

# 4<sup>th</sup> WORLD CONGRESS OF PSYCHOGEOGRAPHY 8/9/10 SEPTEMBER 2017

## Event Description and Speaker Biogs

SPEAKERS	TITLE AND DESCRIPTION	BIOG	MAX. NO. OF PARTICIPANTS?
Fenella Brandenburg and David Bollinger	<p><b>TALK</b>  <b>The fundamentals of the psychogeographical method</b></p> <p>Bollinger and Brandenburg are world leading psychogeographers and in this key-note talk they will take you on a grand tour of what psychogeography is all about and will explain how to go about creating your own psychogeographical adventures. They will also be promoting their new book, <i>The Fundamentals of the Psychogeographical Method</i>, which will be published by Dodo Press in 2018. Their soon to be published book has received outstanding positive reviews from well-known psychogeographers such as Luther Blissett, ‘this book will change your life!’, Victor Salamanca describing the book as ‘a journey into the heart of darkness and a fascinating snapshot of who we are, lit by Bollinger and Brandenburg’s vivid prose. I’m sure that it will be read in a thousand years from now’ and also Rudolf Rudenski commenting that ‘Psychogeography is in crisis. Anyone that calls themselves a psychogeographer is actually a pseudo-psychogeographer. Bollinger and Brandenburg show us how to carve a path through the crap of psychogeography and they boldly point the way to a new way of doing psychogeography foregrounding an agenda for social change and action’.</p>	<p>Fenella Brandenburg and David Bollinger didn't send in a detailed biography but the curious are encouraged to watch for further information which will be revealed on these guest blogs: <a href="http://particulations.blogspot.co.uk">http://particulations.blogspot.co.uk</a> and <a href="https://notanotherpsychogeographyblog.wordpress.com">https://notanotherpsychogeographyblog.wordpress.com</a></p>	No

<p><b>Brendan Bootland, Suzanne Elliot and Nick Hartley</b></p>	<p><b>TALK</b>  <b>Psychologists working towards social justice: How can we walk the talk</b>  In 2015, a group of psychologists led by Dr Ste Weatherhead walked the 100 miles from the British Psychological Society offices in Leicester to the branch office in London. Stopping at food banks, hostels and charities along the way, the aim was to raise awareness of the impact of social policies on mental health with a specific focus on food poverty, homelessness and the benefits system. Suzanne Elliott and Nick Hartley joined with the group for part of the walk. They describe the reasons for psychologists getting involved with such projects, and discuss the tradition of community psychology from which projects like these have developed. Suzanne, who works for a homeless mental health service in Leicester, also draws on her work experiences to further raise awareness of issues around homelessness in the UK. Reflections on the impact of the walk and the changes in attitudes towards homelessness will also be given by Brendan who has his own lived experience of sleeping rough in Leeds.</p>	<p>Brendan Bootland   Suzanne Elliot   Nick Hartley</p>	<p>No</p>
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<p><b>Witold Van Ratingen -</b></p>	<p><b>TALK &amp; WALK</b>  <b>Smells of the city: Scent, modernity and psychogeographical perspectives</b>  Abstract: Urban smells have a bad rep: typically the first to come to mind are the stench of urine, garbage, and smog. Given the medical dangers of unsanitary urban odours, it comes as no surprise that cities since modernity have viewed their own deodorization as a public responsibility. Our liberal use of chemical air fresheners, strict zoning laws, and rigorous hygiene regulations come, however, at a steep price; after all, the scents we grow up with are inextricably interwoven with our deepest memories and collective cultural identity. Smell walks have emerged as a means for urban dwellers to reacquaint and re-sensitise themselves with the most under-appreciated sensuous delight that the city can offer. Perhaps such walks could serve as a form of psychogeographic activism, in an attempt to restore lost olfactory identity to our cities. This talk will offer a brief history of urban smells and their disappearance, as well as providing a simple theoretical framework to think about environmental smells. Subsequently, we will embark on a collective "smell walk," following our noses to re-inscribe lost meanings and memories upon Huddersfield.</p>	<p>Witold Van Ratingen</p>	<p>No</p>
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<p><b>Morag Rose</b></p>	<p><b>TALK</b>  <b>Walking the walk: Can psychogeography save the world?</b>  What is the point of getting lost in the contemporary city? This provocative talk will question the relevance of psychogeography today and ask what difference creative walking can really make within the all-encompassing spectacle. In the past Morag has claimed that “the <i>dérive</i> has the potential to transform the everyday, to illuminate and challenge narratives of privatisation, commodification and securitization of space, and navigate increasingly blurred boundaries between public/private” but what difference does it really make? Can psychogeography actually bring any useful tools, tactics and lessons to radical struggles or has its political potential been entirely neutered by commodification and recuperation? These questions will be explored through field notes and reflections from many years on the psychogeographical frontline.</p>	<p>Morag Rose has developed a unique artistic-activist-academic praxis. She co-founded The LRM (Loiterers Resistance Movement) a psychogeographical collective based in Manchester, UK. Their manifesto says they believe “our city is wonderful and made for more than shopping. The streets belong to everyone and we want to reclaim them for play and revolutionary fun.” In 2016 The LRM celebrated their tenth birthday with a 3 month extravaganza at Peoples History Museum which included work from over 50 international artists. Morag’s PhD research focuses on psychogeographies, gender and public space and her mission has always been to create a psychogeography that is accessible, diverse and critically engaging. Has it all been a waste of time and space or can the drift lead us towards spatial and social justice?</p>	<p>No</p>
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<p><b>Annie Watson</b></p>	<p><b>TALK</b>  <b>SOLAR: Walking at the speed of light</b>          SOLAR is a collaborative arts and technology project that maps the solar system across the city of Sheffield, England, to the nearby Peak District through a series of specially commissioned artworks and a related walking app.  <a href="https://itunes.apple.com/gb/app/solarwalksheffield/id1210937903?mt=8">https://itunes.apple.com/gb/app/solarwalksheffield/id1210937903?mt=8</a></p> <p>Our intention is to collaborate with an international academic community, using this app as a tool to map unique walks in other countries and cities. The SOLAR app allows individual or curated artworks to be embedded for each location, so each SOLAR walk would be bespoke. We envisage that sound, music or text could be commissioned for each planet. The eight planets of our solar system were assigned to a geographical location at a distance from the centre of Sheffield (the sun) representing the relative orbit of the planet and measured at a scale where the average walking speed represents the speed of light.</p> <p>Participants enjoyed the gamification of finding the planets, and downloading the artwork, exploring parts of the city they had previously not walked around, and the experience of walking the distances between the planets. Neptune is so far away!!!</p> <p>The project is an extension of the research work of members of the 'Walking Arts Research Group' at Sheffield Hallam University that provides a collaborative space for the investigation of cross practice creative production linked to a range of walking practices.</p>	<p>My PhD is about female film directors, and why they are in the minority. Research so far tends to highlight the gap between education and industry as the moment in which the gender divide increases. I am very interested in exploring this transition, as well as the little researched point of 're-entry' as an older woman into the industry. I am the UK national researcher for a pan-European report mapping where the female film directors are across Europe, due for completion in early 2016. As co-founder of Sheffield Hallam Media Arts Walking Research Group, my project is KNITWALKS. I knit as I walk, and the knitting becomes a map. I worked as a film editor for ten years, before directing music videos with London's INDEPENDENT agency. My promo for IMONSTER'S Daydream in Blue was nominated for Q Award's Video of the Year. I have directed many short films, KNITTING A LOVE SONG being nominated for a BAFTA. I was selected as one of Screen International's Stars of Tomorrow and have written three feature films.</p>	<p>No</p>
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<p><b>Ursula Troche</b></p>	<p><b>TALK</b>  <b>Walking over edges: A personal embodied practice experience</b></p> <p>Over the years I have come to realize that I am, increasingly, practising psychogeographic walking. It echoes and mirrors in the landscape, what I do in my work as an artist (and migrant): in poetry and photography, performance. My art-work is not ordinary work, 'not a proper job', not accounting, factory work, intangible. And here psychogeographic terrain comes in: doing something, going somewhere beyond proper definition, causing consternation to the (anti) social (divisive) set-up.</p> <p>Walking/work here means going over edges of ready-made definitions, imaginations, concepts, assumptions. In (quasi-postcolonial) refusal of mimicry (Bhaba), it is about dropping repetitions and finding new spaces, new texts, new signs and symbols. Like entropy in communication theory (Shannon, 1948) and moving 'from work to text' (Barthes).</p> <p>Like embodying the Id in psychoanalytic theory: the walking id: I am walking, id is walking! Taking up the space of the unconscious in reverse: I, the walker, am the unconscious to society, but conscious to myself.</p> <p>I expand the boundaries of time and space: by drifting I do not consider time as a measurement, and I enter spaces that are often overlooked: urban rivers, roundabout woodlands, industrial left-over lands: edge-lands (Shoard, 2002), gap-lands, between-lands.</p> <p>Doing this kind of 'space exploration demands skill in finding perspectives: like the groundwork for a poem or a photo. There can be a quasi-shamanic quality to this, the trespassing of the threshold between the known/normal</p>	<p>My studies include Intercultural Therapy at Goldsmith's College, London. Since then I have been giving papers at conferences and most of my work, both theoretical and practical, is broadly based on intercultural and therapeutic themes. I write and perform poetry and give workshops, many of them therapeutic writing workshops, some of them in daycentres. Performances include the Human Rights Festival and the Colour of London Festival; Poetry collections include 'Embraceable – Notes from Different Places called Home'. I am also on the Introductory Course of the Philadelphia Association for Psychoanalytic Psychotherapy.</p>	<p>No</p>
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<p><b>Phil Smith</b></p>	<p><b>TALK</b>  <b>New spectacle, new drift, new psyche</b>  Through the political spasms of the last year, clumsy expressions of deep rhythms of change, a new kind of Spectacle is emerging from its old 'integrated' form into a new meshwork of 'post-truths'. This trend to vaporisation is thinning the relationships between different landscapes (including rural and urban) - and the jellies are coming!! In this presentation I will attempt to describe how psychogeographers can draw on the tensions within such changes and exploit them for their own 'drifts', arming their bodies in transit. I will describe a 'war on subjectivity', the opportunities for walking in the ripples of atomic suburbs and a new kind of dérive for developing a resistant psyche, adapted to the conditions of the 'war'. I will conclude with a few findings from my recent 'Anywhere' project about how we can use the abandoned ruins of New Babylon curled up inside hidden dimensions of the hypermodern city.</p>	<p>Dr. Phil Smith has claws in several different worlds. One, large and wide, is in performance and music theatre [he has written more than 100 plays for companies including St Petersburg State Comedy Theatre, Opera North and Perpetual Motion, and he is dramaturg with TNT (Munich)]. From site-specific performances in South Devon beach huts, lidos, tea shops and other unconventional settings, to mis-guides in National Trust properties, to counter-tours and drifts in city streets, Crab Man has long practised what he preaches in this Handbook. He is Associate Professor in the School of Humanities and Performing Arts at the University of Plymouth and a visiting lecturer at the University of Exeter. He is also one of four core member of a group of artist-researchers called Wrights and Sites, who have generated a range of mis-guides, performances, possible cities and forests and other wonders.</p>	<p>No</p>
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<p><b>Roy Bayfield</b></p>	<p><b>TALK</b>  <b>Psychogeography of the fourth world</b>  The Fourth World is a fictional entity that has featured in a range of comic books and associated media since its creation in the 1970s by Jack Kirby, 'the William Blake of comics' (Grant Morrison). In series such as 'The New Gods' and 'The Forever People' this mythical 'world' intersected with our own, in powerful and, arguably, prophetic illustrated narratives. As a teenage boy Roy Bayfield would undertake lengthy walks to seek out these comic books and the irruptions of the numinous they could cause. Having recreated these walks using techniques from his book 'Desire paths: real walks to nonreal places', Roy will provide an experiential account of the Fourth World as it manifests today in the mundane reality of South Coast streets.</p>	<p>Roy Bayfield has appeared in a list of "exemplary ambulatory explorers", is well known for his explorations of the notorious Argleton (a Google Maps un-town) and is one of the small group of contemporary walker-writers who are stepping out beyond the work of W.G. Sebald, Will Self and Iain Sinclair. He is the author of Desire Paths: Real Walks to Nonreal Places (Triarchy Press, 2016) and of a chapter in Walking Inside Out (Rowman &amp; Littlefield, 2015).</p>	<p>No</p>
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<p><b>Dave Smith</b></p>	<p><b>TALK &amp; WALK</b>  <b>Dérive through the archives</b>  Join Dave Smith on an adventure through the Heritage Quay archives. What stories, ideas and connections exist between seemingly disparate objects and how can we trace them? In this workshop, help create new narratives and relationships across time and space, exposing the gaps between conventional historiography and the wider world. This is archival research meets fever dream and will let you as much about yourselves as historical fact. No prior knowledge actively encouraged.</p>	<p>Dave is the Public Engagement Officer at Heritage Quay, the archive of the University of Huddersfield. He spends most days drifting in the collections, mostly not for an invited audience. He also spends a lot of time with spreadsheets and feedback forms. And biscuits.</p>	<p>No</p>
<p><b>Tim Waters</b></p>	<p><b>WALK</b>  <b>Algorithm Walks</b>  Based on the success of Tim's walk in last year's programme, this year's will work with much smaller groups (4 people max in each group). At the beginning the participants will be in one big group and will get an introduction to the psychogeographic theory behind algorithmic walking and be encouraged to write down on paper at least two "algorithms". These pieces of paper will be handed back in and then shuffled up and when the groups split up they will each take a sheet, and head outside.</p> <p>When outside, the participants will follow the algorithms, taking around 10 minutes for each algorithm. If they run out of ideas they can make up their own on the spot. Walkers will make sure they have returned to the venue for a communal debriefing sharing insights and ideas.</p>	<p>Tim is a psychogeographer, digital humanities enthusiast and freelance geographer. He likes historical maps. He's worked with many libraries and museums on historical maps, temporal geographies and vague fuzzy vernacular spaces. He has been part of Leeds Psychogeography Group and organises the annual <a href="#">Terminalia Festival</a> of Psychogeography. He's also responsible for this website.</p>	<p>No</p>

<p><b>Tim Waters</b></p>	<p><b>WALK</b>  <b>The Centre</b>  Find the centre! Is there a correlation between the Town centre and the healthy mental state of being centred? Are you fed up with always working on the margins and at the edgy, liminal spaces? Do you wish to look inwards and find a stable centre?</p> <p>People will form into two main groups with a smaller group. These groups can be roughly formed by participants as to their own personality types. Extraverts, Intuitives and Logicians.</p> <p>The extraverts role would be to venture out to town and ask people "where is the centre of town? Can you point in the direction" They should then follow this direction for 5 minutes or so and repeat the procedure with someone new. This group may want to stop and chat more with the people they encounter and talk about what the centre is.</p> <p>The Intuitives role is to go outside and find the centre – or centres, places where there is a Genus Loci - places where people like to stand around and hang out, places with a positive feeling. Places where participants may feel centred. Once they find one (or more) of these places, they are encouraged to remain in the place for a bit and soak up the spirit of that place - but overall using their intuition to find the centre.</p> <p>The logicians, the third, smaller group, will use paper or online maps to determine the single or multiple centres of the town and write down why and what they could expect and then after that may decide to venture out to these locations to see what these places are like.</p>	<p>Tim is a psychogeographer, digital humanities enthusiast and freelance geographer. He likes historical maps. He's worked with many libraries and museums on historical maps, temporal geographies and vague fuzzy vernacular spaces. He has been part of Leeds Psychogeography Group and organises the annual <a href="#">Terminalia Festival</a> of Psychogeography. He's also responsible for this website.</p>	<p>No</p>
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<p><b>Ally Standing and Gavin Rogers</b></p>	<p><b>TALK</b>  <b>Digital mythologies, virtual ambulations, &amp; the cyberflâneur: Psychogeography in the internet age</b></p> <p><i>In a dérive, one or more persons, during a certain period, drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there.</i>  - Debord, 1956</p> <p>Despite being over 50 years old, this quote from Guy Debord's Theory of the Dérive has a certain contemporary familiarity - substitute 'In a dérive' for 'When browsing', and this would serve as an appropriate description of the kind of (often idle) internet surfing which most of us engage in on a daily basis.</p> <p>In a performative lecture touching upon various facets of life in the digital age - such as social media, augmented reality, and web mapping services - we will explore psychogeography in the age of the app, considering the rise (and fall) of the cyberflâneur, and whether or not certain recent technological advancements have changed what it means to explore.</p>	<p>Ally Standing is a Birmingham based visual artist and writer, with a psychogeographic, interdisciplinary practice, exploring ideas surrounding the built environment. Post-war architecture, postmodern space, and public art are some of her main areas of research. Ally also lectures in Contextual Studies at Birmingham City University's School of Visual Communication.</p> <p>Gavin Rogers is an international artist, performer and socially engaged researcher living and working in the United Kingdom. His practice is situated across a range of media from performance to sculpture. Gavin has particular interest in the area of identity; juxtaposing, stereotyping and discovering personal, social and psychogeographical identities through visual, textual and verbal languages. Alongside his artistic practice Gavin runs workshops, seminars, lectures and teaching sessions within and outside of academia including: being the curator of the USA to UK Creative Exchange for Fulbright Scholars and coordinating the National Art Saturday Club.</p>	<p>No</p>
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<b>Graeme Murrell</b>	<p><b>WALK</b>  <b>Short personal heritage walks</b>  This idea is a response both to Phil Smith's appeal at last year's 4th World Congress for inclusive derives which are accessible to those who may find it difficult to take part in the long meanderings characteristic of most flaneur activity, and to the request for activities which subvert the concept of heritage.</p> <p>Tis will be a short 15 minute derive involving no more than 15 participants. It will follow a zigzag route away from the source followed by a direct return to the source. Each day's derive will begin at a different source. At each point where the derive changes course, a participant will be asked to share something short (a historical or architectural reference, random thought, sweets, personal reminiscence or something else in response to the space we find ourselves in).</p> <p>The heritage exposed will therefore be shared and directionless, an overlapping narrative determined by the personal experiences and desires of the participants. Unlike a guided walk the narrative is most likely to be fractured and unexpected, and is unlikely to address any particular theme unless the participants sculpt one during their brief period together.</p>	<p>Graeme Murrell is an artist based in Huddersfield. His interest is mostly connected to experimental multimedia works involving text, sound and performance. Since the 1990s, he has been involved with several publication projects such as Frontal Lobe, a small press magazine of poetry, scurrilous writing and other rants and Electric Dogs, an unpublished novel. He has also been the member of avant-jazz band Trump and later the freeform music group the F*ks and the duo The Importance Of... He is the editor of the website Monocular Times which curates Situationist writing and other writing and hosts the site of pressure group Huddersfield Gem who are dedicated to the preservation of Huddersfield's Queensgate Market. He is the member of the Sedentary Committee for the Consideration of Gradual Change and continues to curate the Institute for the Preservation of Bad Art, which is dedicated to saving poorly executed artworks from landfill. He devised and led 'Over Here Over There' which was a psychogeographical exploration of the territory between twin towns in West Yorkshire and the Ruhr Valley.</p>	
<b>Rob Kilner</b>	<p><b>WALK</b>  <b>Workers' lunchtime</b>  Explore the spatial and temporal limits of a lunchtime through a crowd-sourced tour of Huddersfield Market. Following our noses we will create a spontaneous smorgasbord of vernacular Huddersfield gastronomy and then sit to share and destroy it with our teeth and taste buds.</p>	<p>Rob is a walker and photographer from Leeds.</p>	<p>6</p>

<p><b>Tyson Mitman</b></p>	<p><b>TALK &amp; WALK</b>  <b>Kick it wicked: Graffiti as cultural history and terror in Philadelphia</b></p> <p>In the global graffiti era, where images are shared instantaneously, places that can keep their specific styles are a rarity. These places hold tightly to their stylistic traditions and imbue them with a great deal of the subculture's local history, collective memory, and culture. New York City claims the Broadway elegant handstyle as its own. Sao Paulo, has a unique graffiti style called pixação. And Philadelphia has the wicked. Philadelphia writers say that there is no more original, important, esoteric or Philadelphia-specific graffiti style than Philly wickeds. Wickeds are very complex tags that often said to look like "scribble scrabble" to the uninitiated. But for those who can decipher them they are a form of cultural terroir. They are combinations of the elements of style that previous generations of writers have worked to create and they represent a dedication to style and craft that is found nowhere else in the graffiti world. This talk will help to demystify these tags, and explain their history and their cultural value and development. It will also explain why graffiti writers, who are enamoured with the idea of "fame" and recognition, dedicate so much time and effort into learning a style that is often illegible and indiscernible to the majority of the population.</p> <p>The talk will conclude with a short walk along the Huddersfield Canal to observe local graffiti.</p>	<p>Tyson Mitman has spent most of his adult life in Philadelphia, Pennsylvania, USA, though he now resides in York, UK. His work is primarily about graffiti, space, power, resistance, and identity. Though he is also interested in areas of subjectivity, subculture studies, visual culture, theories of democracy, access to political voice and agency, morality. He believes graffiti is a legitimate form of art and expression, and that some things just look better covered in a bunch of tags.</p>	<p>No</p>
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<p><b>Sonia Overall</b></p>	<p><b>WALK</b>  <b>Mishtory Tour</b>  A dérive that pauses to take in the secret stories of sites whose pasts remain unwritten. Why is this aspect of urban heritage so uncelebrated? Because we have yet to make it up... Part counter-tourism, part psychogeography game, participants on this mishtory tour will reimagine buildings and plots and the events that may have played out there. What fateful incident occurred on the site of that betting shop? Who is the mysterious figure that haunts the bins behind the pizza place? And what terrible truth connects the destinations encountered on this walk?</p> <p>Open to all creative thinkers: ignorance of local history knowledge will be an advantage.</p>	<p>Sonia teaches on the Creative and Professional Writing programme at Canterbury Christ Church University. She writes fiction and poetry and explores experimental creative forms. She is an avid psychogeographer and draws on walking practices, psychogeography and place-based methods in her writing and research. She is the founder of Peregrinations: Walking and Landscape Research Group in the School of Humanities, and of an international network of walking creatives and academics, Women Who Walk - <a href="http://www.women-who-walk.org">www.women-who-walk.org</a> @womenhowalknet</p>	<p>15 x 2</p>
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Gopal Dutta	<p><b>WORKSHOP</b></p> <p><b>Chasing the Whale</b></p> <p>“Whale” is a graffiti artist active in Manchester. I do not know the artist. I have seen his/her/their work on my walk to work. The graffiti is a simple “tag”, in the shape of a whale, which varies greatly in size, colour and design.</p> <p>See attached examples and <a href="https://www.instagram.com/7urn7up/">https://www.instagram.com/7urn7up/</a></p> <p>I will present a slideshow of different sightings of “Whale”, with a map indicating locations. I will show whales which are now “extinct” – painted over by other graffiti artists or Construction / development officials.</p> <p>The presentation will explore:</p> <ul style="list-style-type: none"> <li>• “Tagging” and the prolific nature of “Whale” across a specific area in Manchester.</li> <li>• The anthromorphic and elastic nature of Whale as differentiating aspects with regard to other graffiti.</li> <li>• Graffiti as an active questioning, an alternative means of orientation. It affords a new imagination of the City.</li> <li>• Graffiti as "political" / "protest" etc. I'll present other examples of graffiti and street art in Manchester, to show the range and where whale fits, as I see it. I'll draw on some literature for this part of the talk</li> <li>• “Whale” in relation to the novel Moby-Dick. Upper Chorlton Road as the Pacific Ocean. Whale’s possible extinction? Myself as a topsy-turvy Ahab?</li> </ul> <p>There will also be a couple of activities:</p> <ul style="list-style-type: none"> <li>• Participants will be encouraged to draw their own</li> </ul>	Gopal Dutta is a filmmaker whose works have previously aired at the Leeds International Film Festival.	No
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<p><b>Gareth Rees</b></p>	<p><b>WALK</b>  <b>Superstore car parks</b>  Chain store car parks dominate our urban areas. Many assume that they are ‘non-places’, but for two years I’ve been walking around car parks and never found one the same. History, culture and topography leach into the car park. There’s public art, as well as unofficial public art (graffiti, posters, stickers). Car parks are used for unofficial activities, skateboarding, car stunts, drug dealing, dogging. They are also hotspots for crime, violence, mugging and sexual deviancy. Despite being heavily monitored private areas they are a blind spot in which activities go unnoticed.</p> <p>My walk will take people through two car parks, looking for unusual features, illicit human activity, strange markings, hints of history and topography. I’ll begin with a presentation about my ideas regarding car parks, and a reading of one of my car park investigations, so that attendees can get an idea of what they need to be looking for and thinking about. At the end of the walk we can share notes and discuss what we’ve seen and felt.</p> <p>This is a transgressive activity because car parks are for store patrons only, and not for leisure walks, loitering or psychogeographic tours. We’re there without permission!</p>	<p>I am the founder of the website Unofficial Britain, and author of Marshland (Influx Press, 2013). My work has featured in anthologies including An Unreliable Guide to London (Influx Press), Mount London (Penned in the Margins), Acquired for Development By... [Influx Press], Walking Inside Out: Contemporary British Psychogeography (Rowman &amp; Littlefield), The Ashgate Companion to Paranormal Cultures (Ashgate), and the spoken word album A Dream Life of Hackney Marshes (Clay Pipe Music).</p>	<p>20 x 2</p>
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Elia Rita	<p><b>PARTICIPATIVE PERFORMANCE</b></p> <p><b>I'm the city of other who are the city</b></p> <p>An urban pilgrimage will be performed in Huddersfield as an act of worship to the urban landscape and its inhabitants, turning it into a sacred site for a short period of time. The simple act of walking is chosen for its ability to be a non-violent method of reclamation and activation of the public space. Space that conforms our individual and shared identities, proved to be essential for democracy. Space, therefore, to preserve and question.</p> <p>The action consists of a series of repeated movements that will be done in silence, as it requires a heightened consciousness of the space and circumstances around oneself. These will be taught to the audience during the introduction.</p> <p>Eastern spiritual practices have informed this performance; a foreign cultural heritage has been studied with the acknowledgment that a form of appropriation is likely to be playing part in this work. Its original spiritual purposes are broadened to become aesthetic and political, but if it enters the art market, this intangible heritage will be inevitably commodified. As a result, its message will be shared with a wider audience, bringing awareness of the loss of public space and the accelerated pace of living that individualizes our community decisions, but can also mute that message.</p> <p>TO PARTICIPATE IN THIS EVENT you are encouraged to bring along</p> <ul style="list-style-type: none"> <li>• White pants and t-shirt/ sweater.</li> <li>• 3 pairs of white socks per person:</li> <li>• Small notebook and pen</li> </ul>	<p>Elia Rita is a Spanish artist based in San Francisco. Her current practice looks into the act of walking as performative response to the understanding of the everyday beyond its known frontiers. The assumed transience of the public space and its normative use is confronted with the assumed permanence of the notion of home through public interventions and intimate performances. Delving into new realities is possible in any place at any time; one's presence there is all that is need. Her actions seek for poetic purposes and take place in the terrain of the absurd - where art does its best - where ethics and aesthetics aren't constrained to the burdens of logic.</p>	No
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<p><b>Sara Rees</b></p>	<p><b>FILM &amp; TALK</b>  <b>Fragments for a city In ruins</b>  Set in contemporary Athens, Fragments For A City In Ruins is an essay film composed of photographic images and narrated fragments of text written by W.G. Sebald, Walter Benjamin, and Italo Calvino. Exploring themes such as memory, history, civilization and destruction, the work of these writers is profoundly informed by their experiences of fascism, Nazism and the Second World War. The film re-imagines their writing within the current geopolitical context of Europe, tracing through the city of Athens the entwined histories of empire and ruins.</p> <p>Using a Sebaldian juxtaposition of photographs and text, the film seeks to generate new and unexpected connections and resonances; between the past and the present, between colliding narratives and histories. As in Sebald's work, the film's narrator is a peripatetic wanderer, a figure who, in the context of the refugee crisis, evokes one of the most pressing issue of our current times. Weaving together textual fragments, the film seeks to challenge the monolith of hegemonic historical narrative, proposing instead a poly-focal and multi-vocal perspective of memory and history.</p> <p>The presentation will include a screening of the film followed by a lecture exploring the work's political and conceptual concerns.</p>	<p>I'm an artist and curator based in Cardiff, Wales. Awarded First Class Honours in Visual Performance at Dartington College of Arts, I later gained Masters in Fine Art at Cardiff School of Art &amp; Design with Distinction. I have been the recipient of a number of awards and prizes, including a Creative Wales Award and The Leverhulme Trust Award, and my work is exhibited internationally.</p> <p>Conceptually driven, I work across mediums, including video, photography, performance, installation, intervention, writing, and relational art. Over the course of my practice a constellation of spatial themes has emerged, concerned with the politics and poetics of space, memory and history in relation to place, and ruins as a site of both trauma and transformation. Arising from this territory, and inextricably interwoven through it, are questions about the nature of time, liminality and subjectivity. Whilst I often present work within a gallery context, a vital strand of my practice is site-specific, creating artworks for a diverse range of sites, from bucolic woodlands to a derelict ex-Soviet power station. Responding as much to aspects of a given site as to contemporary global conditions, and often blurring the boundaries between reality and fiction, my work seeks to be both playful and provocative.</p>	<p>No</p>
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Kevin Boniface	<p><b>TALK/FILM/MUSIC</b></p> <p><b>Most difficult thing ever</b></p> <p>Artists/musicians Steven Beever, Marc Layton-Bennett, and Kevin Boniface will help you to make a bit less sense of Huddersfield through its frost damaged backyard buddhas, its bag-for-lives, its salmon and potato dog food, its polythene trees, its Susans and its Geoffs, its Pot Noodle Portakabins, its mid-winter flip-flops, its couch grass window-boxes, its gin and slim on noughties decking, its talk of chimineas and quad bikes, its heated discussions about lorne sausage, its swanee-whistling starlings and its ketchup stained promotional air-dancers.</p> <p>A Huddersfield experience realised in film, soundscape, music, and talking out loud.</p>	Kevin Boniface	No
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<p><b>Lloyd Spencer</b></p>	<p><b>EXHIBITION &amp; TALK</b>  <b>Nightwalking</b></p> <p>This is a record of night walking in the suburbs, and in the centre, of Leeds. These night walks were solitary. Most of them were undertaken around midnight. When my partner, Sara died on the last night of November 2015 it brought to end a decade during which I had been closely involved with two women, Ann and Sara, living with a diagnosis of terminal cancer. Each lived actively and independently for six and a half years. (Ann died in November 2012). But for each of them the last year was the most difficult, and for me, the most demanding.</p> <p>During 2015 I found myself getting very little opportunity for exercise. I was with Sara almost every day till well after 10pm. The same pattern was followed during the weeks of Sara's last stay in St. Gemma's Hospice. I would leave only after Sara had fallen asleep.</p>	<p>I first became seriously involved in photography while working for the anti-Apartheid publishing house, Ravan Press in Johannesburg, South Africa. Then (1981-2) and later in Wigan and Manchester I helped start and run film and photography workshops and helped mount several photographic exhibitions in what I thought of as 'documentary' mode. Together with John Davies, I helped found the Counter Image photographic workshop in Manchester. As well as editing a book of essays by John Berger and working with him on his major statement on photography, Another Way of Telling, I have written two 'comic books' on philosophy, Hegel for Beginners and The Enlightenment for Beginners. I spent a quarter of a century teaching undergraduates and have run a number of on-line courses and workshops on various aspects of photography and on creativity generally. In addition to the exhibition on Briggate, I conducted a second long-term photographic project exploring night life on the streets of inner-city Leeds with Stephen Griffin. At present I am working on a series of projects involving portraiture, foliage and forests, and dance photography.</p>	<p>No</p>
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<p><b>Victor Buehring</b></p>	<p><b>EXHIBITION</b>  <b>25 pockets of [...]</b>  an interactive drift and social assemblage project I use to journey through cityscapes via unplanned human-to-human encounters and non-commercial interactions and transactions.</p> <p>Participants give away to the project an object possession and write on a picture frame, directions for the next location and person, or 'pocket' to be visited in a particular city. The trail of referrals from person to person continues in any particular city until at least 25 objects from 25 referrals have been collected. The objects are later incorporated into a final, framed collage.</p> <p>Participants in [25] Pockets of [...] have included: museum curators, car salesmen, teachers, bankers, artists, musicians, baristas, retail workers, dog walkers, professors, street cleaners, a Dean of a cathedral, a BBC presenter, a homeless poet, a renowned violin virtuoso, 'someone with a cold', a 'six foot tall blonde woman', to name but a few.</p> <p>Instead of mapping out and arriving at a fixed definition of the pictorial or discursive identity and substance of a place, it is hoped that [25] Pockets of [...] conveys the affective flavour of a city as a dynamic variation of interpersonal relations and transactions.</p>	<p>My experiences have been varied and engaging. In Oxford, I was sent to meet one of the world's foremost violin virtuosos: Maxim Vengerov. In Swansea, I was referred to "someone with a cold at Rhossili beach" who in turn sent me to locate a six foot tall blonde woman at an old boozer. I smile thinking on the many evenings I spent sitting in a Mc Donald's on the lookout for 25 pockets of Swindon from someone with multi-coloured hair or the time I asked at a climbing centre to meet Tufa, the owner's husky dog I had been sent to hug. For [25] Pockets of [London] I enjoyed exploring [25] Pockets of [Bristol] and so after moving to Wales, decided to explore Swansea and Cardiff. Since then, I've relocated to Oxford and so explored 25 Pockets of Oxford.</p>	<p>No</p>
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<p><b>Claudia Sternberg</b></p>	<p><b>TALK</b>  <b>Back on the map or a clean sweep?</b>  <b>An EU migrant trailing enemy aliens in Yorkshire during the centenary years</b></p> <p>In this illustrated talk, I introduce and provide the rationale for a heritage trail to be launched on location in Lofthouse, West Yorkshire, during the 2017 Heritage Open Days. The trail has a World War One theme: it starts at the commemorative patch outside Outwood Memorial Hall, straddles along the site of a former internment camp for German and Austrian civilians and terminates at Rothwell Cemetery.</p> <p>The trail makes reference to people, places and events from the first two decades of the 20th century. Additionally, however, I chart my own mappings and counter-mappings which connect past and present, national war memory and post-Referendum sensibilities. Inspiration comes from historiography, walks and encounters as well as psychogeographical concepts and Shaun Levin's writing maps. In my reflection on vanished sites and perceived presences, I also comment on 'the camp', this transient non-place that always complicates palimpsestic narratives.</p>	<p>Claudia Sternberg is Senior Research Associate at the European Institute, University College London, UK. She holds a PhD from Cambridge and an MA from Yale, and taught and researched at Oxford for six years before joining University College.</p>	<p>No</p>
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<p><b>Russell King</b></p>	<p><b>GAME</b>  <b>Co-operativinya street Stalingrad</b>  This event uses a simple, easily learnable manual wargame to communicate the surroundings and mores/customs of another City and another time. In the two hours, participants will be guided through a play of the game in which they will explore the Cityscape in detail and interact with other participants. This session is for up to eight people, with even numbers preferred but not absolutely necessary.</p> <p>The Battle of Stalingrad<sup>1</sup> in 1942 was an iconic struggle. In this walking tour of the City set in 1942, participants will experience first-hand the life of infantry soldiers on the ground, the chief actors of the war. In 1973, Simulations Publications Incorporated<sup>2</sup> of New York, New York published a commercial wargame called Sniper!<sup>3</sup>, notable in being a first serious dynamic portrayal of man-to-man combat. It presaged many now commonplace things: professional military simulations, role-playing and sports games, first person shoot-'em-up computer games such as Grand Theft Auto, and medical and architectural simulations. Sniper! was a best-selling wargame designed by James F Dunnigan<sup>4</sup> - a unique talent in military simulation. The mapboard oddly depicted buildings as trapezoids.</p> <p>In the two hours, participants will sit around a map and be guided by the facilitator, who is an experienced teacher, wargamer and medical disaster simulator, through a play of the game in which they themselves will explore the Cityscape in detail and interact with the simulated environment and other participants. No previous wargaming experience is required. The task facing the participants is indeed to walk around the Co-operativinya Street area, deal with what they find, and get home safely again, in the manner they wish.</p>	<p>Russell runs his own business consultancy based in Halifax, concerned with major events. He has over 30 years' experience stretching back to some of the major disasters of the 1980s, which has latterly included involvement in the 2012 London Olympics and the 2014 Tour de France Grand Depart Yorkshire.</p>	<p>8</p>
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<b>Riccardo Arena</b>	<p><b>TALK</b>  <b>VAVILON: Solovki Islands</b></p> <p>The presentation will concern VAVILON, a project focused on the Solovki Islands, in the Russian White Sea, near the Arctic Circle. Through history the archipelago became a place of worship for the ancient nomadic populations, a realm of asceticism and mysticism, an orthodox sanctuary, and more recently the site of the first Soviet forced labour camps, Gulag. The Islands are at the same time witness to the utopias and the dystopias, battlefield of ideological wars and a place for redemption. The inputs for the artistic investigation were a travel experience on the Islands in 2013 and the study of the less renowned aspects of Russian culture. In particular the Russian Cosmism that represents a common ground of the totalitarian system and that characterized all the history of the Soviet spaceship program, aimed at pursuing immortality through the cosmic escape from the labyrinth of mortality.</p>	<p>I'm an Italian artist and researcher based in Milan. Over the years, I have dedicated myself to the creation of long-term projects in different countries, such as China, Argentina, Russia and Iran. Completion time and content of these projects were defined through a series of accidental events arising during the research processes. The working method is based on the practices of researching, cataloguing and organizing seemingly disparate elements. Through the assemblage of this material my aim is to interweave narrative structures which come to constitute the base and support for the development of each work.</p>	<p>No</p>
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<p><b>Aimee Blease-Bourne</b></p>	<p><b>WALK &amp; TALK</b>  <b>The red city: Inside out. A psycho-geography of gendered space through the lens of the female body, specifically focusing on menstruation.</b></p> <p>A psycho-geography that invites people to follow the shape of the walls of the uterus, through the city landscape, to disorientate us. To explore and record our reactions to the landscape, each person will take a photograph, on one phone, every five minutes. This will create an album of gendered space and will be discussed at the end of the drift. We will also use a dictaphone. The main aims and questions the drifters will be asked to consider are:</p> <ul style="list-style-type: none"> <li>• What are the main themes of menstruation and how are they reflected within the streets of Huddersfield? For example: pain/crisis (Foucault heterotopia's), shame/conceal/secrecy, release/cleanse and emotional and behavioural responses.</li> <li>• Explore examples of gendered settings (private and public)? <ul style="list-style-type: none"> <li>◦ What functions do these settings perform in regards to gender roles?</li> <li>◦ How are men and women expected to behave in certain places?</li> </ul> </li> <li>• The gendering of space is an important means by which social systems maintain the organisation of gender. They reinforce particular ways of being, and the relationships between masculinity or femininity. Menstruation is considered in the context of an indoor rather than an outdoor space (e.g. bathrooms, private rooms in homes, exclusion taboos around some churches etc).</li> </ul>	<p>Doctor Aimee Blease-Bourne is a researcher investigating connections between people and places through creative, counter-cultural and exploratory experiences, which weaves into her quest for self-exploration. Her academic career began with an obsession for the past, specifically, the stone age and the ways people interact with this past today. In her first published book, 'Guarding Sacred Sites', Aimee uses psychogeographical techniques to create alternative histories for a particularly contested and ancient landscape in the Peak District National Park, Stanton Moor. She focuses on the successful direct action based campaign against quarrying. Aimee moved away from the Peak District. As she did, her academic focus shifted from the shadows of the past, venturing boldly into the unknown realms of personal empowerment, through community-based explorations. She actively experiences and values the diverse, yet close knit community in her quirky village. She is very proud to have worked with locals to set up a community group helping people fleeing from war torn countries. Aimee is currently writing her new book with a fellow village resident to explore experiences of menstruation. She has utilised the tool of psychogeography to investigate the body as a landscape: her work aims to break taboos, smash the silence and remove her censor. One of Aimee's most favourite things is music. She helps to organise music festivals and loves banging her drum in the political folk band Muddy Summers and the Dirty Field Whores!</p>	
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<p><b>Bridget Sheridan</b></p>	<p><b>TALK &amp; WALK</b>  <b>Drift In-between</b></p> <p>Guy Debord's concept of the drift offers a different way of engaging with space. He believes that a map can be a way of entering into a drift. There are, in fact, several ways one can enter into a drift. Many walking artists, such as Tim Knowles and his wind walks, have explored the playful use of the protocole. Could this be a way of leaving behind all of one's habitual ways of walking in order to create an aesthetic experience (following the definition of John Dewey's experience in art)?</p> <p>As a walking artist, I have recently questioned the drift in walking art and its relationship to discovering a new territory. For a commissioned project, Drift With Me, I was asked to explore the territory of a small village in the South West of France and to interact with its habitants. Thus, I decided to wander round the streets and paths, hoping to find people who were willing to anticipate in the project. The constraint was for me to film the path and then, afterwards, to project the video of the moving landscape onto their hands creating. They would then get lost in their everyday territory. The potter's bowls would be deformed, the weaver would accidentally go the wrong way. The drift had begun with me, and continued with the inhabitants of Bordes.</p> <p>I believe that the projected image has a power of creating a territory of the in-between, that it can lead the walker into a drift. As screens of all sorts mislead us in the streets, billboards, signs and smartphones open up space, hence drawing us into the depths of the digital world before throwing us instantly back into our everyday life, I question how the projected image can affect our perception of walking.</p>	<p>Bridget is a researcher in visual arts. Her research investigates the relationship between art walking, the landscape and memory. Besides teaching art at Jean Jaures University in Toulouse, her own artwork has been exhibited by various galleries and art centres in Europe.</p>	<p>No</p>
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<p><b>Odersfelt Unorchestra</b></p>	<p><b>PARTICIPATIVE PERFORMANCE</b></p> <p>A short performance of non-idiomatic improvised music, played on a selection of instruments and found items by either a 4 or 5 piece band. The instruments will include many items either bought or found in Huddersfield, from tea tray gong and road sign wobble board to animal voice boxes and ripped artist pads.</p> <p>We will perform in the round, with the audience in the centre of the space, though don't be surprised if we also wander about a bit. The performance can be viewed as a whole although we also encourage listeners to just dip in for a brief period, we don't intend for a formal concert environment.</p> <p>The piece will culminate in audience participation with various noise making devices being distributed amongst the audience who will then be lead out of the performance space to make a racket in the street. If weather and circumstances are right we will then lead a short circular procession which will return to the venue.</p>	<p>Jason Kerry</p> <p>Graeme Murrell is an artist based in Huddersfield. His interest is mostly connected to experimental multimedia works involving text, sound and performance. Since the 1990s he has been involved with several publication projects such as Frontal Lobe, a small press magazine of poetry, scurrilous writing and other rants and Electric Dogs, an unpublished novel. He has also been the member of avant-jazz band Trump and later the freeform music group the F*ks and the duo The Importance Of... He is the editor of the website Monocular Times which curates Situationist writing and other writing and hosts the website of the pressure group Huddersfield Gem who are dedicated to the preservation of Huddersfield's Queensgate Market. He is the member of the Sedentary Committee for the Consideration of Gradual Change and continues to curate the Institute for the Preservation of Bad Art, which is dedicated to saving poorly executed artworks from landfill. He devised and led 'Over Here Over There' which was a psychogeographical exploration of the territory between twin towns in West Yorkshire and the Ruhr Valley.</p>	<p>No</p>
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<p><b>Simon Bradley</b></p>	<p><b>PERFORMANCE</b>  <b>A Guided Tour of the Pocket Museum of Displacements</b>  An intervention that takes place within another walk, or whilst walking between two events. The intervention will occur suddenly and without prior introduction, as an interruption of the activity in progress. Simon will introduce the museum and tell the tale of each piece as he moves it from the pocket container onto the selected site. At the end of the performance, the pieces are placed back in the pocket museum and the event/walk will continue without further ado.</p>	<p>Simon is an Ambulant Sound Artist &amp; Oral Historian based in Leeds.</p>	<p>No</p>
<p><b>Andrea Capstick</b></p>	<p><b>TALK</b>  <b>Total absence of recall: Arnie, the Habsburgs and social amnesia in Graz, Austria</b>  This talk contrasts an 'official' guided tour of Graz, Austria in April 2017 with an informal derive along the banks of its river, the Mur, the same day. The former, an orthodox history of the city - the birthplace of Arnold Schwarzenegger and traditional stamping ground of the Habsburg monarchs – had been subjected to a typical form of narrative smoothing which elides less comfortable truths. The latter took in the remains of the former POW-turned-death camp Graz-Liebenau; a children's playground in an area populated by economic migrants and asylum seekers which now occupies the same site; the Puchsteg bridge, built by forced labour in 1942, and a current protest camp against a proposed hydro-electric dam. The presentation will consist of photographs, associated musings and ramblings, and the occasional random fact.</p>	<p>Andrea is Senior Lecturer in Dementia Studies and Programme Leader in the MSc Dementia Studies at the University of Bradford, and also a Fellow of the National Institute for Health Research.</p>	<p>No</p>