Situation the Groundwork: Initiatives, Infrastructures and Interventions
Situation the Groundwork: Initiatives, Infrastructures and Interventions

14th - 16th September 2018

Tracing the Pathway host Situating the Groundwork: Initiatives, Infrastructures and Interventions; a 3-day symposium presenting multiple perspectives from artists, cultural organisers, policy makers, urban geographers, town planners to reflect on the value, role, impact and future of socially-engaged, site-responsive arts practice in urban development. Situating the Groundwork will offer 25 provocations on how policy, labour, resources, arts practice and research are integral to cities developing fertile artistic and cultural infrastructures.

The range of speakers, presentation of artworks and facilitation of talks, tours and performances will give particular consideration to the examination of:

- **Cultural Infrastructures**: Asking what are the necessary components for developing a city with a strong artistic identity.

- **Artistic Networks**: Looking at methods for establishing, supporting and developing the growth of creative communities within urban areas.

- **Grassroots/artist-led/artist-centred**: What types of approaches can different stakeholders adopt when working with residents and community groups.

- **The Impact of Participation**: Assessing cultural demographics, market analysis and evaluating the impact of arts on urban societies and alternative strategies for creating programmes and facilities that attend to these people's needs and interests.

- **Cultural Migration**: Reflecting on why artists leave their hometowns to seek communities in major cities, making enquiries into the phenomena of cultural drain, and contemplating how can we plug this drain.

- **Identity Crises**: How do maligned towns overcome a sense of negativity and build an identity as an artistically vibrant place?

- **Art and Culture in New Towns**: Plans for art provision in the development of new towns, artistic provision in new towns today, and the future of new towns in the artistic landscape.

- **Art vs Heritage**: The relationship between art, culture, heritage and urban or suburban landscapes.

- **Social Explorations and Interventions**: Examples of political, architectural and performance interventions that activate sites or invite residents to engage with sites.
Situating the Groundwork: Initiatives, Infrastructures and Interventions symposium is hosted by Tracing the Pathway as part of their project Groundwork.

**Groundwork** is a cross-arts platform and research project for and about Milton Keynes by Tracing the Pathway.

Groundwork is multifaceted. It is grassroots, organic and responsive, and therefore, since it began in 2015, it has operated as an umbrella project title for a variety of activities: curating unique artworks; supporting the professional development of local artists; and providing a platform for internationally renowned artists to make deep, long-lasting and meaningful connections with the town.

Groundwork is unique to Milton Keynes for its focus on performance, site-specific and interdisciplinary work. It is also one of the only long-term, artist-led, self-organised project of its kind for/within the area which celebrates and debates the cultural heritage and identity of the town. As such Groundwork forefronts the original ethos of the Milton Keynes Development Corporation to champion artists as playing a vital role in community building.

Situating the Groundwork: Initiatives, Infrastructures and Interventions symposium will be presented as part of the Groundwork Weekender, a three-day festival and exploration of Milton Keynes: Its heritage, landscape, mobility, architecture, people, sites and sounds.

The **Groundwork Weekender** presents an ambitious and diverse programme of performances, talks, walks, exhibitions, film screenings and social meeting points, each entirely created for and in response to MK. 13 unique commissions for and about the city by artists: Aaron James, Anna Berry, Beatrice Jarvis, Hayley Newman, Hunt and Darton, Katie Ellen Fields, Laura Cooper, Phil Smith, Priya Chohan-Padia, Sapphire Goss and Thomas Cuthbertson, will premiere during the 14-16th September, softly animating the city, gesturing towards the inspiring creative and cultural sites that can be found by every grassy verge; in its grid formations, underpasses, trees, and people too.

Groundwork has developed by artist collective Tracing the Pathway and has been generously supported with funding from Arts Council England, Milton Keynes Community Foundation, Pedalling Culture, Milton Keynes Arts Centre and Sharing Culture: MK. Advice on the project’s resourcing has kindly been provided by Arts and Heritage Alliance Milton Keynes. Groundwork 2018 has continued to work in partnership with Studio Chahde on all design aspects of the project and is working in collaboration with the following partners to provide space for the development and presentation of all Groundwork Weekender projects: MK Gallery, Milton Keynes City Discovery Centre, Westbury Arts Centre, The Parks Trust, The Old Bus Station (Winter Night Shelter), Gulliver’s Land, The Fred Roche Foundation, MK College and Bill’s Minibus and Coach Hire Ltd.

Tracing the Pathway have also worked with the following local independent food providers to offer refreshments at the Groundwork Weekender: A Vegetative State and Carlo’s Coffee.
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>18:30 -</td>
<td>Eternity City</td>
<td>PV for Sapphire Goss’ exhibition</td>
</tr>
<tr>
<td>22:00</td>
<td>The Old Bus Station</td>
<td></td>
</tr>
<tr>
<td>09:30 -</td>
<td>Registration</td>
<td>Welcome session with croissant and fruit selection</td>
</tr>
<tr>
<td>10:00</td>
<td>Carlo’s Coffee</td>
<td>Coffee can be purchased from local independent Carlo’s Coffee</td>
</tr>
<tr>
<td>10:00 -</td>
<td>Event Space @ MK</td>
<td>Welcome and Introduction to Situating the Groundwork symposium and the Groundwork Weekender</td>
</tr>
<tr>
<td>11:15</td>
<td>Gallery</td>
<td>Tracing the Pathway - Situating the Groundwork</td>
</tr>
<tr>
<td>11:15 -</td>
<td>KEYNOTE</td>
<td>Marten Sims - The intersection between urban design and happiness</td>
</tr>
<tr>
<td>11:30</td>
<td>Fiona Robinson - MK Futures 2050</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>13:30 -</td>
<td>Situating the Groundwork - Panel One</td>
<td></td>
</tr>
<tr>
<td>14:30</td>
<td>Jon Blackwood - A Case-Study in Cultural Ecology : Contemporary Art in Aberdeen</td>
<td></td>
</tr>
<tr>
<td>14:30</td>
<td>Pete Hindle - Ten Years After: artists from Linz on continuing cultural life after being awarded European Capital of Culture</td>
<td></td>
</tr>
<tr>
<td>14:30</td>
<td>Mehrdad Seyf and Torange Konsari - Living with Buildings</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Session</td>
<td>Speakers/Topics</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| **12:30 - 13.30** | **Situating the Groundwork - Panel Two** | Shinjita Roy - Affiliations: Bachelors in Architecture from School of Planning and Architecture, New Delhi, India ongoing MA in Performance Training at Plymouth University, U.K.  
Shelley Owen and Josh Slater - Viewing, responding and (re)claiming: conversations on sited interdisciplinary performance  
Simon Bradley and Ursula Troche - ‘The Greatest’: Expansive Thoughts on New Towns and Art |
| **13:30 - 14:30** | **Lunch** | Lunch may be purchased from a range of nearby establishments in the Theatre District or Centre: MK. A list of suggestions will be provided in the Groundwork Weekender programme. |
| **14:30 - 15:15** | **Situating the Groundwork - Panel Three** | Anna Manning - Public Art and Milton Keynes  
Aaron James - Milton Keynes and the New World (B)order |
| **15:15 - 15:45** | **Situating the Groundwork - Panel Four** | Q&A Conversation with Groundwork Artists #1 featuring Hayley Newman and Phil Smith |
| **15:45 - 16:00** | **Break** |  |
| **16:00 - 16:30** | **Situating the Groundwork - Panel Five** | Inspiral - InspiralLondon - as invitation or provocation? |
| **16:30 - 17:30** | **Panel Six** | Rachel Dobbs - MOVE TO PLYMOUTH: an anecdotal account of the personal professional and creative impact of living in the underdog city that stole my heart  
Matthew Schlerf - How to pack desire when you leave the city  
Cathy Wade - Blight as benefit? (The Artist in a changing city) |
### SATURDAY 15th SEPTEMBER 2018

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>17:30 - 18:20</strong></td>
<td>Situating the Groundwork - Reflections and Refreshments</td>
</tr>
<tr>
<td></td>
<td>Closing reflections on Day 1 of the Groundwork Weekender with light refreshments provided by local independent food producers A Vegetative State</td>
</tr>
<tr>
<td><strong>18:30 - 20:00</strong></td>
<td>The MK Myth</td>
</tr>
<tr>
<td></td>
<td>Meet @ MK Gallery leading to Gulliver's Land</td>
</tr>
<tr>
<td>18:30 - 19:00</td>
<td>Walking/Reading Tour with Phil Smith</td>
</tr>
<tr>
<td>19:00 - 20:00</td>
<td>Book Launch for Phil Smith’s novel The MK Myth including toasts, tours and music.</td>
</tr>
</tbody>
</table>

### 06:37 - 07:07
- **Softening the Grid**
  - Special “early bird” dawn chorus screening of Laura Cooper’s film.
  - Arrive for 06:15 for the 06:37 start.

### 08:00 - 09:30
- **Breakfast Club**
  - Doors open at MKAC for coffee, car parking and welcome.

### 11:30 - 12:30
- **The Festival of Curves, Detours and Slopes**
  - Hayley Newman leads a performative tour of Milton Keynes Redways, uniting different demographics of users to showcase the transportation network’s diversity of use and value. Join Hayley and learn how to read the Redways, experience the ups and downs of its winding routes and take part in a choreographed multi-user parade.

### 13:00
- **Lunch**
  - Lunch may be purchased from MK Food Fest stalls which will be situated in the grounds of the Great Linford manor estate which Milton Keynes Arts Centre is a part of [https://www.mkfoodfest.org](https://www.mkfoodfest.org)

### 13:30 - 14:45
- **Situating the Groundwork - Panel Seven**
  - Beatrice Jarvis and Bob Jarvis - *The Roots of the Future*
  - Bob Jarvis - *I Never Thought It Would Turn Out Like This*
SUNDAY 16th SEPTEMBER 2018

Andy Routledge - *60 Miles by Road or Rail*

Beatrice Jarvis - “*men in a room around a table making a city*” | are we dancing yet?

**15:30 - 18:00**

**Open Heritage Days @ Westbury Arts Centre**

Graduate in Residence Exhibition

Open Studios

Apple Pressing

**16:15 - 16:45**

**Softening the Grid**

Screening of Laura Cooper's film.

**16:45 - 17:45**

**Situating the Groundwork: Panel Eight**

Cliff Hammett - *Nightsniffing: first steps towards a field ecology of urban change*

Jo Scott - *Activating the Urban Wilds: Developing an intermedial walking practice for the ‘wildscapes’ of Salford*

Blind Ditch - *The Common Line: geographies, technologies, alignments*

**19:30 - 20:30**

**Topos**

A/V performance by Aaron James.

---

**09:00 - 09:45**

**Breakfast Club**

Doors open at MKAC for coffee, car parking and welcome.

**10:30 - 12:00**

**Cover, Attend, Unearth**

Katie Ellen Fields offers a provocation to engage with her temporary installation.

**10:30 - 12:00**

**Connected to Ground**

Dedicated time to visit Priya Chohan-Padia’s installation
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:30 - 12:00</td>
<td>This City is a Tree: Dedicated time to view Beatrice Jarvis' film installation</td>
</tr>
<tr>
<td>12:00 - 12:45</td>
<td>Situating the Groundwork - Panel Nine</td>
</tr>
<tr>
<td></td>
<td>Nela Milic - <em>Here Comes Everybody</em></td>
</tr>
<tr>
<td></td>
<td>Idit Nathan and Helen Stratford - <em>Tracing the Groundwork Through Play or Play Anywhere Now or Never!</em></td>
</tr>
<tr>
<td>13:00</td>
<td>Lunch: Lunch may be purchased from a range of nearby establishments in Centre: MK. A list of suggestions will be provided in the Groundwork Weekender programme.</td>
</tr>
<tr>
<td>13:30 - 14:00</td>
<td>Sculpt and Run: Thomas Cuthbertson leads this fun run through the centre of MK, create a wearable sculpture and take part in the race, or position yourself along the route and cheer the runners on their way.</td>
</tr>
<tr>
<td>14:00 - 15:30</td>
<td>Manifest Identity: Dedicated time to visit Anna Berry’s exhibition</td>
</tr>
<tr>
<td>14:00 - 15:30</td>
<td>Eternity City: Dedicated time to visit Sapphire Goss’ exhibition</td>
</tr>
<tr>
<td>15:30 - 16:45</td>
<td>Situating the Groundwork: Panel Ten</td>
</tr>
<tr>
<td></td>
<td>Hannah Gaunt - <em>Gallery as Good Neighbour</em></td>
</tr>
<tr>
<td></td>
<td>Q&amp;A Conversation with Groundwork Artists #2 featuring Sapphire Goss, Katie Ellen Fields and Anna Berry</td>
</tr>
<tr>
<td>16:45 - 17:00</td>
<td>Closing Words, Thanks and Thoughts for the Future</td>
</tr>
<tr>
<td>18:00</td>
<td>After Drinks: For those taking the final bus journey with us back to MKAC are welcome to join us for a celebratory drink at the local pub The Nags Head</td>
</tr>
</tbody>
</table>
The Coach Trip is a humorous and artistic take on the holiday bus tour in which participants ARE invited to join artist duo Hunt and Darton on an artistic adventure of the city. The Coach Trip will create a bespoke 2-day journey of Milton Keynes' heritage, landscape and architecture, taking in the city's most iconic sites, as well as, its lesser known culturally and historically revered buildings.

This immersive playful roving performance, will also act as a communal mode of transport specifically guiding guests to some of the city’s key heritage hotspots at which they can experience 10 newly commissioned artworks curated by Tracing the Pathway as part of their festival The Groundwork Weekender. The Coach Trip will unify these artworks as a touring cultural event. Part journey, part artwork the trip is for those who wish to hop on board and take part in the wider festival activities.

On The Coach Trip Hunt & Darton will develop the tour’s content in-situ working with the audience to create games and sing-a-longs, conduct interviews with the Groundwork artists, local residents and businesses, developing impromptu interventions and provocations, all interjected with titbits of information, historical facts and local anecdotes.

The Coach Trip is divided into three distinct tours which will begin and end its day at strategically positioned pick-up and drop-off locations: Milton Keynes Arts Centre and The Old Bus Station (a 2 minute walk from MK Central Train Station). The route for each trip will be different but when combined encompass all artists’ projects. So if you intend to see or participate in more than just the symposium panels it is recommended that you book on to all three tours which will guarantee access to view everything the weekender has to offer.

**TOUR SCHEDULE**

**Tour 1**  
Saturday 15th September  
10:00 - 14:30

**Tour 2**  
Saturday 15th September  
14:30 - 21:00

**Tour 3**  
Sunday 16th September  
10:00- 17:45
## TOUR TIMETABLE

### TOUR 1 - SATURDAY 15th SEPTEMBER 2018 - 10:00-14:30

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:00-09:45</td>
<td>Registration for 10.00am departure from Milton Keynes Arts Centre</td>
<td>Milton Keynes Arts Centre</td>
</tr>
<tr>
<td>10:00 - 10:50</td>
<td>Registration for 11.00am departure from Milton Central Station</td>
<td>Milton Keynes Central Station</td>
</tr>
<tr>
<td>10.00 - 14:30</td>
<td>The Coach Trip #1</td>
<td>Milton Keynes Arts Centre to the Lakeside Pub @ Willen Lake via Milton Keynes Central Station</td>
</tr>
</tbody>
</table>

- **10.00**  Departure from Milton Keynes Arts Centre
- **10:00-11:00** Hunt and Darton led tour of Milton Keynes cultural, heritage and architectural sites, guiding us on a journey to visit and partake in the events, installations, symposium panels presented throughout the Groundwork Weekender.
- **11:00**  Arrival at Milton Keynes Central Station
- **11:15**  Departure from The Old Bus Station
- **11:30**  Arrival at Festival of Curves, Detours and Slopes by Hayley Newman
- **12.50**  Departure from Festival of Curves, Detours and Slopes
- **13:00**  Arrival at Milton Keynes Arts Centre for those staying at the centre for MK Food Fest
- **13:15**  For those needing to return to central Milton Keynes arrival at The Old Bus Station
- **13:30-14:30** For those staying at Milton Keynes Arts Centre Entrance to Panel Seven of Situating the Groundwork Symposium
### The Coach Trip #2 Registration

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>14:00 - 14:40</td>
<td>Registration for 14.45pm departure from Milton Central Station</td>
<td>Milton Keynes Central Station</td>
</tr>
<tr>
<td>14:45 - 15:00</td>
<td>Registration for 15.15pm departure from Milton Keynes Arts Centre</td>
<td>Milton Keynes Arts Centre</td>
</tr>
</tbody>
</table>

### 14.30 - 21:00

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>14:30</td>
<td>Arrive at The Old Bus Station</td>
</tr>
<tr>
<td>14:45</td>
<td>Depart from The Old Bus Station</td>
</tr>
<tr>
<td>15:00</td>
<td>Arrive at Milton Keynes Arts Centre</td>
</tr>
<tr>
<td>15:15</td>
<td>Depart from Milton Keynes Arts Centre</td>
</tr>
<tr>
<td>15:30</td>
<td>Arrive at Westbury Arts Centre for entrance to their Open Heritage Day events, a screening of Softening the Grid by Laura Cooper and Panel Eight of the Situating the Groundwork symposium.</td>
</tr>
<tr>
<td>18:00</td>
<td>Depart from Westbury Arts Centre</td>
</tr>
<tr>
<td>18:00 - 19:00</td>
<td>Packed lunch dinner tour of Milton Keynes cultural, heritage and architectural sites, guiding us on a journey to visit and partake in the events, installations, symposium panels presented throughout the Groundwork Weekender.</td>
</tr>
<tr>
<td>19:15</td>
<td>Arrive at MK Gallery for Aaron James' performance Topos</td>
</tr>
<tr>
<td>20:45</td>
<td>Depart MK Gallery for those who wish to return to their starting point Milton Keynes Central Station (arrival 20:50) and Milton Keynes Arts Centre (arrival 21:00)</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>09:00-09:45</td>
<td>Registration for 10.00am departure from Milton Keynes Arts Centre</td>
</tr>
<tr>
<td>09:30 - 10:00</td>
<td>Registration for 10.15am departure from Milton Central Station</td>
</tr>
<tr>
<td>10.00 - 17:30</td>
<td><strong>The Coach Trip #3</strong></td>
</tr>
<tr>
<td>10.00</td>
<td>Departure from Milton Keynes Arts Centre</td>
</tr>
<tr>
<td>10:10</td>
<td>Arrival at The Old Bus Station</td>
</tr>
<tr>
<td>10:15</td>
<td>Departure from The Old Bus Station</td>
</tr>
<tr>
<td>10:30</td>
<td>Arrival at Milton Keynes City Discovery Centre</td>
</tr>
<tr>
<td>12:50</td>
<td>Depart from Milton Keynes City Discovery Centre</td>
</tr>
<tr>
<td>13:00</td>
<td>Arrive at Fred Roche Gardens</td>
</tr>
<tr>
<td>13:15</td>
<td>Arrive at Campbell Park</td>
</tr>
<tr>
<td>17:30</td>
<td>Depart from The Old Bus Station</td>
</tr>
<tr>
<td>17:45</td>
<td>Arrive at Milton Keynes Arts Centre</td>
</tr>
</tbody>
</table>
FRIDAY 14th SEPTEMBER

10:00 - 11:15 Welcome and Introduction to Situating the Groundwork symposium and the Groundwork Weekender

Tracing the Pathway - Situating the Groundwork

Groundwork is an artist-led, community-focused arts and research platform for and about Milton Keynes. It is unique within Milton Keynes for its focus on performance, site-specific and socially engaged art work, and is also the only long-term, artist-led, self-organised project of its kind for and within the area. Groundwork champions artists as playing a vital role in community building, and as such forefronts the original ethos of the Milton Keynes Development Corporation who provided the vision and execution for the new city from its inception in 1967.

The Milton Keynes Development Corporation’s (MKDC) 1970 publication The Plan for Milton Keynes outlined their imagination for a new community with the infrastructure of a city and the tranquillity of a forest. Design, diversity and participation were inherent concepts in the plan with town artists and community mobilisers at the centre of the delivery for this vision.

While there are few evident traces of the plan manifested in city life today, artist collective Tracing the Pathway (TTP) returned to these original principles to develop Groundwork, embedding these best laid plans for the city, within the plans for their project. This welcome therefore introduces how the urban development strategies implemented by MKDC have supported the fruition of TTP’s artistic platform; critiquing how the goals and ambitions of their original plan have begun to instigate a dynamic shift in the artistic culture and economy of the town.

Our welcome note will share our methodology for the planning, production and implementation of Groundwork, critiquing its value as a potential model for other artist-led collectives and organisations to adopt and adapt in the curation of arts platforms which respond to the unique environment of their own town. Equally this welcome will act as a provocation for the Groundwork Weekender so we may critique and further understand the impact grass-routes, site-responsive, artist-led movements has on: public awareness and participation in the arts; efficient and imaginative use of resources; opportunity and freedom of choice; balance and variety; easy movement and access, and good communications, making someone’s town an attractive city to live and work in (the six core principles of MKDC’s plan for MK).
Marten Sims - The Intersection Between Urban Design and Happiness

Can we boost human health and happiness by creating better tools to engage residents with the design of public places? There are no shortages of public consultation opportunities in the design of contemporary places. Indeed, opportunities for informing and consulting the public on development masterplans can be extensive. Yet we are often left with public consultations that fail to empower people to champion the benefits of a redesigned place. To be successful, place interventions and developments must be guided by a clear understanding of the relationship between public participation, design and wellbeing. And they will be stronger if they emerge from processes that empower the public and policymakers to act on the evidence together.

The International Association of Public Participation (IAP2) is dedicated to the advancement and improvement of public participation practices. One of its tools, the Spectrum of Public Participation, defines different engagement activities based on their level of decision-making and influence, from ‘inform’ to ‘empower’.

The Spectrum provides a framework that clearly outlines the outcomes and expectations involved in different kinds of public involvement and offers a credible and common language that can be used by participants and decision makers. The deeper a council employs the Goals of the framework, the more is expected of the public. For example, in order to achieve the ‘Collaboration’ Goal, the public is promised that the council “… will look to you for advice and innovation and incorporate this in decisions as much as possible.”

In order to provide opportunities for the residents of a town to deepen their level of engagement, local authorities and developers need to provide a variety of opportunities, tools and resources to residents.

Since 2015, Happy city’s interdisciplinary team have been conducting pilot experiments, tactical interventions, facilitating workshops and creating tools that aim to provide citizens with the ability to engage with project on a deeper level. I would welcome the opportunity to share some of our learnings at Groundwork from recent projects such as the use of a design toolkit used to engage residents of West Howe, a deprived area of Bournemouth, in a community masterplan.

Fiona Robinson - MK Futures 2050

11:30 - 12:30 SITUATING THE GROUNDWORK - PANEL ONE

Mehrdad Seyf and Torange Konsari - Living with Buildings

Within a Neoliberal context where the primary political and economic development criteria in cities is housing as an asset, it is important for an art project to engage in how such developments are shaping the public life of our cities.
To make successful neighbourhoods residents should feel a sense of security and permanence combined with the knowledge of how to engage in civic life. It’s important to find ways to nurture civic engagement to remedy isolation leading to current trends in mental health. Based on the Mental Health Foundation’s report ‘The Lonely Society,’ this issue is becoming a chronic problem. The Dutch researcher Jenny de Jong-Gierveld defined loneliness as ‘a situation experienced by the individual as one where there is an unpleasant or inadmissible lack of (quality of) certain relationships.’

The public, civic and cultural life of a city is essential to its health. The treatment of property as pure investment has led to a monotonous aesthetic of properties built to house people of varied cultural backgrounds who become anonymous. Many young people are no longer in a position to buy their own homes and to invest in their social and personal future. This has direct effects on their security, their mental health and their ability to contribute strongly to the community where they live.

This paper looks at the proposed creation of a mobile home on our truck Betsy or one like it. The Truck will be reconfigured to become a home, a cultural space and a public room. The house will be designed as an off grid house and be completely sustainable. It can be parked in car parks whilst its other locations can be negotiated with landowners.

Negotiations concerning the truck’s right to stay for a certain duration will be documented rigorously as part of the art project. The mobile house will raise some of the following questions:

1- Can a temporary home be used as a platform to explore land ownership models?

2- Can a mobile home become an agent for development of social relations addressing issues of isolation and loneliness?

3- Can performance, architecture, anthropology, economy and health practitioners come together to create new civic homes for the future?

The house will be occupied by those who can’t afford to own a home but are invested in expanding the social capital of an area in collaboration with local communities.

Jon Blackwood - A Case-Study in Cultural Ecology : Contemporary Art in Aberdeen

This paper will focus on the development of contemporary art in Aberdeen in the last four years, since the oil crisis of 2014, and the subsequent realisation by the city authorities and business that, even if oil recovered from the downturn, Aberdeen would need to diversify and expand its cultural offer in order to move towards a more sustainable future as a city.

Rather than offer insights into cultural policy alone, the paper, through participatory observation and a development of the notion of “cultural ecology” (specifically, the interaction of politicians, funders, artists, audiences, cultural workers, galleries, spaces). In tracing some of these specific interactions, I will discuss the role that contemporary art can play during a period of radical shift
in a city’s history, and how it has contributed in a change to the ways Aberdeen sees itself, and how it is viewed nationally and internationally as a venue for consumption and production of visual cultures.

We will look in particular on the effect that the closure of the city’s art gallery has had in the varied milieu of contemporary art in Aberdeen; the emergence of new spaces (The WorM) and artist-run formations (Tendency Towards); the role of large-scale festival events (Spectra, NuArt, Look Again), and their advantages and disadvantages; and offer some insights into the possible consequences of these cultural developments, and their implications for the city and region, partly envisioned in the city’s recently launched cultural strategy (June 2018).

This is a paper not specific just to the circumstances of Aberdeen, but which uses those circumstances as a means of opening out much broader questions on the role, development and possible future of contemporary art in late capitalist society.

**Pete Hindle - Ten Years After: artists from Linz on continuing cultural life after being awarded European Capital of Culture**

Every year, a new city is picked to be a European capital of culture. What happens afterwards? Ten years ago, the Austrian city of Linz was chosen, and the choices made for that event are still affecting the city.

Two years ago, I moved from Bedfordshire to Linz. I want to give a short presentation about my observations on how Linz has built up an infrastructure for cultural events, and how that differs from the approach usually found in the UK.

For instance, one difference in approach is a stronger support for cultural clubs and associations, which combined with lower rents allows artists to develop studios in many places. Cheap flats, business premises, or other sites are available, meaning that a large umbrella organisation is not needed to create spaces for artists.

Recently the Austrians have elected a hard-right government, which is closely aligned to the conservative nature of Austrian society. As the ruling parties attempt to use austerity and other tactics to re-shape cultural funding, there has been a strong pushback from the arts. Ten years after being a capital of culture might be a high water point for Linz, as there are many other European cities that are prettier, cheaper, or even warmer. Without its cultural background, Linz would struggle to retain an identity in a country that also has Vienna, Graz and Salzburg within a two hour train ride.

However, these struggles and the debate taking place can be educational for cities in England, as it faces a future where London looks less and less like a cultural centre and more like an inaccessible place for rich people. Artists (and the cultural organisations that need artists) have an opportunity to demand change. While UK artists might not be part of Europe, they can still learn from the structures there.
Shinjita Roy - Affiliations: Bachelors in Architecture from School of Planning and Architecture, New Delhi, India ongoing MA in Performance Training at Plymouth University, U.K.

My site-specific dance practice aims at establishing a contemporary urban platform for Indian classical dance in India and its diaspora. My understanding of spatial identity as an architect attuned to my didactic embedded knowledge of Indian classical dance forms, lead me to make an epistemological enquiry into the relationship between site and audience’s perception of space at that site in site specific dance. The course of my master’s degree at the Plymouth University has led me to refine my practice in site specific dance, narrowing my focus on understanding contemporary urban pedestrian activities by deconstruction of fundamental tools of Kathak.

This video link is a work in progress account of deconstructing fundamental blocks of Kathak viz. Tatkar, movements and chakkar, to explore alternative codified movements in urban pedestrian spaces. I attempted to understand scope of pedestrianising the deconstructed form of Kathak by taking it out onto the "everyday" spaces. Reflecting on Marc Auge’s concept of “non-place” (1995), I made this video to understand the audience's perspective on the difference between the movements being performed at a studio space and an array of non-places around the university campus such as, building facades, steps and pedestrian crossings.

The limitations of language make it difficult for practitioners and researchers to get a grasp of the terms place and space. Bringing in the perspective of a human body allows a phenomenologically informed movement inquiry by discovering restrictions and possibilities, and the negotiations of both between the body and the site (Kloetzel, 2010). Choreographic processes in site-specific dance aim to facilitate, transform and heighten the lived experience of site for both the performers and the audience (Hunter, 2011). I embodied my architectural understanding of space through my expressions in dance, finding my space in the field of site-specific dance, as a medium of dissemination, aiming to make the audience more site-conscious, and in a broader perspective more ontologically responsible in a public space. I propose to present a 15 minutes paper at the symposium to discuss the impact of site-specific dance on a site and how its changes the audience’s association with the space.

Shelley Owen and Josh Slater - Viewing, responding and (re)claiming: conversations on sited interdisciplinary performance

This paper is a conversation between two artists, collaborators and friends who explore the use of site though movement practices and performance. This paper conversation is a series of provocations on sited work with a focus on the relationships between art, heritage and participation. These are all intertwined by the notion of impact, of and through the work, as both ‘audience’ and/or ‘artist’. Throughout this conversation, we draw upon two works which occurred in opposing socially constructed sites, that we were participants in.
The first site is Hare Hill – a National Trust managed private grounds in Cheshire. Where in 2015 Shelley facilitated an interdisciplinary promenade performance, of which Josh was a participant. The second site is Maker Heights – an artist reclaimed military barracks in Cornwall. Where in 2018 Shelley participated in an interdisciplinary residency that culminated in a public sharing, attended by Josh. Drawing on knowledge discovered through our working in/with/for these two sites, we will discuss how learnt methodologies can inform approaches and processes applied when working in a wider variety of sites including rural, suburban and urban spaces.

We are reflecting on these two shared events as a method to unpick and explore the wider notions of sited interdisciplinary performance work. To question, provoke and reimagine how we as artists, communities and local authorities view, respond to and (re)claim our landscapes.

Simon Bradley and Ursula Troche - The Greatest: Expansive Thoughts on New Towns and Art

In 1979, the social historian and anarchist Colin Ward dubbed Milton Keynes ‘the Muhammed Ali of new towns’, the greatest of the 32 new towns built since WW2. We take this up this notion and consider how this greatness has developed subsequently. One obvious axis of expansion has been population growth that has grown from around 50,000 in the 1960s to 270,000 at present. Concomitant with this expansion has been the displacement of the existing rural network of villages and influx of people from throughout the UK and beyond.

Bradley’s walking-based, site-sensitive, translocational performance strategy of ‘Displacement Activities’ is introduced as a particularly apt form of exploration within this context since its initial trajectory homes in on multiple forms of displacement as sources of inspiration and critique. We discuss previous contrasting interventions in the regeneration zone of Holbeck, Leeds and the major tourist location of Florence.

Troche has been developing an approach called ‘My-grations’ which deals with the dynamics of her walking as a ‘foreigner-in-residence’. My-grations involve extensive psychogeographic explorations that are expressed as performance poetry, image and text. Troche’s early experience growing up in the new town of Löhne (Germany) has direct relevance to our exploration of Milton Keynes, and we draw out several correspondences and contrasts.

Our overlapping and complementary engagements are brought together in our recent investigations and ‘deep mapping’ (Pearson & Shanks, 2001) of Wolverton where we discovered that the original settlement had already been reconstructed as a new town in the 19th century to house workers for the Wolverton railway works. Combining Foucauldian archaeology, sonic art and urban morphological methodologies we did several ephemeral performances in the locality in order to deepen our understandings of place and space in Milton Keynes suggesting fruitful ways ahead for future public walking-based pieces involving the wider community.
Anna Manning - Public Art and Milton Keynes

‘Public Art and Milton Keynes’ investigates the drivers and roles of public art in MK’s early years; what public art means for MK now; and what is at stake with the future of public art in MK, and what factors are likely to affect it. It is structured around 3 main artworks and other examples. It helps break urban geography’s fixation with famous ‘global’ cities as the sources of urban theory, looking to Milton Keynes as both an ‘ordinary’ city and an extraordinary geographical experiment.

I use public art as a lens through which to analyse the influence of the popular ‘creative cities’ trend on MK’s urban planning. This trend emphasises the importance of a ‘creative’ veneer for attracting young professionals and businesses so that a city stays economically competitive. How has this trend affected a context like Milton Keynes, with social democratic utopian roots, a significant public arts tradition, multiple cultural actors with sometimes opposed objectives, and still a national reputation for having no culture? It maps the cultural infrastructure, artistic networks, and participation in the city. It identifies artists’ desires for a shared, undirected space apart from the council; identifies some critiques of ‘imported art’ in the city; analyses the political graffiti appearing in public spaces; looks at different constructions of MK’s design heritage for different agendas; explores one urban artist’s advocacy of ‘urban acupuncture’ for stimulating artistic collaboration; and interrogates different bodies about why participation may be low or unrepresentative of MK’s population.

I draw on theories including: ‘public artopia’ (planners’ claims of what public art does for a community); affective experience; rupture and interruption; and rights to the city.

I spoke to artists, councillors, galleries, members of the public, and public arts-focused organisations. I visually analysed artworks, textually analysed planning documents and promotional material, and conducted autoethnographies of public art events.

I speak to the Symposium’s theme of ‘best practice’ by critically reflecting on the applicability of established theories and methods to under-utilised research contexts like Milton Keynes. The project is theoretical, practical, and interventive.

Aaron James - Milton Keynes and the New World (B)order

The rise in Nationalism and identity supremacy since the turn of the century has seen divisive political rhetoric become national attention. The resultant effect has seen a shift away from Neoliberal ideologies creating a battleground for centrifugal parties and beliefs. This has also led to the rise in social, critical theories and philosophies such as Accelerationism and what many believe to be the Platonic dubbed Late Capitalism. However, in this paper Groundwork commissioned artist Aaron James will explore identity on a micro scale and the affect this global turn might have on locality, community and heritage within the new-town Milton Keynes. The paper will draw upon the Hungarian composer and former Nationalist and Essentialist Bela Bartok’s research and apostate,
whilst also reflecting upon Aaron James’ own work produced as part of the Groundwork weekender. This paper framed as a provocation offers a chance to ruminate upon the journey one might undertake to move toward a creative, artistic, equilateral and diverse future for the new-town, void of Cheeto monsters, Blue Mondays, walls and borders.

Q&A Conversation with Groundwork Artists #1 featuring Hayley Newman and Phil Smith

16:00 - 16:30 SITUATING THE GROUNDWORK - PANEL FIVE

Inspiral - InspiralLondon - as invitation or provocation?

InspiralLondon offers a panel that introduces, then examines critically the work of Inspiral as a largescale Open Social Art project. InspiralLondon is an ambitious artist-led project, working collectively to create a new walk trail spiraling out through London the Metropole, starting from Kings Cross and ending at Gravesend. The pathway allows the public to experience the city as one vast art space in which to re-imagine the built and artificial environment. Expanding on the potential of walking as art, the project uses a variety of artistic practices and artistic interventions that provide accessible and pleasurable ways to delve into under-explored and forgotten parts of the metropole.

The panel comprises InspiralLondon’s Directors Charlie Fox and Anne Robinson introducing the project – joined in dialogue with associate artist/s to debate:

• The role of art as catalyst - both as activator of ideas and in shifting behaviours.
• The role of artistic activity as intervention.
• Examining whether and how artist-led projects might aim at producing either the theoretical framework or the groundwork for real action.

Within this panel we will be exploring certain methodologies of working and producing cultural or artistic insertion into the city. Particularly focusing on collective and/or collaborative approaches to working together. Asking a number of key questions in order to explore with the audience:

• How we might create platforms that can be shared with a wider public co-productively.
• What is shared through this co-production or creative process – does it really inform the overall aesthetic and/or design of project/s.
• The potential of Metropolitan Trails International Manifesto (Launched at Inspiral London Festival October 2016) and how such ideological frameworks can be, or cannot be useful, as tools.
• What might constitute new or effective social intervention in underexplored or forgotten parts of our cities.
• Whether the more modest aim of providing critical spaces for real social exploration, becomes perhaps a more effective form of intervention, when situated against the current oversaturated consumer-led experience culture?

16:30 - 17:30 SITUATING THE GROUNDWORK - PANEL SIX

Cathy Wade - Blight as Benefit? (The Artist in a Changing City)

What conditions need to be in place for contemporary practices to thrive within the city, and how are they affected by the changes that occur when the city begins to shift. Can artistic practices remain resilient when the ground they are based is changeable, and how can this flux useful to a practitioner? Contrasting examples from plant succession and habitation of urban space with the creative projects and institutions present in Digbeth Birmingham, this presentation outlines the threat of the man-made plagioclimax is in the forthcoming construction of HS2 and the near future for the artistic ecology in the city of Birmingham.

Rachel Dobbs - MOVE TO PLYMOUTH: an anecdotal account of the personal, professional and creative impact of living in the underdog city that stole my heart

22 years ago, I moved (involuntarily) to Plymouth, when my parents moved our family to the outskirts of the city as economic migrants from the north west of Ireland. At the time, I wasn’t very keen on the idea. However, 8 years later, after completing my initial training as an artist in the UK, Plymouth seemed like an exciting and challenging place to decide to base my emerging arts practice (as one half of LOW PROFILE). Since then. I have gone on to hold a whole range of different roles in the city - as a residency, as a low-paid employee, as an artist, as an educator, as a cultural worker, as an advocate for the city, and as someone working to encourage a change in others’ perception of the Plymouth (inside and outside of its geographical bounds).

In this presentation, I will explore both the impact that this decision to MOVE TO PLYMOUTH has had on my own life (my professional trajectory and my creative practice) and the impact that the projects I have been involved in (organisations I have worked with, and my own activities) have had on the city, its cultural infrastructure and artistic identity.
This whistle-stop tour of around 15 years worth of cultural development will give a partial (incomplete, personal and potentially biased) picture of what it is like to live through a period of significant economic and cultural change in a small port city (with a population of around 260,000) on the border between Devon & Cornwall, on the south coast of England. I will make reference to the work of LOW PROFILE (a long-running visual arts collaboration between myself & Hannah Rose); how artist-led activity can influence a city's creative identity; and the part that education, training and focussed talent development has to play in developing a city's cultural ecosystem.

Matthew Schlerf - How to Pack Desire When you Leave the City

I’m preparing to leave London, where I’ve changed significantly over two years of living and learning, and my leaving now feels right, timely, necessary, and frightening.

I relate to Eric in James Baldwin’s Another Country, a queer American ex-pat like me, who frets knowingly over his decision to leave Paris:

Why am I going home? he asked himself. But he knew why. It was time. In order not to lose all that he had gained, he had to move forward and risk it all. (195)

Like Eric in Paris, I’ve become queerer in London. I have loosened my grip on the straight world that grips me, and like a deep-sea plant uncoiled from its home, I grow out toward surfaces of light, expanding into a world of mystery and potential. My increasing acceptance and exploration of my queerness has radically improved my mental health, my artwork, my relationships. But I fear, like Eric, that what I have gained might be contingent on space and time, here and now, an East London mirage that could fade with my leaving, stripping me back to the queer poverty and repression of my adolescence.

But I must leave, and I must believe beyond the mirage of here and now, risking what I have gained in pursuit of a sustainable, expansive future for myself.

There is certainly a queer parallel to the cultural drain of artists leaving small towns (mentioned in the call-out), as queer people seek safety, community and futures for themselves in big cities. I have experienced this migration, and I look back to my home in America as an unwelcoming place. Yet, I feel called to serve the small-town queers who cannot access the resources, the places and people of big cities. And as I prepare to leave London, I am preparing for the chance that I myself end up in a place less open and comforting to queers.

How then will I live and continue to thrive as a queer artist?

In a performative presentation, I will demonstrate some of the queer homing devices that orientate me, that help me step into the world, find my place and pitch a tent called home wherever I might be. I will speak to my somatic writing practice and my collaboration within a collective, both of which support me as a queer artist, especially now as I prepare to migrate once again.
17:30 - 18:30 SITUATING THE GROUNDWORK - REFLECTIONS & REFRESHMENTS

Closing reflections on Day 1 of the Groundwork Weekender with light refreshments provided by local independent food producers A Vegetative State.

18:30 - 20:00 THE MK MYTH

Phil Smith - The MK Myth, walking/reading tour and book launch

Join us for an evening of walking and reading Phil Smith’s new genre-breaking novel about Milton Keynes: The MK Myth.

The MK Myth combines a fictional novel with a real, walkable, journey around Milton Keynes. The idea is that you can read the book as a stand alone novel in the comfort of your own home anywhere in the world, or you can take to the Redways, verges and towpaths of Milton Keynes, to walk its lines, experience the journey of the central character, and follow in ‘K’s’ footsteps. To celebrate the launch of the book we will follow Phil’s footsteps from MK Gallery, through Campbell Park to Gulliver’s Land as he brings the book to life, reading extracts from the novel and sharing anecdotes from the writing of the work. At Gulliver’s participants of the walk are invited to join Triarchy Press (the book’s publisher) and Phil in toasting its genesis. Other highlights of the evening include a short tour of Gulliver’s Land, music and opportunities to purchase your own copy of the novel.

‘The MK Myth’ is a novel based on walking Milton Keynes. It has created a new myth for the city and anyone can walk its route and enjoy its fictional adventure, either reading as they wander or in the comfort of their armchair. The novel seeks to respond to the generally accepted misrepresentation of MK as a soulless collection of roundabouts and reveals the ignored mysteries, wonders and tragedies of the city. The book comes with a fully-described route through the city that a reader can follow. Indeed, the reader can literally walks in the footsteps of the central character ‘K’, a young woman who works as a marketing rep in a local company, as she finds herself having to cross the city on foot and discovering a city within the city, a city she had always been so close to but never knew. Along the way she meets a vast array of local characters from Amazon delivery men and wheezy female tour guides to a sixteenth century alchemist and the Archangel Gabriel. She visits a huge array of places from beautiful chapels to hidden wastelands, from suburban obelisks to splendid windmills. The plot of the novel concerns how attempts by ‘K’ to promote her new marketing programme become sidetracked by a war in heaven and ‘K’ get caught up in a battle between two motley groups of characters; but are they all parts of her own imagination? The resolution of her dilemmas and predicament is one that the reader plays a part in choosing.
Laura Cooper - Softening the Grid, film screening

Softening the Grid documents a year-long project that aims to re-imagine the grid layout of MK from above with the aid of a falconer, a bird of prey and a drone.

The project Softening the Grid encompasses artist Laura Cooper’s engagement with Milton Keynes from 2017-18. Involving birdsong listening sessions, drone flights and hawk walks around the city centre, all have been attempts to literally soften the experience of the MK gridded streets.

The film Eating Up The Sky is a dream like document of this process and it began as an attempt to translate the experience of the Milton Keynes architectural grid layout through subtle interactions between animal, human and machine. It involves collaboration with a falconer and drone pilot, attaching a tiny camera to a hawk and flying and tracing its path over the city.

It is a poetic and idealistic attempt to control a raptors flight, which is typically not systemised, geometric or based on right angles in the way traffic or pedestrians are funnelled to navigate the peculiar geography of MK. The idealistic architects behind MK’s grid layout made it the first UK city to be organised in an L.A.-style grid; it is one of the first places where driverless cars have been tested in the UK, and you can encounter delivery robots navigating the grid streets. The film explores how physical environments shape their inhabitants and dictate human and non-human relationships. It features documentation of experiments by the Avian Research Centre at the department of Zoology, University of Oxford. It involves working with Dr. Graham Taylor (and his 9-year-old daughter Isobel) whose current research involves raptors flight and visual perception for the design and improvement of autonomous drones.

Through attempting this act a mysterious and intimate portrait of the city, a scientific experiment and the relationship between man and bird emerges.

To accompany this action from above the project will also comprise a special “early bird” screening of the work at dawn. Viewers will be invited to don bird masks, and try a bird breakfast of seeds, considering how to embody the bird whilst engaging with and questioning the reality of navigating a grid town-plan designed by humans but also inhabited by non-human residents.
Hayley Newman - The Festival of Curves, Detours and Slopes, performance parade

Join Groundwork for the launch of Hayley Newman's publication A-B in MK and a special performative tour of Milton Keynes pedestrian and cycling system the Redways, a network of 270km of mixed-use paths that run in parallel to the road grid and through the grid squares of MK. Their name comes from the russet red tarmac they are covered with, but the Redways are also green, corridors of connection that bring people, plants, fungi and animals together. This performance tour will unite cyclists, walkers, runners, dog walkers, mobility scooter users and parents with prams to experience the Redways together. In this alternative tour, which starts and ends at Willen Lake, you will learn how to read the Redways, experience the ups and downs of winding around roads and take part in a choreographed multi-user parade.

A-B in MK is a participatory mapping project developed by artist Hayley Newman with Milton Keynes Community Collaborators that took place on the Redways in Milton Keynes from 17th – 29th July, 2018. A-B in MK has taken the form of a number of collective walks and cycle rides on MK’s Redway; emotionally plotting segments of this 322 km network of paths, cycle lanes, trees, bushes and bridges. During the last two weeks of July the artist accompanied residents and visitors on their daily journeys to and from work or school and will join organised walks and bike rides; each trip has then been written as a story and published in as a Redway guide.

It is hoped that A-B in MK will contribute to discussion about the potential for the Redways to become a viable alternative to the road grid in Milton Keynes, one that brings the margins into the centre and connects residents, plants, places, insects and animals.

Is this a re-imagining or a re-possession? A frame of curves sewn into the shadow of a grid. A red route pulls me in another direction and air smells green. Holding handlebars, I feel their grip. Disorientation is key. How many different languages are spoken here? What will these routes look like in 50 years time?

This panel will explore methodologies, questions, issues and challenges faced by the concept of New Town Planning, presenting the intersections of arts and culture with planning and urban design. Through its interdisciplinary approach, this panel will discuss how the arts and urban design can support guide and develop with one another.
Beatrice Jarvis and Bob Jarvis - The Roots of Future MK

“So how did it all begin?”
“You never start from nothing, it is all very fluid.”
“It was really about trying to imagine what it might be like”
“Each square could a mini utopia?”
“Not really, more a sense as to how each square has an activity centre and thinking about each activity centre might be used. Jane Jacobs would have enjoyed that part”
“I can’t imagine that point before all of this was here”
“Nor can I now, it all seems rather monotonous”
“It is moments when you least expect it but the city does work!”
“What does that mean?”

This dialogue seeks to enable a dialogue between dream and reality, probing the expectations for the city with the lived experience. As time marches on, initial and preliminary narratives of the city are becoming ever more concealed or forgotten, this project has sought to generate a platform to celebrate memories, ideas and vision of the city in direct interplay with its current form. Working across the mediums of narrative, oral history, sociology, urban planning and site specific performance, this interdisciplinary and intergenerational project seeks to hold a space for multiple narratives to develop.

A dialogue between Bob Jarvis led by Beatrice Jarvis will explore how initial thoughts, concrete plans, shifting forms and the development of the city have met, shifted and developed expectations of the city. Muddling the languages of Planning, Architecture, Urban Design, Choreography and Site Responsive Practice, this discussion will explore how planning and choreography can unite and collaborate to generate an embodied archive of place.

Bob Jarvis - I never thought it would turn out like this

When I worked at Milton Keynes it didn’t exist. I was interviewed on a grey February day at Walton Hall and when I was offered a job as ‘Graduate Assistant’ and with several job offers (those were the days!) my tutor at Newcastle told me “take it – there will always be local authorities, there won’t be anything like this again”,

So with a draft of the plan and some vague ideas I started in September in the planning team wondering (with Peter Simpson) what on earth 50% owner occupied housing would look like on the ground, then fiddling around with small sites and conserving the character of Woughton on the Green (I still have the complex layered assessment I drew up) with Mike Clegg in the planning team; and then as ‘urban design’ got started (though I think it was called ‘city structure’) two years with Peter Winchester and Andrew Mahaddie trying to work out what ‘Activity Centres’ would be and how a city wide footpath network would shape up (while Andrew was drawing his
wonderful long view perspectives of the future city and dotting a map of every future tree with his Rotring pen).

Even when I left there was still nothing substantial on the ground, so coming back with my observers eyes open was strange (I had made intermittent visits for conferences and tutorials in the 45 years between- various notes on these visits were published as Endpieces in Urban Design Quarterly).

But even as I start on the draft one thing is clear : there was no mention of the weeds and broken slabs in the pavements, the posters on the underpasses, the pink flamingo paddleboats on Willen Lake, - in other words what Robert Venturi once called ‘Signs of Life’

**Andy Routledge - 60 Miles by Road or Rail**

60 Miles by Road or Rail is a theatre and heritage project launching in Northampton in September. The project takes its title from the slogan (and subsequent pop record) that was released by the Northampton Development Corporation, encouraging new people and businesses to migrate to Northampton when it was designated a New Town (much like Milton Keynes). Northampton was additionally faced with the difficult task of not only accommodating tens of thousands of Londoners into the town, but also socially integrating them into an already established community. This chapter in Northampton’s heritage clearly plays a hugely important role in the town’s history, however it is not a story that is regularly told or examined or celebrated. The vast majority of residents under 40 don’t know about it. 2018 marks 50 years since the arrival of the Northampton Development Corporation, and therefore provides Northamptonians an exciting opportunity to come together and share their experiences of our town’s past, present and future.

Contemporary Northampton is facing a series of political and economic crises, and our collective identity has been brought into question. There are also artistic challenges, with limited opportunities for emerging artists to collaborate and get their work out there to a local audience. 60 Miles aims to counter this: it brings together a professional collective of artists for the first time and local community groups to learn about their experiences and create a unique piece of regional documentary theatre that is unashamedly Northamptonian and celebrates who we are during this challenging period. We’re interviewing over a hundred local people and working with numerous community groups, and this will culminate in a professional theatre production at the Royal & Derngate theatre at the end of September, in addition to a book launch of local creative writing next year. Our project seeks to cultivate a richer and more visible relationship between local artists and audiences, and for Northampton to inherit these wonderful stories and rediscover its rich sense of place.

**Beatrice Jarvis - “men in a room around a table making a city” I are we dancing yet?**

In this short presentation, Beatrice will explore her process of working and exploring the foundations of MK through a series of research questions:
• How does the body become a living archive of the experience of landscape, and how such experience can be documented to reflect the process of the body immersing itself into landscape to construct a meta-narrative of terrain.

• Can choreographic work emerging from the experience of landscape create an archive of a place?

• How is the experience of the landscape translated into the actions of the body?

• How can a choreographer create a process, which enables dancers and non-dancers to actively deconstruct their experience of their environment?

• Will the outcome reflect the landscape in which the body is submerged as stimulus for the process; or will the product, which emerges, become a personal narrative?

• How can site specific performance become a social medium for the study of the political and cultural shifts of embodied terrain?

She will explore how her project in MK places specific emphasis on the role of personal memory in the construction of the larger collective narratives of the city of MK. Her choreographic process and project has been designed to explore the city from the perspective of individual and often fragmented narratives, which then through collective dissemination and sharing seeks to enable the formation of a wider sense of the unique urban geography to form through the workshop process. Working closely with original planners, architects and designers of the city and relying on their narratives to guide her and travel through the city, this project explores how choreography and urban planning might truly collaborate to develop and expand our experience of place.

15:30 - 18:00 OPEN HERITAGE DAYS @ WESTBURY ARTS CENTRE

Open Studios

Westbury Arts Centre has a unique space in the cultural sector of Milton Keynes, as they actively engage in both arts and heritage. Westbury Arts Centre is a registered charity situated in the Shenley Wood area of Milton Keynes. They are a creative community that engages people of all ages and abilities in active discovery and exploration of the arts, heritage and the local environment.

There are 18 artists’ studios within Westbury making it a creative hub for artists and creative practitioners. The mix of artists, photographers, ceramicists, designers, performers and more, offers both new and established occupants the chance to create work in a stimulating environment.
Westbury will be opening their studios during the weekend of the 15th & 16th of September so do feel free to call in and meander around their interesting and creative studios.

**Shauna Chapman, Graduate Exhibition**

Our graduates are chosen from applications received from around the UK. Our yearly graduate scheme provides the chosen artists with a unique chance to engage with a working arts centre. Based in a studio within the house artists get to use the time to develop their creative practices, reach new audiences and work alongside practising artists. This year’s graduate is Shauna Chapman. Shauna studied at Cardiff Metropolitan University and graduated in July of this year. Shauna has an interest in technology and painting, or rather, what painting means today in the digital age. How do painters confront a world where screens are so present in our lives – with new and constant information and more distractions than ever – what kind of attentions do painters bring to painting, and how do we make that moment special. and different to our experiences of images on screens. Shauna's work will be on display from the 15th of September until the 1st of October.

**Westbury Manor Exhibition**

Westbury, hundreds of years old at the time of the Norman Conquest, was a 14th-century moated manor, a farm and now a thriving local arts centre. Discover its fascinating story!

The exhibition – with help from the National Heritage Lottery Fund – traces the surprising history of the site.

The exhibition has been put together with help from a group of volunteers who have researched the site. A Saxon pendant excavated here in the 1980s was one of the earliest indications that the site has a rich history. The 14th-century moated manor was replaced in 1650 by a manor house that forms the core of the present day building and was until the arrival of the new city of Milton Keynes a farm and a home for several generations of tenants and owners.

Westbury’s story is showcased in the exhibition alongside information about the flora and fauna of the area (Shenley Wood is close nearby). The Natural History Society has researched, surveyed and documented the wildlife: Westbury is home to a distinctive collection of flora and fauna including protected bats and Great Crested Newts.
Laura Cooper - Softening the Grid, film screening

Softening the Grid documents a year-long project that aims to re-imagine the grid layout of MK from above with the aid of a falconer, a bird of prey and a drone.

The project Softening the Grid encompasses artist Laura Coopers engagement with Milton Keynes from 2017-18. Involving birdsong listening sessions, drone flights and hawk walks around the city centre, all have been attempts to literally soften the experience of the MK gridded streets.

The film Eating Up The Sky is a dream like document of this process and it began as an attempt to translate the experience of the Milton Keynes architectural grid layout through subtle interactions between animal, human and machine. It involves collaboration with a falconer and drone pilot, attaching a tiny camera to a hawk and flying and tracing its path over the city.

It is a poetic and idealistic attempt to control a raptors flight, which is typically not systemised, geometric or based on right angles in the way traffic or pedestrians are funnelled to navigate the peculiar geography of MK. The idealistic architects behind MK’s grid layout made it the first UK city to be organised in an L.A.-style grid; it is one of the first places where driverless cars have been tested in the UK, and you can encounter delivery robots navigating the grid streets. The film explores how physical environments shape their inhabitants and dictate human and non-human relationships. It features documentation of experiments by the Avian Research Centre at the department of Zoology, University of Oxford. It involves working with Dr. Graham Taylor (and his 9-year-old daughter Isobel) whose current research involves raptors flight and visual perception for the design and improvement of autonomous drones.

Through attempting this act a mysterious and intimate portrait of the city, a scientific experiment and the relationship between man and bird emerges.

Cliff Hammett - Nightsniffing: First Steps Towards a Field Ecology of Urban Change

Nightsniffing is a practice-led research project that seeks to create field methods to engage with the hidden systems that shape the city. Taking inspiration from the tools and techniques used to find and study bats, it aims to create walking techniques and technologies that combine the exploration of urban wildlife with an interrogation of systems and structures that shape the city, from its centre to its periphery. These systems of urban governance might include planning permission processes, council housing databases or even stock market algorithms. At its heart, however, are the sometimes banal, sometimes deeply surprising, interactions between bats, those who study them, and the systems, policies and frameworks that transform urban space. These interactions are seen
mostly starkly in instances where the presence of bats, protected in the UK under multiple forms of legislation prevent or disrupt a property development from going ahead, and more subtly in the forms of mediation performed by consultant ecologists who are hired to ensure the requirements of such legislation are met.

The project seeks to loosen this tangled knot of relations through an intervention in the practice of bat walking. Bat walks and bat surveys are a mainstay of public engagement with wildlife and scientific research into bats, including within urban areas. They involve seeking bats with the aid of an electronic detector that renders bat echolocation calls into audible sound. The project seeks to introduce other devices into these walks, which bring to light the forces acting on the city and facilitate discussion of their social and ecological implications. In this way, the project seeks to ask what matters of care and concern can be spoken of together? Is it possible to take a multispecies approach to the inhabitants of the city that differentiates the needs and desires of multiple beings, rather than creating false equivalences and trade-offs between them?

This paper will discuss the findings and outcomes of the first year’s research. This includes explorations of the everyday experiences of bat walking through digital mapping, collaborations with housing activists investigating city datasets, and early prototypes for portable sonic data contraptions.

Jo Scott - Activating the Urban Wilds: Developing an Intermedial Walking Practice for the ‘Wildscapes’ of Salford

The proposed presentation discusses the development of intermedial walks, through urban wildscapes, for residents of East Salford, in Greater Manchester. ‘Urban wildscapes’ are ‘spaces where natural as opposed to human agency appears to be shaping the land’ and which can include ‘woodland, unused allotments, river corridors and derelict or brownfield sites’ (Jorgensen 2012, p.1). The wildscape addressed in the presentation, Kersal Dale, is a verdant and remote feeling wooded area next to the River Irwell, which runs through Salford and Manchester. It used to contain the grand houses of rich industrialists in the 19th century, but since a major landslip in 1927 has been taken over by pioneer plants and nature in ‘natural succession’ to become a place where the old stones of the ruined houses mix with and are invaded by voracious greenery. As Jorgensen and Tylecote (2007) point out, such spaces in urban environments can be ‘ambivalent’, in that on the one hand they are often peaceful, ‘wildlife sanctuaries’ and accessible ‘gateway[s] to the natural world’. On the other hand, they can be perceived as unmanaged, unmonitored and therefore more dangerous places in the city because of those very qualities of ‘wildness’ and ‘natural agency’ (p.444).

In developing an intermedial walking practice through this space, the focus is on an active mixing of elements as the participant walks, prompting a creative engagement with the wilderness of the landscape. Here intermediality is understood as a discourse, where digital content on mobile devices is brought into conversation with the material features of the wildscape, its nonhuman processes and agencies, as well as its layered and complex nature, combining traces of former lives and uses with an abundant and fecund present. In this presentation, I share some of the practices I have developed so far, in response to Kersal Dale, while framing those in relation to
the challenges of creating productive discourses between the digital and the wild in these spaces.

**Blind Ditch - The Common Line: Geographies, Technologies, Alignments**

The Common Line is the longest possible straight line that can be traced across mainland Britain. Having determined its trajectory as a set of mapped data points, our ultimate ambition is to physically realise The Common Line as a linear forest – as a line of planted trees, traversing the landscape of Britain.

In this presentation we will introduce The Common Line, and our work to date. We are a team of artists, researchers and creative technologists investigating the line as a conceptual, experiential, political and ecological vector – as a means of disclosing new commonalities and forms of alignment, in a British landscape characterised by antagonistic differences, stark differentials of access and entitlement, and varied environmental degradations. With research and development funding from the AHRC, our work in 2018 has focused in particular upon how digital technologies and augmented reality tools can creatively shape interest and interaction with The Common Line, and we will demonstrate some of this work in the presentation.

The Common Line runs straight through Milton Keynes, as we will show. It is a unifying conceptual framework that proposes both physical planting sites and digital imaginaries as modes of public engagement; the detailing of which will take many different shapes in response to people and places. To that end, we seek insight and collaboration at all points of the line, proposing a project that is eventually held in common, stimulating conversation, thought and action along its way.

19:30 - 20:30 TOPOS

**Aaron James - Topos, performance**

Topos (2018) is a new site-responsive A/V performance by artist Aaron James.

It is the product of three years work spent in-and-around Milton Keynes as part of artist collective Tracing the Pathway’s project Groundwork. During this time Aaron James has considered how site-specific work has become increasingly assimilated into the capitalist logic of regeneration and value creation; and on a planet where the majority of the surface is mapped and apped, the concept of ‘site’ itself has become ever more problematic.

Drawing on the writer and academic Robin Mackey’s call to replace the question “how do I (qua artist) respond to this site” with the question “what is the site (qua nested material complex)
responding to - what are the traumas that haunt it and drive it and how do they address me?” (Mackay, 2015), the work is both an explication of the critical concept site-specificity and an exploration on how “local and contingent phenomena focalise and express the universal - with the latter understood not as universal ratio or Hegelian Geist, but as a universal history of material contingency.” (ibid.)

Topos is therefore presented as a non-linear A/V triptych that explores utopian, dystopian and heterotopian visions of Milton Keynes through past, present and futures, juxtaposed with recent global events and the philosophical and political movement accelerationism. It also features work developed in 2015 with the performance-maker, writer and ambulatory researcher, Phil Smith. It is a development of James’ fascination with how place lives in harmony and disharmony with space.

Following the performance the venue and bar will be open until 22:00 with tracks curated by Aaron James and drinks on tap.
SUNDAY 16th SEPTEMBER

10:30 - 12:00 COVER, ATTENTION, UNEARTH

Katie Ellen Fields - Cover, Attention, Unearth, performance ritual and installation

In ‘Cover, Attention, Unearth’, Katie Ellen Fields documents the repetitive actions and thoughts of her first year at an allotment-studio in Milton Keynes, and provides the framework for others to participate in these processes and rituals. During the Groundwork Weekender visitors will be invited inside a temporary structure that invites people to engage with the notion of sacredness and sanctity, and partake in three actions that symbolise the core of Katie’s practice; to Cover (restore, nurture, rest), to give Attention (focus, sense, observe), and to Unearth (work, discover, reward). Each action reveals aspects of her wider experience of living and working in MK; a life exploring and discovering the city through spaces and objects, and through places green, old and quiet.

The specificity of the collective actions and collated materials evolved from a workshop Katie ran in August. Here she invited people to her plot, a site that has evolved to function as a workspace, construction site, laboratory, farm, garden, temple and retreat. In this multifarious space visitors were offered their own place to work, observe, reflect and restore, catalysing conversations that revealed other sites of ‘sacred green’ in the city. These revelations have informed the shape and structure of Cover, Attention, Unearth, enabling to function as both an outdoor installation offering sanctuary for rest, focus and reward, but also as a space of shared action, ritual and engagement.

Over the Groundwork Weekender people can engage with Cover, Attention and Unearth as a participatory event, however people can also return to the site following this event to view and engage with the collection of materials and undertake these actions of their own accord.

10:30 - 12:00 CONNECTED TO GROUND

Priya Chohan-Padia - Connected to Ground, installation

Milton Keynes-based artist Priya Chohan-Padia is developing sculptures that form both boundaries and openings, inspired by landscapes within the city. As a city Milton Keynes is composed of grid roads, clear signage and easily accessible public pathways, how has the collective subconscious of MK been placed onto a well-trodden, designated path? Chohan-Padia’s installation Connected to Ground will lead a way for intrepid explorers to veer off this path and navigate Milton Keynes with a renewed sense of curiosity. In acknowledging this, Chohan-Padia will work with copper; a conduit for the flow of our water and powering our
homes, usually hidden from show. In this way, copper will be brought to the fore, providing a tangible connection between our internal and external spaces.

Working specifically with found and repurposed materials to connect and weave together these cooper structure(s) the multiple narratives of materials and their significance will be presented and interrogated.

10:30 - 12:00 THIS CITY IS A TREE

Beatrice Jarvis - This City is a Tree, film installation

we are collecting | dreams | we are walking with our eyes | open | closed | to remember | a past | that may not exist.

This City is a Tree is a project by Beatrice Jarvis which seeks to enable a dialogue between dream and reality, probing the expectations for the city with the lived experience. As time marches on, narratives of Milton Keynes continually shift and some dissolve, some are becoming ever more concealed or forgotten. Through a detailed series of workshops, interviews, site specific dance and performance explorations, long distance walks and film documentation, this project generates a platform to celebrate memories, ideas and vision of the city in direct interplay with the city's current form.

Traversing across the mediums of narrative, oral history, sociology, urban planning and site specific performance, this interdisciplinary and intergenerational project seeks to allow as much space for the individual dream of the city to be explored. Traces, roots, fragments and snatches dance together to form a new map of the embodied experience of the city.

This project places specific emphasis on the role of personal memory in the construction of the larger collective narratives of the city of MK. The choreographic process and project process is designed to explore the city from the perspective of individual and often fragmented narratives, which then through collective dissemination and sharing seeks to enable the formation of a wider sense of the unique urban geography to form through the workshop process.

Between dance, film, storytelling and urban mapping, we walk.

For Groundwork Weekender Beatrice will present a film work titled “men in a room around a table making a city” and a publication of 8 movement scores to explore and reflect upon sites of the city, this collaborative project between Milton Keynes Planner, Dr Bob Jarvis and his daughter, Dr Beatrice Jarvis creates an embodied narrative archive tracing Milton Keynes from 1969 to today. Exploring real experiences of the city in relation to the planned utopic visions; this project creates a dialog between dream and reality.
Nela Milic - Here Comes Everybody

Olympics in 2012 left a desolate land on its site in east London. After initial negotiations about the inclusion of local artists in the production of the artwork alongside the sports amenities, they were relocated, evicted and thrown out from the local studios, workshops and community spaces they created since they have moved into years ago. The rents rouse, the prices rocketed and the variety of apartments were also erected in the area since the announcement that London won the Games. Now alien landscape is a result of the aesthetic orchestrated by the Olympic committee and city officials who did not want to see ‘fridges stuck up on each other in the field’. They preferred corporate visual solutions brought to the borough by the sponsors like McDonalds.

Four years later, Hackney council, where Olympic village was built has the largest number of obesity in young people in London while the artistic legacy of the borough with the highest number of artists in Europe is replaced by the hot-spot location for the bankers and other income generating jobs. Us, who moved out as the parking spot for July of the Games rocketed to £800 grieved the loss of our homes in a different way, mostly by trying not to be in London during the Olympics. We had nothing to celebrate. So, I spent my time at the artist residency in the south of the river.

I am to find the connection between the local architecture and the memory of this private space who used to belong to a family. The curators silently give me a tour of the local area – abandoned estate, bustled market, a vast park and lots of concrete. So, I am to draw the line between the past and the present in my artwork whose form I am yet to find. I look at the traces the previous artists left in the space and I decide to open the window and let the community decide what to do there.

Idit Nathan and Helen Stratford - Tracing the Groundwork Through Play or Play Anywhere Now or Never!

All over the world cities, towns and landscapes are becoming increasingly regulated, commodified and expropriated from common use. We strongly believe one of the best ways to reclaim them, before it is too late, is to walk around and play in them together. For Situating the Groundwork, we propose Tracing The Groundwork Through Play Or Play Anywhere Now Or Never! - a 15 minute performative presentation in which dice will roll and cards and bells will be used to chart our socially engaged and site responsive practice that highlights the critical role of play. Our presentation will combine our questioning approach with poetic texts and objects to question the ways in which citizens’ everyday actions produce the urban environment and how this environment in turn impacts these daily performances. As our practice intervenes in urban settings as well as designated art spaces such as galleries and more recently a sculpture park, our presentation will question the role ludic devices might play in activating both sites and citizens that move within these sites.
Combining our backgrounds in theatre (Idit) and architecture (Helen) we have, since 2012 been working in partnership with Wysing Arts Centre, Kettles Yard and METAL as well as numerous locations across the UK (Bristol, Sunderland, Peterborough, Southend). During 2015-2016 we worked with METAL Peterborough and Southend to develop a site-specific geo-locative App for mobile devices positioned at the intersection of art, play and technology. The App, like other low-tech resources we create, such as a compilation of games and scores as well as DIY die, solicits playful engagement with spaces and sites. Our work is specifically designed to solicit critical engagement and wherever possible is co-created with local residents. Other recent and ongoing collaborative projects include developing a mobile artwork for Yorkshire Sculpture Park as well as Furtherfield gallery (2019) following workshops and walkshops for Cambridge Junction, Festival of Ideas Cambridge, CounterPlay ’16 Aarhus, Wellcome Trust, Live Art Development Agency and National Theatre, London.

13:30 - 14:00 SCULPT AND RUN

Thomas Cuthbertson - Sculpt and Run, art run

Sculpt and Run is an artist-led running event between two sculpture parks, following a mile-long trail of public art installations on Midsummer Boulevard in Central Milton Keynes. To enter the run, you simply turn up to the starting line in a wearable sculpture.

The run will take place at 1:30pm on Sunday 16th September, starting at the ‘Light Pyramid’ (Liliane Lijn, 2012) in Campbell Park and finishing at ‘3B Series, No.2’ (Bernard Schottlander, 1968-70) in Fred Roche Gardens.

The lead artist invites everyone to attend 3 evening workshops where space and materials will be provided to help with the development of wearable sculpture.

Prizes will be awarded on the day to ‘Fastest Artist’, ‘Best Design Wearable Sculpture’ and ‘Most Collateral Damage’.

Sculpt and Run is an invitation to join a cross-cultural event, where running and art making are brought together to celebrate two parallel cultures within a community of over 300,000 residents.

The event is the start of a conversation about the ‘collective ritual’ of running and art-making and its impact on our cultural identity in Milton Keynes.

If you are interested in joining the evening workshops, please express your interest by email to: thomasjcuthbertson@gmail.com with the subject ‘Sculpt and Run’.
Sapphire Goss - Eternity City, installation

Artist Sapphire Goss has returned to her hometown to create Eternity City - a unique and ambitious multi-channel film installation about Milton Keynes, projected onto the architecture of the city itself.

Developed during open workshops for residents delivered by the artist over the summer, Sapphire has captured footage of the patterns, textures and shapes of the city, and created ‘living slides’ from plants gathered in the city’s edgelands. For Eternity City, she is creating giant versions of these slides using the windows of the iconic modernist building of the Old Bus Station. As the sun goes down the film is revealed: the footage projected directly on to live plants that decay throughout the duration of the installation. The film is built up of multi-layered loops perpetually shifting, evolving and growing. It is accompanied by an original soundtrack composed by local musician Rob Shields, using manipulated sounds of cars and nature recorded in the city.

Eternity City was commissioned as part of the Groundwork Weekender - a three-day celebration and exploration of Milton Keynes’ heritage, landscape, architecture, people, sites and sounds, curated by artist-collective Tracing the Pathway and running from 14th-16th September 2018.

Eternity City is further supported by Arts Council England and the Journal of Cultural Economy.

Anna Berry - Manifest Identity, installation

Manifest Identity is an installation exploring the topological manifestations of the human form and its multiplicity of identities. Experimenting with how one can visualise that which is invisible, hidden, unseen, the work questions how our city’s geographical context conditions the ways in which we inhabit it; but equally how our forms continue to impress upon and shape the city long after we have gone.

The work uses a series of postcards showing iconic sites across Milton Keynes. The cards offer literal representations of the city in which I live, however my experience of this place has forged an alternative map of MK. In response I have crafted a series of interventions into this cityspace. I work and mould these cards around a group of mannequins. These mannequins act as display objects presented a narrative about these absent forms, locations, times and spaces in order to consider what happens when we have gone, moved on from a site, what imprints have we left in that space and in what ways do we still remain and inhabit this world after we have gone.

Manifest Identity is therefore a metaphor for, but also an honouring of, those who no longer traverse the streets of Milton Keynes, considering how remnants of their bodies live on, coagulate and stick.
to objects like dust in static. What manifests through the empty shells of the mannequins is a dimensionality hidden from the tangible world and a physics of form and narrative that speaks of an alternative map of time, space, identity and corporeality.

Hannah Gaunt - Gallery as Good Neighbour

In light of the current political and social crisis in the UK, it is pertinent for us to question what role arts and culture is playing in creating space for conversations, rebuilding trust, and bringing neighbourhoods together. This presentation will share the current work of public art galleries who are developing an alternative model for community engagement and social change, with a focus on exploring artist projects which respond to local geographical areas ‘on the doorstep’ of the gallery. This work sits within the emerging field of Socially Engaged Practice within museums and galleries, and also exemplifies a type of Socially Engaged Art which operates within the programming structures of a cultural institution. The main case study of MK Gallery’s City Club programme brings together a theorisation of ‘Gallery as Good Neighbour’, in an attempt to isolate the key characteristics which may help us to define this model of work. The presentation also shares some key criticisms to consider regarding the model's efficacy as a tool for social change, it’s value and integrity as contemporary artwork, and its possible long-term impact as an precursor to gentrification.

Sapphire Goss / Katie Ellen Fields / Laura Cooper

Q&A Conversation with Groundwork Artists #2 featuring Sapphire Goss, Katie Ellen Fields and Laura Cooper.

16:45 - 17:00 CLOSING WORDS, THANKS and THOUGHTS FOR THE FUTURE
Aaron James

Aaron James is an artist, DJ, curator and researcher.

He has received commissions or presented work at leading European art institutions such as Tate (2015), Arnolfini (2016), National Galleries Scotland (2015), ZKM (2017) and Mo.E (2016) and has received press as a DJ from Time Out, The Guardian and Resident Advisor through the critically acclaimed event series Future History.

As an independent researcher, Aaron is currently working on a practice-as-research project entitled Live Curation: A Methodology Towards a New Platform for the Reception of Art. This explores whether the artist as curator and the audience as active agents in the curation of an exhibition, can curate an exhibition live and explicate art and curatorial knowledge relationally. His most recent exhibition Culture Is Not a Luxury! (2017) was called ‘one of the most exciting and challenging exhibitions of the last thirty years’ by the Scottish author Irvine Welsh.

He also recently produced and co-curated a three-day London based festival entitled Assembly of Disturbance (2017) with Test Dept (whom he also manages) in partnership with Red Gallery, Vice Magazine and The Quietus, which also marked the first major event of the recently founded Institute of Sonic Art.

He has been artist in residence as part of Groundwork; a performance and research project about Milton Keynes by artist collective Tracing the Pathway since 2015.

Andy Routledge

Andy Routledge is a theatre director and community facilitator from Northampton. He was the trainee director at Manchester Royal Exchange in 2016/2017 and is a script reader for their literary department and the Bruntwood Prize for Playwriting. He devised Ventoux with 2Magpies Theatre, which has gone on to tour nationally to over 100 venues. Directing credits include Year Ten (Tabard Theatre), Your Stories (Royal Exchange as part of BIRTH International Festival), East (Nottingham New Theatre), Carnival (Nottingham Lakeside Arts) and Port (University of Northampton). He has worked as an assistant director at Royal Exchange, National Theatre, Theatre by the Lake, Sherman Theatre, Nottingham Playhouse and Old Red Lion Theatre. He studied Theatre Directing at Birkbeck, and English with Creative Writing at University of Nottingham. After a few years away from Northampton, Andy returned to his hometown eager to re-engage with the artistic ecology and create additional opportunities for South Midlands artists.
Anna Berry

Sometimes I create socially- and politically-conscious pieces; sometimes my work is more related to philosophy or physics. I often create large (sometimes kinetic) installations, and often work with paper. Very much an art-world outsider, my work is usually in non-gallery environments. My practice can be quite politically-engaged. I work in a project-based way and like to respond to specific places and ideas. Conceptually the work often explores issues surrounding reality and experience, and by extension the nature of reality.

Anna Manning

My family moved to Milton Keynes in my teenage years and it has continued to be my base throughout my recent years at University. I graduated from the University of Oxford with a BA in Geography in 2017, and this past year have been studying for a Master’s Degree in Cultural Geography Research at Royal Holloway UoL. My academic interests span politics, queerness, culture, social studies, experimental research methods, and urban geography. These have recently been married with my personal connection to Milton Keynes and long-standing interest in art of various forms through my dissertation on public art and Milton Keynes. I have a personal and an academic attachment to the city, its spaces, and its people. It is a place of contradictions which, since moving away, I’ve found myself repeatedly drawn back to.

Anne Robinson

Anne Robinson’s multi-disciplinary artistic practice is concerned with the perception and politics of time passing, working experimentally with duration, frame, exposure, paint surface, sound and movement. She holds a practice-led PhD on temporality and painting. Recent work includes Thrashing in the Static, shown in Deptford X, Folkestone and Singapore. Her curatorial projects include Supernormal (2013-2016), One More Time (2011), and Over Time (2014).

Beatrice Jarvis

Beatrice Jarvis (1987) is an creative facilitator, choreographer and researcher, and founder of the Urban Research Forum and The Living Collective. She is currently a full time lecturer in Dance at Kingston University, London. She holds a practice based PhD from The University of Ulster and the University of Kingston exploring dance as medium to explore spatial and social conflict. As a dance artist, she works in Romania, Berlin, Germany and Northern Ireland to generate large-scale and site specific choreographic works to explore the social power and potential of embodied movement practices. Her practice merges essential dance techniques of somatic practice in a sociological framework of critical perspectives, cultivating a unique stance point to practice based research and the role of the body as archive and conduit in society.
Her socio-choreographic research has been profiled within Pina Bausch Symposium, Bauhaus-Universität Weimar, dOCUMENTA (13), The National School of Art Bucharest, Galway Dance Festival, Goldsmiths CUCR Tate, and the American Association of Geographers Annual Meeting 2013. Her commissions include Steven Lawrence Center, Schiume Festival (Venice) and EGFK Berlin. Her most recent commission has been to make a solo work for the Hold Everything Dear: Performance, Politics and John Berger Symposium at The Bathway Theatre, Woolwich, London. Her current performance research explores Deep Ecology and Ecosomatic practice through screen dance in rural Ireland and was exhibited and presented at the Conference of Irish Geographers 2018.

**Blind Ditch**

Blind Ditch are a small group of artists who collaborate in different constellations to make performance, art and cultural events. We are passionate about creative process as a way of provoking public conversation and debate. We want to challenge and entertain audiences and participants as thinking citizens, in surprising and empowering ways. If there were such a thing as experimental, risk-taking and accessible art in whatever form, we hope that we make it.

We began working together in 1999 during post-graduate study at the former Dartington College of Arts in Devon, UK. Back then we had a passion for DIY sound effects and training ourselves to fall over in dramatic ways. As we made things together, we discovered a shared enthusiasm for ‘field work’ and utopian dreaming, that was slightly out of step with the neo-liberal optimism of the times. We began to use our projects to look more closely at where and how we were living, and to be in community with the people that we were living amongst. Some of stayed in Devon, some of us left, some of us kept visiting. Some of us had children, some of us got full time jobs, and some new people joined us. We continued to enjoy a supportive and inspiring relationship with staff and students at Dartington College until it finally closed its doors in 2010.

Throughout this time we’ve developed a collective way of working that produces ad hoc happenings and cultural events – driven by big ideas and often involving some kind of digital technology. We engage with our surroundings as explorers (ethnographers, cartographers, sightseers) and insiders (family members, friends, regulars). We run reasonably democratic, interdisciplinary art making processes that invite all kinds of collaborators – other artists, experts and publics – to make things happen with us. We respect genre but we don’t aspire to it. We have a tendency to purposefully manoeuvre ourselves into circumstances that are hard to predict – because we like to think on our feet. That’s when change happens.

**Bob Jarvis**

Dr. Bob Jarvis is a town planner with extensive experience in urban design teaching and research.

He worked at Milton Keynes Development Corporation before "Milton Keynes" existed, then undertook a two year research programme joining Tyne and Wear County Council to work on the environmental aspects of their structure plan. He subsequently became Gateshead’s first conservation officer - the experience of which has been written as Talking About Special Places
for his doctoral research. He also undertook pioneering work for their National Garden Festival. Recently he has begun to develop interests in Romanian urbanism to provide new and stimulating perspectives - the UK and Romania are at the opposite ends of Europe and Romania's entry into the EU offers exciting possibilities which was reflected in the award of a British Academy Small Projects award. He is currently pursuing a new PhD in Romanian Art History at the University of Sussex.

Cathy Wade

Cathy Wade is an interdisciplinary artist who works through collaboration, writing and research. Residencies & Fellowships include: Longbridge Public Art Project 2013-2017, Birmingham City University Wheatley Fellowship for 2015-2016 and Repeater at The Office for Art Design and Technology in 2017. Projects in 2017 include the commission Videotheque with Vivid Projects and Repeater: Composite Space as a partner project to Coventry Biennale. Publications include Delineator (2014), After Carl (2014) and As We Alter It (2017) publications are for sale at Rope Press (UK) & Printed Matter NY.

Charlie Fox

Charlie Fox is Director of the interdisciplinary art platform counterproductions, facilitating collaborative projects that generate new artistic culture through experimental performance and visual art practices, creating work that offers the potential of an art for all. He is currently directing InspiralLondon (2015-present) and working on ideas for 21st C Beautification Committee.

Clifford Hammett

Cliff Hammett is a creative tinkerer and media meddler who is presently working towards his PhD in Creative and Critical Practice at the University of Sussex. In 2011 he was the joint-recipient with Alexandra Jönsson of an Award of Distinction from Ars Electronica for X_MSG: Social Networks and Sex Work Activism. From 2013, he worked as part of Autonomous Tech Fetish, a collective of artists, activists and technologists, generating creative and critical explorations of the relationships between data systems and living bodies. His PhD research is funded by the Arts and Humanities Research Council via the CHASE Doctoral Training Partnership.

Fiona Robinson

Hannah Gaunt

I was born in Milton Keynes and moved to Manchester in 2015. My practice is as a creative and cultural producer, facilitating and designing activity with and without cultural institutions which
explores participation, pedagogy and place. I manage the Learning and Engagement programme at The Turnpike in Greater Manchester and work as a freelance Associate at Curious Minds, Preston. I am also a post-graduate student at the University of Leicester studying Socially Engaged Practice in Museums and Galleries, and recently had an essay published in the 2017 Engage Journal 'Civic role, Public space'.

Hayley Newman

Hayley Newman is an artist with a passion for humour, subjectivity, documentary practices and fiction. She creates performances, interventions, music and texts and has made work in nightclubs, shops, on trains and marches as well as for the concert hall or gallery. Growing up in Bedfordshire, on the Buckinghamshire border, she spent many Saturdays in her teens hanging-out in Milton Keynes Shopping Centre and the Pyramid cinema.

Much of her work is made in response to site, including her 2004 work MKVH (Milton Keynes Vertical Horizontal), commissioned by Milton Keynes Gallery. The work involved driving a coach of volunteers around the Milton Keynes road grid until their coach ran out of diesel. The social sculpture lasted for 39 hours and was her first work about oil and our dependency on fossil fuels. Since completing MKVH it has been her dream to make a work on the Milton Keynes Redway. In 2009 she collaborated with the eco-electro girl-band The Gluts who took their musical Café Carbon to the Copenhagen Climate Summit. In 2011 she declared herself self-appointed artist-in-residence in the City of London and wrote the novella Common, drawing together the social, economic and ecological crises. She is currently an Art360 award holder. Art360 is an independent charity set up to empower artists and estates to manage, protect and make accessible their lifetime’s work.

Newman lives and works in London and is Reader of Fine Art and tutor on the doctoral programme at the Slade School of Fine Art, UCL.

Helen Stratford

Located between live art, visual art, architecture and writing, my art practice analyses the rhythms of daily life to investigate how we can rethink the power of the built environment within social, political, economic and emotional infrastructures. I make work so the overlooked is not forgotten; to prove that the ‘mundane’ ways places are organised are as valuable as the ‘planned’ or ‘official.’ Working with publics, artists and curators, I realise site-specific interventions including live events, video-works, speculative writing and artists’ books that search for modalities that work between and expand architectural conventions.

Hunt & Darton

Hunt & Darton is a Live Art Collaboration between Jenny Hunt and Holly Darton. We have both practiced Art since graduating from Central Saint Martins in 2003 and been working together for 8
years. Approaching Live Art from a Fine Art background we work across mediums with a sculptural approach to performance, choreographing words and movement in a sensory way and setting up alternative spaces – often creating installations to perform within. Our work derives from our shared celebrations and anxieties surrounding life choices particularly as women, in Britain, now. Our work has been described as deadpan and absurd, often collapsing into humour. We have a persistent fetish within our practice to consistently re-assess our relationship with our audience, embracing awkward moments, risk taking and constantly trying to close the gap between performer and viewer opting for a raw, underdone, conversational aesthetic.

**Idit Nathan**

Following twelve years as a theatre practitioner (working as scenographer), Idit’s current visual practice is often playful and interactive. She has shown work in the UK, Europe and Israel Palestine.

Idit has completed a practice led research at Central St Martin’s College of Art and Design in London (2017), where her thesis titled Art of Play in Zones of Conflict- the Case of Israel Palestine explored playful and interactive artworks in the context of interminable conflict and ongoing change. Since 2012 Idit has worked collaboratively with artist Helen Stratford. In 2015 the two formed Play the City Now or Never project, which is currently changing to Play Anywhere Anytime!

**Inspiral London**

InspiralLondon is a project curated by counterproductions Director Charlie Fox, with the participation of a collective of walking artists, project associates and urban explorers. Conceived as an artist-led walking project to map and create an urban/semi-urban walking trail through Metropole of London, under the umbrella of MT (Metropolitan Trails 2013). The route hacks into existing footpaths and passageways, while creating a new ways in which to explore the city. Initial mapping examined ways of thinking of Urban Space as an other environment: the potential shape and direction of walking route/s; how we experience the city; how we encourage artistic – experimental, social & ecological – approaches to, and other ways of being in and intervening in the city.

This project evolves directly out of De/Tours in Marseille see [www.decentrederspace.org](http://www.decentrederspace.org) and discussions with trail designers such as the GR2013 (National walking trail through Marseille/ Provence). The project is managed with advice of Steering Group and by the Directors of InspiralLondon CIC (Community Interest Company 10511109 – Limited by Guarantee).

**Jo Scott**

Jo Scott is an intermedial practitioner-researcher and lecturer in performance at the University of Salford. Following the completion of her practice as research PhD project at the Royal Central School of Speech and Drama in 2014, Jo has developed both practical and theoretical research in the area of intermedial performance, addressing in particular live media practices and the affective relationships between the performer and digital materials with which they perform. Her first monograph, *Intermedial Praxis and PaR*, was published by Palgrave Macmillan in 2016 and she has also contributed writing to a range of recent books and journals. Jo’s current practice as
research project is using creative and participatory intermedial practices to explore urban 'wildscapes' in her adopted home of Salford, Greater Manchester: www.joanneemmascott.com

Jon Blackwood

Jon Blackwood is a reader in contemporary art, and leads research activity at Gray's School of Art, Robert Gordon University, Aberdeen, Scotland. His research focuses on modern and contemporary art in Yugoslavia, and post-Yugoslav successor states. He is particularly interested in radical politics and contemporary art, and cultural ecologies.

Jon is also a curator, and a member of IKT (International Association of Curators of Contemporary Art). In recent years he has curated shows in Zagreb (Jusuf Hadžifejzović, Property of Emptiness, Institute of Contemporary Art, 2015), Edinburgh (Archipelago and Captured State: New Art from Macedonia, Summerhall, 2017) and Aberdeen (Positive Geographies, Look Again Festival, 2018). Jon’s recent publications include Introduction to Contemporary Art in Bosnia-Herzegovina (Sarajevo 2015) and Critical Art in Contemporary Macedonia (Skopje 2016). Jon is currently involved in research and exhibition projects, dividing his time between Aberdeen and Skopje.
https://www.linkedin.com/in/jonathan-blackwood-5114113a/

Josh Slater

Josh Slater is a contemporary dance artist, theatre maker and director of enCompass Collective Dance Theatre. Josh has created and toured dance and theatre works both nationally and internationally over the last four years. He is currently a Head of Movement at the Plymouth Conservatoire, lecturing movement practices across the Dance, Drama and Theatre & Performance degrees.

Katie Ellen Fields

Katie Ellen Fields was born in Milton Keynes in 1985. Her practice explores the creation and reverence of objects, particularly those used in rituals and ceremonies. Materiality is a frequent starting point; the green and granite of Milton Keynes in particular.

She has exhibited and performed throughout the UK; her home studio is in Stony Stratford and her allotment is in Woburn Sands, Milton Keynes. In 2016 she performed a series of tea ceremonies, and published her first book, WALK, in 2017.

Katie studied art at the University of Northampton and horticulture at Shuttleworth College, Bedford.

Laura Cooper
Laura Cooper is a British artist. Her practice embraces live performance, video installation and drawing. She received her undergraduate degree from Glasgow School of Art in 2006 and her MFA in Fine Art Media at the Slade School of Art London 2012. Group exhibitions include Play, Game, Place, State, Collyer Bristow Gallery London UK, Voice and The Lens, IKON Gallery Birmingham [2012] touring to Rich Mix Cinema London [2014]. VideoGud program Stockholm Sweden [2015] Eyes As Sieves, Global Committee Space Brooklyn NY, Third House Titanik Gallery Finland [2017]. Solo exhibitions include Softening The Grid at Milton Keynes Arts Center [2017], Nomadic Glow, Centro ADM Mexico City [2015], Soft Revolutions at Space In Between Gallery London [2013]. Some residencies include 108 NY USA and PRAKSIS Oslo [2016], IPark in CT, USA [2012]. SAP Seoksu Market International residency in Anyang City, South Korea [2010]. She was awarded the Franklin Furnace Fund for Performance [2012/13] and an International Artist Development Fund by the Arts Council England for her project at the 3rd Land Art Mongolia Biennale, Mongolia [2014]. She co-directed the artist run project space Global Committee with artist and collaborator Ian Giles in Brooklyn NY from 2014-16. She also is engaged in various collaborative projects with artist Hermione Spriggs under the name AooA ‘The Anthropology of Other Animals’.

Marten Sims

Marten is a designer, educator and facilitator who believes in the power of design to change our behaviour for good. He leads Happy City's European operations – giving presentations, facilitating workshops, creating experiments, performing site audits, and designing spaces, services and engagement processes. He has worked with the World Health Organisation, CIVITAS, The Academy of Urbanism, City of Stuttgart, Future Cities Catapult, Bournemouth Council, The Cycling Embassy of Denmark and British Land.

From 2012–14 he served as a member of Vancouver’s Mayor’s Engaged City Task Force – advising the mayor, deputy mayor and city staff persons of the City of Vancouver on best practices in participatory public engagement.

Marten also teaches design, urbanism and civic engagement with an experimental, user-centred, transdisciplinary approach to problem-solving at the UK’s leading creative university Arts University Bournemouth, and previously at Emily Carr University and Simon Fraser University in Vancouver, Canada.

Matthew Schlerf

Matthew Schlerf is an American artist, currently finishing an MFA in Collaborative Theatre Making with Rose Bruford College. His dissertation explores how the feeling of queerness can motivate the imagination.
Mehrdad Seyf
writer/director/interdisciplinary artist
Mehrdad is Artistic Director of 30 Bird, a Cambridge based interdisciplinary performance company. He is a writer, director and an interdisciplinary artist and his work has toured nationally and internationally. He is also a PhD research student at Anglia Ruskin University. His research thesis is Interdisciplinarity as Cultural and Spatial Practice, looking at spatial interpretation of performance and transcultural practice in an interdisciplinary context.

His theatre and interdisciplinary performance credits include The Parable of the Blind, Death By Heroine, Majnoun, The Persian Revolution, Plastic (Nominated for Total Theatre Award), Chodzenje-Siberia, Poland 3 Iran 2 (Winner of Best of Fringe), 14 Tables, Domestic Labour: a study in love and Home in the Service of Science (a one year residency at the MRC Laborartory of Molecular Biology). His productions have toured nationally and internationally. His film credits include: but you speak such good English (executive producer), Yalda for BBC Drama and Film London (writer), Shoes for BBC East (director). Radio Plays include The Virgin and Yalda both for BBC Radio 4.

Mehrdad also curates an annual festival of transcultural and interdisciplinary work called Junctures at Cambridge Junction. (http://www.30bird.org/junctures-2.html).

Nela Milic
Dr. Nela Milic is a Senior Lecturer at School of Design, London College of Communication, University of the Arts London. For the project Here Comes Everybody, Nela won Southwark Council community arts award in 2015.

Pete Hindle
Pete Hindle is a British artist based in Austria, currently studying Interface Cultures at the Kunstuni Linz. He is currently exploring using food in cultural situations.

Phil Smith
Phil Smith is a performance-maker, performer, writer and academic researcher, specialising in themes around walking, site-specificity, mythogeographies and counter-tourism. He is a core member of site-based arts collective Wrights & Sites, who have just published ‘The Architect-Walker’ (2018). He is the company dramaturg of TNT Theatre (Munich) and the author or co-author of over 130 plays. ‘The MK Myth’ is his second novel. Phil is presently developing a ‘common dance for threatened subjectivities’ with choreographer Melanie Kloetzel (Calgary University) and working with ornithologist Tony Whitehead on a novel about angels in South Devon called ‘Bonelines’. Phil’s publications include ‘Making Site-Specific Theatre and Performance’ (forthcoming), ‘Rethinking Mythogeography in Northfield, Minnesota’ (2018), ‘Anywhere’ (2017), ‘A Footbook of Zombie Walking’ and ‘Walking’s New Movement’ (2015), ‘On Walking’ and ‘Enchanted Things’ (2014), ‘Counter-
Tourism: The Handbook’ (2012) and ‘Mythogeography’ (2010). He is an Associate Professor (Reader) at Plymouth University.

**Priya Chohan-Padia**

I am a fine artist and educator, working across painting and sculpture. Through my practice, I have been exploring the potential of materials and the physicality of colour. When making my work, I am playful and observe dialogues between my work and the space I’m in. I will be studying a MA in Landscape Architecture, within the context of examining ecological and environmental issues.

I have been living in Milton Keynes for 2 1/2 years - a space that had been designed as a idealistic city, as an interesting space to observe and navigate. The grid network of roads and underpasses means driving around is easy but I find it unnervingly hard to orientate myself through landmarks. Whilst there are masses of green spaces and bike routes which enable safe passage across the city, I search for the beauty of chance and connections.

The grid as an idea in painting has always intrigued me. Breaking down the canvas into its constructs has often interested me more than the image on it. Now I am living in a grid, it is comforting and familiar. It is my nest. But I still search for space to break outside of it.

**Rachel Dobbs**

Rachel Dobbs is an artist & educator who lives and works in Plymouth UK. She has a long track record of creating artworks, visual art projects and DIY artist-led practice as one half of LOW PROFILE (with Hannah Rose). Recent projects include - Jamboree 2018: a national gathering of artists & curators; Women and Power: Tell Us Your Stories (forthcoming project for National Trust SW celebrating women who in different ways make a significant and positive impact on the world); and Impromptu (a layered sound & lighting work made up of specially commissioned recordings of renowned Freddie Mercury tribute act and Stars In The Eyes winner Gary Mullen).

Alongside this, Rachel works on a range of arts and education projects, and is currently co-ordinator of Visual Arts Plymouth’s Talent Development Programme (as part of Horizon - a collaborative two year programme of visual contemporary arts, funded through Arts Council England's Ambition for Excellence fund).

**Rachel Gomme**

Rachel Gomme is an interdisciplinary artist making work in performance and installation, with a particular focus on spaces and phenomena that are habitually overlooked, ignored or perceived as empty. She trained in dance, and while her work has encompassed a range of forms, her practice is rooted in the live presence. She has presented work, performed, and taught throughout the UK and internationally since 1998.
Sapphire Goss

Sapphire is an artist researcher working primarily in film. She creates collaged compositions from elements of footage, archive and video snapshots, often remixed and performed live. She makes films using experimental techniques, playing with textures and surface and using unusual patterns with light, fragments of archive and found footage with more traditional filmed elements to create abstract animations that have a physically tangible, textural quality. This layered style creates work that has a physically tangible, textural quality and evokes dream narratives, creating concurrent motifs, shifting patterns and layers of consciousness. With a background studying film and visual anthropology, her work investigates ideas of place, culture and memory. This might take the form of installations, documentaries, commissions, workshops or live events. She is interested in engaging with overlooked, ignored or forgotten spaces, often within a challenging community context. She grew up in Milton Keynes and currently lives in Folkestone.

Shelley Owen

Shelley Owen is a performance artist creating and touring dance and interdisciplinary work internationally. With a strong background in instant composition, Shelley is a researcher for the International Interdisciplinary Improvisation Festival. Choreography Masters student of London Contemporary Dance School, she also leads workshops for professionals and students focusing predominantly on instant composition, site and interdisciplinary performance practice.

Shinjita Roy

Shinjita is a site-specific dancer, with training and experience in architecture and Indian classical dance. Her background in BharatNritam and Kathak, and her architectural knowledge informs her performance making process, drawing emphasis on features of architecture comprising our everyday spaces. She is fuelled by her passion for understanding the negotiations in juxtaposing contexts – where old meets new, indigenous meets global or training meets practice. She aims her work to find a sustainable context for Indian classical dance in the contemporary urban life. Her meaning-making attempts find methods of cross-cultural and multi-disciplinary collaborations. Alongside her architectural career, she co-founded a performance project where a group of multi-disciplinary creators generate site-specific performances from the architecture of lesser known heritage monuments of India.

Shinjita is currently completing her MA course in Performance Training at the Plymouth University. Her research is practice-led, focusing on deconstructing Kathak and finding its application in urban pedestrianism.

Simon Bradley
I am an ambulant sound artist and oral historian engaged with the exploration of institutional and disciplinary boundaries, borders, and edges of all kinds using a walking-based transdisciplinary strategy I call ‘Displacement Activities’. I developed this approach while working on my thesis, ‘Archaeology of the Voice’ (2016), which centred on the regeneration zone of Holbeck, Leeds. I continue to work with many artists across several locations both within the UK and internationally.

Web: hud.academia.edu/SimonBradley  displacementactivities.org;

**Thomas Cuthbertson**

Thomas Cuthbertson is a visual artist and film-maker living and working in Milton Keynes.

“My work is located somewhere between visual storytelling and collage. I collect sounds and images as a starting point for ideas to grow into forms of illustration, photography, animation and video. I enjoy developing stories out of ordinary instances and re-interpreting everyday experiences, drawing from observation and memory alike.

I have worked on animated films with collaborators ranging from ages 5 to 25 years old - across primary, secondary school and extracurricular clubs. Independent and collaborative films have been shown across the UK in cinemas such as ICA London, Derby QUAD, Phoenix Leicester and Milton Keynes Gallery.

I also manage PRESS - a risograph printing press based in Milton Keynes, specialising in art prints, zines and independent publications.”

**Tracing the Pathway**

Tracing the Pathway (TTP) are a non-for-profit arts and research collective who formed in 2010. The collective comprises four individual artists: Ashleigh Bowmott, Cara Davies, Mads Floor Andersen and Thomas Eke. In collaboration, we have presented artworks, interventions, workshops and academic papers, as well as, produced events and festivals across the UK, Europe, the Middle East and USA.

TTP are passionate about supporting communities that coalesce around the arts and as such we produce a diverse range of socially-engaged and site-responsive creative projects to form an open and sustainable relationship between local charities, businesses and community groups. We do so with the aim to develop a critical dialogue about site, culture, history and heritage. It is our intention to:

- Promote connections between artistic practices and academic research, with artists, academics and the creatively curious.
- Support the creation of artistic research by artists and non-artists.
• Mentor and facilitate the development of artistic practices by artists and non-artists.
• Work in cooperation with other organisations to achieve these aims.

Home is a key inspiration for the collective’s work, and since 2015 TTP have returned to each member’s hometown to produce a series of new projects. Cara and Ashleigh grew up in Milton Keynes and are vitally passionate about championing cohesive creative communities in the town, hence the development of their project Groundwork (2015-ongoing), the impact of which is outlined in this application.

**Ursula Troche**

I am a writer/performer/artist interested in space, thought and being, particularly from the perspective of psychogeography. As a ‘foreigner-in-residence’, I focus on nature, dreams, speech and postcolonial possibilities. I work with line, form, shape, edge, border, dialogue. Lines I am interested in range from railway lines to border lines via circles and other geometrical shapes. I am involved with several art-projects; poems published in ‘Fountainhead’ and other magazines. Winner of Urban Design Poetry Competition, 2008.

Blog: [colourcirclesite.wordpress.com](http://colourcirclesite.wordpress.com)
Locations

MK Gallery,
900 Midsummer Boulevard,
Milton Keynes,
MK9 3QA
http://mkgallery.org

Gullivers Land
Livingstone Drive,
Milton Keynes
MK15 0DT

Westbury Arts Centre
Foxcovert Rd,
Shenley Church End,
Shenley Wood
Milton Keynes
MK5 6AA
Milton Keynes Arts Centre
Parklands
Great Linford
Milton Keynes
MK14 5DZ

The Old Bus Station (referenced on google as the Business Station)
401 Elder Gate,
Milton Keynes,
MK9 1LR

The Lakeside Pub
Willen Lakeside Park,
V10 Brickhill Street,
Milton Keynes
MK15 9HQ

Milton Keynes City Discovery Centre
Alston Drive,
Bradwell Abbey,
Milton Keynes
MK13 9AP