Germany) Bernard Guelton (France)
Kim Sawchuk (Canada)

11:40-12:10:
Small Group Discussions

12:10-12:25:
Comfort Break + displaying art objects

Practising Art & Mobilities

12:25-13:05:
2-minute introductions through art objects

13:05 – 13:45:
Lunch + creating an
art & mobilities timeline

13:45-14:05:
Keynote: Kai Syng Tan

14:05-14:25:
Provocations: Mimi Sheller (USA)
Sam Thulin (Canada) Owen Chapman (Canada)
Kat Jungnickel (UK)

14:30 – 15:00:
Open Discussion

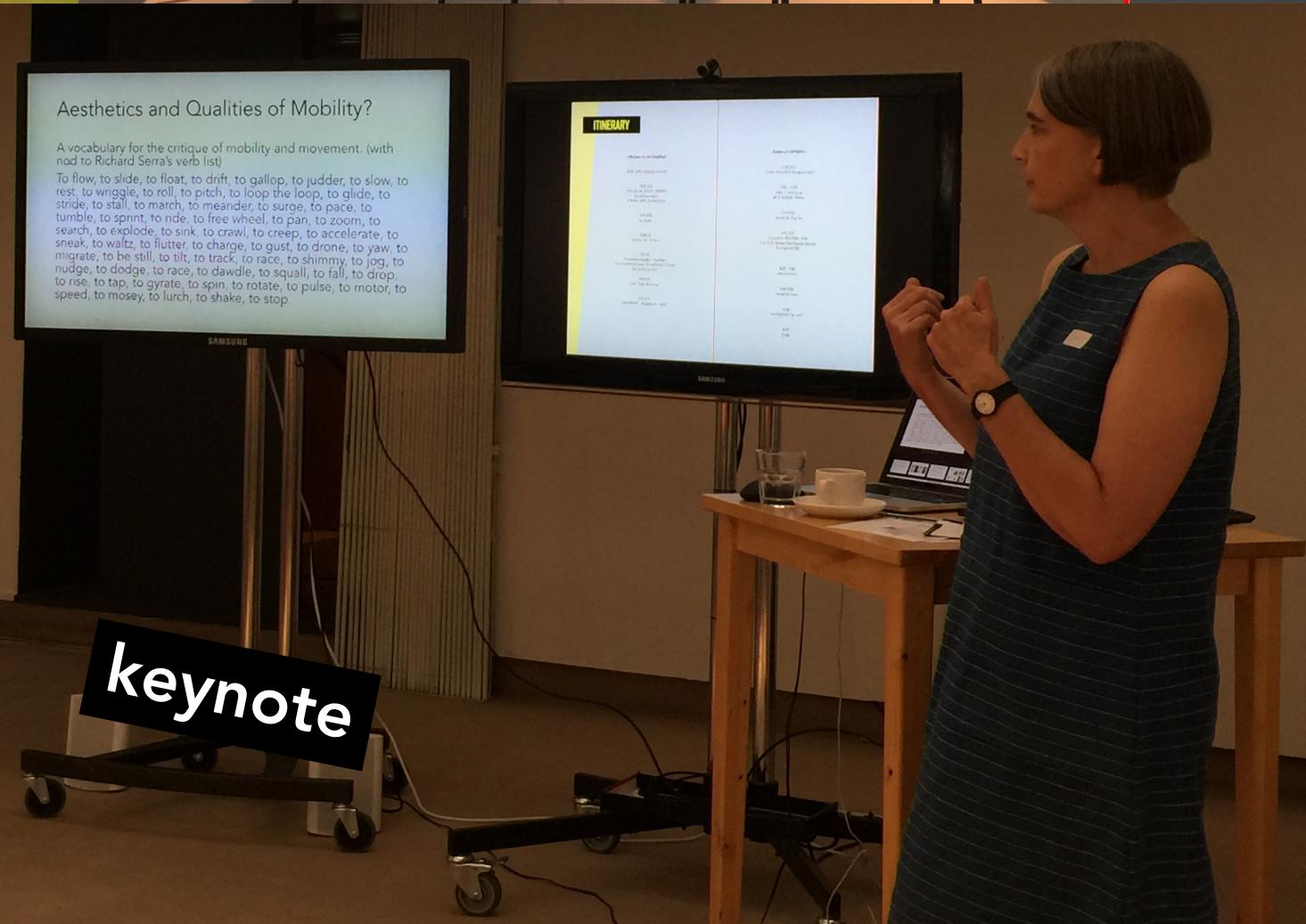
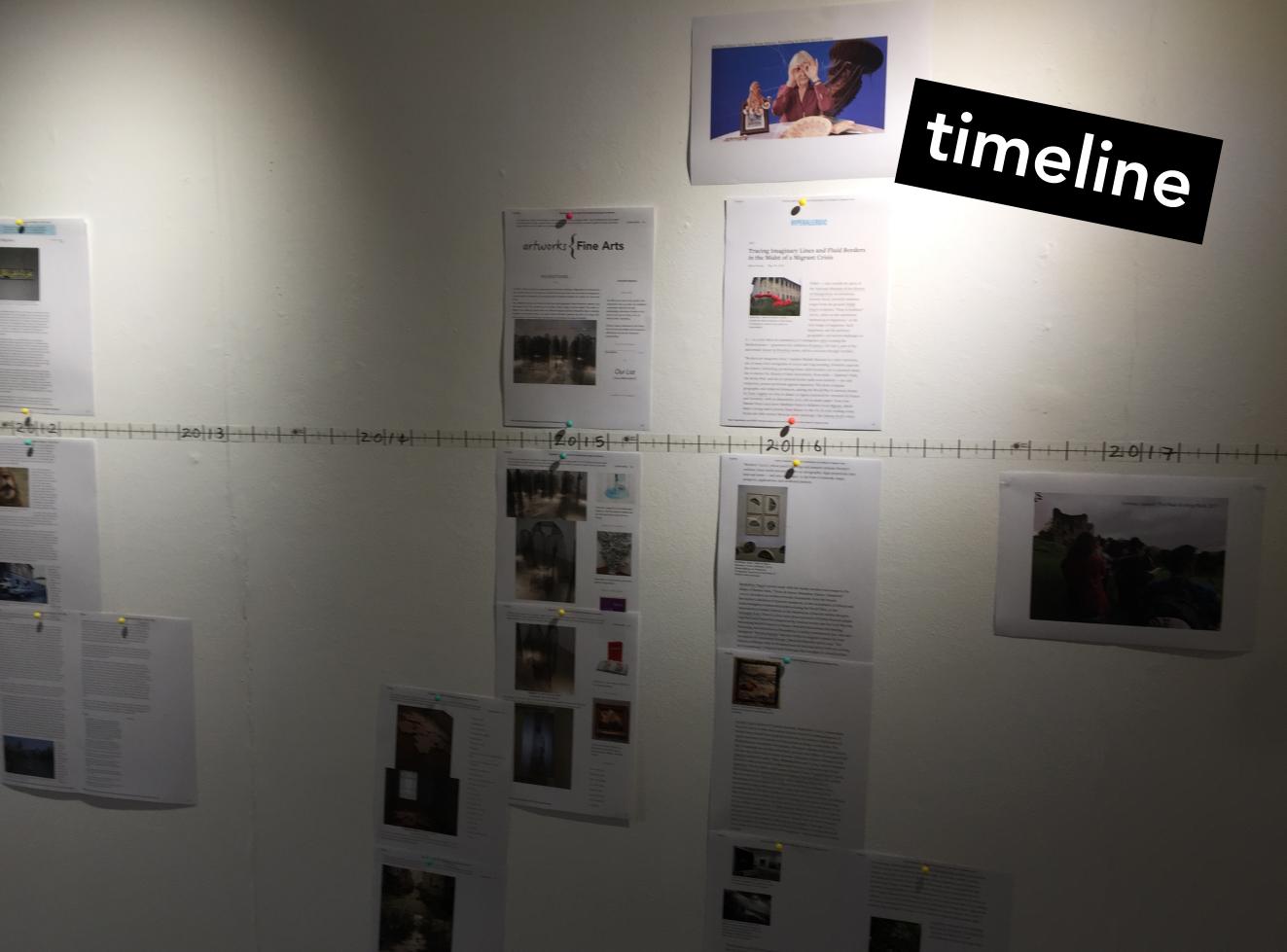
15:00-16:00:
Focused Discussion

16:00:
Instant journal; what next?

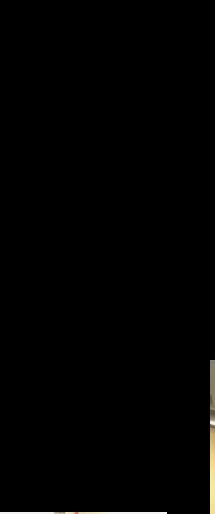
16:30:
Drinks

IMAGES FROM THE SYMPOSIUM

timeline



sharing work

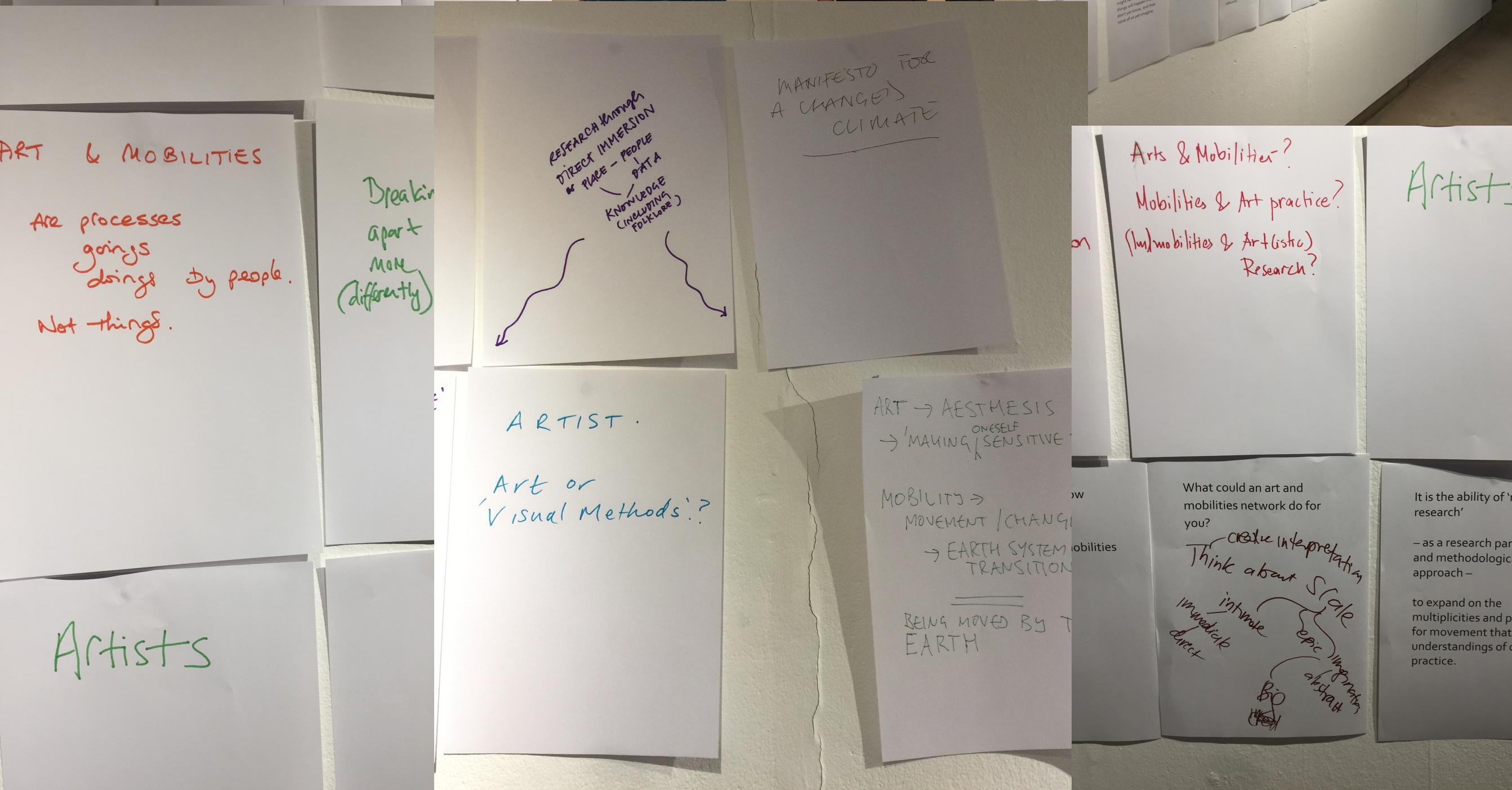
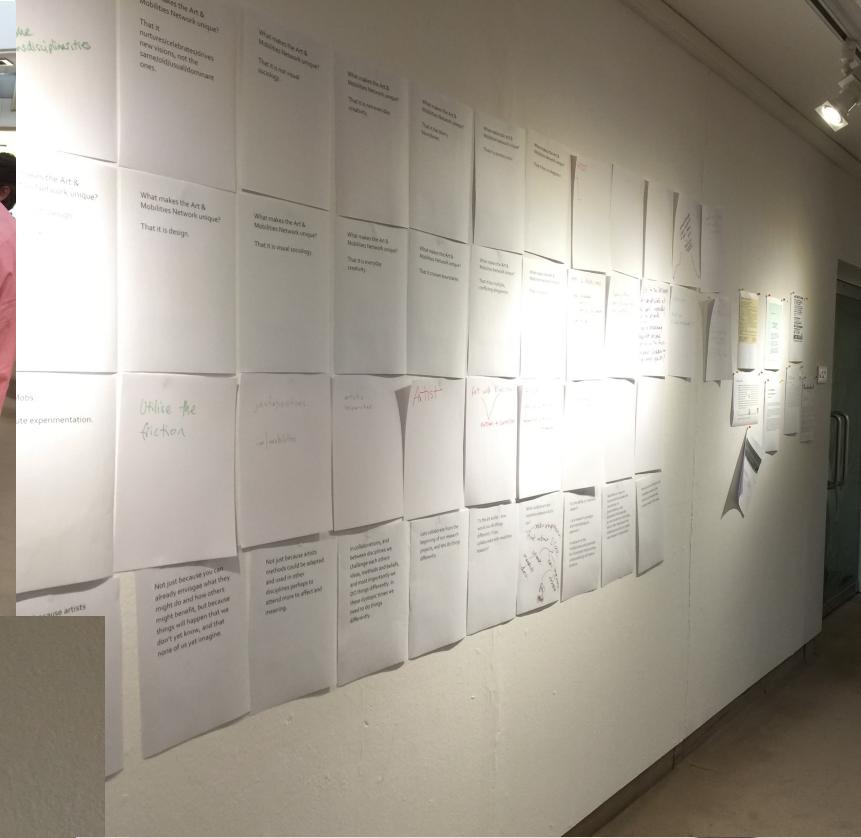
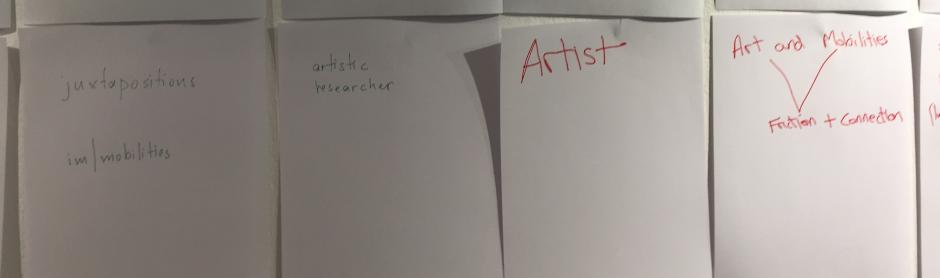


discussions

What makes the Art & Mobilities Network unique?

What makes the Art &

CO-CREATING A MANIFESTO



CO-CREATING A MANIFESTO

1. Art can mobilize an alternative politics of relational ethics for a more than human world. It can do that because doing art allows people to reason and world in ways that are more attuned to interdependencies and multi-scalar consequences. That pre-figures 'better' (more than) humans.
2. Humanity is heading for collapse and it is paramount that WE – a sensible number - search for pathways that avoid collapse. 'Mobility' art and making mobilities research more aesthetic are practices that can make such paths.
3. World as Body, Body as World.
The art of running is an example of the 'worlding' momentum of this art and mobilities movement. People are on the move and worlding. Running artfully can enable new response-abilities.
4. To mobilities world: How would your research change if you collaborated with artists?
 - a) It is not just because artists can make research public in ways that engage audiences through aesthetic approaches in exhibitions, performances, interventions and actions.
 - b) This is not just because artists can make research accessible to wider audiences.
 - c) It is not just because artists work in participatory and collaborative ways that can make connections with diverse groups of people, objects, places, materials, infrastructures, technologies, animals and other non-humans and the ways that their lives are mobile.
 - d) Lets collaborate from the beginning of our research projects, and lets do things differently.
 - e) Not just because artists think creatively and can help to innovate.
 - f) Not just because artists benefit from collaborating with your disciplines and knowledges.
 - g) Not just because artists often work experimentally, exploratively, critically and reflectively.

- h) Not just because you can already envisage what they might do and how others might benefit, but because things will happen that we don't yet know, and that none of us yet imagine.
 - i) Not just because artists methods could be adapted and used in other disciplines perhaps to attend more to affect and meaning.
 - j) This is not a case for artists doing things better, but that collaboratively we do things differently.
 - k) In collaborations, and between disciplines we challenge each others ideas, methods and beliefs, and most importantly we DO things differently. In these dystopic times we need to do things differently.
- 5) To the art world – How would you do things differently if you collaborated with mobilities research?
 - 6) What could an art and mobilities network do for you?
 - 7) What makes the Art & Mobilities Network unique?
 - a) That creative practice is not subservient/secondary, but at its core, its very starting point, its anchor.
 - b) That it is not 'design'.
 - c) That it is design.
 - d) That it is not visual sociology.
 - e) That it is visual sociology.
 - f) That it is not everyday creativity.
 - g) That it is everyday creativity.
 - h) That it has blurry boundaries.
 - i) That it crosses boundaries.
 - j) That the people involved have most impure resumes.
 - k) That it is not the humanities.
 - l) That it is the humanities.
 - m) That 'art' here includes 'the arts'.
 - n) That 'art' here excludes 'the arts'.
 - o) That it widens participation.
 - p) That it is not uniform/unified. That it cannot be summed up neatly.
 - q) That it is not male-centric.
 - r) That it is not western-centric.
 - s) That it is diverse.
 - t) That it nurtures/celebrates/drives new voices, not the same/old/usual/dominant ones.
 - u) That it nurtures/celebrates/drives new visions, not the same/old/usual/dominant ones.
 - v) That it nurtures/celebrates/drives new action, not the same/old/usual/dominant ones.
 - w) That it is promiscuous. That it has multiple, conflicting allegiances.
 - x) That it has no allegiance.
 - y) That it is fine art.
 - z) That it is applied arts.

- 8) #ArtMobs: Collectivism and collaboration.
- 9) #ArtMobs: Trans-disciplinary and cross-cultural thinking.
- 10) #ArtMobs: Interconnected encounters: with theoretical reading, site, materials, questions.
- 11) #ArtMobs: Participatory making and performing as processes by which novel and lasting connections are forged, and which provide an environment of mutual development and co-learning amongst peers.
- 12) #ArtMobs: Resolute experimentation.
- 13) #ArtMobs: The affective potential of materials on thought and experience and hence, the capacity to challenge (disembodied) techno-scientific legitimations of knowledge. Imaginative works that bring unique ways of understanding, articulating, and transforming research.
- 14) #ArtMobs: Not just about defining what art can do for mobilities and what mobilities can do for art, but about setting an agenda for art's place in the academy.
- 15) #ArtMobs: Not just about defining what art can do for mobilities and what mobilities can do for art, but about setting an agenda for trans- and inter-disciplinarity
- 16) It is the ability of 'mobilities research' – as a research paradigm and methodological approach – to expand on the multiplicities and potentials for movement that enriches understandings of creative practice.
- 17) Mobilities is a way to extract and articulate the sensations, representations, and processes that operate across situations and scales, which then feed back into creative practices to propel new research trajectories.

On the day

- 18) Art & Mobilities? / Mobilities & Art Practice? / (Im)mobilities & Art(istic) Research?
- 19) Artists
- 20) Artistic researcher
- 21) Art or Visual Methods?
- 22) What could an art and mobilities network do for you?
- a) Think about scale: epic, intimate, immediate, direct, imagination, abstract, big, small
- b) Creative Interpretation
- 23) Research through direct immersion or people-place-data-knowledge (including folklore)
- 24) Epic to the Intimate – art can articulate at all levels, especially at the intimate.
- 25) Does an overarching manifesto become more specific as the focus becomes sharper in individual places?
- 26) Manifesto for a changed climate
- 27) Art – Aesthesia – making oneself sensitive. Mobility – movement/ change – Earth system transitions. Being moved by the earth
- 28) Breaking things apart to make them more interesting (differently)
- 29) Art & Mobilities are processes, goings, doings, by people – not things
- 30) Art & Mobilities – friction and connection between them

PEOPLE

Kaya Barry

Tess Baxter

Bruce Bennett

Clare Booker

Natalie Bowers

Monika Büscher

Owen Chapman

Mike Collier

Jocelyn Cunningham

Malé Lujan Escalante

Nick Ferguson

Bernard Guelton

Peter Merrington

Elia Ntaousani

Kat Jungnickel

Linda O Keeffe

Sven Kesselring

Carlos Lopez

Serena Pollastri

Nikki Pugh

Emma Rose

Kim Sawchuk

Mimi Sheller

Richard Smith

Jen Southern

Bron Szerszynski

Kai Syng Tan

Sam Thulin

Emma Whittaker

Louise Ann Wilson

KAYA BARRY

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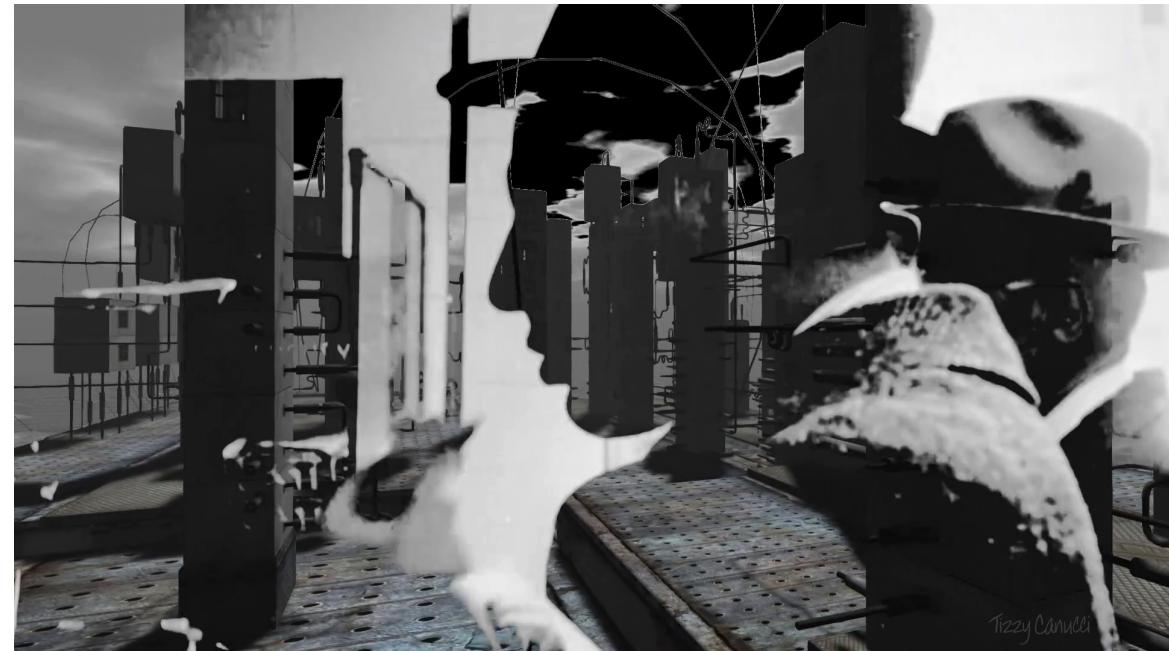
Biography: Kaya Barry is an artist-researcher working at the intersections of mobilities, art practice and materiality. Her creative research uses installation and interactive media to explore site-specific interactions that merge everyday routines and aesthetics of global mobilities. Kaya's current project investigates experiences of inbound mobility in Australia and the shared social spaces of tourist hostelling accommodation. She is a Postdoctoral Research Fellow with the Griffith Centre for Social and Cultural Research at Griffith University, Brisbane, Australia. Her recent monograph "Everyday Practices of Tourism Mobilities" (Routledge, 2018) examines the role of materiality in the formation of tourist experiences and everyday practices.

Art Practice / Research: My research sits at the intersection of mobilities, geography, and creative arts practice. I employ a variety of media and methods to explore in-situ and multi-sensory interactions that we have while on the move. Current projects include: investigating the changing aesthetics of tourism photography; exploring the material and embodied encounters of wilderness walking; and using more-than-representational approaches to explore kinaesthesia in moments of disruption and delays experienced during transit. In recent projects I have used installed and interactive video projections, online mixed media platforms, as well as large sculptural materials that invite participation in public park spaces. At the heart of my research is an emphasis on inviting participation and co-creation from fellow artists and researchers, research participants, and public audiences. Whether in the form of a formal workshop or event, or a more informal discussion and emergent collaborations, my research interests attend to the subtleties of movement and mobility through a mixture of ethnographic and creative practices.

Art & Mobilities: While art has a long history of exploring themes of movement and mobility, I feel that it is the ability of 'mobilities research' – as a research paradigm and methodological approach – to expand on the multiplicities and potentials for movement that enriches understandings of creative practice. I see mobilities as a way to extract and articulate the sensations, re-presentations, and processes that operate across situations and scales, which then feed back into creative practices to propel new research trajectories. I see this as the strength that can merge disciplines, practices, and methods that mobilities research brings to art.

TESS BAXTER

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Lancaster University



Biography: Tess started working with video in 2015, initially for work, but then started experimenting with the possibilities of machinima (videos made within games worlds) within Second Life, working under the pseudonym of Tizzy Canucci. She has produced over 40 machinima, and was selected for showing at the Supernova Digital Animation Festival in Denver 2016 and 2017. She has a wide range of influences, informed by her previous background in writing, photography, graphic design, and the associated editing. She is particularly interested in mixing realities, setting ,Äoreal world,Ä film, animation, music video and poetry against virtual material.

Art Practice/Research: I am in the second year of a practice based PhD in Contemporary Art. The practice element is about developing my video work, and using it as a means to investigate virtual worlds, and online/digital culture. As Martin and L/pez (2017) argued in the context of film, writing is an indirect way of addressing the visual subject, a kind of translation, and that it is more appropriate to study the visual on its own terms in its own language. I cross disciplinary boundaries, especially between art, film, sociology, anthropology, geography and literary theory. I bring them to bear on my practice where I explore the relationship between the actual or ,Äoreal,Ä and the virtual or ,Äodigital,Ä. But as argued by Lehdonvirta (2010), we never leave the real to go into the virtual, even if we feel that we are elsewhere. The perspective I have is that the digital is now in everything we do and entangled in it, as Marres (2017) argued. Human culture is a reflection of the tools and technologies we invent, and our lives and societies evolve with them. This invites historical comparisons, which is part of why I increasingly set archive material against virtual world material.

Art & Mobilities: Art practice is individual, so I speak for myself. Mobilities research has influenced my perception, grounding my work in virtual worlds. While I may make 'things', spatiality is inherent. Raph Koster (2017) pointed out that many familiar apps, including google maps, twitter, or Instagram, are incomplete virtual worlds, that swap data, virtual for real. I do not work with static, frozen 'places' or locations, but spaces that are navigated virtually through time. They are not just appearances on the surface of a screen; we go into them with our thought processes and the perception of mobility inherent to our bodies.

BRUCE BENNETT

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Lancaster University



CLARE BOOKER

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Royal Holloway, University of London



Biography: I am currently working towards a practice based PHD in Human Geography, at Royal Holloway, University of London, where my research focuses on the space and place of airports. For the last 15 years I have worked as a lecturer in Fine Art at Bradford School of Art. I am an active member of the research groups Landscape Surgery, and Digital Geographies, both based in London. Landscape Surgery is a group of geographers and artists, both academic staff and students, addressing themes of place and landscape, mobilities of people, and creative and collaborative geographies. Digital Geographies is a working group with the Royal Geographical Society, which engages in discussions and projects around the digital, and its role in research, scholarship, teaching and writing.

Art Practice / Research: I am a painter, experimental filmmaker and human geographer, exploring how spatial experience can be visually represented. My art practice is focused on how the methods of collage and montage can represent the spatial collisions and transitions experienced whilst occupying and navigating through public spaces, such as airports, cities and stadiums, both actual and virtual. I look at these spaces via the technological gaze, using surveillance technologies such as Google earth, Streetview, and webcams as both a method to explore and observe, and as a visual method in which to generate new responses to the space. I continuously explore and experiment with the relationship between the physical surface of paint, and the digital surface of film. I believe in the importance of process and experimentation. Thinking as a result of doing. The making of work in search of an idea. I am currently working towards completing a series of short films and graphic novel for my final PHD submission next year.

Art & Mobilities: Artists regularly adopt a range of visual methods to convey and capture movement. Methods such as drawing, tracing, collage, sequences and grids, can enable the mapping, and tracing of movement across a surface, generating new visual representations of mobilities. The deconstruction and reconstruction of movement through such visual methods can 'slow down' the process of looking and recording and enable a way of developing a closer scrutiny of how people move through space.

OWEN CHAPMAN

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Concordia University



Biography: Owen Chapman is an Associate Professor in Sound Production and Scholarship in the department of Communication Studies at Concordia University. His writings have appeared in scholarly and critical publications including the Canadian Journal of Communication, Esse, Media-N, Organised Sound and No More Potlucks. His audio work involves app design, live performance and electronic composition and has been featured internationally in video soundtracks, media workshops, site-specific installations as well as solo and group performances.

Artistic Practice / Research: My work addresses the place of sound in everyday life. This includes both mobile and musical contexts as well as the multiple ways that sound can be "transduced" from and into different forms of media. I am a scratch DJ as well as electronic composer and use these skill sets to produce music that integrates samples from different contexts, notably "the soundscape" understood as a general term that refers to situated, everyday acoustic environments. Sampling such geographies can involve sound mapping, more musical or compositional forms of selection, as well as combinations thereof. For example, my Audio Backpack project involves the design of an app for geo-locative audio field recording that not only allows sounds to be mapped two-dimensionally, but integrates them into an interactive 3D sound design space (in collaboration with Dr. Peter Sinclair at the École supérieure d'art d'Aix-en-Provence). Similarly, another key current collaboration is my participation in the Landscape of Hate musical collective (with Dr. Vivek Venkatesh from Concordia University), which works with local communities to think about issues related to hate speech and the contemporary proliferation of online "echochambers" - proposing sounds, images, hashtags and other prompts with direct or metaphorical links to "hate" that we then integrate into situated electronic music and VJ performances.

Art and Mobilities: Art is a mechanism that can allow us to make different mobilities (or barriers to mobility) both perceptible and accessible. Or if it doesn't enable greater accessibility, art combined with a mobility studies line of questioning can allow for the opening up of vital discourses that would not occur otherwise. For instance, in the case of composing through "sampling" the soundscape, one thing that becomes immediately apparent is the level of automotive noise pollution that we take for granted and which we have socio-culturally learned to filter out. I have become accustomed to finding this background drone in all urban recordings, to greater or lesser degrees depending on the proximity of barriers that deflect this white noise. However, I have recently noticed that this drone is starting to shift with the increasing presence of electric or hybrid vehicles. Which is not to say that traffic noise is disappearing, only changing from the growl of the combustion motor to quieter whines of electric acceleration/deceleration - which more closely resembles the sounds of motorized scooters and wheelchairs than jet engines or heavy machinery. What are the affordances/barriers, both physical and social, that cause the proliferation of such sounds in the city, and in what ways, what areas and districts? This is knowledge we all possess intuitively as citizens of the modern city, and which mobile art can help reveal.

NICK FERGUSON

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the American University in London



Biography: Nick Ferguson is an artist based in London. He completed a PhD in Fine Art at Goldsmiths in 2015 and is Associate Professor of Research Methods at Richmond, the American University in London. Recent conference and symposium contributions include: "...Nonart is more art than Art art, Tate Modern, January 2018; *London is Open: Cultural Diplomacy in Post Brexit Britain*, Richmond University, March 2017; 'Gender, Meaning and Place'. *Urban Encounters, Urban Materialities*. Tate Modern and Goldsmiths, London, October 2016. Recent and forthcoming publications include: *The Monuments of Kings Cross. A Guide to the New Ruins of London*, Journal of Cultural Geography, 2017, and *Dwelling as Resistance*. Philosophy of Photography, 2018.

Artistic Practice/ Research: My research combines art practice, spatial theory, pedagogy and outreach events in order to examine the relationship between contemporary art, space and power. Recent and ongoing projects centre on London Heathrow, its neighbourhoods and airspace. Conducted in partnership with RESCALE (Research into Cities, Architecture, Landscape Environments), Kingston School of Art, it investigates opportunities and societal challenges mediated through the air. The expectation is an exhibition, publication, and trans-disciplinary programme of events at Watermans Art Centre, London, in 2019. What we hope to achieve is, first, a nuanced understanding of the political economy of Heathrow airspace: of the power relations inscribed within it; of how it shapes the societies that it envelops; of its sustainability. Second, we hope to build, in the interests of well-being, and in partnership with local and global actors, an epistemic community that will enable urban planners to define the problems they face. Third, we hope to widen recognition of the interplay between urban space and art as an instrument for its discovery and transformation.

Art & Mobilities: Trans-disciplinary and cross-cultural thinking. Collectivism and collaboration. Interconnected encounters: with theoretical reading, site, materials, questions. Participatory making and performing as processes by which novel and lasting connections are forged, and which provide an environment of mutual development and co-learning amongst peers. Individual reflection. Non-judgemental presentation of data. Multiple modes of reading (encyclopaedic, allegorical etc.). Clear communication, and an expanded potential of graphics, maps and supporting visual aids. The affective potential of materials on thought and experience and hence, the capacity to challenge (disembodied) techno-scientific legitimations of knowledge. Imaginative works that bring unique ways of understanding, articulating, and transforming research. Resolute experimentalism.

BERNARD GUELTON

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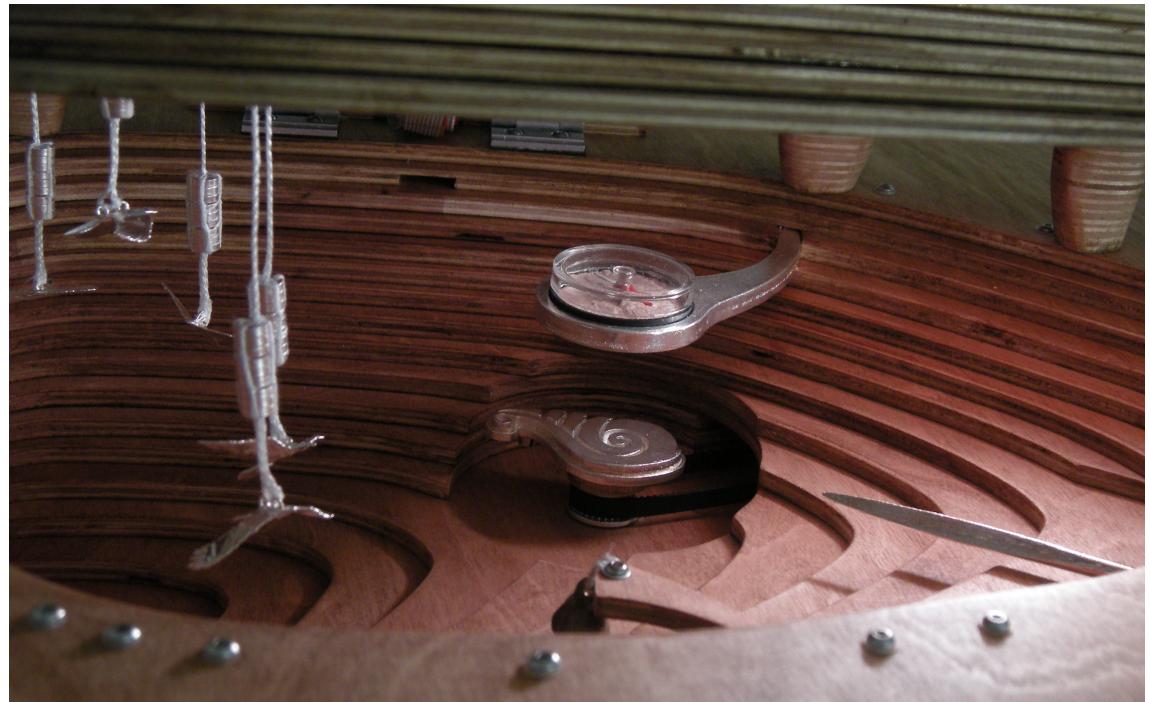
Biography: Since the 1990s, Bernard Guelton has developed art works that question the social, architectural and urban contexts in which he operates. The issue of the relationships between architecture and fiction characterizes part of his achievements, designed for actors and places that are, each time, quite specific. Mobile works of art and urban games make up new developments that cross-fertilize his research team's works. At the university, he leads the Fictions and interactions team (UMR ACTE CNRS 8218 Pantheon Sorbonne University Paris. <http://www.institut-acte.cnrs.fr/fictions-interactions> <http://www.fictions-et-interactions.org> <http://www.archifiction.org> <https://bernardguelton.academia.edu>

Artistic Practice / Research: Last research programs: — "Creation and Immersion in Fictional and Virtual Devices" 2011 – 2013 (France - Canada – China) — "Digital Interfaces In Situations of Mobility: Cognitive, Artistic, Game Devices" (France, Canada, Brazil) 2013 – 2017 — "Situated Media & Shared Mobilities", 2017 – 2019 (France, Canada). Keywords: Situated media, shared mobility• Mental, instrumental, shared map, spatial cognition• Cognitive, artistic, game, devices• Digital interfaces• Fictions, immersions• Visual & performing arts. Mains books: (2017) Digital Interfaces in Situation of Mobility, Cognitive, Artistic & Game Devices, Common Ground Research Networks, Chicago, 2017; (2016) Dispositifs artistiques et interactions situées, Presses Universitaires de Rennes; (2014) Les figures de l'immersion, Presses Universitaires de Rennes; (2013) Images et récits, L'Harmattan; (2011) Fiction et médias, intermédialités dans les fictions artistiques, Publications de la Sorbonne.; (2009) Les arts visuels, le web et la fiction, Publications de la Sorbonne; (2007) Archifiction, Quelques rapports entre les arts visuels et la fiction, Publications de la Sorbonne; (1998) L'exposition, interprétation et ré-interprétation, L'Harmattan.

Art & Mobilities: Mobility in art began a very important topic in the 50s with the "théorie de la dérive situationniste" de Guy Debord, and found many different contexts in Land Art, (Smithson, Fulton, Long...) architecture (Walkscapes, Careri) and performance. A very good synthesis was done by Thierry Davila with *Marcher-créer, Déplacements, flâneries, dérives dans l'art de la fin du XXe siècle* in 2007. More than 10 years after, art-walking practices exploded, especially with mobile technologies devices. If Mobilities research is a very big scientific research domain, art practices need more specific approaches as shared mobility, situated media, digital interfaces, remote participation, immersion, alternate reality and game design. In my experience, "New Entanglements between Instrumental, Shared and Mental Maps in the Exploration of Urban Space" has defined an experimental investigation in the wider research context of "Situated media & shared mobility" <http://eudl.eu/doi/10.4108/eai.10-4-2018.154448>

NIKKI PUGH

<http://npugh.co.uk/contact/>



Biography: Nikki Pugh is a freelance artist, mainly working with the materials of people and place. She took part in the *Almost Perfect* co-production residency at the Banff New Media Institute, Canada, and has made several trips to Japan for conferences, running workshops, research missions and Watershed's *Playable City* project. Exhibitions include the Lowry's showcase of contemporary digital art, *Right Here, Right Now* (Salford, 2015) and *Territorial Play*, part of Radiator's *Tracing Mobility* programme (Nottingham, 2010). Conference presentations/workshops/exhibitions include: *Global Conference on Mobility Futures* (Lancaster 2013), *Networked Urban Mobilities* (Copenhagen, 2014), and *Mobile Utopia: Art and Experiments* (Lancaster, 2017).

Art Practice / Research: My practice investigates questions about interaction: how we interact with spaces and landscapes; how we interact with each other; and how we interact with objects. Projects are enquiry-led and often incorporate participatory phases that are integral to their development. The aim is to create tools and spaces for exploration, conversation and reflection. To do this I employ a range of strategies and techniques including: locative and digital media; walking; performative actions in public spaces (in turn including pervasive games); installation; physical computing; and collaboration. Recent projects include: *Where the Sky Widens*—an investigation of the making and use of spatially-aware paper pods and how these processes facilitated discussion about our strong emotional connections to distant places. *Colony*—developing and using networked, landscape-reactive, robotic 'critters' as a catalyst for a cross-city walking experience, conversations about urban design and a way of enlivening public space and inviting stranger:stranger interactions. *Orrery for Landscape, Sine and Serendipity*—swapping an electro-mechanical sculptural interface for the usual online map as a visualisation for long journeys made by bicycle. Asking how this change in interface might alter conversations and what other stories it might make more visible.

Art & Mobilities: Mobilities studies has given my individual art practice different perspectives, new vocabularies and broadened ambitions. On a larger scale, my hopes for symbiosis between the disciplines include productive frictions, pivotal collaborations and inventive shifts.

KAT JUNGNICKEL

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Goldsmiths University



Biography: Much of my research is concerned with mobilities, gender, DIY and DIT (Do-It-Together) technology communities and practice research. Making and engaging are integral to my work. I've recently been working on a project that explores the history of patenting, radical new forms of cycle wear and the changing nature of citizenship in late C19th Britain. In April, it research was published as 'Bikes & Bloomers: Victorian women inventors and their extraordinary cycle wear' (Goldsmiths Press/ MIT Press).

Art Practice / Research: I've recently been thinking of myself as a sewing cycling sociologist. My practice is informed by an interest in different ways of 'telling about society' (Becker 2007). This means my theoretical and methodological approach takes many forms – from websites, machines, videos, printed materials, photographs, exhibitions, performances, installations and most recently, costume (and sewing patterns). In the past I have called this 'making things to make sense of things'. For the Bikes & Bloomers project I combined in-depth archival research with the making, wearing and performing of 1890s patented convertible cycling costumes. This ethnographic embodied and object-oriented practice, with all its tangents, mess and materiality, brought me not only closer to the inventions but also to the inventors who lived over a century ago.

Art & Mobilities: Creative critical practice brings much to the study of mobilities. Varied ways of investigating, making and telling about society invites diverse audiences (in)to the research, often in unexpected ways, while simultaneously providing new insights, positionalities and ways of knowing for the researcher.

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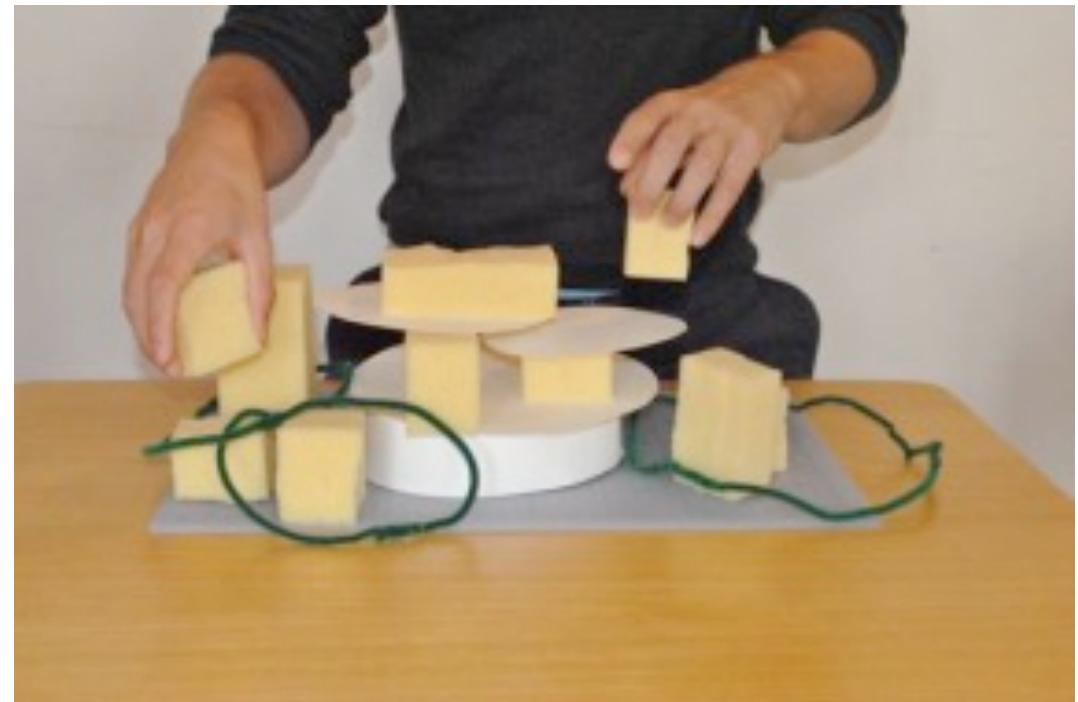
Biography: Linda O Keeffe is a sound artist based in Lancaster, England. She received her PhD in 2013, which explored the 'Co-construction of Post Industrial Soundscapes'. She is an assistant professor at Lancaster Institute for the Contemporary Arts, where she lectures in sound studies and sonic arts practice. She is editor in chief of the Interference Journal and founder of the Women in Sound Women on Sound organisation. She presented a Keynote at Cardiff University in 2018 titled 'The Sound Wars: Silencing the Working Class Soundscape of Smithfield' based on an article published by Politiques de Communication in 2018.

Art practice / Research: My practice has long engaged with the social construct of space, place, sound, perception and the senses. I use sound as a methodological tool to examine how new forces affect our relationship to different environments, whether natural or manmade. In the past 4 years I have focused on the anthropocene, examining how mans intrusion into the natural environment is both limiting our ability to engage with nature in an holistic way, and affecting the ecosystem of other creatures. Listening is an incredibly useful process for understanding the visible world because it reveals to us that which cannot be seen but that will, in the future, become a physical and tangible effect. Additionally, my practice has featured an extensive public engagement process, where I have worked with a number of communities, from young children to teenagers, adults and 3rd age adults. These interactions are grounded in a feminist approach to arts practice and practice-based research, which treats participants as fully engaged artists/researchers producing their own body of knowledge.

Art & Mobilities: As mobile media become increasingly connected to the Internet, they both enable and constrain how people engage with public, semiprivate, and private spaces and other people. Mobile media such as mobile phones, laptops, and MP3 players in many countries create "miniaturized mobilities" and can be used not only for connectivity, coordination, and planning but to deal with what Elliott and Urry (2010) call the technological unconscious. Mobile and immobile media allow users to negotiate public and private boundaries and create new forms of cultural capital, develop new forms of artistic expression and negotiate this through a variety of public and private, real and virtual spaces.

SVEN KESSELRING

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Biography: Sven Kesselring holds a research professorship in 'Automotive Management: Sustainable Mobilities' at Nuertingen-Geislingen University, Germany, since 2015. From 2011-15 he was professor in 'Mobility, Governance and Planning' at Aalborg University, Denmark. In 2013 he organized the conference 'The New Mobilities Regimes in Art and Social Science' at and with the Munich Academy of Fine Arts and co-published a book with the same title. He is the founder of the research network Cosmobilities (www.cosmobilities.net) and co-editor of 'Applied Mobilities', the 'Networked Urban Mobilitie's and the new 'Cosmobilities' book series at Routledge, which starts in 2019 with a book on Sharing Mobilities. His research focuses on mobilities theory, social change and reflexive modernization, sustainability, labour mobilities, auto- and aeromobilities, and future research.

Artistic Practice/ Research: Recent publications include Kjaerulff, Aslak Aamot; Kesselring, Sven; Peters Peter; Hannam, Kevin (eds.) (2018): Envisioning networked urban mobilities. Art, creativity, performance. New York, NY: Routledge. Jensen, Ole B.; Kesselring, Sven; Sheller, Mimi (Hg.) (2018): Mobilities and Complexities: Routledge.

Art & Mobilities: In 2013, we published the book 'The New Mobilities Regimes in Art and Social Science' (Witzgall et al. 2013). The charm of this book, if I may say so, consists in the integrated editorial approach of the book. Artwork together with scientific contributions generate a narrative running through the whole book. Dan Perjovschi's unique sketches connect all chapters and produce a consistent story line from the title to the last pages. What we wanted to avoid – and what we see way too often – is, that artwork become misused as a sort of illustration, an add-on feature to scientific content. By producing a non-hierarchical narrative throughout the whole manuscript we wanted to give shape to the fact that 'in the process of the depiction of reality itself [natural and social science] are in no way superior to the narratological and symbolic-interpretive practice of the arts'. {Witzgall 2013 #3977D: 8} Instead, we consider art and science as two historically different research strategies where the artistic methodologies are image-based while science often applies more abstract text and model based procedures. Today, in the age of climate change and the 'great derangement' as Amitav Gosh puts it,

we are all facing the challenge of how to face and formulate the 'unthinkable' ({Ghosh 2016 #3980}. As if the future of mobilities, be it physical, socio-cultural or digital, could be the same in a future where unsustainable practices of transport, production and consumption predominate. I just want to give an example of why and how I think that research in mobilities and artistic research belong together: in 2015 and 2016 I co-organized two workshops on Mobilities, Futures and the City where influential people from planning, industry, science and art collaborated (see {Freudendal-Pedersen 2016 #3620}. The second workshop was on a secluded island in the Bavarian Alps. Two Munich based artists developed an art piece entitled 'The Randomized City'.

The two artists, Marc Weiss and Martin de Mattia, developed a very strong narrative about a modular concept of an urban assemblage where all city elements become reconfigured, on a yearly basis. They wrote a manifesto for an urban life where 'the city must continuously vibrate!' and 'continuously renew our points of view and enrich our lives!'. My point here is the following: during the workshop, while the artists elaborated their ideas some of the participants couldn't stand the presentation. They started walking around, leaving the place and coming back again and again to where m+m explained their ideas on a city that physically and socially reconfigures and 'mobile architectural structures are supposed to break given social contexts'. In other words: this project perfectly shows 'the power of art and social science' as it combines sociological reflection with artistic visualization. By provoking taken-for-granted social assumptions formerly unthinkable and unspeakable aspects of the consequences of urban planning, transportation, everyday logistics and so forth came suddenly and almost eruptive to the fore. Needless to say, the discussions were rich and intense and mind-blowing in many ways.



Biography: Elia Ntaousani is a writer, artistic researcher, performer and cultural theorist. Born in Greece, she has also lived, studied and worked in France, Germany and the UK. She holds master degrees in architecture, academic practice (in Art, Design and Communication), contemporary critical theory, practice-oriented philosophy of culture and a PhD in humanities/cultural studies. She has worked for the AHRC Artists' Moving Image Research Network as well as for the Group of Study and Research on Globalisations (Paris) and was Programme Manager at the London Consortium (a collaboration between Birkbeck, Architectural Association, ICA, Science Museum and TATE). She has performed the Wellcome Trust funded 'Grief –a Work in Progress' at the Southbank Centre, co-convened the Mediterranean Mobilities Network and taught on various BAs at Birkbeck and the London College of Communication for the last five years.

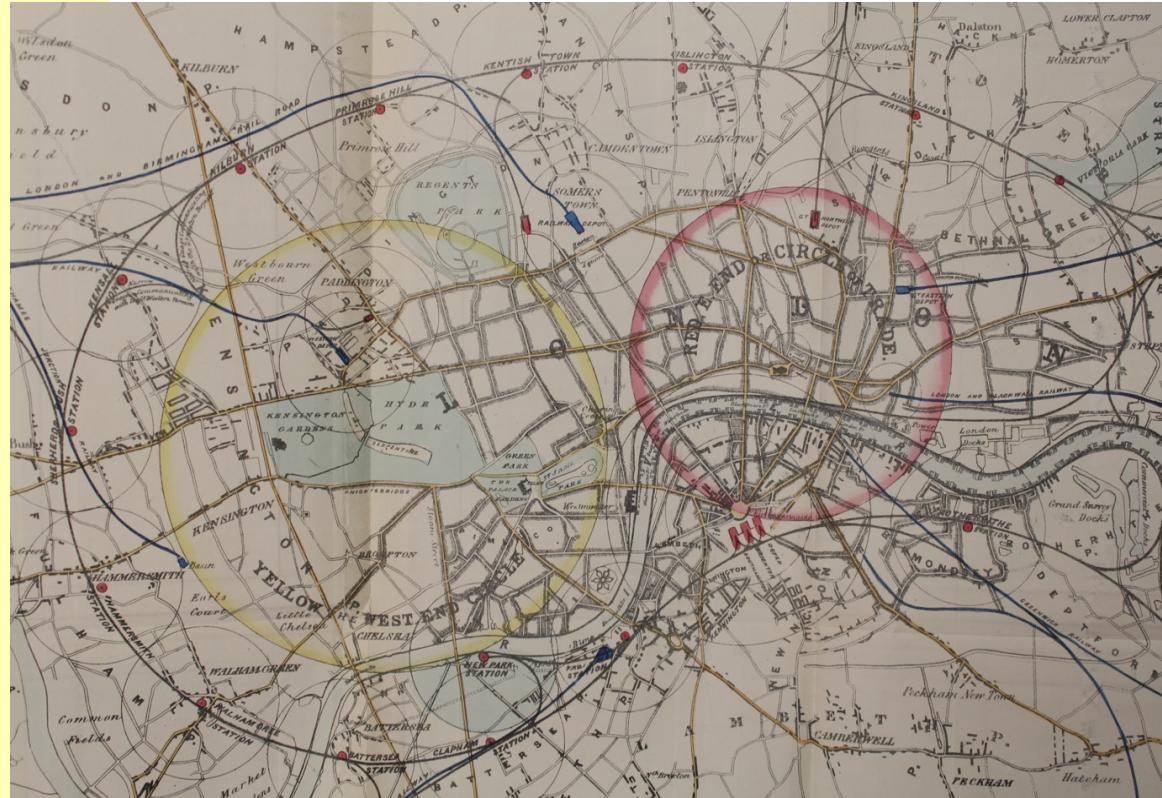
Art Practice/ Research: My research interests lie in technological shifts having led to a radical reconfiguring of global and national identities and boundaries as well as in their cultural and artistic representations. For the purposes of my PhD, I described and conceptualised a variety of phenomena and experiences related to the complex relationship between home and mobility in the increasingly imbricated societies of the twenty-first century. The central question it sought to answer was 'how do we make home and leave home in a time of high mobility and digital globalisation?' Or, in other words, 'what happens to belonging and identity, when mobility becomes a lifestyle?' Claiming a growing interest in metaphors of contemporary modernity and the spatial imaginary, I examined theories of space, place and home, and theories of mobility and travel. How the conditions of touring subjectivities and foreignness as lifestyle are represented in the arts and how cultural/personal identities are shaped by them were also studied. My thesis celebrated this element of complexity (of hybrid identities, mobilities and moorings) by deploying heterogeneous analytical tools and intertwining chapters organised

around philosophical concepts, literary memoir or autobiography with others that focused on precise historical examples or anecdotes, and the work of modern and contemporary artists. I started my PhD as a lifestyle traveller, mobile researcher or outsider 'par excellence' and completed it as a traumatised outcast, 'naturalised' British citizen and intellectual migrant - a passing stranger. My current practice expands on the auto/ethnographic research that I have undertaken into cultures of (im)mobilities, by looking at examples that deal with the personal and political intimacies of travel and migrancy. Other interests include the socio-political/linguistic significance of the author as a cultural artefact and a producer of literary texts in a time of high mobility and digital globalisation.

Art & Mobilities: Mobilities research brings to art a different lens that reviews the relation between the literal and the cultural as well as addressing the intersection between the critical and the personal. Art brings to mobilities research a lens that goes beyond interdisciplinarity and the outcomes that cultural studies can achieve. Cultural studies makes use of a wide range of theories in order to investigate home, tourism, migrant cosmopolitanism and other cross-cultural phenomena. Focusing more on the conditions or processes of generating cultural meaning than in the historical categorisation and geographical classification, it could be claimed that cultural studies is interdisciplinary in the sense of crossing borders between fields and thinking across them, yet retains its activity within the (academic) sphere of critical writing. My premise is that a single strategy followed widely reproduces a disciplinary-like pattern – I am rather intrigued by undoing methodology as a normative framework and addressing the benefits of freely mixing genres or changing voices, in the space of a single work. I have developed a particular interest in blended tropes of inquiry that combine creative and self-reflexive strategies, critical thinking and interartive perspectives. Drawing, however, on Bercovitch who makes a point about how 'the emphasis on a bricolage of methodologies leaves this problem of context unresolved', I am also interested in tackling what it takes to work beyond the edges of disciplines and how art could call for a renewed sense of relevancy, to the contemporary conditions of augmented reality, hybrid identities and increasingly interpenetrating societies. Two streams of thought emerge: First, we can consider cultural 'study' in relation to 'theory', and challenge the notion of research as a creative systematic activity that takes place both in and beyond the academia; second, we can explore diverse ways of discussing (im)mobilities and stress the importance of plurality and farsightedness, whilst foregrounding the benefits of criss-crossing between scholarship and variations of autobiography. The former approach highlights the rapidly expanding area of artistic research, while the second refers to a writing that acknowledges the researcher's positioning (as insider researcher: a migrant, traveller, expat or other variations) and the challenges that this entails.

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Art & Mobilities: Circles, pink and yellow. John Martin's vision of future London and mid-nineteenth century railways: In his Metropolitan Improvement Plan from 1845, John Martin speculated about the two gravitating centres that, in his view, should define London circa 1845: one, yellow, to the west was centred on Hyde Park; the other, pink, was centred on the Post Office in the City. The first was courtly and inclusive of the West End, where no new railway lines should be allowed; the second was the centre of finance and trade and should, by contrast, enjoy railway connectivity via seven new railway termini. Martin's plan was included as one of the many plans discussed by a Royal Commission on Metropolitan Railway Termini whose report was published in 1846. The reformist and the urbanistic aspects of Martin's work stood in parallel to his fame as a painter of religious themes and mythic compositions. The apocalyptic atmosphere of many of his paintings, invariably depicting God's wrath, pandemonium, destruction and the last judgment, has an important counterpart in his lucid understanding of traffic and mobility in Victorian London. What can a mobility lens read in this work? Should the sublime view of industry be reconciled with an ordered vision of future London?

SERENA POLLASTRI

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Biography: I am an International Lecturer in Design at ImaginationLancaster (Lancaster University). I work between the UK and China, where I spend about four months each year teaching at LU/BJTU double degree programme. My research and practice can be loosely categorised within the field of visual design, even though my background is in product and service design. Before coming to Lancaster I worked for a number of years as a designer and a researcher in Milan and Shanghai, where I was involved in a project building urban-rural connections through small-scale design actions.

Art Practice/ Research: In the last few years, I have been exploring, through research and practice, how visualisation processes can help articulating multiple perspectives about contested pasts, presents, and futures. I initially developed this interest during my PhD, for which I developed an approach called Visual Conversations on Urban Futures. At the moment, I am exploring how this approach can be adopted beyond the urban realm, and particularly in contexts characterised by flows, changes, and multiple stories that intersect and influence each other. At the moment, I am working on projects in Morecambe Bay (and its tides and biodiversity) and food (particularly in Ghost cities of China).

Art & Mobilities: To me, thinking about mobilities in Art and Design Research can be a way of thinking of visible and hidden flows that are embedded in most situations, when these are considered in a systemic way. In design, matters are never static, when looked at carefully. This is both because the contexts in which or for which we design are inherently dynamic, but also because what we design goes on designing and mobilising.

EMMA ROSE

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Biography: Emma Rose is a Professor of contemporary arts at Lancaster University. Her research investigates the contribution of participatory arts for the rehabilitation of the forcibly displaced, in particular those who fled extreme situations. Her work, informed by therapeutic landscapes, cultural geography, and Deleuzoguattarian deterritorializing method, explores mobile imaginaries and mobilities of transition within participatory interventions. Recent partnerships include the Refugee and Asylum Seekers Pre and Post Natal Support Group, and Freedom from Torture (formerly Medical Foundation for the Care of Victims of Torture).

Art Practice / Research: My practice involves socially engaged, participatory action research, as an applied, problem-based approach, involving the researcher as an active participant. Participatory interventions explore the role of arts for refugees, migrants, and asylum seekers who experience severe trauma, following events prompting their flight into exile to the UK. Projects designed to contribute towards recovery, engage participants to explore mobile imaginaries through artmaking; the expression of spaces and places experienced as safe-havens, recalled from their country of origin, experienced on their journey of migration, or imagined as a place that they would like to go. Research underpinned by the theory of therapeutic landscapes, explores social and affective dimensions of place, as it offers a means by which to conceptualise how particular spaces contribute to an individual's wellbeing. Informed by Deleuzoguattarian perspectives, investigation of artmaking as deterritorializing method, explores mechanisms of change, and mobilities of transition. In particular, artmaking in relation to mobile imaginaries that trigger new ways of thinking. Changes generate new self-narratives, enabling integration of trauma, and conditions for ontological reterritorialization. The reciprocal interaction between participants, researchers, and artworks is integral to the interventions to facilitate the potential for experiences that effect ontological change and world-making reconfigurations.

Art & Mobilities: I am interested in the potential of art to capture mobile imaginaries and mobilities of transition. Artworks produced within participatory action research interventions represent the lived imaginaries of migrants', and invite audiences to consider what it means to experience movement across borders, way stages on a journey, and a life in exile. Artworks explore the disjuncture between migrants' imaginaries and their lived experience. Artworks in this context have potential to represent mobilities of transition, shifts in identity helpful to those who experience trauma, transition to new ways of thinking or feeling, and potentially ontological reterritorialization. From this perspective, art represents local instances of mobility that invite audiences to consider wider global themes

MIMI SHELTER

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Biography: Mimi Sheller is Professor of Sociology and founding Director of the Center for Mobilities Research and Policy at Drexel University in Philadelphia. She is founding co-editor of the journal *Mobilities*, Associate Editor of *Transfers*, and past President of the Association for the History of Transport, Traffic and Mobility. She is author or co-editor of ten books, including *Island Futures* (Duke University Press, 2019); *Mobility Justice* (Verso, 2018); *Aluminum Dreams* (MIT Press, 2014); *Citizenship from Below* (Duke University Press, 2012); *Consuming the Caribbean* (Routledge, 2003); and *Democracy After Slavery* (Macmillan Caribbean, 2000).

Art Practice/Research: My research relating to art and mobilities is especially concerned with mobile locative media, "mobile mediality," and the intersections of mobilities and art. In 2012, I co-curated LA Re.Play, with Hana Iverson, an exhibit of "mobile art" in Los Angeles, along with a double session at the College Art Association Annual Conference, including artists working with mobile phone walks, augmented reality, and Google Earth. This led to publication of a Special Issue of Leonardo Electronic Almanac, *LA Re.Play: Mobile Network Culture in Placemaking*, Vol. 21, No. 1 (January 2016). I also co-edited a special issue of *Public Art Dialogue* on "Digital Art" with John-Craig Freeman Vol. 5, No. 1 (Spring 2015), focusing on mobile media, digital art, and public space. In a separate strand of work I had the opportunity to write a photographic commentary and film an interview with the Chinese artist/activist Ai Weiwei on refugees' use of mobile phones, which was created for the Mobile Lives Forum's Artistic Lab, where it can be viewed: <http://artisticlab.forumviesmobiles.org/en/the-refugee-project>. Lastly, in other work I have provided commentaries on the work of Caribbean artists, addressing cultural mobility, diaspora, and displacement such as my essays 'How to be seen while being unseen: Finding the un-visible Bahamas in the (dis)assembled works of Tavares Strachan', *E-misphérica: Performance and Politics in the Americas*, Special Issue on Rasamblaj, ed. Gina Ulysse, Vol. 12, No. 1 (May 2015). Or this review: "Resituating Kerry James Marshall in a Black Radical Tradition," published by Hyperallergic, <http://hyperallergic.com/353553/resituating-kerry-james-marshall-in-a-black-radical-tradition/>

Art & Mobilities: I am interested in art that either moves through the world or traces/records/intervenes in movements in the world. Such art can give new kinds of dimensionality to understanding mobilities, whether through sonic or visual or even scent encounters. Artists, social scientists, and theorists have increasingly explored mobile locative media as a new kind of social and spatial interface that changes our relation to embodiment, movement, place and location. Many artists and theorists have claimed mobile locative art as a crucial form of social experimentation and speculative enactment. Three key themes emerge out of this body of work: first, the ways in which mobile art is socially networked and participatory; second, the crucial "hybrid space" generated when mobile art engages with location, augmented physical presence, and sensory perceptions of place; and third, the political possibilities for mobile locative media to add new dimensionality to public space.

JEN SOUTHERN

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Lancaster University



Biography: Jen Southern is an artist, lecturer in Fine Art, and Director of the Mobilities Lab at the Centre for Mobilities Research at Lancaster University where she creates opportunities for artists and academics through fellowships, PhD supervision, workshops and events. Her art-practice based PhD with Cemore was one of the first in art and mobilities. For over 25 years her art practice has engaged with mobilities and has been exhibited in Australia, Canada, Europe, Japan, Mexico, New Zealand and USA. She curated exhibitions at conferences Global Mobility Futures (2013) and Mobile Utopia: Pasts, Presents, Futures (2018), and has presented art works and papers at PanAmerican mobilities network and Cosmobilities network conferences, resulting in a variety of publications.

Research: My interdisciplinary research is a combination of art practice, social science research and mobile technology design through which I am committed to three key principles: an enquiry into the social and cultural impact of everyday mobile technologies particularly the shared use of GPS; Collaboration and shared authorship with artists, technologists and audiences; and site-specific art practice focused on local impact that is then disseminated internationally through published articles and conference papers. Research projects typically build over 3-6 years and include the design and build of technologies that are then observed and analysed in use, and deployed in the production and exhibition of participatory art works, culminating in internationally excellent publications. The concerns of the work are relational, and informed by ideas of both assemblage and entanglement to understand how human, animal, environmental and technological knowledges contribute to collaborative systems. The research takes place through art practice, in sites such as an archive of letters sent to and from the battlefield in World War 1, Mountain Rescue teams in the Lake District, and a traditional mass football game in the North West of England. Recent work has been commissioned by In Certain Places (2016), Abandon Normal Devices (2015), National Football Museum (2015) and Mobile Media Studio (Montreal, 2013).

Art & Mobilities: Art practice is a form of mobilities research. Practicing art and mobilities together enables: an approach to research which can include the sensory, material, embodied, temporal and spatial qualities of (im)mobility; it can involve a participatory and inclusive modes of practice that involve other people in the collaborative generation of knowledge; it makes the imagined and poetic qualities of mobile experience tangible in a research setting; and it involves people in the sensory and embodied implications of research outcomes.

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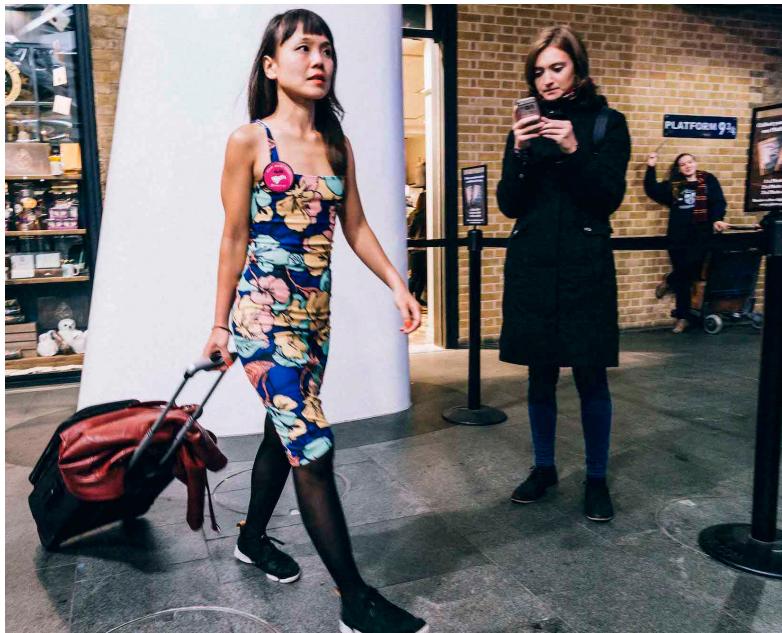
Biography: I have been at Lancaster University as a student and then a member of staff since 1986. I completed a BA in Independent Studies in the environmental humanities (Lancaster, 1989) and then a PhD in Sociology (Lancaster, 1993). I am now Reader in Sociology. I am the author of Nature, Technology and the Sacred (2005), and co-editor of Risk, Environment and Modernity (1996), Re-Ordering Nature: Theology, Society and the New Genetics (2003), Nature Performed: Environment, Culture and Performance (2003), Technofutures: Transdisciplinary Perspectives on Nature and the Sacred (2015) and special double issues of Ecotheology on 'Ecotheology and Postmodernity' (2004), and Theory Culture and Society on 'Changing Climates' (2010 – with John Urry). I was also co-organiser of the public art-science events Between Nature: Explorations in Ecology and Performance (Lancaster, 2000), Experimentality (Lancaster / Manchester / London, 2009-10), and Anthropocene Monument (Toulouse, 2014-2015).

Art Practice / Research: My research focuses on trying to develop new ways of thinking about how humans and technology fit into the deep history of the Earth understood as an evolving planet. My practice is highly interdisciplinary, drawing on the social and natural sciences, arts and humanities, and involves reflection, observation and experimentation – and also much collaboration with other people that are animated by the same kinds of question. Outputs include academic publications, multi-media performance pieces, art-science exhibitions and events, and experimental participatory workshops.

Art & Mobilities: My approach to mobilities focuses on the more-than-human (in that I am interested in all kinds of moving things, living and non-living, natural and artefactual) and on the planetary (in that I look at mobile entities (their existence and specific powers of motion) as an achievement of a far-from-equilibrium planet organising over deep time. As well as working with artists, and engaging in creative practice myself, art as a form of making is important to me as a way of investigating and learning about how things move. For example, I have used a workshop involving the designing and making of solar balloons as a way of exploring the role that human bodies, anticipation and hope can play in the ontogenesis of things that can rise into and inhabit the air.

KAI SYNG TAN

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King's College London



Biography: I am an artist. My artistic and curatorial practice, teaching, writing and research straddle within, between and beyond the art and academic worlds. My work has appeared in the Art Workers' Guild, Royal Geographical Society, Biennale of Sydney, MOMA (New York), ZKM, South London Gallery, BBC Radio 3 Free Thinking and Fuji TV. Recognition includes San Francisco International Film Festival Golden Gate Award and Artangle Open 100. Collections include the Museum of London and Fukuoka Art Museum. I completed my PhD at the Slade. Currently Visiting Researcher and the first Artist in Residence at the Social, Genetic and Developmental Psychiatry Centre of King's College London, I am also Visiting Fellow at the Centre for Mobilities Research at Lancaster University, Director of RUN! RUN! RUN!, and Arts and Humanities Research Council Peer Review College member. Of the RUN! RUN! RUN! Biennale, the Guardian urges academics to 'take a leaf out of its book' (2014). Co-created with disabled colleagues, the Opening and Closing Ceremonies of the 8th ASEAN Para Games (for which I was Visual Director) was applauded by the Singapore Prime Minister as 'spectacular'. I have taught in the practice, history and theory of fine art, media art, film and education in Canberra, Singapore, Tokyo and London.

Art Practice/Research: I am concerned about the body and mind in motion and commotion as a methodology and metaphor to engage with self, others, the city and non-logocentric modes of thinking, and to interrogate and reimagine the world that is in motion and commotion around us. I activate everyday mobilities such as running (since 2009), islandhopping (2002-2005), swimming/crawling/hula-hooping/drowning (since 1992) and mind wandering/ (2017-current) as critical and creative modes of interrogation / intervention. I consider my own role as a connector, disrupter and 'running-messenger' who is 'ill-disciplined', situated within, between and across artistic, disciplinary and geopolitical boundaries to engineer spaces of 'productive antagonisms' (Latham and Tan 2016). Characterised by agility, exuberance, hyperactivity, as well as a risk-taking sensibility and refusal to be pinned down, this framework is (in)formed by way of collaging a range of concepts and practices including the Chinese Daoist body-mind-world poetics, and underlined by my ADHD, dyspraxia and dyslexia.

Art & Mobilities: Today, barriers, physical and invisible, are rapidly being erected. Boundaries are hardened, movement restricted and minds closed as we fear the other. All the world is not just in motion but commotion, and if it is an oyster, this oyster is rancid. Bodies, and minds, that are fragile, aged, gendered and racialised – and to that I add different and disabled – find themselves in situations more precarious, compromised and restricted than before. More than ever before, art practice in conversation with mobilities research and mobilities research anchored in art practice can act as powerful prisms with which we can examine the way things are and co-create everyday creative interventions to mock and knock the status quo, and find ways to move forward together.

SAM THULIN

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Concordia University



photo by Nigel Quinn

Biography: Samuel Thulin is a researcher and artist working at the intersection of mobilities research, communication and media studies, and sound studies. He is currently a Horizon Postdoctoral Fellow in the Department of Communication Studies at Concordia University working in the Milieux Institute's Participatory Media cluster. Through his academic and artistic work he investigates how relationships to place, space, and location are entangled with multiple (im)mobilities and with developments in mobile communication technology. Thulin has written about and created artworks exploring: mobile listening and mobile production; confluences of cartography and auditory culture; locative media and contested senses of place; the situatedness of mobile practices; and creative and emergent methodologies.

Artistic Practice / Research: My research focuses on cultural practices of sound-making and listening in relation to multiple mobilities, including movements of bodies, data, and devices. One strand of this research looks into how mobile technologies (such as smart devices and apps) have facilitated new understandings of sound production, making the 'anytime, anywhere' rhetoric long associated with mobile music listening practices increasingly applicable to sound-making practices. My concept of 'situated composition' is meant to draw attention to the importance of the specific conditions of sound production in any given situation, suggesting an entanglement of conditions, creative practices, and sounds produced; it takes the notion of 'composition' as an ongoing process of interweaving different kinds of materials and mobilities. My research also takes up sound mapping, looking into how provocative combinations of audio and cartography might act as ways of reorienting understandings of place and space. Recently, I have begun to put my work on sound and mobilities into dialogue with critical disability studies, thinking about the mobility of multiple kinds of vibrations (not only audible) and their affective and communicational potential for producing accessible avenues for both experiencing and making artworks.

Art & Mobilities: Art brings new forms of embodied and situated experience to mobilities research, acting as a catalyst for imagining alternative mobilities and futures. By offering such experiences, it also contributes to different ways of conceptualizing mobility. Sound art, for example, can create situations where the physical, affective, informative, and communicational movements of sound blend together and intermingle with other materials and mobilities in provocative ways, prompting new understandings of what 'mobility' means, and expanding awareness of how multiple mobilities intersect. Art articulates thinking and making in ways that provide vital possibilities for continually re-thinking and re-making mobilities.

EMMA WHITTAKER

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University and UWE Bristol



Biography: Dr Emma Whittaker is trained as an artist, academic and teacher. Her research in Expanded Narrative operates across arts and locative practices, informed by philosophies of experiential pragmatism. She works as an AHRC NPIF Postdoctoral Research Fellow – Falmouth University, Fellow in Ambient Literature – UWE, Bristol, associate lecturer – Plymouth University and as a freelance producer. Recent collaborative projects include locative narrative smartphone apps experienced in museums, galleries and public spaces: The Cartographer's Confession (2017), Journeyer's Guidebook (2016), The Lost Index: NATMUS (2015), The Lost Index, No.2: The Turning (2014), LociScope, The Letters (2014) The Lost Index, No.1: Landscape with Figures (2013), Cold Case 1866 (2011).

www.expandednarrative.org

<https://www.plymouth.ac.uk/staff/emma-whittaker>

Artistic Practice/Research: Emma Whittaker's research investigates Expanded Narrative, a new field of fiction and nonfiction practices whose structure, writing style, media hybridity or mode of engagement challenges their form. Within this field, locative narratives situate stories in the places in which they are experienced, transforming them into story worlds. What is interpreted as real, represented or imagined, can be ambiguous and misperceptions are often reported. While perceptual ambiguity is recognised in the literature of arts practices, Whittaker enquires further into the phenomenon that she refers to as multi-stability, drawing upon pragmatism, cognitive psychology, literary theory and narratology. As a creator of locative narratives, she uses guided imagining, perceptual illusions, sound and smartphones. Practice-led iterative design is combined with qualitative ethnographic methods. Her Jamesian Experiential Framework sets out strategies for multi-stability and a relational approach to interpretation. She gained her PhD from Plymouth University, Transitions-Felt: William James, Locative Narrative and the Multi-stable Field of Expanded Narrative (2017). Recent research investigates interaction and narrative structure of long-form Ambient Literature. In the context of pilgrimage and spiritual tourism, her research in 'Discriminate AR' explores how porous and reflexive relationships can be created between GIS data, audio/visual content and the environment in which participants walk. Minimal audio-visual and linguistic cues are employed to heighten concentration and deepen engagement.

Art & Mobilities: Art can investigate spiritual, emotional, physical and cognitive aspects of mobilities, drawing upon a diversity of disciplines, from the philosophy and politics of travel to the perceptual and imaginative experience of movement. Art can foreground realist, idealist, animist ontologies, be pluralist or multi-perspectival, while maintaining a critique of word-to-world relations and their supervening truth claims. Art can employ a combination of methodologies: positivist empirical science, social science, design, autoethnographic, phenomenological, ritualistic and magical procedures; hold inconsistencies and follow outliers. Art can bring to mobilities research a useful notion of circularity – the readjustment and refinement of interpretation – to create theoretical, experiential and material instrumental or speculative outcomes.

LOUISE ANN WILSON

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Biography: I create site-specific walking-performance in rural landscapes that emplace, re-image and transform and give voice to 'missing' or marginal life-events. Projects include: 'Women's Walks to Remember' (current), a participatory project that re-walks the significant walks participants can no longer manage; 'Mulliontide' (2016), a coastal-walk that recognises the challenges of change – personal and topographical; 'Warnscale: A Land Mark Walk Reflecting on In/fertility and Childlessness' (2015-ongoing), a self-guide walking-performance aimed at women who are biologically childless-by-circumstance; 'The Gathering' (2014), a performance on a sheep farm that revealed the reproductive cycles of the ewes; 'Fissure' (2011), a three-day walking-pilgrimage in the Yorkshire Dales exploring death and renewal. www.louiseannwilson.com

Art Practice/Research: My practice-led research is located in the emerging field of applied and socially-engaged scenographic-led walking-performance. At present I am setting up a Centre for Life-Event Walks to deliver trans-disciplinary practice-led research projects, workshops, books and seminars in this expanding field. My work takes the form of site-specific walking-performances in rural landscapes that emplace, re-image and give-voice to 'missing' or marginal life-events – with transformative and therapeutic outcomes. Subjects addressed include terminal illness, bereavement, in/fertility and involuntary childlessness, the effects of aging and the impact of change. Each project is trans-disciplinary and developed in close collaboration with artists from a range of creative disciplines, people with lay and local knowledge of the chosen landscape, scientists and experts in the field of the life-event in question and those experiencing it. These have included: geologists, botanists and shepherds; neurologists, embryologists and palliative care nurses; women experiencing involuntary childlessness, care-home residents and fishermen. My creative process engages a three-tier interdisciplinary research methodology that incorporates landscape, walking, science, life-event experiences and creative 'mapping-walk' processes. This methodology is underpinned by six 'scenographic' principles that apply theoretical concepts relating to the feminine 'material' sublime, therapeutic landscapes, therapeutic mobilities, walking practices and new materialism.

Art & Mobilities: Trans-disciplinary practice-led art research in the form of applied and socially-engaged scenographic-led walking-performance generates, I suggest, knowledge and outcomes in the fields of therapeutic landscape and therapeutic mobilities research that can only be achieved through a process of knowing through doing, where knowing through doing contributes towards the development of the existing theory.

As the tangible, evidential outcomes in relation to health, wellbeing and identity that my practice-led research demonstrably delivers the contribution art brings to mobilities research is significant not only in terms of how it can impact on individual participants and groups but also in its potential to impact socially.

WHAT NEXT

'EPIC' to the 'INTIMATE'
art can articulate at
all levels - especially
at the intimate.

Does an overarching
Manifesto become more
specific as the focus
becomes sharper in
individual places?

WHAT NEXT

We are always in the middle of things. We used the word 'inaugural' in our symposium title as a fanfare to call up enthusiasm rather than the claiming of a singular beginning. The creation of statements for a 'manifesto' was also a rallying cry, an invitation to pin our colours to the mast and to explore the differences in our motivations and approaches.

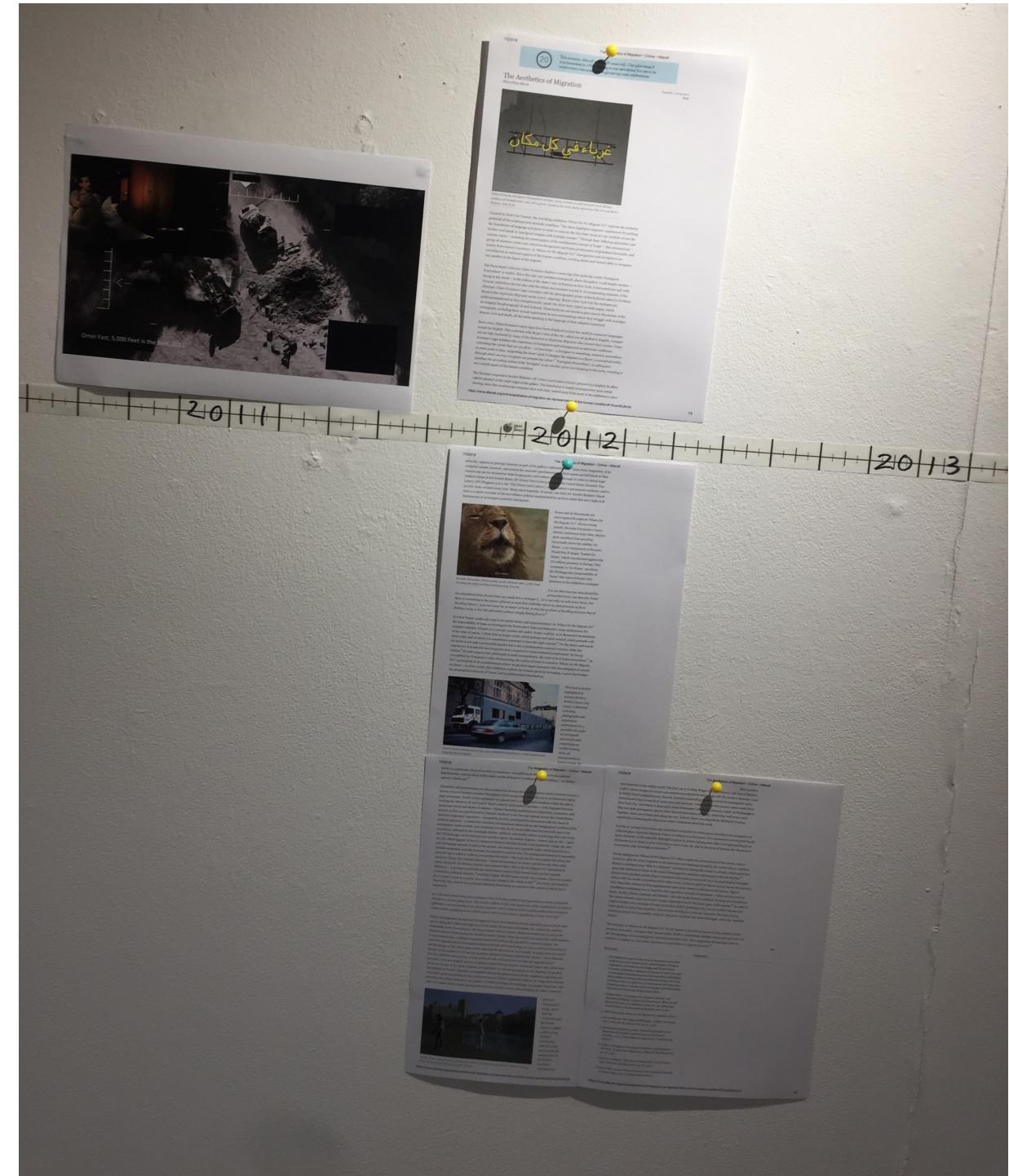
We discussed how art might offer us radical ways to approach 'unspeakable', 'unimaginable' yet inevitable change in the future. We talked about shared mobilities through art practices, and technologies that bring us together across distance. We observed our more-than-human companions as Sam shared his space with a fan to keep cool in soaring temperatures, Mimi turned her camera to introduce her dog, Owen shivered in unseasonal cold in his car, and Kat's plants made a leafy backdrop for skype. We discussed the ability of art practice to focus on materiality, bodily sensation, and experience of place. And that art practice might offer new creative ontologies to the study of mobilities. We called for the political possibilities of creative methods, and the intention for intervention through art practice. Art practice was integral to our discussions, seeds, dirt, fabric, prints, paper, thread, silver, sound, a bicycle joined us in the gallery making the materialities of mobility and movement present, embodied and represented in our discussions.

So what next?

It was a small gathering, the tip of the iceberg in terms of people who are working in art and mobilities. One of the most important next steps is to make sure that we are being inclusive, seeking out other practitioners, making more connections possible.

Those that were able to be present were keen to do more, although not necessarily through the usual formal channels. We mentioned a skype dinner at a distance, working out who shared local contexts for ongoing discussion rather than only ever meeting in large groups. We talked about exhibiting as a way to come together, and the possibility of publishing art work together in an online journal.

We are all in the middle of things... Let us know about yours.



LINKS

- **Next steps** <http://www.lancaster.ac.uk/cemore/mobilities-lab/art/>
- **Timeline:**
https://cdn.knightlab.com/libs/timeline3/latest/embed/index.html?source=1Sx60Ala-vd_4qV_dAfjunr45XdPe3z6cmEzpt3fyQui&font=Default&lang=en&initial_zoom=2&height=650