

KFI Project // Spring Gathering // Programme

University of Aberdeen // Old Aberdeen campus // The old Anatomy Rooms at Marischal College

23rd - 28th May 2017

Tuesday 23rd

Lunch (12-2) // [Dunbar Hall](#)

Welcome lunch

Afternoon (14-17) // [Botanical gardens](#)

Counting Kolams workshop run by Ester Alemany + Alfonso Mulero, exploring alternative practices of measuring a changing world.

Evening (19:30-21:30) // [Anatomy Rooms](#)

UK premiere of [Sun at the Midnight](#). 1h 33min
Dir. Kirsten Carthew. The film is set in Gwich'in traditional territory and tells the story of an unusual friendship between a hunter obsessed with finding a missing caribou herd and a teenage rebel who gets lost while on the run. Refreshments will be provided.

Wednesday 24th

Lunch (12-2) // [Dunbar Hall](#)

Food and conversation

Afternoon (14-17) // [Johnstone Hall](#)

Drawing a straight line workshop and talk with artist Jaime Refoyo. Description here.

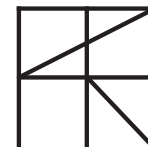
Evening (18 -21:30) // [Anatomy Rooms](#)

Talk and performance on notation for improvisation in music and art with Christopher Williams. Food will be provided.

Thursday 25th

Morning (9:30 -1630) // [Anatomy Rooms](#)

A series of events and talks (see descriptions below for full details)



Evening (17:00 - 21:00) // [Anatomy Rooms](#) *Experimentations with the possible* in collaboration with Paacocks Visual Arts. Roundtable discussion with Erin Manning, Tim Ingold and Nuno Sacramento, followed by *What Things Do When They Shape Each Other - The Way of the Anarchive* talk by Erin Manning. Food provided.

Friday 26th

Early morning (9:30 - 11) // [Library](#) Tour of exhibition starting at the Duncan Rice Library

Late Morning (11-12:30) // [James McKay Hall, upstairs](#) *Discussion on toponyms: Part 1.* Tim Collins, Reiko Goto, Iain MacIlleChiar and Jo Vergunst

Lunch (12:30-14) // [Dunbar Hall](#)

Early afternoon (14-15) // [James McKay Hall, upstairs](#) *Discussion on toponyms: Part 2.* Peter Loovers, Gladys Alexie and Frederick ‘Sonny’ Blake talking about reading places within Gwich’in culture.

Late afternoon (15-17) // [Macrobert Building foyer](#) Continuation of tour, taking in Seaton Park with Paolo Gruppuso + Simona Trozzi’s map of this wetland.

Evening (19 - late) // [Anatomy Rooms](#) Launch of KFI book series, buffet food and disco

Saturday 27th

All day // Old Aberdeen Campus [University May Festival](#)

Afternoon (16:30-18) // [KCG11](#) [Selfies workshop](#) (please book through Mayfest)

Evening (17-17-40) // [Library](#) [The Shadow of Others](#) performance led by Claire Vlonnet

Sunday 28th

All day // Campus University May Festival.

Afternoon // [Hall of Mayhem](#) *Building Nests* Workshop with Stephanie Bunn

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Tuesday 23rd

Counting Kolams workshop // Alfonso M. Cuadrado + Ester Alemany // 2-5 pm // Botanical gardens.

As architects, we are interested in practices of measuring and patterning, of which the practice of drawing kolams, in which lines are drawn around a matrix of dots to form a continuous, closed loop, is a fascinating example. The challenge of closing the loop can be approached in two ways: firstly, through the calculative practice of mathematics that seek to understand topologies and variation, and secondly, through the generative patterns and creativity of gestural skill.

In this workshop we invite you to draw kolam collectively and in a bigger scale, as works of land art. We will split into two groups with contrasting working methods: one group – the surveyors – will be working from a regular grid, surveying, measuring and counting the land in order to lay out a kolam design that we can see from up above; the other group – the wayfinders – will be working from the patterned gesture, walking, tracing or dancing with things and other groups, choreographing the looping and closing of the line.

Alfonso M. Cuadrado: In 2010 founded aRRsa! Creative Platform and is the Architectural Projects Manager mainly in refurbishment and rehabilitation projects. In 2011, after the Earthquake in Lorca (Spain) worked as a technical analyst of damaged buildings developing an instinct for the languages of the cracks. His drawings and mural work have been exhibited in Romea 3 and Espacio Pático galleries in Murcia. In this region, he has also made several mural as a collective events with High School students.

Ester Gisbert Alemany: In 2010 founded aRRsa! Creative Platform and is the Urban and Social Development Projects Manager. She is Associate Lecturer in Design at the University of Alicante in Spain and now completing and MRes in Social Anthropology at the University of Aberdeen. Here, through her affiliation to the KFI project, is finding a fertile ground to develop tools for participating in the shaping of territories and landscapes in the hyphen between the two disciplines.

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Wednesday 24th

GEOCOCO (Geography of Corporal Consciousness) workshop // Jaime Refoyo // 2-5pm // Johnston Hall

GEOCOCO is a method for working on motor skills through corporally gestated drawings devised in 2010 by the MD and MSc Jaume Guilera and the Geographer of Thought Jaime Refoyo.

It originates from Jaime Refoyo's pictorial and cognitive work. At the pictorial level, what is used is the work with perfectly straight and curved lines belonging to the painting series entitled "Geométrico Orgánico" (Organic Geometric). These lines, carried out using a freehand technique developed by the artist, rely on corporal control.

The execution of these lines requires attention, fine and gross motor skills, response inhibition, estimation of time and space, motor pattern sequencing, visuospatial analysis and memory, metacognition, and awareness of the body's position in space. In addition, with continual practice, students develop their artistic creativity and capacity for aesthetic analysis through the shapes created during each session.

The workshop is divided into two parts. One is a brief talk on Refoyo's work about the possible meaning of his investigation combined with some physical exercises to limber up the body. And the second part is a GEOCOCO class. The aim of the program is to identify the body's natural movement with the imprint left behind by that movement. In addition, it delves into the expression of the language underlying this relationship. The class, in turn, is divided into three parts. The first one takes place at the table, where students learn the technique for executing perfectly straight and curved lines freehand. They combine executing straight and curved lines in order to solve geometric problems indicated by the instructor. The second part takes place standing, working with the paper on the floor, expanding the GEOCOCO vocabulary to new lines resulting from the different physical positions the body can adopt while standing on the paper. And the third part of the class consists of playing a game to implement what they've learned during the previous stages of class, but this time in a fun, relaxed atmosphere, where the students' creativity and skills play a lead role. PLEASE BRING SOCKS TO WEAR

Jaime Refoyo was born in León, Spain, in 1974. He lives and works in Barcelona. In the long growth process of Jaime Refoyo's work, what stands out above all is an aspect that has become his greatest concern: investigating and developing a language that belongs to the very essence of human nature. Not a language that identifies the matter of thought, but one that is that very matter of thought. A language that does not need interpretation to be understood. A language that is knowledge in its form.

Tactile Paths and a Bicycle Ride: knowing notation for improvisers from the inside // Chris Williams and Jadi Carboni // 6 - 9:30pm // Anatomy Rooms

In this two-part presentation, dancer/choreographer Jadi Carboni and composer/musician/researcher Christopher Williams will articulate and play with the connections of making, performing, and researching ((experimental) musical) notation for improvisers.

Before dinner, Christopher will introduce his recently completed Ph.D. dissertation entitled *Tactile Paths*. We will watch, listen to, and discuss two examples of creative work that functions as both an object and a tool of research in the dissertation: the documentary film *Seeing the Full Sounding* and the radio feature *A Treatise Remix*.

Dinner will be served at the Anatomy Rooms

After dinner, Jadi and Christopher will introduce and perform a brief version of *Bicycle Built for (x)*. This project is a piece and a “kit” for possible pieces evolved from our reading of *The RSVP Cycles*, a 1968 manifesto on notation-based collaboration by visionary landscape architect Lawrence Halprin and dancer/choreographer Anna Halprin. Then will will invite you to join us in workshopping a group version of the piece. **Artists and non-artists from any discipline who wish to bring “resources” for performance are most welcome to participate!**

Jadi Carboni (1981, Bologna) is a Berlin-based dancer and choreographer. She studied at the National Dance Academy in Rome, the School for New Dance Development in Amsterdam, and at the Venice Biennale under Carolyn Carson. Jadi has worked throughout Europe, South America, and the USA under/with artists such as Kirstie Simson, Kathleen Hermersdorf, Stephanie MAaher, Katie Duck, Toulia Limnaios, Julyen Hamilton, Barbara Wachendorf, Company Blu, Paulina Swiecanska, Scottish National Theatre, Djalma Promordial Science, and Sasha Waltz. As a choreographer her credits include an EU-funded science-art research project entitled “On the Way to Immortality”, the Ruhrfestspiele commissioned dance theater production “Areja”, the duet with Phillippe Rives “Kreislauf”, and two solos which have been presented at festivals in Berlin, Paris, Athens, Rome, and Venice. In addition to her work in dance, Jadi is a poi spinner with London-based Feeding the Fish, a certified yoga teacher, and a prize-winning actress (“El Ray”, Barcelona Film Festival). www.jadicarboni.com

Christopher Williams (1981, San Diego) is a wayfarer on the body-mind continuum. His medium is music. B.A., University of California, San Diego; Ph.D., Leiden University. As a composer and contrabassist, Williams’s work runs the gamut from chamber music, improvisation, and radio art to collaborations with dancers, sound artists, and visual artists. He has performed and/or had work presented throughout the usual experimental music circuits in North America and Europe, as well as on VPRO Radio 6 (Holland), Deutschlandradio Kultur, the Museum of Contemporary Art Barcelona, and the American Documentary Film Festival. Williams’ artistic research on improvisation, notation, and his body-mind continuum includes several articles and a book chapter; presentations at universities and conferences across North America, Europe, and India; and a native digital dissertation entitled *Tactile Paths: on and through Notation for Improvisers* (www.tactilepaths.net).

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A day of talks, workshops and performance // 9:30 - 4:30pm // Anatomy Rooms

ROOMS EXPERIMENT: A FAST INSTALLATION // curated by Elizabeth Hallam in collaboration with an experiment team: Dani Landau, Elishka Stirton, Jen Clarke, March Higgin and Ray Lucas // all day. The installation will be available for viewing on Thursday for about 8 hours, bringing the subterranean floors of Marischal College up to the surface.

Liz Hallam

Elizabeth Hallam is a Research Associate in the School of Anthropology and Museum Ethnography, University of Oxford, and an Honorary Senior Research Fellow in the Department of Anthropology, University of Aberdeen. She is Editor of the Journal of the Royal Anthropological Institute, from October 2016. Her research explores the anthropology of the body; death and dying; material and visual culture; museums and collecting; human anatomy; three-dimensional models, especially in medical education; making and design; mixed-media sculpture; history and anthropology; fieldwork, archival and museum-based research in England and Scotland.

THE DISTANCE BETWEEN ME AND WHAT I SEE: The geometry of the Geography of Thought // talk by Jaime Refoyo // 9:30-10:30

If we are thinking beings, why do we find it so hard to think, to concentrate?

If we are constantly seeking ways of escape, have we not perhaps misinterpreted the meaning behind thought?

I believe we can see reality through a lens, a membrane or a space. A lens that makes us aware of the distance between the body and what we see. Thinking of this distance would mean seeing what we previously could not: the geometry that identifies us with the nature to which we belong. The abyss of everything known and yet to be discovered. The study of the Geography of Thought evidences that we cannot see without previously knowing the space of our presence in the nature upon which we tread. Because we do not create, we walk. We do not see, we contemplate. And finally, being aware of our reality will depend on the line of order we build on the reality we contemplate. A distance from a place where I can think. Could this be the true nature of our thought?

Jaime Refoyo was born in León, Spain, in 1974. He lives and works in Barcelona. In the long growth process of Jaime Refoyo's work, what stands out above all is an aspect that has become his greatest concern: investigating and developing a language that belongs to the very essence of human nature. Not a language that identifies the matter of thought, but one that is that very matter of thought. A language that does not need interpretation to be understood. A language that is knowledge in its form.

A day of talks, workshops and performance // 9:30 - 4:30pm // Anatomy Rooms**DIALOGUE WITH ONE'S SHADOW // Dance performance by Claire Vionnet + Christelle Becholey Besson // 10:30 - 11**

No contact. No-one around. Nobody to touch. No other hand to rely on. But still, these other presences... Dancing with materials, dancing with sound, a solo with one's own shadows. In this 15 minutes video projection-performance, we are exploring the shadows of one's body: the formal as well as the metaphorical ones. What kind of dialogue can be had with one's own shadows? What can they say to the dancing subject?

Dialogue with one's shadows questions the essence of movement when it resonates with various materials and sounds. Which movements and which parts of the body silhouette are the most expressive? The dialogue leads the audience into a confusion between the virtual and the real world, and questions the difference of emotions produced by each dimension.

Claire Vionnet: Writing a PhD between dance and anthropology on the dancing subject, Claire Vionnet has specialized herself in the anthropology of the body and embodiment, affects and sensoriality, anthropology of dance. She took part to several contemporary dance projects in Switzerland, sometimes as an anthropologist accompanying the work of choreographers, sometimes as a dancer. She also has started to choreography herself.

Christelle Becholey Besson was born in 1985, she lived and works in Lausanne (Switzerland). She graduated from the ECAV (Ecole Cantonale d'Art du Valais) in 2008 and from the FHNW, HGK (Fachhochschule Nordwestschweiz, Hochschule für Gestaltung und Kunst, Institute Kunst) in 2016. Her practice include several fields as installation, video, sculpture but also performance. She already took part to many exhibitions and performance festival in Switzerland and abroad.

PALIMPSESTS AND REMNANTS // JEN CLARKE + ALAN JELINEK // ALL DAY

Palimpsests and Remnants is a temporary art exhibition in two related parts. It is the sixth and final in a series of public art exhibitions and related residencies in Japan, Taiwan, and Scotland (2014-17) by Jen Clarke, with others, which were a response to, and sometimes intervention into, the post-disaster context in Tohoku in the North East of Japan, in the aftermath of the 2011 'triple disaster' of earthquake, tsunami and nuclear accident.

The main part, Palimpsests, is a display of art work by Jen Clarke curated by Alana Jelinek. It is made up of mostly experimental print and photography on handmade paper and other materials, with associated ikebana – the Japanese art of flower arrangement. One root of the art of ikebana is as an 'act of consolation', in practice and form. Here, as portraits of people and responses to places, the relationships between materials, space, and time, emphasise the hybrid nature of ikebana as an object. Remnants presents selected 'remains' from the archives: the vestiges of previous creative workshops and exhibitions devised and led by Jen and others, alongside recent, collaboratively produced, Japanese calligraphy, made by Ruriko Hanahusa with several of Jen's Japanese collaborators. Via palimpsests and remnants, this work explores layers and layering as metaphor and technique, and, reusing, repeating, altering and multiplying, deals with questions of time, memory and representation in relation to particular places and moments.

A day of talks, workshops and performance // 9:30 - 4:30pm // Anatomy Rooms

PALIMPSESTS AND REMNANTS : PUBLIC CONVERSATION(S) // Jen Clarke with Alana Jelinek, Heather Lynch, and Ruriko Hanahusa // 11-12

Jen Clarke is a Lecturer at Gray's School of Art. She has a background in the arts and a PhD in anthropology. Her research, teaching, and public work combines and explores the borders of anthropology, philosophy and contemporary art practice.

Alana Jelinek is an artist who writes novels and theory from the point of view of a practicing artist. She wrote *This is Not Art: Activism and Other Not Art* (2013), and has also written two novels, *Ohm's Law* (2005) and *The Fork's Tale, as narrated by Itself* (2013). *The Fork's Tale* can be found in the collections of the Metropolitan Museum of Art, Chelsea University of the Arts library, Joan Flasch collection (SAIC), Brooklyn Museum, Yale University, Haddon Library, University of Cambridge. Most often, Jelinek works in site-specific, temporary and collaborative ways, including *The Field* project, which she initiated in 2008 to explore relationships between humans and non-human others. Since 2009, Jelinek has been working as resident artist with the Museum of Archaeology and Anthropology, University of Cambridge, on two consecutive long-term art and research projects: the first explored the relationship between collections, collectors and the collected, and the second worked with West Papuan people and collections and the idea of belonging, or not, in a diaspora.

Heather Lynch's research interests focus on the ecology of social order as this relates to the contemporary challenges and opportunities of emergent more than human worlds. Her research is informed by the Spinozism of Deleuze and Guattari, Simondon, Haraway and Esposito where she is concerned with modes of sense making which eschew dominant anthropocentrism. Her practical experience as artist, producer and social worker have informed her interdisciplinary approaches to research which involve practices of field philosophy that intersect with anthropology, cultural geography, fine art and social work.

CALLIGRAPHY PERFORMANCE WITH RURIKO HANAHUSA // 12 - 12:30

In this short workshop, Ruriko will demonstrate some calligraphy, with a horse brush, as she has done for the collaborative 'koryu' image for Jen's exhibition and book, and tell the story of the Ogatsu inkstone, which was rescued from the mud after the tsunami. The participants will also have the opportunity to produce their own collaborative calligraphies, in Japanese kanji, or Roman font. Ruriko will introduce her studies exploring how calligraphy comes into being, including how to prepare the body (for making good lines), which was first introduced by the British calligrapher, Ewan Clayton who focusses on body movement and dance.

Ruriko Hanahusa was born in Tokyo, Japan, in 1956. She holds a B.A. in Sociology from Waseda University, Tokyo. Her studies in Japanese calligraphy began at the age of nine at Seigetsu Ueda. Her studies in Western calligraphy began with Valentin Scagnetti (1909–2012) in Slovenia. She has entered a number of exhibitions, both of Japanese and Western calligraphy. She also now belongs to Saitama University, Graduate School of Humanities and Social Sciences, Department of Social and Cultural Studies (Master's program), Anthropology.

LUNCH // 1230 - 1330

A day of talks, workshops and performance // 9:30 - 4:30pm // Anatomy Rooms**LISTENING IN ENCOUNTER // Ang Gey Pin + Caroline Gatt // 13:30 - 14:15**

Anthropologists pride themselves in the practice of and the epistemology implicit in long-term immersive fieldwork. Laboratory theatre practitioners never take encounter for granted. "What might a theatre anthropology look like?" Caroline asked, and Gey Pin was willing to allow the question to follow us around. In this presentation and work demonstration we carry forward the question in your company.

Gey Pin Ang is a Singaporean actress, pedagogue and director, Ang holds a PhD in Drama by Practice-as-Research from University of Kent, UK. She performed lead roles and toured with the Workcenter of Jerzy Grotowski and Thomas Richards, Italy. Since 2006, Ang has initiated Sourcing Within project where she tours performances and teaches internationally.

Caroline Gatt is a Research Fellow (Knowing from the Inside) at the University of Aberdeen. Her forthcoming book is entitled *An Ethnography of Global Environmentalism: Becoming Friends of the Earth* (Routledge). From 2001 Gatt also carried out training and research in laboratory theatre, with groups in Malta, Italy and the UK.

FUTURE DOCUMENTS: VIDEO EPISTEMOLOGY AND EMBODIED RESEARCH // Talk by Ben Spatz // 14:30- 15:15

From Marcel Mauss through Jackson Pollock to the contemporary vlogosphere, the relationship between moving image and living body has been among the most profound developments shaping the past century. In dance, theatre, and performance studies, substantial work has been done over the past two decades around the audiovisual capture of embodied knowledge and practice. Dr Ben Spatz (AHRC Leadership Fellow and Senior Lecturer in Drama, Theatre and Performance at University of Huddersfield) will introduce practical approaches and epistemological considerations regarding video as a research medium. Historical and contemporary video documents will serve as a starting point for a discussion of overlaps and differences between performance-oriented and anthropological modes of embodied research.

Ben Spatz is Senior Lecturer in Drama, Theatre and Performance. He moved to Huddersfield from New York City in 2013 to join the Centre for Psychophysical Performance Research. Ben holds a PhD in Theatre from the Graduate Center of the City University of New York (2013) and a BA with Honors from the College of Letters at Wesleyan University in Connecticut (2001). Ben is the author of *WHAT A BODY CAN DO: TECHNIQUE AS KNOWLEDGE, PRACTICE AS RESEARCH* (Routledge, 2015) and several essays and articles published in academic and artistic journals. His research focuses on the transmission and innovation of embodied knowledge across physical culture, performing arts, and everyday life.

A day of talks, workshops and performance // 9:30 - 4:30pm // Anatomy Rooms

CONCRETE SPEAKS: A PARTICIPATORY PERFORMANCE // Cris Simonetti + Judith Winter + Rachel Harkness // 15:15 - 16:15. You are invited to take part in a choral speaking and concrete pouring performance called 'Concrete Speaks'. The output of that performance will be exhibited as part of the KFI exhibition in the Duncan Rice Library

EXPERIMENTATIONS WITH THE POSSIBLE // Knowing From the Inside and Peacock Visual Arts //

17:00-18:00 // Roundtable discussion on the future of higher education and the arts in a rapidly changing world with Erin Manning, Tim Ingold and Nuno Sacramento.

18:00-19:00 // Food and refreshments

19:00-20:30 // WHAT DO THINGS DO WHEN THEY SHAPE EACH OTHER - THE WAY OF THE ANARCHIVE // talk by Erin Manning

"Every method is a happy simplification," writes Whitehead (1967: 221). The thing is, all accounting of experience travels through simplification - every conscious thought, but also, in a more minor sense, every tending toward a capture of attention, every gesture subtracted from the infinity of potential. And so a double-bind presents itself for those of us moved by the force of potential, of the processual, of the in-act. How to reconcile the freshness, as Whitehead might say, of processes underway with the weight of experience captured? How to reconcile force and form? Two shapes compose: "a shape of value and a shape of fact" (Whitehead 1968: 64). To conceptualize these compositions as shapes-in-the-making perhaps gives us a way to conceive a passage that includes the more-than of the forms coursing across processes. By way of the figure of the cuff I will explore the emergent shaping of relational processes. This, I will suggest, is the way of the anarchic.

Erin Manning holds a University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the director of the SenseLab, a laboratory that explores the intersections between art practice and philosophy through the matrix of the sensing body in movement. Her current art practice is centred on large-scale participatory installations that facilitate emergent collectivities. Current art projects are focused around the concept of minor gestures in relation to colour, movement and participation. Publications include *Always More Than One: Individuation's Dance* (Duke UP, 2013), *RelationScapes: Movement, Art, Philosophy* (Cambridge, Mass.: MIT Press, 2009) and, with Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience* (Minnesota UP, 2014) and *The Minor Gesture* (Duke UP, 2016).

A day of talks, workshops and performance // 9:30 - 4:30pm // Anatomy Rooms

Tim Ingold is Professor of Social Anthropology at the University of Aberdeen. He has carried out fieldwork among Saami and Finnish people in Lapland, and has written on environment, technology and social organisation in the circumpolar North, on animals in human society, and on human ecology and evolutionary theory. His more recent work explores environmental perception and skilled practice. Ingold's current interests lie on the interface between anthropology, archaeology, art and architecture. Tim leads the ERC-funded Knowing from the Inside project.

Nuno Sacramento was born in Maputo, Mozambique and has for the past seven years lived and worked in the North East of Scotland. He was the Director of Scottish Sculpture Workshop in Lumsden, between 2010 and 2016, and is now the Director of Peacock Visual Arts in Aberdeen. He is a graduate of the deAppel Curatorial Training Programme and also completed a PhD by practice in Visual Arts (Shadow Curating) at the School of Media Arts and Imaging, DJCAD, Dundee. He is currently developing 'Deep Maps / geographies from below', the WORM (Peacock's new project Room), and Free Press a youth-led publishing project. He is involved in research, project curation, writing and lecturing as well as all things concerned with the everyday running of small size arts organisations.

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EXHIBITION TOUR // Marc Higgin with some of those exhibiting // Begins Duncan Rice library at 9:30. This is chance to see the exhibition across the three sites with the curator and those exhibiting their work to continue the conversations the KFI project has brought together.

DISCUSSION ON TOPONYMS PART I // Tim Collins, Reiko Goto, Iain MacilleChiar and Jo Vergunst // 11-12:30 // James Mckay Hall . The aim of the event is to think about the historical and cultural significance of place names, in particular Gaelic placenames in Highland Perthshire. We want to open a bridge between the place names specifically and the broader context of politics, culture and environmental change in Scotland. We also want to bridge the historical past and the future of Gaelic language and the landscape. We will close with a few ideas about how place name studies, contemporary art, and anthropology all have something to offer.

The **COLLINS & GOTO STUDIO** make artwork that is rich with ideas, experience and form. They proceed slowly working across traditional media, philosophy, science and technology to explore meaning. They theorize and practice sympathetic and empathetic relationships between human and nonhuman. They are interested in the ways art makes small contributions to democratic aesthetic discourse and place based value deliberation.

DISCUSSION ON TOPONYMS PART II // Peter Loovers, Gladys Alexie and Frederick ‘Sonny’ Blake // 13:30-14:30 // James Mckay Hall . The land is an integral part in Gwich’in lives. Sharing stories about “life out on the land”, both about their own lives, about their ancestors and about visitors, is a daily happenstance for Gwich’in. These stories can be humorous or sad, but always have a pedagogical element. Often the stories include particular places where events have unfolded, where people’s lives have been woven into the land. Listening attentively to the stories, and being able to recount the stories to others, is an illustration of this. With land claims, maps have become more important as part of the story-telling and situating the land and people’s lives. The Gwich’in Tribal Council –Heritage Department’s (previously and better known as Gwich’in Social and Cultural Institute) pinnacle of their work has been the Gwich’in Atlas (www.atlas.gwichin.ca), an online map which brings together elements of story-telling, language, and political presence. In this workshop we want to explore further the idea of pedagogy, story-telling, sharing, listening, writing, remembering and marking life through places and maps.

Gladys Alexie: daughter of late Walter J. and Enna Alexie (nee Koosh). She is a Teet’it Gwich’in who has been raised out on the land at Daats’at Chivyah K’it Gwichoo (Sucker Creek) and has travelled up Peel River as well as to overseas. Gladys is the Gwich’in Ginjik (language) teacher at Chief Julius School in Fort McPherson. She is one of a few middle-aged Gwich’in who are relatively fluent in the Gwich’in language. She is actively involved in the Anglican Church and has been board member of the Gwich’in Tribal Council-Heritage Department (formerly, GSCI). Besides this, she is a fervent needle worker.

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Frederick “Sonny” Blake MLA (Gwichya Gwich'in): son of Frederick Blake Senior and former Chief Grace Blake (nee Clark). He has been raised out on the land up Tsiigehnjik (Arctic Red River) and has travelled throughout the Gwich'in land. He has worked as a Wildlife Officer for the Department of Natural Resources, he has been a former Chief of the Gwichya Gwich'in Tribal Council, and is currently Member of the Legislative Assemblée of the Northwest Territories to represent the Mackenzie Delta since 2011. Sonny is widely known for his traditional skills such as hunting, trapping, and fishing.

Jan Peter Laurens “Peter (or Gwich'in Peter)” Loovers: son of late Allart Loovers and Jenny Loovers-Kuilman. He has been 'adopted' into Caroline Snowshoe's family. He has been brought up in Hoogeveen (the Netherlands), but has lived and travelled in various places across the globe. Since December 2005, he has travelled throughout the Gwich'in Nation and has lived with several different Gwich'in elders at their camps. Peter is an anthropologist and currently holds a Research Fellow position at the ERC Arctic Domus project (Department of Anthropology, University of Aberdeen). He is a fervent player of capoeira when in Scotland, in Canada he enjoys spending time out on the land and learning from his Gwich'in teachers.

KNOWING FROM THE INSIDE BOOK LAUNCH + DISCO // Anatomy Rooms // 19 to probably not that late. Join us to celebrate the launch of the Knowing From the INside project book series, with books edited by Caroline Gatt, Elizabeth Hodson, Jen CLarke, Rachel Harkness, and Tim Ingold. There will be food and maybe some dancing afterwards.