

Project Documentation Helen Stratford selected works



Public S/Pacing, Sheffield 2024

FIG. 1.— Chronic Muscoskeletal Pain

public s/pacing

Informed by experiences of enforced 'unproductivity' arising from the realities of chronic pain, as well as limited mobility and prohibitive access infrastructures, Public S/Pacing is a project exploring the relentless hyper-productivity that characterises public space and contemporary life. How do deeply personal worlds of pain and limited energy encounter spaces built around an expectation of able-bodiedness? The project includes visiting a number of disabled artists and peers, each exploring health and disability in different ways. The journey towards them; the varying demands and labour of travel; the contingencies to meet online or not at all; as well as the eventual conversation were used as opportunities to explore the ableist presumptions that structure daily life. In what ways are they chronically prohibitive? Can we generate more 'crip' understandings and constitutions of public space?

Reconfiguring the gallery into a space for rest as much as discovery, Public S/Pacing exhibition, Bloc Projects Sheffield featured a 'Compendium of Complaints' wall for visitors to leave diagrams of their own lived experience, an audio guide, textiles and parodies of instruction manuals that accompany the various props and prompts that ostensibly 'help' people experiencing disability 'get on' with their daily lives. The work looks askance at the normative spaces that prevent access to and enjoyment of everyday activities, re-interpreting them with care and humour. Two public events accompanied the exhibition: a workshop 'Organisational Diagrams for Everyday Life' and a performance night 'Feeling with Crip Time'. With help and contributions from: Rhonda Allen, Rhiannon Armstrong, Emma Bolland, Jos Boys, Isabella Careras, Nick Cheek, Liz Crow, Frances Heap, Char Heather, Sarah Hopfinger, Terri-Louise Doyle, Raisa Kabir, Bella Milroy, Poppy Nash, Idit Elia Nathan, Abi Palmer, Kaiya Waera and James Zatka-Haas.

The resting blanket made for Public S/Pacing was selected for *Design & Disability* international touring show at the V&A London 2025-7.

www.blocprojects.co.uk

[Corridor 8 review](#)

[Design and Disability - V&A](#)

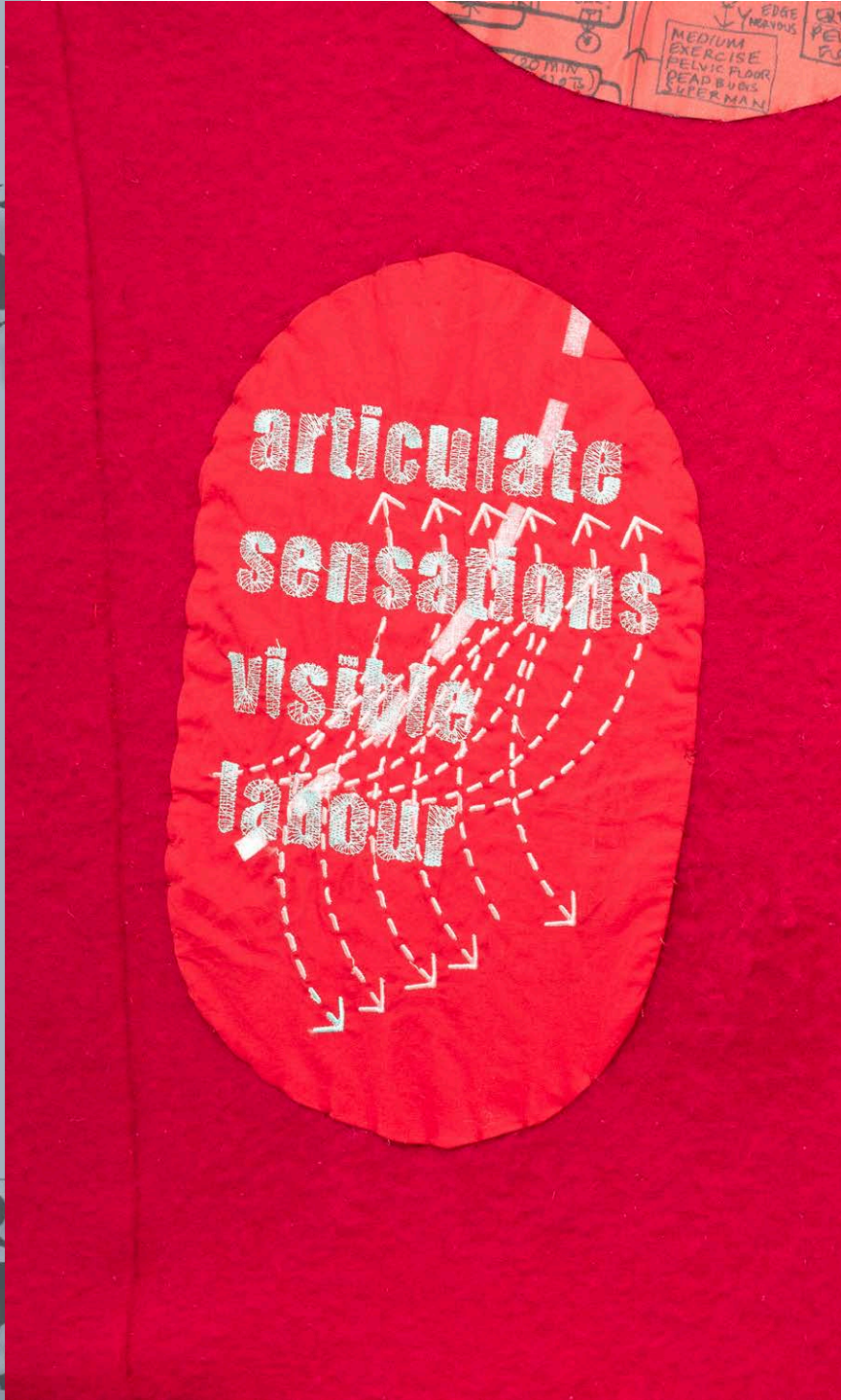




Photos: Julian Hughes



Photo: Julian Hughes



Photos: Eden Hawkins

mending together / repair forum

During an invited artist fellowship at the University of Melbourne, unexpected modes of rest and self-care were explored through a mending together comfort workshop and academic sleepover in collaboration with architectural theorist and philosopher H  l  ne Frichot. The resting blanket (see *Public S/Pacing*) formed a site of collective sharing of comfort objects and support structures, alongside 'slower' and more collaborative practices, that reappropriated the living room and 'cripped' the colonial library of the MacGeorge arts and crafts house in the suburbs of the city of Melbourne.

The fellowship also included a performance 'Feeling with Crip Time' and workshop 'Organisational Diagrams for Everyday Life' within the frame of the Interdisciplinary Forum REPAIR at Ian Potter Museum of Art. Bringing academic expertise and artists' perspectives together, the day of presentations and discussions asked: How can we move from extractive ways of being, working and engaging to more sustainable, enduring and ethical possibilities? How might we repair our bodies, societies, environments, relationships? Who guides us in this work? What might a repair ethos look like, and how might it be creatively imagined and implemented?

[MacGeorge Fellowship](#)

MacGeorge Fellowship University of Melbourne, Australia 2024



THE UNIVERSITY OF
MELBOURNE



FAIRY HILLS
MAGGEORGE

MENDING TOGETHER:
Support Structures, Comfort Props,
and Instructions for Self-Care.

PLEASE BRING:

- A SPOON-MAKING TOOL + SPOONS IN-THE-MAKING
- A BLANKET FROM US/O
- A RUG THAT ENABLES RESTING POSTURES
- EMBROIDERY
- A JUMPER (FOR INDOOR USE ONLY)
- GRANDPARENTS' RINGS.

1. COMFORT:

A comfort prop - a favourite blanket, cozy woollen jumper, ball of string, old notebook and pen, hat or favourite T-shirt with holes in it, or a set of processes, actions or rules.

2. NOURISH:

Food to share + MAKE
Saturday: cheese or desert
Sunday: picnic.

3. SUPPORT

GATHER ALL THE SOFT FURNISHINGS IN ONE PLACE
Materials to make temporary interventions in the Macgeorge house or grounds.

4. REST

A blanket, cushion or yoga mat to support sitting and lying down outside and inside.

5. REPAIR

Readings to share - AZIZ instructions / prompts that support rest as a critical practice.

- ACHE
- POLLY ATKIN
- RHIANNON ARMSTRONG
- ADRIENNE MARIE BROWN
- LOUISE BOURGEPIS
- MEL YI CHEN
- ELI CLARE
- MATT COLQUHOUN
- LIZ CROW
- BEVERLEY FARMER
- MASA OBU FUKUOKA
- TRICIA HERSEY
- SARAH HOPFINGER
- AUDRE LORDE + VIRGINIA WOOLF
- ANA PAULA PAIS + CAROLYN F STRAUSS
- SHAYDA KAFAI

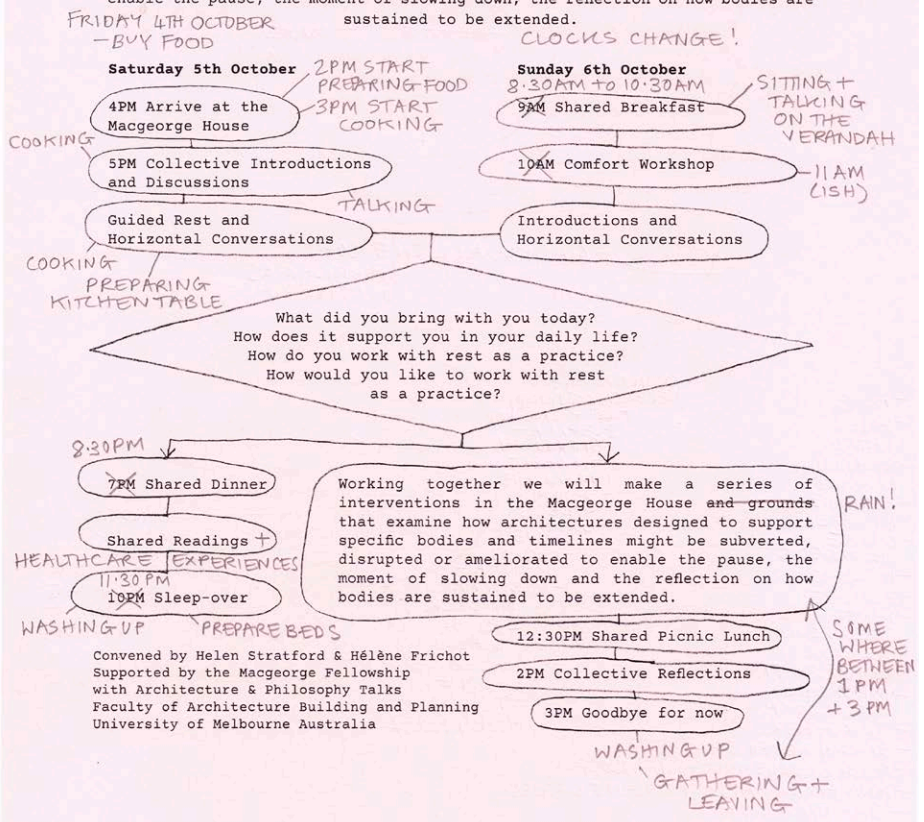
- ANYA KAISEB
- REBECCA STEPHAN
- LEAH LAKSHMI
- PEPXNA
- SAMPRASINHA
- ROBERT MACFARLANE
- JENNY ODELL
- ELLEN SAMVELS
- AZIZ
- SOHAIL
- SUSAN SONTAG
- ROBIN WALL KIMMERER
- KAIYA WAERA
- ALICE WONG
- TYSON YUNKAPORTA

- A BLANKET MADE WITH MANY BODYMINDS
- A WOOLEN JUMPER (WITH HOLES) + HOUSESHOES
- A HEAT PAD SLIPPERS + SNOWBEAR
- HIGHLIGHTER PEN (FOR STRIKING OFF TASKS COMPLETED)

We invite participants to come along with comfort props that offer support structures and networks of care in your everyday life. Starting from these props we will examine how the architecture of exclusionary spaces and abrasive material settings might be ameliorated and 'cripped' through slow prompts; practices of care that pay attention to embodied experience and knowledge.

'Crip time' is an embodied understanding of how disabled 'bodyminds' move in/through time that critiques ableist timeframes and constructions of disability. Outside linear and progressive ideas of time this 'broken' time generates new ways of thinking, feeling and being in the world. By extending these crip understandings into critical encounters with the often-unacknowledged support structures and processes necessary to sustain acts of making and writing, this workshop will explore in what way non-normative spaces and spaces of mutual-aid might be generated through these embodied methodologies.

Through these methods we will attempt to identify the visible/invisible support structures we use/make/need that sit outside of representational devices or apparatus which generate what is considered 'productive.' But if we consider 'rest as resistance' we might also consider what else might enable the pause, the moment of slowing down; the reflection on how bodies are sustained to be extended.

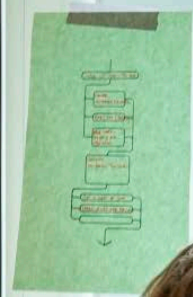
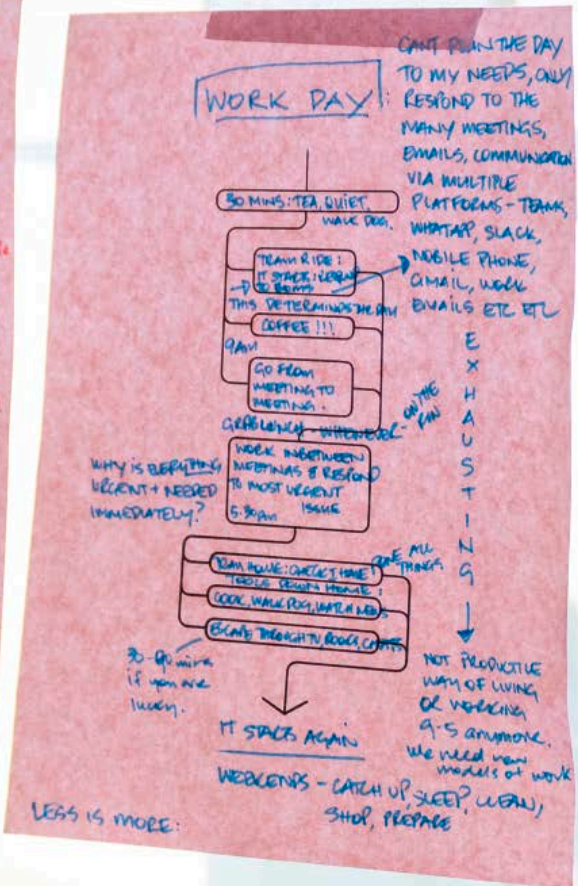


Convened by Helen Stratford & Hélène Frichot
Supported by the Macgeorge Fellowship
with Architecture & Philosophy Talks
Faculty of Architecture Building and Planning
University of Melbourne Australia

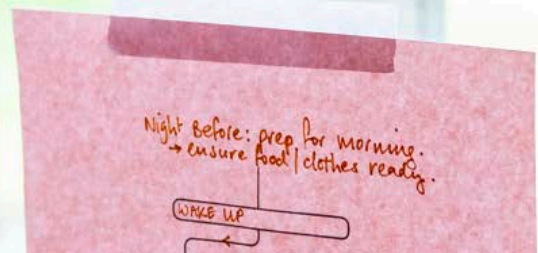
ask for
directions?
google
maps?
REPAIR FORUM!

what
US TO
OK

Out of town trip
take time
choosing
phone
& preparing
self to
engage
with people
more with
Carl
(Ninja)
and (Mell) who is
shower
I plan to
on
I plan to
on
I give patch
wiring parts.
I go
up wrong
side of
station -
work & out
go to other
side to
celebrate
just in
case to avoid
him.
Must have people
with all food.



18 July 2019
what happened in Australia in my country





Repair Forum: 'Feeling with Crip Time' performance

Photos: TJ Garvie

resting space: seats at the table

Seats at the Table: Co-designing Equity in the Public Realm explores the intersection between sustainability, accessibility and participation through a table as a place for bringing different people together, sharing, making, learning, nourishment and socialising. Re-Fabricate and The DisOrdinary Architecture Project collaborated to co-design six chairs with diverse schools in East London. As part of Seats at the Table, I facilitated the school workshops and designed a Resting Space in collaboration with dance artist Raquel Meseguer Zafe.

The resting space invites people to pause, rest and lie down. It hosts quotes from people living with invisible disabilities and chronic illnesses, alongside a series of gentle instructions for anyone who for whatever reason finds themselves resisting, unable or unwilling to walk. The quotes are taken from the Cloudspotting archive, which presents stories collected from over 300 people by Raquel Meseguer Zafe. The instructions are taken from 'Incline/Recline/Decline: Ways to not necessarily walk' a score by Idit Nathan & Helen Stratford. During the festival Raquel and I led 'Resting Conversations' a guided meditation on the radical qualities of rest.

Seats at the Table: London Festival of Architecture 2023

London Festival of Architecture (UK) 2023





"If I don't rest

in public,

my world gets

very very small."

Raquel



"If I don't rest
in public,
my world gets
very very small."
Raquel

steps,
walls,
benches,
seats,
a compendium of
of mental health
of mental health
of mental health
of mental health





Seats at the Table
chairs co-designed
with East London schools
made by B-made.

Photos: Luke O'Donovan

(un)productive spatialisations #1

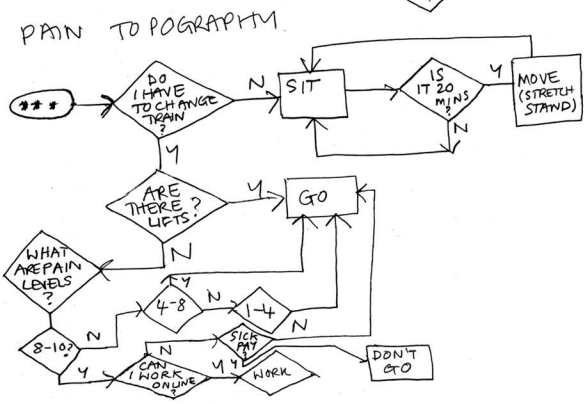
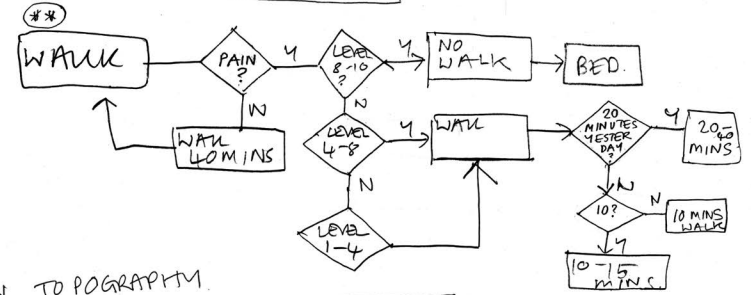
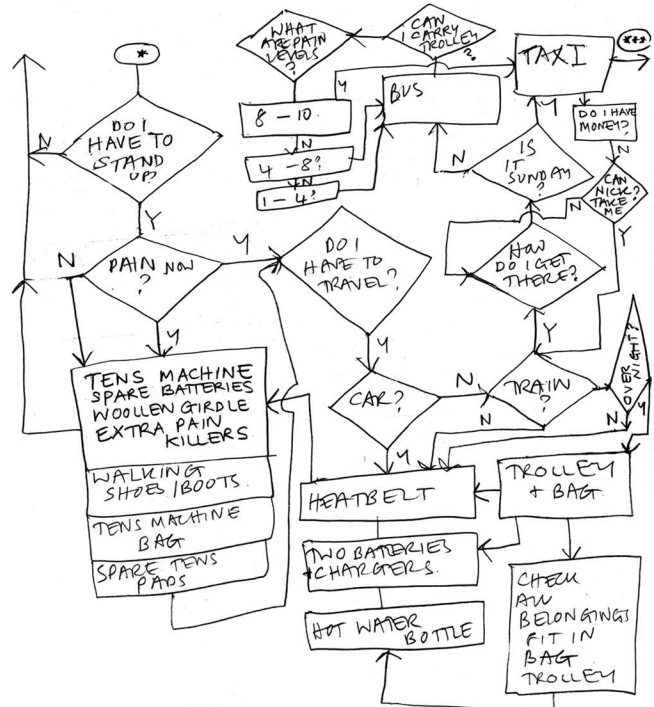
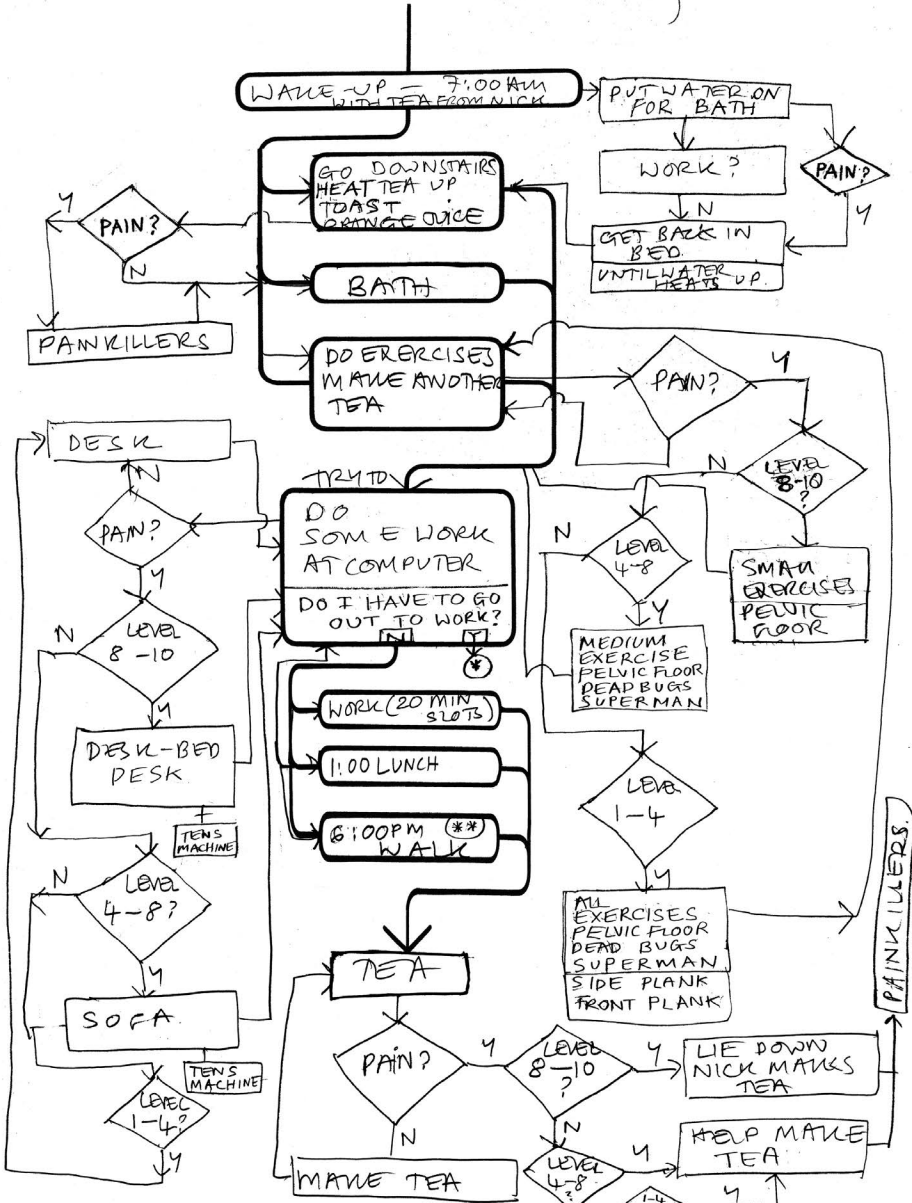
On Crip Time Magazine (London: Sticky Fingers)

Examining my relationship with chronic pain, these artists pages reappropriate the linear progressive language of flow charts to make visible the hidden, circular, emotional and physical labour needed to sustain the public lives of bodies that are 'sick'. Through 'cripping' these diagrammatic devices often used in rehabilitation procedures such as pacing and CBT, the pages employ feminist auto-theory methods to examine my relationships between chronic pain, public space, productivity and self-care.

The pages were developed as part of the Woke Designers Reading Club: Designing on Crip Time, a group of international artists/designers, who identify as disabled, sick or chronically ill, exploring crip theory and normative design as eugenics in practice.

[Sticky Fingers](#)

WORK DAY (sometime in September 2022)



further afield

Further Afield is a series of permanent sculptures sited around the Upper Lake of Yorkshire Sculpture Park, for visitors to encounter and respond to. Each work is made from wooden railway sleepers, with words engraved on the surface. Certain words have been highlighted using brightly coloured paint. Over time, the wood will age and become embedded in the landscape of the Park.

Developed with artist Idit Nathan over an invited walking residency in 2017-2019 (see *Between the Gallery and the Park*), the instructions on the sculptures invite us to play, think, interact, and use our senses to experience our surroundings in new ways.

[Further Afield Yorkshire Sculpture Park](#)

[Corridor 8 review](#)

[Bloomberg Connect App](#)

playanywherenowornever.com

Yorkshire Sculpture Park (UK) 2021



WHISPER

A SECRET TO

SOMETHING. WILL

THEY **WHISPER** BACK?

A wooden sign made of two horizontal planks is placed on the forest floor. The top plank has the words 'CLOSE YOUR EYES' and the bottom plank has 'MOVE IN CIRCLES'. The background is a dense forest with sunlight filtering through the trees.

CLOSE YOUR EYES
MOVE IN CIRCLES



noticing the unnoticed: a walk for julia dwyer

A public walk created by feminist art and architecture group **taking place** to accompany the exhibition *How We Live Now: Reimagining Spaces* with Matrix Feminist Design Cooperative, Barbican Centre, London. Developed by Brigid McLeer, Sue Ridge, Jos Boys, Katie Lloyd Thomas, Teresa Hoskyns with additional contributions from Jane Rendell and Emma Douglas the walk was created in memory of Julia Dwyer (1953 - 2020) member of Matrix Feminist Design Co-operative and taking place. Inspired by some of Julia's work, the walk animated a series of places on a route from *How We Live Now* to Queens Square in Bloomsbury that were selected as sites for close looking and (re)imagining – opening up spaces we usually don't notice to make visible different ways of being in, and thinking about, the world.

[How We Live Now](#)

[taking place](#)

taking place / Barbican (UK) 2021

barbican



Photo: Brigid McLeer

1. Jos Boys & Liz Crow *Tilted Horizons* (Barbican Centre, G1 Foyer and Riverside Terrace)

At the beginning of this **taking place** walk, we start with a pause – and a brief sit or lie down. Taking a different angle of view, we can change what we see, hear and sense. We reflect on/play with what does and does not get noticed, and who or what gets valued or ignored in 'normal' lives and spaces.

http://www.roaring-girl.com/about/liz_crow/

<https://disordinaryarchitecture.co.uk/projects/making-disordinary-spaces>

2. Brigid McLeer *A letter to Julia about the London Plane trees* (Charterhouse Square)

A London Plane tree was the important starting point to Julia and Sue Ridge's work for **taking place's** project *The Other Side of Waiting* at Homerton Hospital in Hackney. Under the shade and shelter of the majestic Plane trees on Charterhouse Sq. we will hear about this project and reflect on its resonances in relation to the histories and significance of this most ubiquitous of London trees.

www.brigidmcleer.com

3. Helen Stratford (with Jane Rendell and Emma Douglas) *Collective Inscriptions* (St. John's Gardens)

For Julia, the group walk is a 'rolling conversation' – a 'free choreography which allows each individual to position herself in relation to the group'. In St John's Gardens, we will take a moment to hear about themes in Julia's walks with the group **taking place** – itself a rolling conversation extending over 20 years – and hear from Jane Rendell how one of the group's memories of Julia are situated within, and connected to, a collective feminist history.

In conversation with the mural and chalk graffiti in the Gardens by artist Emma Douglas, in memory of her son Cato, and a memory of a taking place event, walkers will then be invited to take a moment (with or without a piece of chalk) and remember a place, person or period in their lives.

www.helenstratford.co.uk

<https://criticalspatialpractice.co.uk>

4. Teresa Hoskyns *Seeing the Unseen and Noticing the Unnoticed* (En route from Britton St. to Exmouth Market)

This section from Britton Street to Exmouth Market remembers Julia by attempting to re-enact a methodology she used in two walks with **taking place**. Julia argued that her Australian background gave her an understanding of how cartographies of 'unseeing' are used by social and political hierarchies to deflect the real. In *Walking Around the Block* 2002 and *Walking Around Schloss* 2005 she used participatory collective practice as a feminist method for 'seeing' and 'noticing' place. We invite you to participate – tell us what you see and notice it through photography or using the chalk.

5. Katie Lloyd Thomas *Tracing the details* (W. R. Lethaby's House, 20 Calthorpe St. to Mecklenburgh Sq.)

Starting at 20 Calthorpe Street where architect-educator W.R. Lethaby lived while he helped to set up Central School of Arts and Crafts and the Art Workers Guild, this section of the walk remembers Julia's intense passion for making, and the relationships between building trades, crafts and design.

Taking a leisurely stop at the Calthorpe Project, the site of an unbuilt project by Matrix, we'll mirror the set of Julia's working drawings on show at the Barbican with our own collective palimpsest of details, before moving on via the homes of women writers around Mecklenburgh Square.

6. Sue Ridge *Wot Larx* (Charles Dickens Museum, Doughty St. and Queen Square)

This section of the walk from the Dickens Museum to Queen Square, identifies links between Dickens and William Morris and the overlaps with their time lines.

In Queen Square there will be references to Julia's walks map ('maps are a shorthand for understanding place') created for the *Embroidered Minds* exhibition at the Neurological Hospital Museum and also at the *Embroidered Minds* Chelsea Flower Show Epilepsy Garden.

<https://sueridgeportfolio.com>

<http://www.embroideredminds.co.uk>

MEET: OUTSIDE THE EXHIBITION *HOW WE LIVE NOW: REIMAGINING SPACES WITH MATRIX FEMINIST DESIGN COOPERATIVE*

Barbican Centre Foyer 11:00 am (public) and 3:00 pm (family and friends) June 26th 2021

taking place



life

What do you do everyday? Every week? Every month? How do you organise your daily life? Is it productive?

The 'Life' room is a commission for Blackpool ART B&B: a fully operational boutique hotel and venue but also a community business which re-invests profits in arts and community projects. the hotel hosts a total of 19 rooms designed by artists including Mel Brimfield, Time Etchells and Mark Titchner.

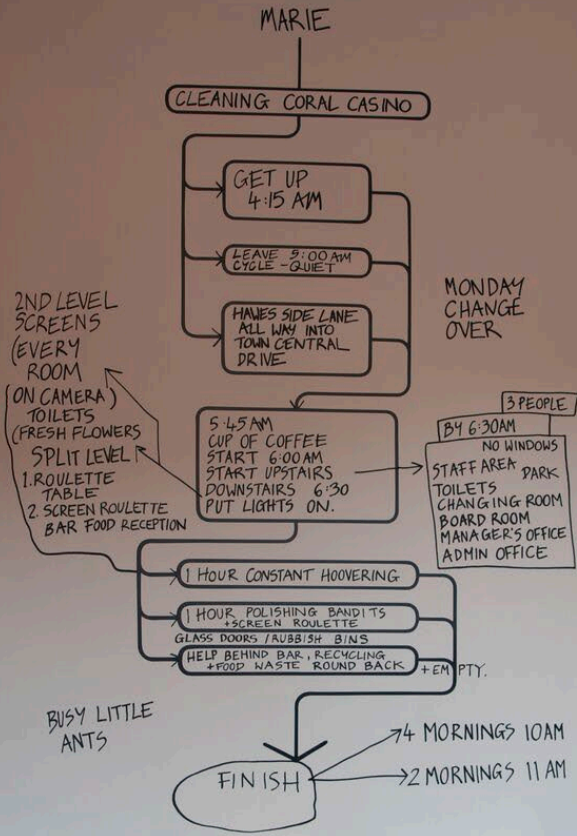
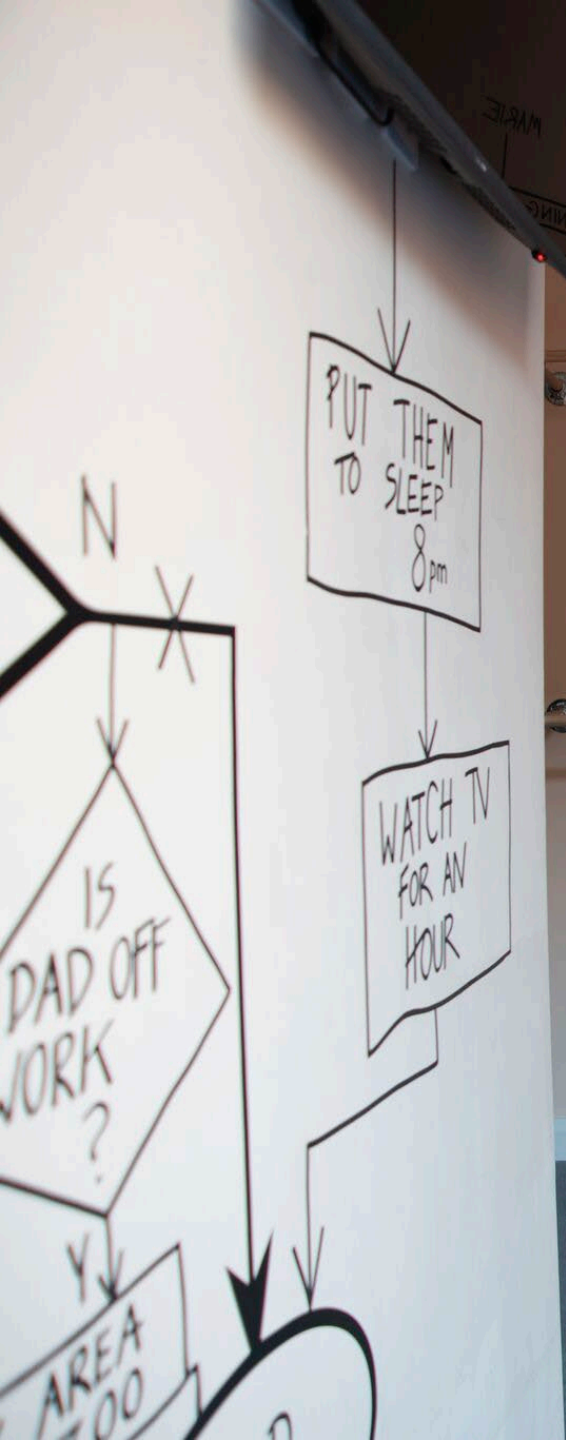
Part of a series of projects under the title of 'Organisational Diagrams for Everyday Life,' the walls in the 'Life' room have giant flowcharts, painted or applied by Stratford and created in collaboration with Blackpool residents (see The Third Bedroom residency with LeftCoast – Art B&B's resident arts organisation) to depict their daily routines. Visitors to the room are invited to make diagrams of the day-to-day challenges and routines experienced in the spaces of their own daily life and add them to the room's 'project book'.

[Life Helen Stratford](#)

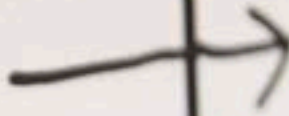
[Art B&B Art Monthly review](#)

Art B&B / Leftcoast (UK) 2019





CUP OF COFFEE
START 6:00AM
START UPSTAIRS
DOWNSTAIRS 6:30
PUT LIGHTS ON.



2 PEOPLE
BY 6:30AM
NO WINDOWS
STAFF AREA
TOILETS
CHANGING ROOM
BOARD ROOM
MANAGER'S OFFICE
ADMIN OFFICE

HOVERING

Productivity
Pack

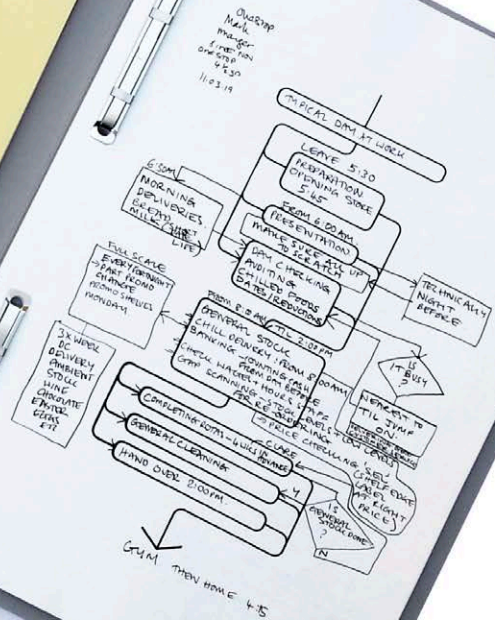
What do you do every day?
Every week?
Every month?

How do you organise
your daily life?

Is it productive?

Art BnB

Hawes Side



the day of the duck

The Day of the Duck, made with Lawrence Bradby, is a 'Duck Noir' artists' book that evolved out of the residency A Day with a Duck in Ely (2012/13). Published by Marmalade, it explores Englishness, pseudo public space and what it is to be considered an unwelcome migratory visitor in contemporary Britain through the eyes of a particularly pesky Muscovy duck. The book was recently selected by a-n the artists newsletter as one of the top 10 artists' books of 2018. Distributed by Central books London and launched at Babylon Gallery Ely and RIBA bookshop London, it is also available at Burrows bookshop, Ely, the Serpentine, Whitechapel and ICA bookshops, The Book Art Bookshop, Live Art Development Agency London and The Book Hive Norwich.

[Review - 'Artists' Books 2018: 10 of the best, from irreverent fun to brutal heartbreak' a-n](#)

[Review - Living Maps Review](#)

[Review - The Norwich Radical](#)

www.centralbooks.com

<https://www.wysingartscentre.org/shop>

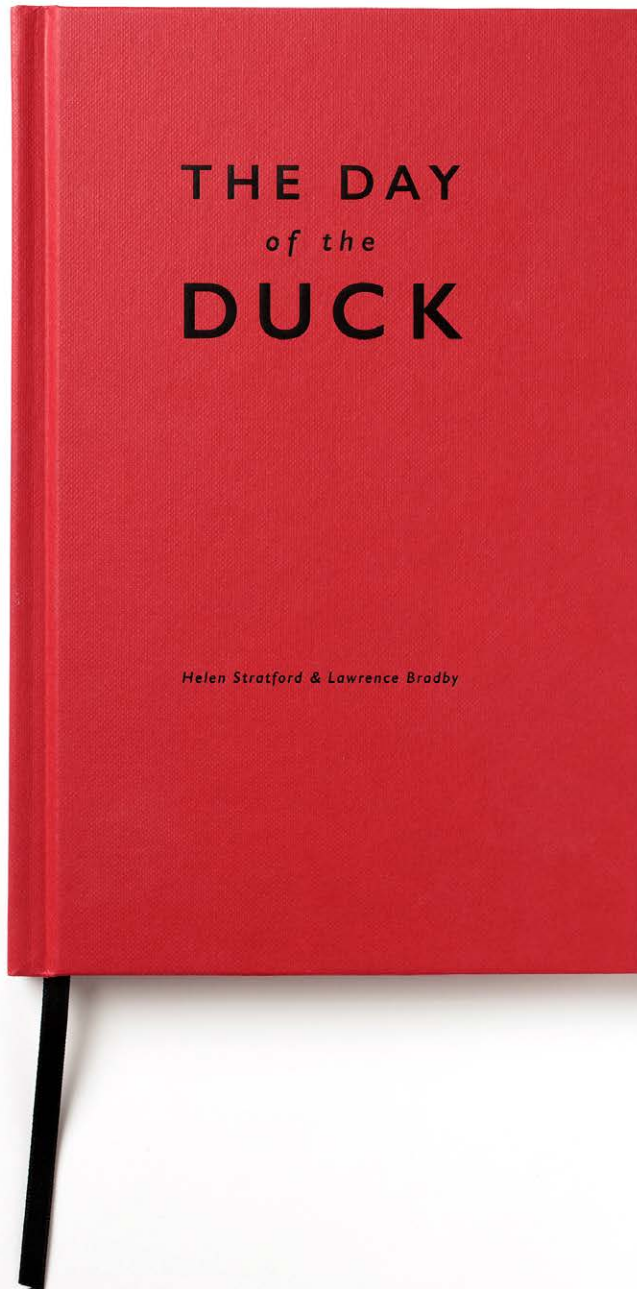
Artists Book (UK) 2018


Marmalade Publishers of Visual Theory

**Babylon
ARTS**


LOTTERY FUNDED

Supported using public funding by
**ARTS COUNCIL
ENGLAND**



“A magnificently sustained political speech.”

Elsbeth Owen, artist

“Ranging from signs forbidding to cohabit with ducks, through statistical data, to scientific diagrams illustrating why ducks ruin everything, the plates work really well alongside the narrative of the scripted scenes... Every now and again the Muscovy duck’s dialogue spills almost into poetry to a beautiful effect. I do think this is one of the clearest strengths of the book and the emphasis and lonely plea of someone completely shunned out of the community really drives this effect home.”

Ewa Giera, Arts Editor, *The Norwich Radical*

“Comedy, erudition, political input, irony, thought provoking, while being laugh-out-loud as well.”

Rachel Anderson, author

“The Day of the Duck proves to be a cautionary tale for our times.”
Sarah Bodman, ‘Artists Books 2018: 10 of the best,’
a-n The Artist Information Company

“Very #quirky, an undeniably #interesting and #important other worldly view. Well #designed lovely clean feel. Sharp. I love my copy.”

Adrian Moule, Director, Transitions 17 CIC
Community Development Arts Organisation

MUSCOVY DUCK: ...

BOATYARD OWNER: What was all that bollocks about things people do in the street? Was that to distract me?

MUSCOVY DUCK: My companions have vanished. Previously, our numbers were in slow decline. Suddenly all are gone, except for me.

BOATYARD OWNER: What, and you thought I'd nabbed 'em? Set up some avian correctional facility? You little shit!

MUSCOVY DUCK: What cannot be seen is called hidden. What cannot be found is not lost forever.

BOATYARD WORKER: 'Sup boss?

BOATYARD OWNER: Bare-arsed bastard cheek of it!

MUSCOVY DUCK: You are foul-mouthed but you are honest. I did not expect to find my fellow ducks in cages. Nonetheless, it was necessary to check.

BOATYARD OWNER: Fowl-mouthed. HA! HA! *(To Boatyard Worker)*
This cocky twat thinks we're the reason the ducks are getting less.

BOATYARD WORKER: WHAH! By doing what?

MUSCOVY DUCK: If someone were removing the brethren, then this is an ideal location. There is direct access to the water. Ample storage. A veneer of clutter to conceal storage pens or cages.

BOATYARD OWNER: Yeah, 'Cept we ain't. We don't. I'm a boat builder, not a trapper of ducks.

MUSCOVY DUCK: I have verified this now. I apologise for the implication of my actions.

BOATYARD OWNER: Huh!

MUSCOVY DUCK: The fact remains, the brethren have gone. I conclude we have transgressed some human patterns.

BOATYARD OWNER: Maybe you have, but we've lived with mucky ducks since I was a kid; 'snever been a problem. Where d'you get the idea you don't fit in?

MUSCOVY DUCK: I did not get this idea. I lack ideas. Ideas are what I seek.

BOATYARD OWNER: Well... what about the nature lot? The wildlife trust. They like to fiddle with who's here and who's not. Maybe you're gobbling up some endangered plant.

Plate H. Non- and Semi-Corrodible
Consumer Items





ON THE RIVERBANK,
WITHIN THE CITY LIMITS,
BY THE MALTINGS EATERY
& MEETING ROOMS

TIME
Early M...

Amateur Duck
Laure...

THE DAY OF THE DUCK

THE DAY OF THE DUCK

VEX

The Day of The Duck: Book Launch RIBA bookshop London 2019

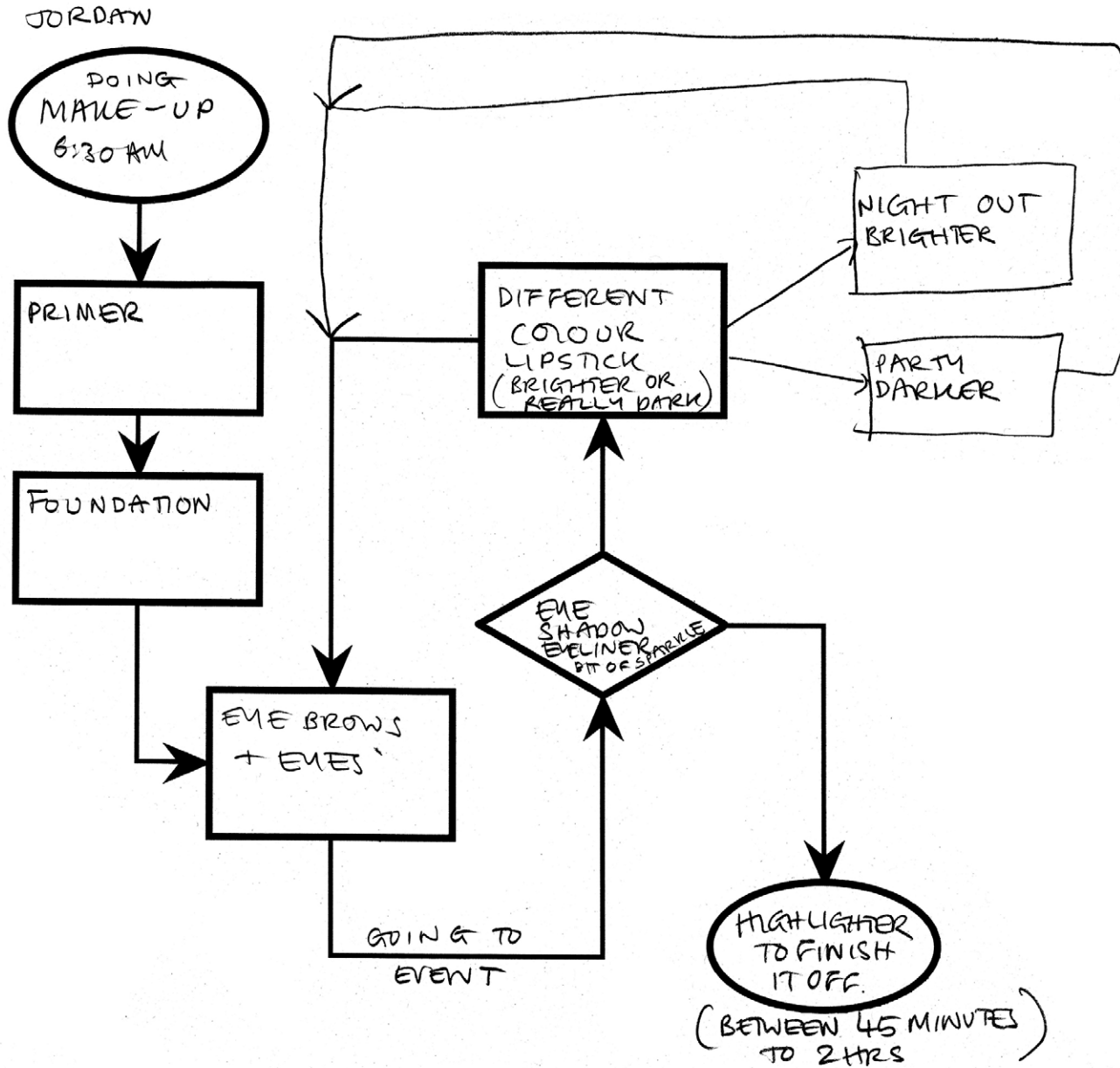
organisational diagrams for everyday life - ongoing

Equipped with a library of architectural and diagrammatic books, alongside self-help guides, such as 'DOING IT NOW!' and 'GETTING IT DONE!,' light boxes, drawing tables, and flow chart templates, summit Organisational Diagrams for Everyday Life is a roving project that invites people to make diagrams of the day-to-day challenges and routines experienced in their daily lives.

The project has had different iterations including Oriol Davies The Drawing Room residency (2016) Transitions 17 residency Middlesbrough, Social Art Network workshop Sheffield, Leftcoast Blackpool The Third Bedroom residency (2019) Oslo Architecture Triennale The Library installation (2019) and Bloc Projects, open members show Sheffield (2020).

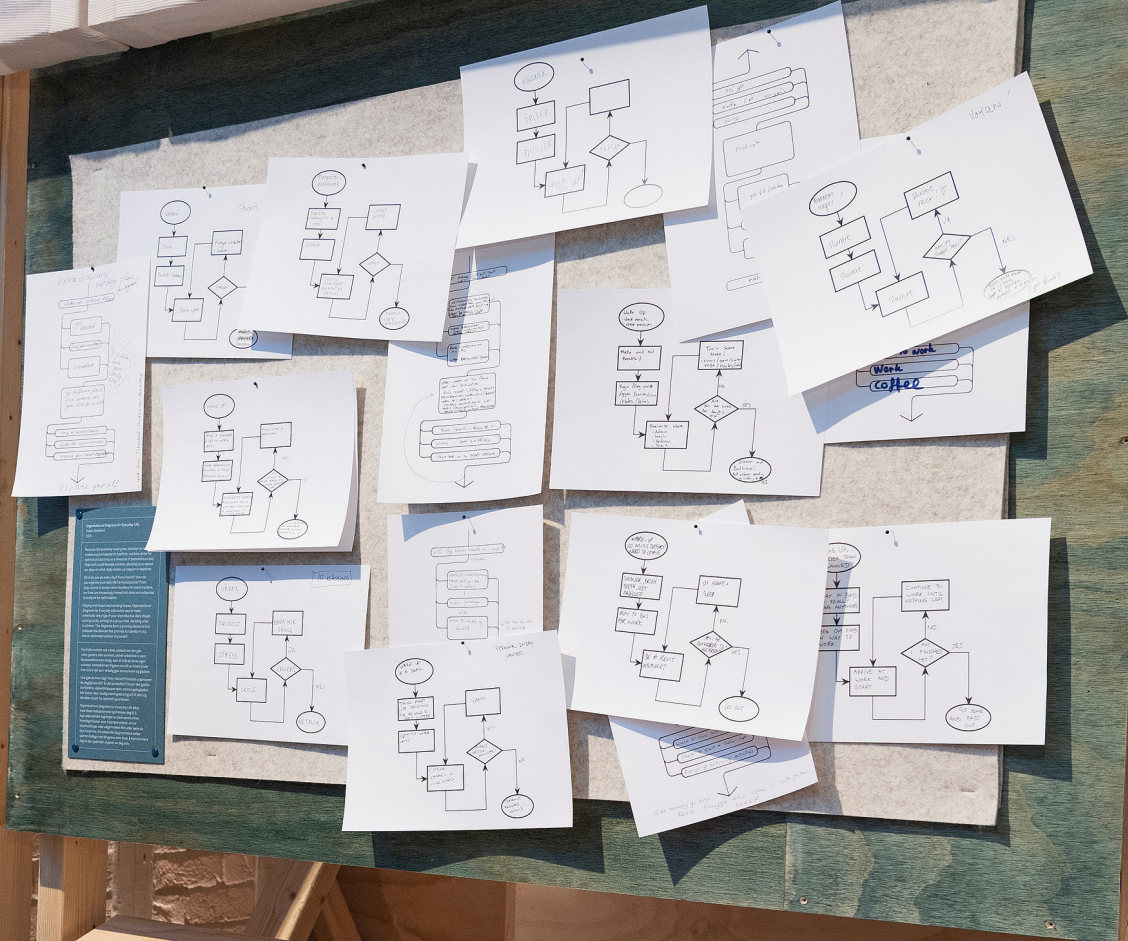
Playing with pie charts, flow charts, colour charts, bar charts and other organisational devices, 'Organisational Diagrams for Everyday Lives brings everyday, yet personally unique, routines to bear on the measured ways that try to organise the paces of our daily existence. The diagrams use dead-pan and comic techniques to playfully critique those organising devices that promise to "change you to who you really want to be."

[oslo architecture triennale: enough! the architecture of degrowth](#)





Bloc Members Show with Bloc Projects Sheffield (2020)



Autisme
The Autistic Community

Autism and so-called are central to both climate breakdown and global economic growth. Alternatives may lead to a more resilient and an appropriately needed.

Autistic humans are powered by art and the heat of the sun. The first is a result of a combination of factors between an immense cultural using any kind of art, history, technology, science, or literature.

Autism is an interdisciplinary artistic endeavor, developing using and teaching Autistic students. It includes a range of subjects, which together and activities in a traditional way that is highly interactive approach that humans have developed to everyone.

The Autistic and so-called is a personal tool for action-oriented atmospheric expression.

Planned and planned to be able to communicate and get to global economic value. Alternatives can only be done through education, not through art or literature.

Autism is a challenge to the way we think and act. The way we act is a result of a combination of factors, which together and activities in a traditional way that is highly interactive approach that humans have developed to everyone.

The Autistic and so-called is a personal tool for action-oriented atmospheric expression.

Autism is a challenge to the way we think and act. The way we act is a result of a combination of factors, which together and activities in a traditional way that is highly interactive approach that humans have developed to everyone.

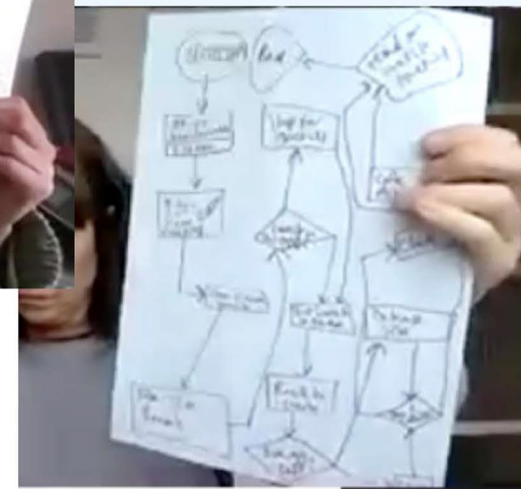
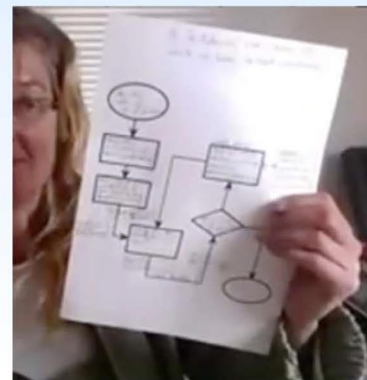
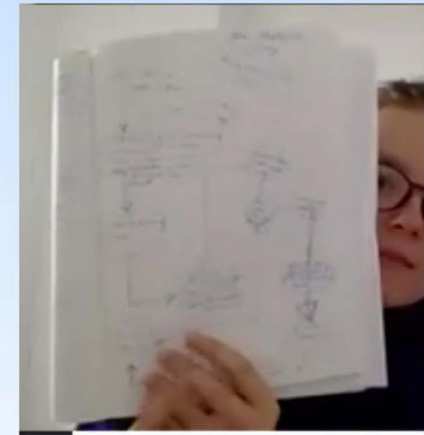
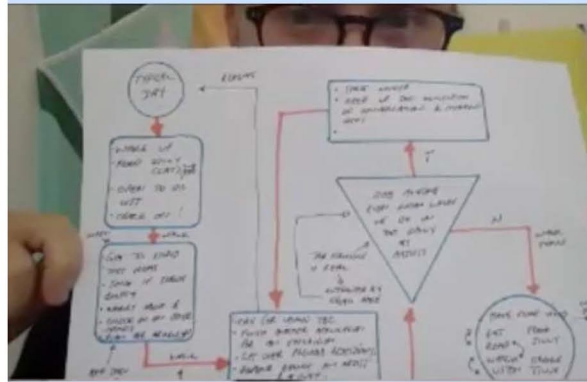
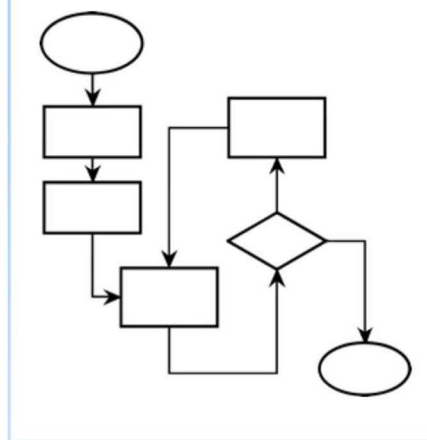
The Autistic and so-called is a personal tool for action-oriented atmospheric expression.



Oslo Architecture Triennale The Library installation 2019



The Third Bedroom residency Hawes Side with Leftcoast Blackpool (2019)



Social Art Network workshop Sheffield 2018

Abingdon Studios Meanwhile talks online workshops 2020

organisational diagrams for everyday life: south bank middlesbrough

Over the past 20 years South Bank, on the edge of Middlesbrough, has witnessed a rapid decline in the steel industry, leading the local council to assert that there is no longer any economic justification for the existence of these communities. In this context 'Organisational Diagrams For Everyday Life' worked with local residents to explore what makes a 'productive' life.

Selected by Transitions17 Community Development Arts Organisation, over 3 months a 'Portable Productivity Pavilion,' travelled around South Bank, opening up conversations in schools, shopping centres, church halls and the library by encouraging people to think about and draw their everyday routines. During the residency a series of live art events evolved out of these conversations including '12 Walks For 12 Empty Streets' - walking, playing and talking about ideas to make use of 'Greened' land (grassed over demolished housing) accompanied by Lyn's community pie making (from a family history of pie making for communities in poverty) and 'John's Heritage Walk of Historical Maps of the Future' (based on failed regeneration plans). The diagrams made over the residency were displayed in a growing archive in the gallery and a publication launched at 'Magic South Bank' evening event, including rare amateur footage of South Bank celebrity Paul Daniels alongside a magic act from local Vicar Father Terry, giving people the opportunity to celebrate and share with others their advice on particular daily routines.

a-n review of Organisational Diagrams for Everyday Life.

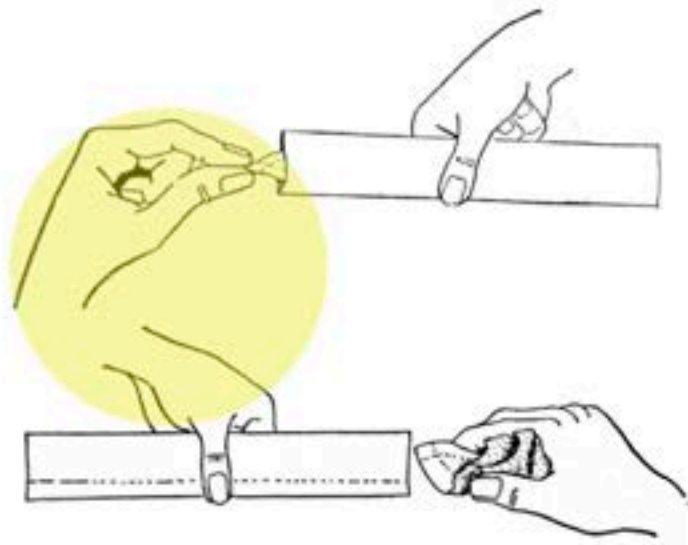




'Twelve Walks for Twelve Empty Streets'

MAGIC SOUTH BANK

Magic buildings and sleights of hand
Saabat Gallery, South Bank, Middlesbrough
Friday 23 March 6:30 - 8:00pm
(refreshments & magic included)



Friday 23rd March join local artist Adrian Moule and Transition 17 artist Helen Stratford for **Magic South Bank 6:30pm - 8:00pm** an evening of projections, performances and conversation including Father Terry Leathley, exclusive **as yet unseen** footage of local celebrity magician Paul Daniels courtesy of the North East Film Archive, book launch of drawings from the Transition 17 residency, with contributions from other guests and food!



TRANSITIONS 17



school for
social
entrepreneurs



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ENGLAND**

Photos: Abboud Mahjoub

between the gallery & the park

'Between the Gallery & the Park' forms part of a collaborative ACE funded residency with Idit Nathan at Yorkshire Sculpture Park (YSP), West Bretton Yorkshire and Furtherfield Commons (FF), Furtherfield Gallery London. 'Between the Gallery & the Park' evolved out of an invited walking artists residency at Yorkshire Sculpture Park in 2017/18.

The current residencies and series of walkshops combine our long held interests in walking through urban and rural landscapes as part of art making practice, which we consistently share with audiences who we regard as active participants in our practice and work. 'Between the Gallery & the Park' combines our questioning approach with poetic texts and movements that respond directly and evocatively to YSP and FF through a series of 'walkshops' with visitors as well as invited individuals and groups. During the 'walkshops' dice roll, cards are drawn and conversations are held providing us with 'datascares' that will inspire the development of a series of poetic prompts. The prompts will then form the basis of two distinct Mobile Art Objects to be launched in 2019.

www.playanywherenowornever.com



FURTHERFIELD

Walking Artist Residency and Mobile Art Object Commission
Yorkshire Sculpture Park and FurtherField Gallery London (UK) 2017-19





Photos: Julian Hughes



Photo: Julian Hughes



Sign 1: [Illegible text]

Sign 2: [Illegible text]

Photo: Julian Hughes

vsakogaršnja zemlja

What do common spaces mean in the city and how do we define them? How can we start a public conversation that exists in between, on the boundary and at the threshold? Part walk, part survey and part conversation, the workshop occupied and travelled around the border of Onkraj (Community Garden) and extended into the city of Ljubljana, offering a means to open up ideas and discussions around how public space is produced and performed.

Tomato, strawberry and mint plants, donated by members of the community garden, were taken on a journey to public spaces in the city before being replanted without permission in a formal public space nearby. On returning to the community garden, participants were invited to suggest a question or statement for the city from the garden to write on the perimeter metal fencing, echoing the nearby billboards. The ensuing suggestions included 'public space / common space?' 'taking out, bringing back,' 'Beware! Public Space!' before finally arriving at 'Vsakogaršnja zemlja' or 'all mans land.'

www.obrat.org

Participatory Workshop Commission, Kud Obrat Ljubljana (Slovenia) 2018





pseudo public space

Pseudo Public Space was a 4-day hands-on public workshop that evolved out of collaboration between the University of Sheffield and the Floating University, Berlin by Architecture Studio Raumlabor. Run collaboratively with architectural and urban designer Amro Yaghi with invited guests Architects ON/OFF and artists Sasha Amaya and Daniel Almgren Recén, the overall research question of the workshop asked: how can public space be rethought and produced through performative methodologies?

Throughout the workshop, we used performative methods in public spaces around and within the Floating University site to make productive disruptions or 'constructed situations' that told us more about these so-called 'public spaces'. Participants concluded the workshop by making propositions / instructional devices for others to use that either built on a minor set of practices that have produced an alternative sense of publicness, or common(ing) set of relations, or was critical of an existing pseudo public space through highlighting / pushing to absurd levels the current situation.

www.floatinguniversity.org



the regeneration game

Artists attending Assembly Salford at artist-led initiative Paradise Works were invited to 'push the envelope', be 'proactive' and 'bring to the table' the place for artists in city development for this hands-on networking consultation workshop.

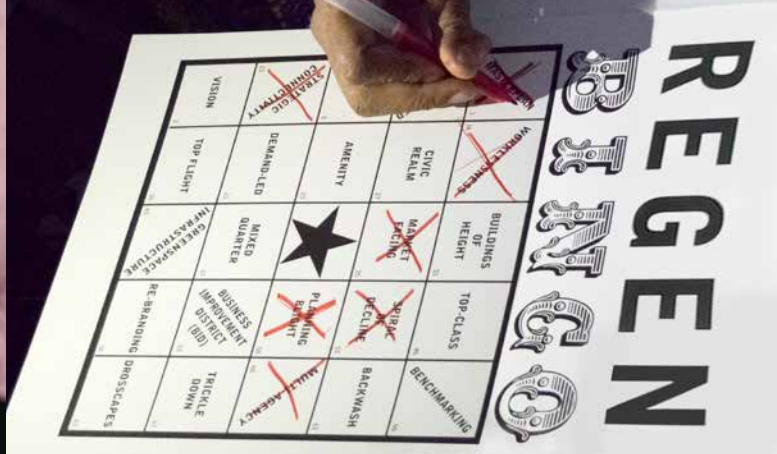
Ticking off terms such as 'reimagining', 'spiral of decline,' 'flagship development' and 'formal frontage', *Regen Bingo* provided a fun game for players of all ages based on the language of regeneration. Next, *Developing Development* considered artists' 'economic viability' in the city by redefining the language used in city development for artistic use. Finally, *Productivity Portfolio Posters* asked artists to collaborate on visioning ideas, propositions or manifestos for a city which embrace artist-led activity.

a-n Assembly Salford



PARADISE
works

Participatory Workshop Commission A-N Assembly Salford (UK) 2018



Photos: John Lynch for a-n The Artists Information Company

the remote lab

*First the insects and then the larger non-humans arrived to occupy the architectures. Unexpected forms of life flourish in unexpected places. Furniture is re-used, and all sorts of insects moved into the slits and cracks ... Plants grow where once a wooden floor had been polished.**

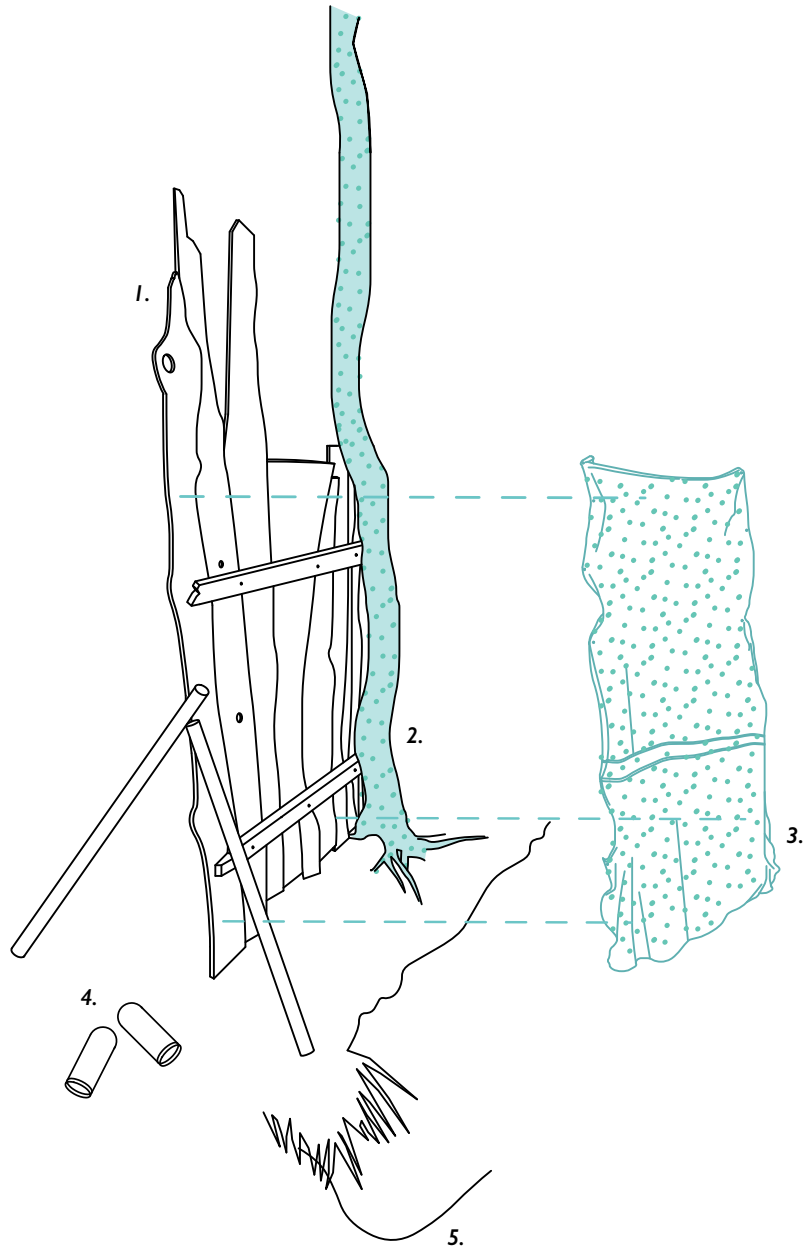
**Karin Reinsinger 'Between The devil and The Deep Blue Sea' 2017.*

The Remote Lab residency by Fermynwoods Contemporary Art is a residency for one artist to develop new work while and through experiencing the remoteness of Sudborough Green Lodge. Accessed down a 2-mile single track within Fermyn Woods Forestry Commission managed woodland in Northamptonshire, this focussed residency helps the selected artist develop and explore new perspectives on rural and urban environments in relation to their continuing practice. The residency was an opportunity to explore wildlife management in all it's forms - read more at the link below.

'Alterlives'

Fermynwoods Contemporary Art Residency (UK) 2017





Barricade #1

- 1. Barricade; 2. Tree - sycamore; 3. Netting;
- 4. Spent paintball ammo clips; 5. Ditch

lightbulb walks

Part walk part talk all play!

This specially commissioned series of playful walks in and around the National Theatre with Idit Nathan invites participants to engage with architectural history and anecdotal facts through games and conversation. An open invitation to play the cultural spaces in and around the building with the help of props, cards and dice ...

www.nationaltheatre.org.uk

National Theatre Commission London (UK) 2016/17

**National
Theatre**



“It feels like something has landed from outer space.”

“I haven’t ever been to this part of the building before!”

“I like the mixture of actions - doing - & reflective thinking.”

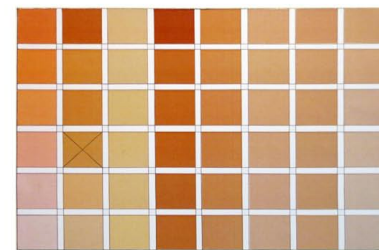
organisational diagrams for everyday life - the drawing room

During this residency and opening event for The Drawing Room Oriel Davies Newtown, Wales, visitors and staff were invited to draw diagrams of daily routines and processes that honour and perform the everyday. The action of drawing people's everyday, mundane and even unproductive routines, starting with my own, provided a means to begin to uncover what was specific to Newtown in terms of geography (How to Climb a Mountain) and employment actual or remembered (Piano Lesson / Milking Pick Up). The diagrams use dead-pan and comic techniques to playfully critique those organising devices that promise to "change you to who you really want to be."



Tea Preparation

1. Select favourite mug (red).
2. Place teabag inside.
3. Boil water.
4. Add boiling water to mug.
5. Leave for at least 2 minutes.
6. Remove teabag.
7. Add milk (soya) to desired shade (mid tan)



Tea Shade Chart

Fig. 1. Necessary tea making steps for first two cups in the day. Please refer to the tea shade chart to ascertain if colour and strength are to the required level.

play the city now or never!

*When was the last time you walked back in silence watching the world pass you by in slow motion?
Have you ever followed a line on the pavement and pondered the future?*

'Play The City Now Or Never!' is a new free App for mobile devices that takes people on a playful journey of discovery. Developed with Peterborough and Southend residents through a series of workshops between April 2015 and May 2016, with National arts organisation METAL, and for Watch Out festival for Cambridge Junction in May 2017, the App suggests directions and actions that provoke people to experience public spaces in fresh and imaginative way. The App uses geo mapping technologies, in combination with everyday mobile devices, to give users visual and audio prompts suggesting specific actions or tasks as they walk around town. These prompts encourage people to look, listen, think and interact with others, seeing familiar landscapes in a whole new light.

'Play The City Now Or Never!' has been developed with artist Idit Nathan in collaboration with arts organisation METAL Peterborough / Southend and Cambridge Junction. The project is supported by Arts Council England, METAL, Peterborough Presents and Cambridge Junction.

www.playanywherenowornever.com

[METAL project page](#)

[Festival Trailer](#)

Residency METAL Peterborough / Southend (UK) 2015-16
Commission Cambridge Junction (UK) 2017

Metal 
CAMBRIDGE
JUNCTION

  Supported using public funding by
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ENGLAND



TAKE A SEAT: SMILE AT YOUR NEIGHBOUR PCNN Peterborough Arts Festival 2015

Photo: Julian Hughes



fantastical cambridgeshire

Fantastical Cambridgeshire is a long-term project with arts organisation Cambridge Curiosity and Imagination (CCI) about the County of Cambridgeshire. It connects people of all ages, their local area, adventuring and culture.

Beginning in schools, CCI artists in residence Creatively Adventure with young children and their teachers to share discovery of real, local spaces in extraordinary, enchanting and intriguing ways. The children's families and the wider community, including artists and other specialists, are then invited to encounter and add to the children's discoveries at Fantastical Blitz Days – 24 hours of looking, noting, drawing, modelling, and recording in different and playful ways, the fantastical life of a single location.

Invited by CCI to be Creative Producer for the Fantastical Blitz Days, the days are being curated in collaboration with other CCI artists, Eynesbury, Offord and Roundhouse Primary Schools 2016/17 in and around St Neots, Cambridgeshire.

Fantastical Cambridgeshire

Creative Producer Cambridge Curiosity and Imagination (UK) 2016-17





Photo: Maciek Platek

slab

'Slab' centres around a conversation with two Roadsmen over the duration of UNIT(e) Residency, g39 Cardiff January - March 2016. The project explores how a conversation that took place over the residency period might be made visible and presented within a gallery context.

During the residency a cataloguing process of broken paving slabs between g39 and Cardiff train station opened a conversation between two Roadsmen and myself about their endless daily work, replacing broken slabs in the city streets. The conversation covered topics including the practicalities of laying slabs, the wider regeneration plans for the city, the responses of the general public and cake making. An exchange of skills and stories, including methods and images of cakes made by family members evolved into a cake made by Roadsmen Anthony Welch that translated my broken slab catalogue into edible form. In the final gallery presentation the cake was presented and eaten against a backdrop of broken paving slab wallpaper alongside a photo of Anthony holding his cake.

www.g39.org



proposition #1 (cardiff)

PROPOSITION #1

*Borrow a cow from a farmer or local landowner.
Take it into the City.*

'Proposition #1 (Cardiff)' is a proposal for a city that tests the boundaries between the rural and the urban and the rules of public space by proposing that a cow is taken on a journey from farmland to city centre.

'Proposition #1 (Cardiff)' plays with and subverts the language of architectural conventions, typologies, plans and written specifications, to provide a set of instructions and regulations required to take livestock on public transport and walked through public space. On the wall a grassed shelf with a 1:76 model cow sits beneath the proposition - an A4 printed sheet nailed to the wall. On an adjacent table a series of large scale tracing paper drawings are presented with a folder containing a checklist and associated byelaws and regulations necessary for the proposition to take place. Developed and researched specially for Cardiff but with relevance to all cities, the drawings - 'Bovine Trajectory,' 'Cow Horn Protectors' and 'Public Bovine Transportation' - with associated legislation, explore how over-regulation plays out within contemporary cityscapes.

www.g39.org



PROPOSITION #1

Design a cow house a house or local landmark.
Take it into the City.

Urban Institute
March 2016



perimeter perambulations

perambulate

pə'rambjəleɪt/

verb: formal humorous

walk or travel through or round a place.

BRITISH historical

walk round (a parish, forest, etc.)

in order to officially assert and record its boundaries.

Comissioned by RADAR, Loughborough University's Contemporary Art strand, for their market Town programme and developed through talking to Horticultural Supervisors, Museum Supervisors, Ecology experts, Development officers and Friends of Queen Park, 'Perimeter Perambulations' was an interactive tour of Queens Park, Loughborough, examining the entry points, thresholds and borders of this maintained natural environment.

Between August and October 2015, people were invited to join me as I walked the perimeter of Queens Park - walking, talking and surveying the borders. In October 2015 the walk was opened to residents of Loughborough to explore Queens Park with me through the eyes of the Urban Botanists and other experts I had met over the summer, some of whom joined me on the day, including the Chairman of the Carrillon Tower.

In the context of masterplan proposals for the area the interactive tour questioned ideas of connectedness and how the park was sensed as part of the town.

[RADAR review](#)

RADAR, Loughborough (UK) 2015

Radar Artists engage
with research



how to remake a city / demolition mood board

Funded through a competitive Microgrant application from Yorkshire Artspace, Sheffield 'How To Remake A City / Demolition Mood Board' was specially developed for Castlegate Exchange Place Open Studios weekend event, 21-22 November 2015.

The re-development of the Castle Market site in Castlegate Sheffield represents a rupture in the established patterns of use and movement in the city . Between June and October 2015 a series of conversations with the temporary community of demolition workers resulted in a performative presentation at Exchange Place Studios overlooking the demolition site for Yorkshire Artspace Open Studios in November 2015. 'How To Remake A City / Demolition Mood Board' researched how the rupture in the city fabric is negotiated by the demolition workers, who are perhaps more comfortable inhabitants of this space of uncertainty and change than city residents. I visited the demolition site to find out about the demolition process and how it sits within the wider city context, before constructing a 'Demolition Colour Chart' and inviting people to join me in making a 'Demolition Mood Board,' playing with the idea of the demolition site as design proposition rather than interim use.

Yorkshire Artspace, Sheffield (UK) 2015



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ENGLAND**





Photos: Nick Cheek

flora and fauna tours

Funded through a competitive Microgrant application from Yorkshire Artspace, Sheffield 'Flora and Fauna' tours were specially developed for Castlegate Festival weekend event, 20-21 June 2015.

Part walk, part survey, part conversation, the tours explored the spatial relationships between human and wildlife habitation in the Castlegate area of the city as it prepares for regeneration. The tours were led by Urban Botanist Christine Thuring and recorded by Anthropologist Tim Neal, who with a group of urban ramblers gathered evidence, made notes and talked about regeneration, rough sleepers, maintained wildness, wild maintenance, the native and the exotic, reconsidered weeds and how these terms might be reviewed in relation to the city and human inhabitation.

Yorkshire Artspace, Sheffield (UK) 2015



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Photo: Nick Cheek

expanded studio project

Expanded Studio Project is an artist-led collaborative exchange between studio holders at Primary, Nottingham and Wysing Arts Centre, Cambridge. The first exchanges took place between November 2014 and April 2015. Working in collaboration with artist Craig Fisher on drawings and installations around the theme of 'standardised versions,' public presentations include Variety Show I at Primary, Nottingham February 2015 and Variety Show XIII at Aid & Abet, Cambridge April 2015.

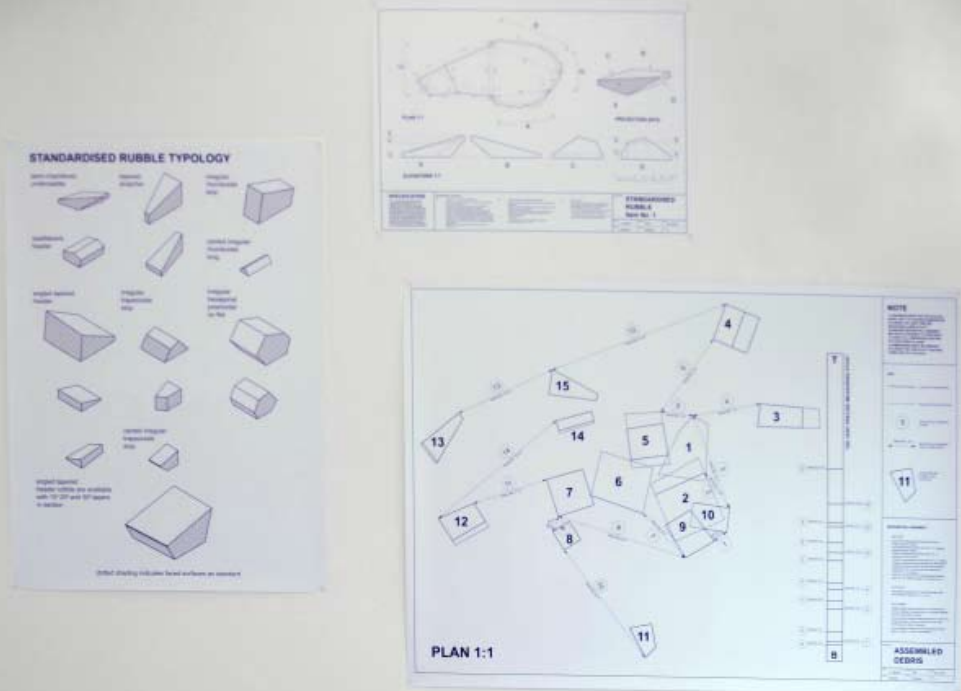
Fisher and Stratford are engaged in examining how representations of disaster and destruction are mediated for our consumption. Standardised Versions (Rubble) shown at Primary and Aid & Abet is comprised of a number of components and takes as its starting point the idea that representations of scenes of disaster are based on standard types. Utilising a typology of paper objects, 3D drawings and a plan, with means of assembly, associated specification and the technical equipment necessary, (the very precise measuring stick VPM®) Standardised Versions (Rubble) plays with and subverts the language of architectural conventions, typologies, plans and written specifications, to provide a set of instructions to reconstruct that, which has the appearance of having been deconstructed.

A further collaboration Randomised Barriers was shortlisted for Freitag Design A Truck competition May 2015. Standardised Versions (Rubble) was selected for Bloc billboard commission, Sheffield 2016

Narratives of Catastrophe

Primary, Nottingham
Wysing Arts Centre, Cambridge (UK) 2015-16





gallery installation & performance



the first international forum on bird deterrence

Made after walking in the city with academics, artists, students and bird deterrent experts, 'The First International Forum On Bird Deterrence' is an exhibition of a series of public service posters and transcripts which make visible the spatial relationships between human and birdlife habitation in the city.

'The First International Forum On Bird Deterrence' is based on research conducted on-site in Sheffield during a 'Birdland is Everywhere' residency at Poly-Technic, Sheffield (2013) and an AA2A placement (Artists Access to Colleges) at Sheffield Hallam University (2014).

SIA Gallery, Sheffield (UK) 2015

Sheffield
Hallam
University

Sheffield
Institute
of Arts

AA2A
Artists Access to Art Colleges



LOTTERY FUNDED

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"I'LL BE HONEST THE PIGEONS ARE A NIGHTMARE!

BUT, SINCE THE FLAT'S HAVE BECOME OCCUPIED, LESS SO. I THINK, SINCE YOU'VE GOT OCCUPATION, SINCE YOU OWN THE SPACE, AND WHATEVER ELSE, IT SEEMS TO HAVE SORT OF CALMED DOWN AND LOWERED COMPLAINTS.

OBVIOUSLY, PAIN HILL, AS A STRUCTURE IS PERFECT FOR HOUSTING, AND I THINK THE PROBLEM IS THAT YOU'VE STILL GOT SOME PEOPLE WHO MAINLY FEED THEM AT THE TOP END OF THE ESTATE, WHICH DOESN'T HELP.

WE DID LOOK AT HAWKS AND WIVES BUT IT'S A LISTED BUILDING AND ALL THAT SORT OF STUFF.

WE ACTUALLY FOUND THIS DEL THAT LOOKS AS IF, IT GIVES OFF LIKE A SORT OF AN EFFLOR, AN EFFECT THAT MAKES IT LOOK AS IF THE BUILDING'S ON FIRE TO A PIGEON ... APPARENTLY.

IN THE PAST, FOR THE EXISTING RESIDENTS, A BIT OF CAKE AND AN ASPIRIN IN THE MIDDLE OF IT, WAS ONE OF THEIR METHODS ... EXPLODES THE PIGEON FROM THE INSIDE, IT'S A LITTLE BIT HARSH BUT UM ... NO MORE NUISANCE.

I THINK MAYBE FEEDING PIGEONS WAS JUST SOMETHING PEOPLE DID IF THEY'D BEEN HERE FOR A LONG TIME.

IT'S JUST WHAT THEY DO ...

FOR /AND/ ENTIRE GENERATION, FEEDING PIGEONS IS PRETTY MUCH JUST WHAT THEY DO."

THE LAMBETH, 2004-05 BY ANDY CROFT

U SPY
DETERRENT
SURVEY



“I’LL BE HONEST THE PIGEONS ARE A NIGHTMARE!

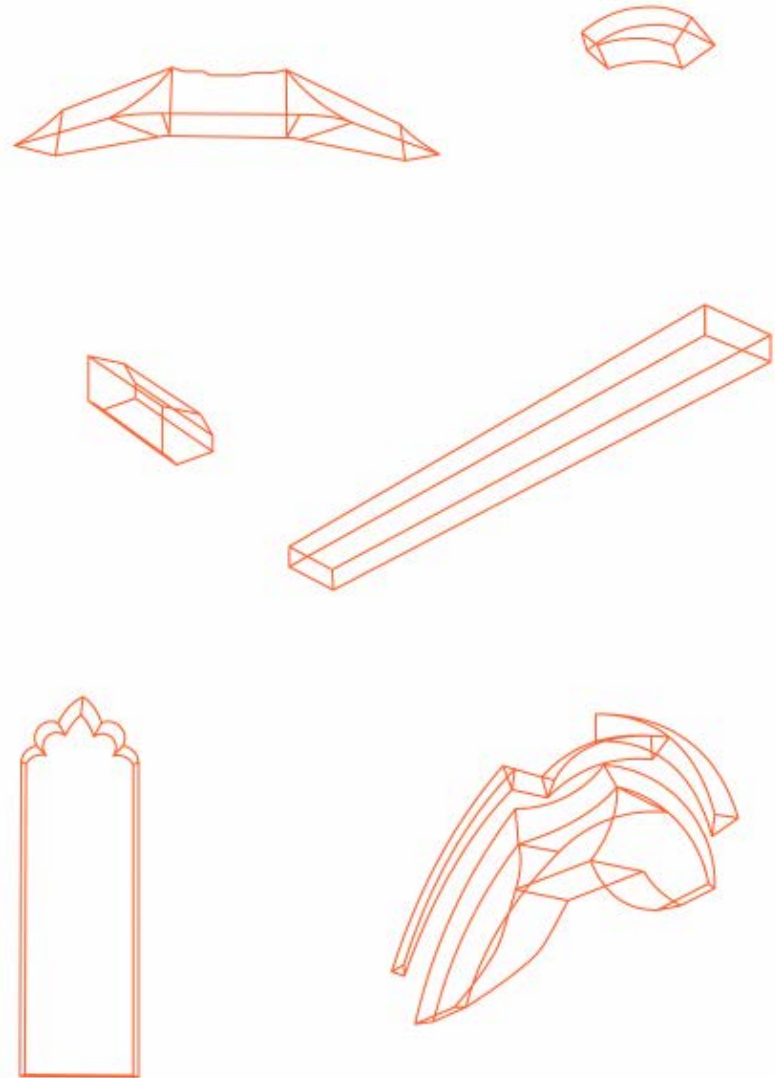
**BUT, SINCE THE FLATS HAVE BECOME OCCUPIED,
LESS SO. I THINK, ONCE YOU’VE GOT OCCUPATION,
ONCE YOU OWN THE SPACE, AND WHATEVER ELSE,
IT SEEMS TO HAVE SORT OF CALMED DOWN AND
LOWERED COMPLAINTS.**

**OBVIOUSLY, PARK HILL, AS A STRUCTURE IS
PERFECT FOR ROOSTING. AND I THINK THE PROBLEM
IS THAT YOU’VE STILL GOT SOME PEOPLE WHO
MAINLY FEED THEM AT THE TOP END OF THE ESTATE,
WHICH DOESN’T HELP.**

**I THINK MAYBE FEEDING PIGEONS WAS JUST
SOMETHING PEOPLE DID IF THEY’D BEEN HERE FOR A
LONG TIME.**

IT’S JUST WHAT THEY DID ...

**FOR *THIS* ENTIRE GENERATION, FEEDING PIGEONS IS
PRETTY MUCH *NOT* WHAT THEY DO.”**



market meditations

Residency, Gallery Presentation & Live Art Events hosted by the Center for Contemporary Arts Celje, Slovenia, supported by ACE/ British Council Artists International Development Fund (2013/14)

Celje is the third largest city in Slovenia. In recent years it has undergone a regeneration programme for which the market was one of the first buildings. Designed to replace an 'unstable,' self-made structure, the building has been shortlisted for many awards, however, the traders have another story to tell. Expertly, they make their own adaptations yet still feel limited to make the space their own. In May 2013, I invited students from the Gimnazija Center, (High School), to make a performative exploration of the Market; exploring how to perform it differently should it become empty. It was both provocation and proposal.

The gallery presentation centres around a market table - the same design as the concrete ones in the market but remade in timber - the material of the old market. Films of the old market and the student actions sit on the table, while a series of drawings of the trader's adaptations are pasted to the walls. The drawings take the fragile and temporary adaptations and make them into architectural propositions. These hidden / unaddressed aspects of architecture inform the rest of the show. On a shelf are 3 documents: a section from the Slovenian code of conduct for Architects, a conversation with the traders and a conversation with the architects. In the architects' conversation for various legal and political reasons parts are censored. In this context, the students' actions mediate between the traders and the architects. They are not constructed by the laws that restrict the traders from making changes to the building without the architect's permission, but they also step outside and challenge the architects' vision.

The opening of the show included cakes of new buildings planned or built for the city, all made with Market produce.

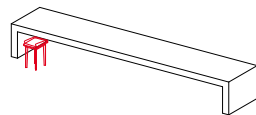
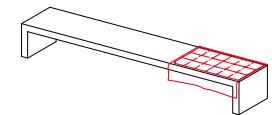
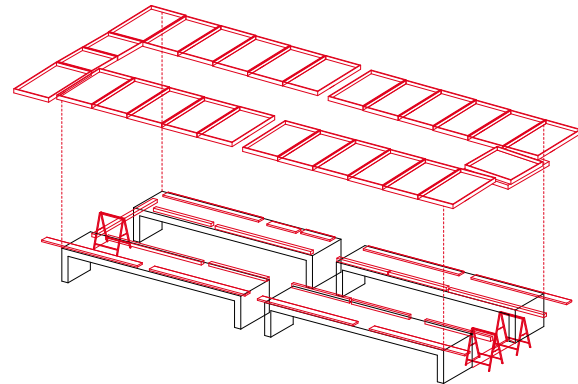
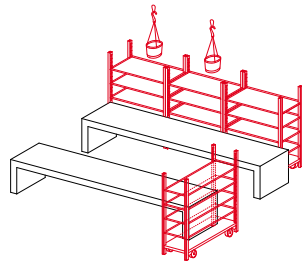
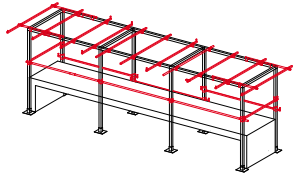
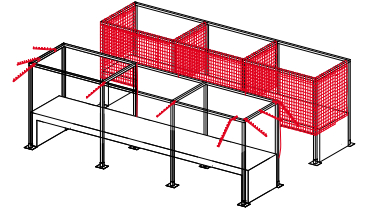
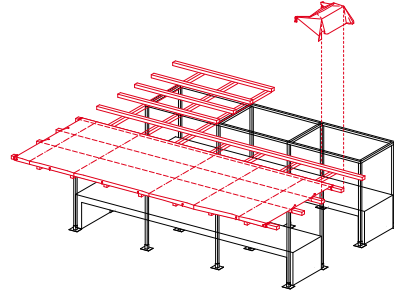
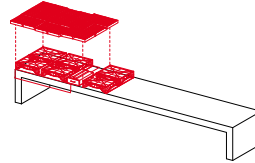
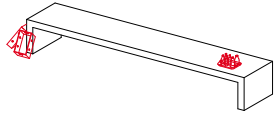
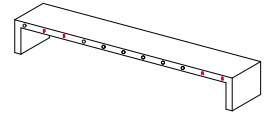
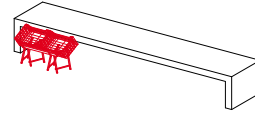
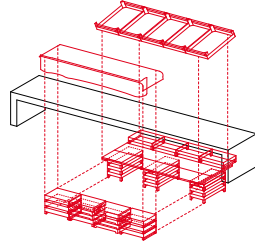
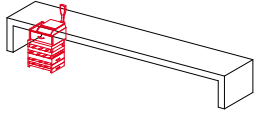
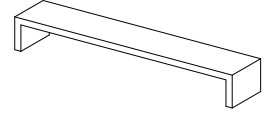
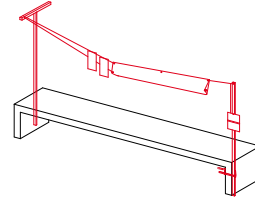
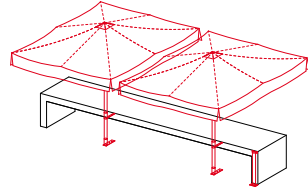
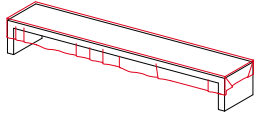
National & Local Press Coverage:
'Table Tennis At The Market'
'Celje City Market, As It Could Be'

ZAVOD CELEIA CELJE





Photo: Nick Cheek



adapions



gallery installation



Celje City Vision
from Market produce

Photo: Nik Jarh

things to do with shopping centres

When it opened in 1988, Cornhill Walk in Bury St Edmunds offered 'the only fully enclosed retailing in the town centre,' providing shoppers with a 'modern, covered' shopping experience, 'all under one roof.' Once heralded as a 'fashion Mecca,' the design was promoted for its impressive atrium, high quality emulsion, terrazzo flooring, water features and seasonal planting. Since it's opening, the glass-covered mall has played host to a variety of events including beauty pageants, baby & toddler of the year competitions, fashion shows and festivals, not to mention the occasional martial arts demonstration and TV celebrity appearance, forming a backdrop to the lives of many Bury residents.

An afternoon event and installation in the gallery explored this familiar yet overlooked Bury St Edmunds landmark. Visitors were invited to share memories of the centre by joining security guard Ed Vince on a personal tour of the building he has worked in all his working life, contribute to a scrapbook archive of newspaper clippings collected by centre manager Chrissie Harrod over 18 years, and leaf through documentation, including an interview with the architect and shopping centre design guides, exploring the ideologies and intentions behind Cornhill Walk alongside the everyday routines of the centre which continue despite it's recent decline - the daily cleaning, the monthly delivery of background music, the hourly security patrols....

[a-n interface 'Things To Do With Shopping Centres' review](#)

Smiths Row Gallery & Cornhill Walk Shopping Centre
Bury St Edmunds (UK) March 2014

**SMITHS
ROW**

Guide to...

6ft x 6ft jigsaw displays

Beauty pageants

Bury in bloom displays

Bury in bloom launches

Candle competitions

Car competitions

Children's chair competitions

Colouring competitions

Colour consultations

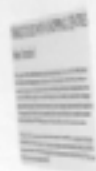
Designer chair displays

Discos

Display of repaired

Empty fourth

F





COBENHAGEN WALK



Photo: Julian Hughes



Photo: Julian Hughes

u-spy deterrent survey

Where are the places birds desire to be in the city?

Where would birds love to sit, rest, roost, land, light, alight, settle, touch down, perch or nest, but whose wishes are denied?

What relationship do these places have to human inhabitation?

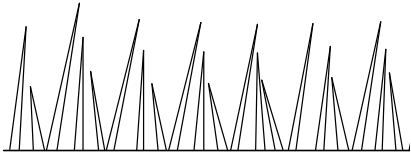
U-Spy Deterrent Survey is part of a Mass Birdlife Observation strategy, exploring the spatial interaction between human and wildlife in public spaces. U-Spy Deterrent Survey is based on research conducted on-site in Sheffield during a 'Birdland is Everywhere' residency at Poly-Technic, Sheffield.

U-Spy Deterrent Survey also forms a 2-page piece in Paper Stages commissioned by Forest Fringe. Paper Stages is a festival of performance contained within the pages of a beautifully designed book. Following its success at the Edinburgh Festival 2012, this new UK-wide version of Paper Stages is curated by Forest Fringe in partnership with Arnolfini, Battersea Arts Centre, Fierce Festival, Live Art Development Agency, National Theatre Wales, Northern Stage and Cambridge Junction.

www.paperstages.co.uk

Paper Stages / Forest Fringe (UK) 2013





(1)

Plastic & Metal Spikes (1).

..... Score **5**



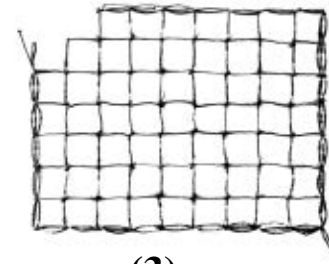
(2)

Wires (2).

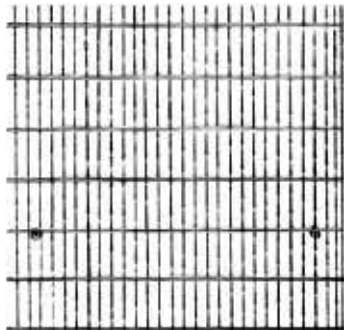
..... Score **5**

Netting (3).

..... Score **5**



(3)



(4)

Grilles & Mesh (4).

..... Score **10**



(5)

Signs (5).

the silent party

Is it possible to hold a party without speaking?

How can we communicate without sound?

What ways of bring together can we find without noise?

The Silent Party was a site-specific event created for Celje Contemporary Arts Centre, Slovenia during a 2-month AIR CELEIA residency selected via open call. It was a response to the self-imposed noise curfew by city residents. Repeated tales of dinner parties and gallery openings halted by police call-outs from residents of neighbouring properties, echoed a gradual emptying of the centre of the City of Celje due to economic and urban policies, depriving it of life and vitality. The poster was an invitation/provocation to city residents to abide by their own rules. It was displayed in Likovni Gallery during the event – an art gallery directly adjacent to the Mayoral Office and fly-posted around the city.

AIR CELEIA



ON ENTERING **THE SILENT PARTY**
YOU AGREE TO ABIDE BY THE
FOLLOWING:

DO NOT SPEAK

DO NOT MAKE OTHER AUDIBLE SOUNDS
WITH THE VOICE

DO NOT CLICK FINGERS OR MAKE AUDIBLE SOUNDS FROM
CONTACT WITH THE ROOM OR OBJECTS THEREIN

DO TAKE YOUR SHOES OFF

DO USE GESTURES TO COMMUNICATE

DO FIND WAYS OF BEING TOGETHER WITHOUT NOISE

an architectural cleaning cupboard tour

The place: a cleaning cupboard

The pitch: a 10 minute conversation

The audience: one or two people (depending on the size of the cupboard)

Which part of your house, room, car, desk do you clean first and why? Where do you put the clutter that impinges on your space?

Audiences of up to two people are invited into a cleaning cupboard for a conversation about how cleaning routines exert specific material and political translations: where certain spaces have priority to be cleaned before a certain time, where spaces become translated into 'edges and ledges,' each with their own cleaning machine and associated practice, and where cleaning activities remove all trace of 'out of place' matter, ensuring it does not pile up and impede the smooth flow of people, or hinder the public reception of performance.

Part of Sampled Unfinished and Unleashed Festival 2013 at Cambridge Junction and [Live] Art Club at Norwich Arts Centre, and in development, An Architectural Cleaning Cupboard Tour took place over an afternoon and evening - making an inventory of the cupboards contents and spatial diagrams of the audience's cleaning routines. Through conversations in this small dark place cleaning cupboards were explored as both 'support' practice and place of the 'other;' exploring how things that are placed out of view actually create the spaces upon which the public reception of performance depends.

Cambridge Junction & Norwich Arts Centre (UK) 2013/14





Photo: Idit Nathan

IN PLAIN
SIGHT ON
KITCHEN
TABLE

CORK
BOARD
IN KITCHEN
+ STUDY



#sampled13

Helen Stratford
brilliant Cleaning Cupboard
tour, what's your method of
cleaning your home?

sunder & land

Sunder & Land is a playful and participatory walk, using props and prompts that explores notions of splitting apart and deconstructing as well as land and belonging. Playful prompts and scores (in the form of cards) along with other play devices such as timers, dice, rope and chalk combined to create a unique and site-specific participatory event.

The premise which informs Sunder & Land is that walking and playing as phenomena are ideal forms for questioning and resisting commodification. They can be simple without being simplistic, accessible yet poetic and most importantly, can provoke feelings and thoughts regarding our environment, near and far, in an experiential way.

The walk was created in collaboration with Idit Nathan for delegates of the On Walking conference at The University of Sunderland which accompanied the Walk On National touring exhibition at the Northern Gallery of Contemporary Art , June 2013.

Northern Gallery of Contemporary Art/ University of Sunderland (UK) 2013





Photos: Alison Lloyd

a day with a duck

A Day With A Duck was a 6-month residency, gallery presentation and programme of live art events made in collaboration with artists, local people and wildlife.

Ely has a unique relationship with its feathered denizens. Over the years, the Muscovy ducks have occupied a small patch of land close to the Babylon Gallery, transforming it into a territory for which human access is problematic. A day spent with an Ely Muscovy duck, marked the beginning of encounters with residents, visitors, tourists and workers whose paths whose paths interact with the public spaces that adjoin the riverside including the contested duck territory. Ely is in the midst of change - undergoing a masterplanning process of 'planned growth' to 'maintain the city's unique identity.' In contrast, A Day With A Duck explored alternate/unplanned places, focusing on city territories and contrasts between the urban and the wild. The gallery presentation/programme of live-art events included duck-led tours, Muscovy duck walks, a specially developed duck proclamation read by Ely's Official Town Crier and a Live Duck Shoot, where over 40 people filmed the ducks with Super 8 cameras. On the summer solstice 2013, the Liberty Belle tour boat became a Floating Micro Cinema, showing footage from the Live Duck Shoot.

A Day With A Duck was supported by public funding from a successful individual Grants from the Arts award from ACE, funding from City of Ely Council and Arts Development East Cambridgeshire.

['A Day With A Duck' film](#)

[a-n interface 'A Day With A Duck' review](#)

Babylon Gallery, Ely (UK) 2012/13





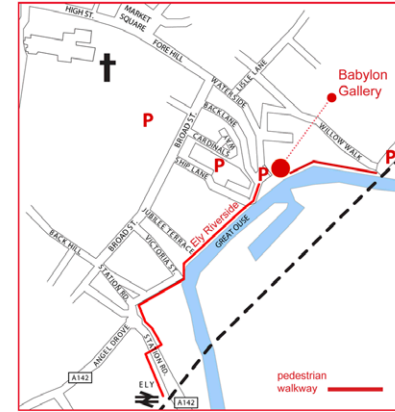
A Day With A Duck

City of Ely Riverside, 17 June 2012, 8am - 8pm

Ely has a long and unique relationship with its feathered denizens. On Sunday 17th June 2012, join artist Helen Stratford, as she spends a day on Ely's Riverside with one of the city's most infamous residents: a Muscovy duck.

Find Helen, ask her what she's doing and why, ask her about ducks, about Ely and share your views about how public space is performed. You can find Helen on Ely Riverside from 8am until 8pm: exact location to be determined by the path of the duck.

A Day With A Duck is part of LOVE Architecture Festival 2012 and a residency by Helen Stratford involving a series of public events in Ely and the Babylon Gallery, 1 Sept. - 7 Oct. 2012
www.adec.org.uk/babylon-gallery



www.helenstratford.co.uk
 Photograph by Nick Cheek



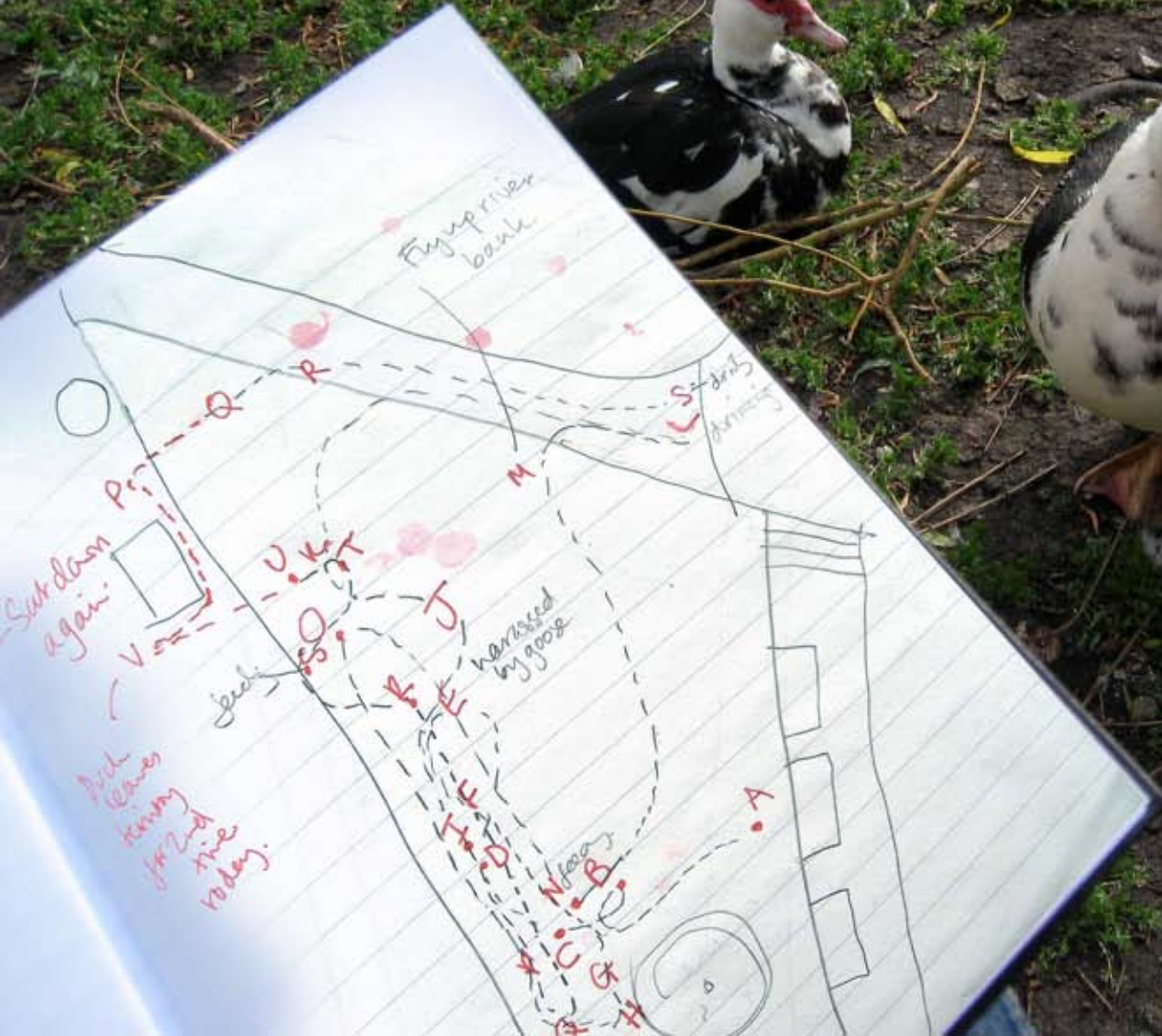
15 - 24 June 2012



@ADayWithADuck

Photo: Nick Cheek

“they’re incomers”
“they’re not locals”



Forthcoming Exhibition:
1 Sept - 7 Oct 2012 // A Day With A Duck //
Babylon Gallery // Ely

ADEC

www.adec.org.uk
www.helenstratford.co.uk
www.cambridge-super8.org

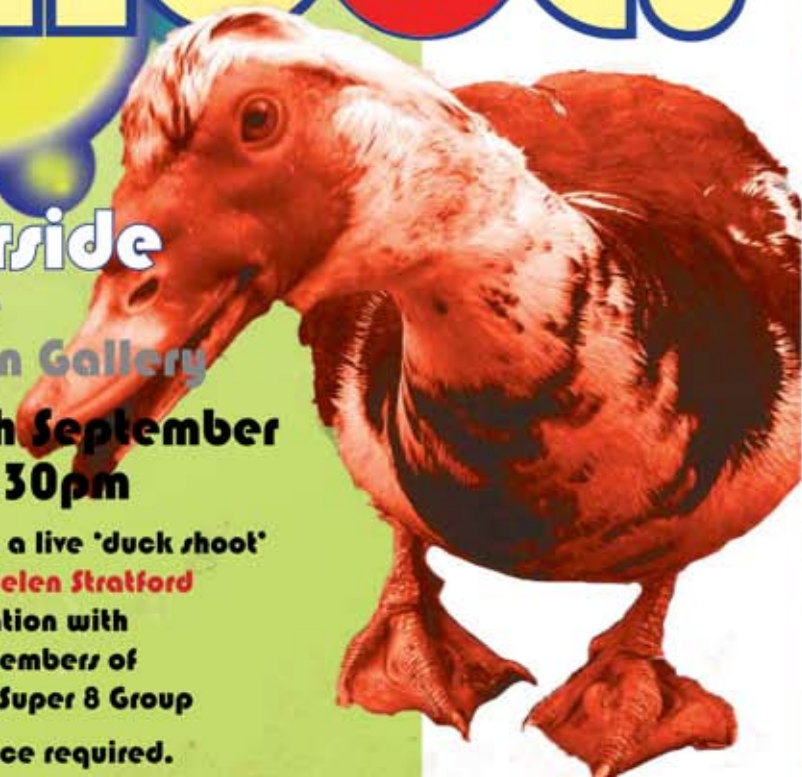
live duck shoot!



Ely
Riverside
outside
Babylon Gallery

Sat 15th September
2.30-4.30pm

Take part in a live 'duck shoot'
with artist **Helen Stratford**
in collaboration with
Ely-based members of
Cambridge Super 8 Group
No experience required.





START OF PROCLAMATION

Citizens of Ely and visitors to our city.
We believe that humans and Muscovy Ducks can peacefully co-exist.

We, who are gathered here today, assert that humans and Muscovy Ducks have in fact co-existed successfully for decades.

We, the people of Ely and the people in Ely, consider that the current activities of our own species significantly alter the physical and ecological environment of the city and we admire species adaptable enough to inhabit the chance spaces that our actions create.

We, the people who maintain an emotional, economic or domestic connection to Ely applaud the Muscovy Duck as a naturalised introduced species, that intimately adapts to only a few particular places, and we are grateful that Ely is one of these rare chosen habitats.

We, the people who maintain a recreational, ornithological or rural connection to Ely, propose that the city should not be seen as separate from the countryside; but an urban space taken under the wing of the rural; epitomised by the widely recognised city resident status of the Muscovy Duck.

We, the people gathered here today, will now demonstrate our support for the aforementioned points.

[Begin quacking, or hissing joyfully]

END OF PROCLAMATION



LIBERTY BELLE
FLOATING MICRO CINEMA
21 June 2013 4:30 - 9:30pm

PROGRAMME



lovearchitecture
festival 2013

21-30 June 2013



Quayside
Free event. Subject to
Viewing times: 4:30, 5:30, 6:30
Maximum 12 people

More details: www.helenstratford.co.uk



Photo: Nick Cheek

MARKET PLACE

ADeC

ELY Duck Led Tour 2012!



Ely's unique tourist experience!

- * Free!
- * DIY tour!
- * Starts outside Babylon Gallery

ELY Duck Led Tour 2012!

Babylon Gallery · Waterside · Ely · CB7 4AU
Tel: 01353 616991 Web: www.adec.org.uk

Witnessed passing Waterside Antiques' entrance, waddling past residents' living room windows or suddenly appearing from beneath a bench by the fish and chip shop at the Market Place, one routine is always in the peripheral vision of the city of Ely. The figure of a lone Muscovy duck and its daily migration from Ely Riverside, up Fore Hill, to the city centre and back again. Where does it go? Why is it going there? What does it see on the way?



Experience this unique tour of Ely in 4 easy steps:

1. Note the distinct features of the Muscovy duck (see picture 1.)
2. Locate the duck on Monks' Hithe - the green outside Babylon Gallery or
3. Ask Geoff the Ice Cream Man (The Ice Cream Parlour outside Babylon Gallery) for the duck's whereabouts.
4. Once located, follow or join to experience a duck's eye view of Ely!

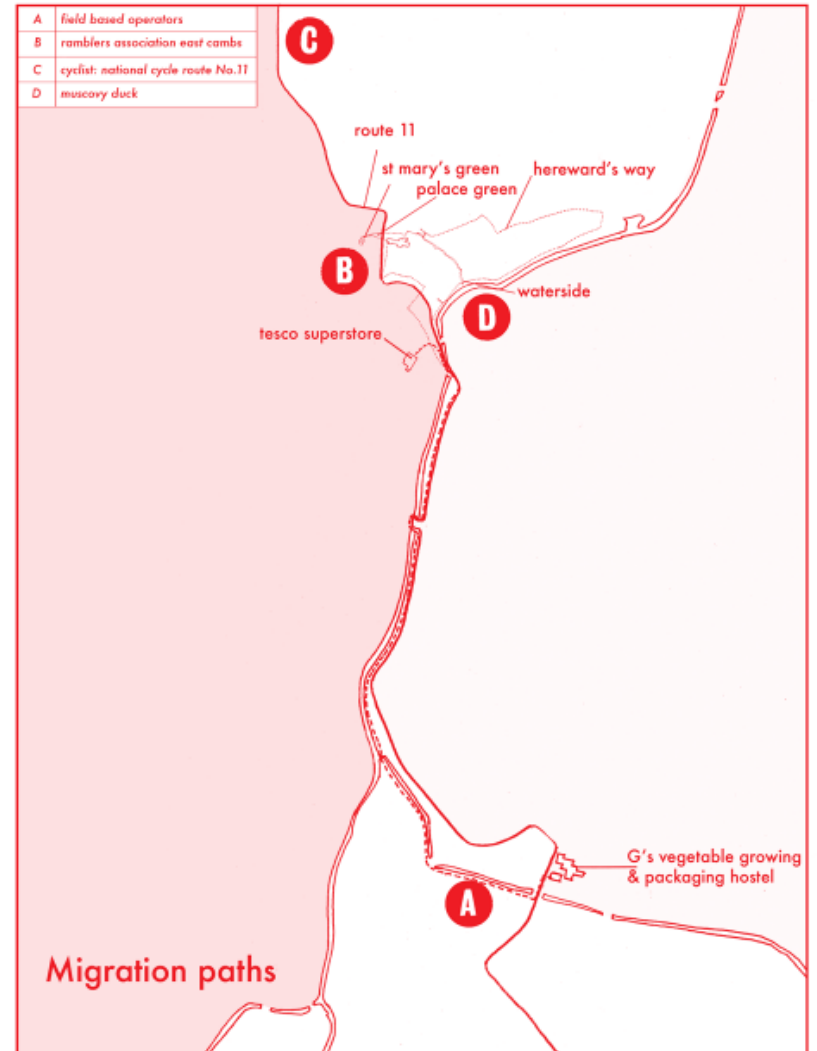
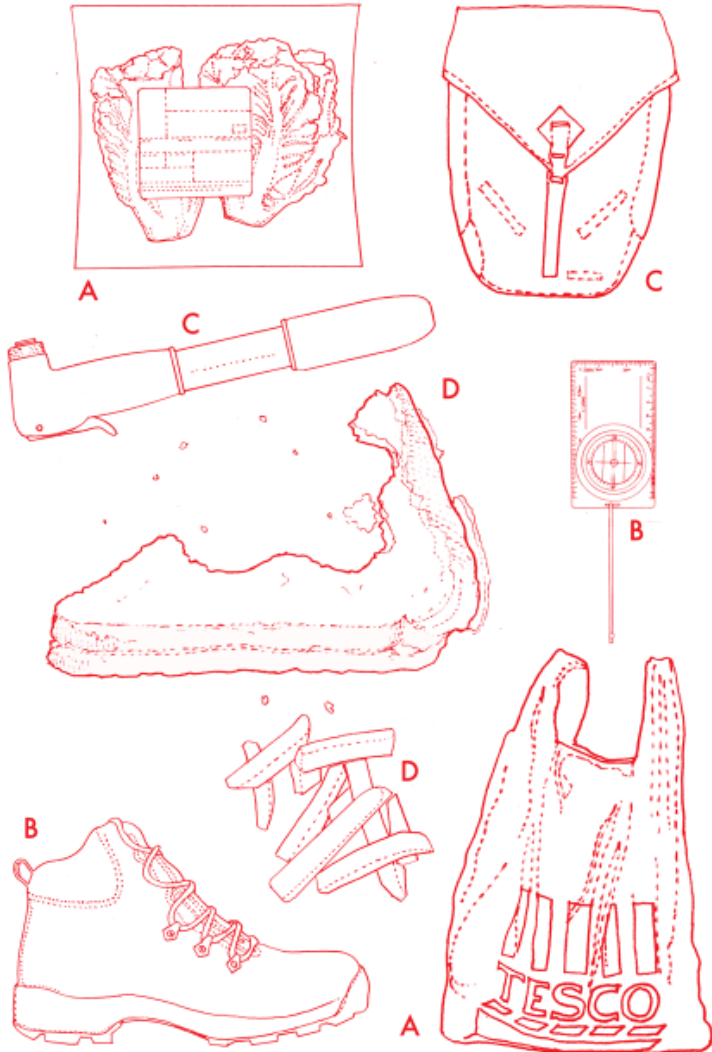


* PLEASE NOTE: the Duck Led Tour is entirely dependent on the behavioural characteristics of the Muscovy duck. The tour organisers do not accept responsibility for its movements. Tours do not follow regular patterns and departure times vary. However, likely city centre days are Mondays and Thursday Market Days; departure times around 7am; return trips around 7pm. For the optimum authentic tour experience please avoid coaxing and/or the deposition of foodstuffs.

part of A Day With A Duck. Gallery presentation and programme of Helen Stratford, Babylon Gallery, Ely, 1 September - 7 October 2012.

ADeC For details see: A Day With A Duck www.adec.org.uk

MIGRATION PATHS ACCOMPANYING ITEMS



Practising firstsite

(10 ways to misuse a visual arts centre)*

Practising firstsite is an invitation to an exhibition audience to become part of an exhibition themselves, while experiencing an unusual view of a visual arts centre.

Artist collaboration urban (col)laboratory presented architectural information about 10 places in the firstsite building and combined this with playful and poetic instructions for using these places other than intended. Instructions were written on glass walls and floors in the building and a performative walk guided people to these places where the audience were invited to try out the instructions in a collaborative performance.

*with Diana Wesser as urban (col)laboratory
Firstsite, Colchester (UK) collaborative performance
Playing with space filmscreenings and performances
23rd & 24th June 2012





Photos: Lawrence Bradbury

please wait to be served (how to perform a café)

visual art installation: Hunt & Darton Café 2012

Please Wait To Be Served is an invitation to people visiting Hunt & Darton's Live Art Café to become part of a DIY performance, while experiencing the many and varied performances and rules of etiquette associated with this everyday activity.

Instructions, advice and playful games were relayed on what appeared to be a conventional menu, displayed on the café tables. Advice included: types of seating arrangements, behaviour to other customers, how to attract the waiter's attention and how to play with your food, including the game of 'Battenberg Battlements.'

Hunt & Darton Café, Cambridge
Live Art Collective East
2 - 27 May 2012

ESCALATOR  
LOTTERY FUNDED



performative architectures*

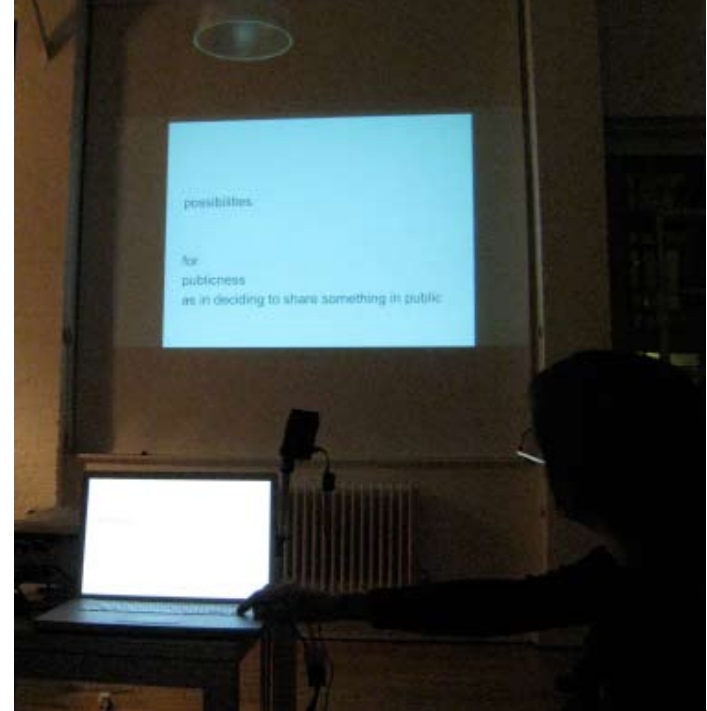
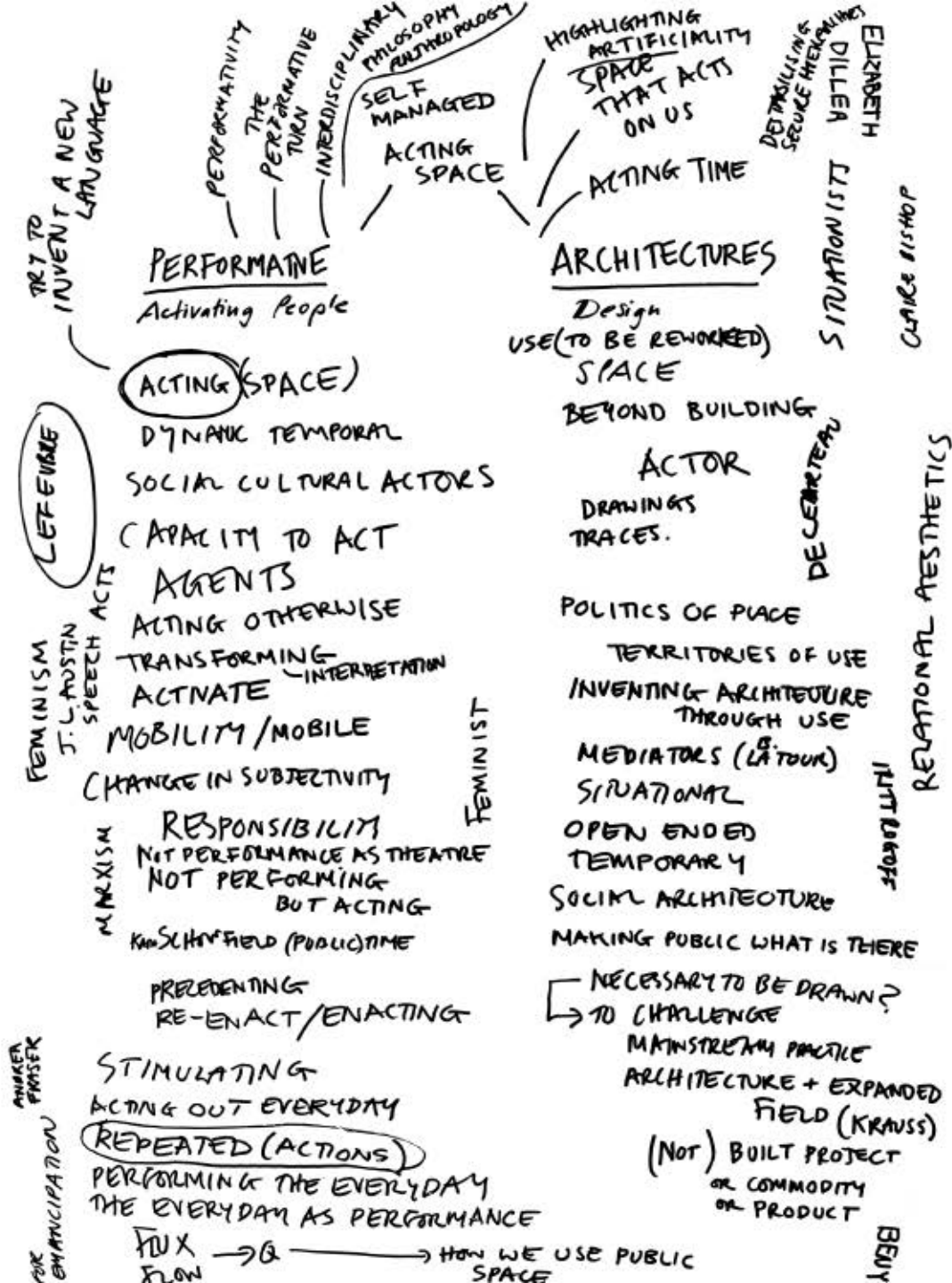
ongoing research project 2011/12

Performative Architectures is a research project that aims to open up possibilities for exchange, dialogues, extend existing networks and develop new practice directions. Kindly supported by Arts Council England and part of the Live Art Escalator programme, the project has funding to make links and build networks with artists working between architecture and performativity to explore alternate practices in public space.

In October 2011 Performative Architectures formed the subject of a discussion event exploring performativity within social, participatory and critical spatial practices, hosted by the Showroom, London with Emily Pethick, Doina Petrescu, Kathrin Böhm and Jane Rendell. A DIY leaflet that evolved out of the discussion and was launched at Wysing Arts Centre Department of Overlooked Histories event in November 2011.

*In collaboration with Diana Wesser





Extract of the notes taken during the 'Performative Architectures' Discussion at the Showroom, London October 2011

routine procedures

'Routine Procedures' is one of a series of works which comprise The Other Side of Waiting: a curated public art project by artist and architect collective taking place, located in the new Perinatal Centre at The Homerton Hospital in London. The project proposes six artworks that are connected by their interest in the critical and practical issues which affect the spaces and processes of the Mother and Baby Unit. Interventions are planned in, and relate to, a range of locations - from public spaces such as corridors, waiting areas and wards, to the more private realms of staff rest rooms and ensuite bathrooms of delivery rooms.

The hospital has identified a need to improve existing dignity practices surrounding curtain use on wards. I am working with nurses, estates, ward managers and clients to develop a piece of work that builds on these practices of 'curtain etiquette,' focusing on how perceptions of the hospital change according to role and routine. In the post-natal ward, it is an implicit negotiation between medical perceptions of health, observation and procedure, and cultural and social perceptions of privacy and dignity: both comprising specific ideas about bodies and their spatial interactions. An ongoing discussion with Essence of Care nurses, based at the Homerton, has inspired the visualisation of a series of proposals that have formed a starting point for provoking more conversations around these issues. It has also begun to inform the development of a form of a work that acts at many levels - from practice, including a 'ward roadshow' and a page in the 'bedside companion' folder, to temporary signage to long term curtain design, all of which contribute to the negotiation and perception of this particular threshold.

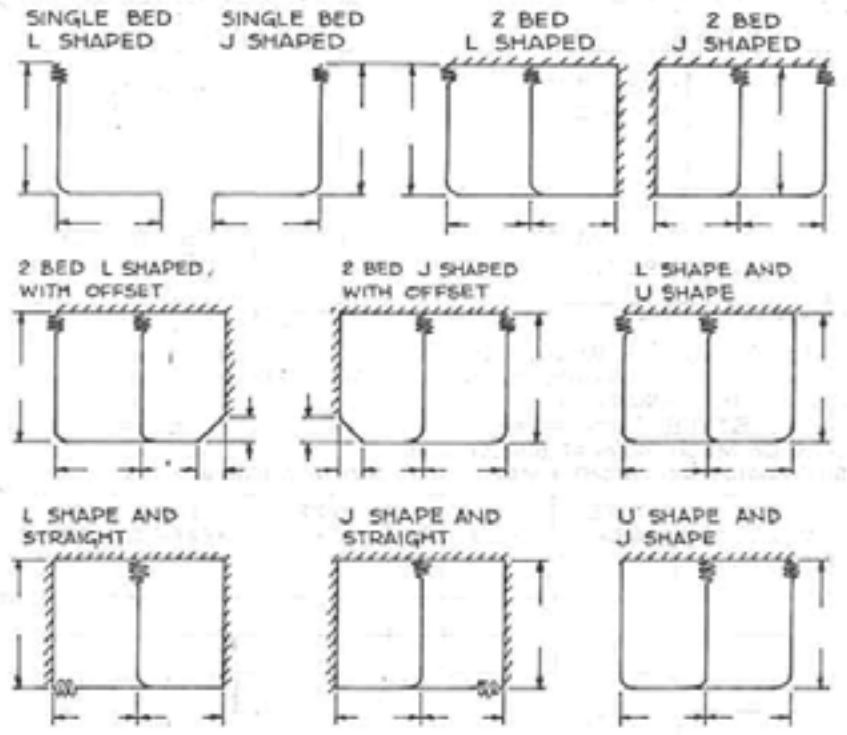
www.takingplace.org.uk

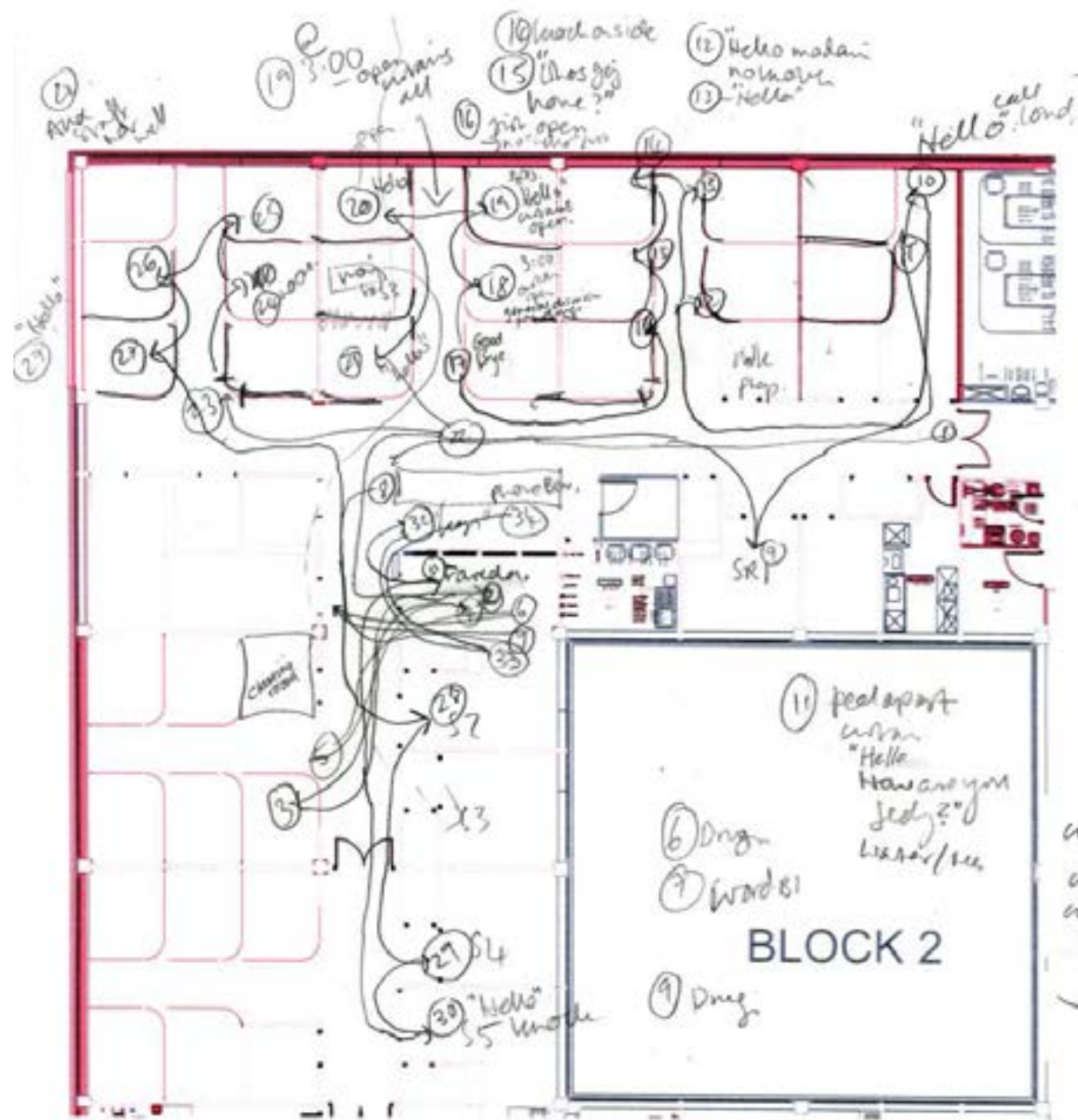
Homerton Hospital, Hackney London (UK) 2007 - current





TYPICAL LAYOUTS ORDER FORM



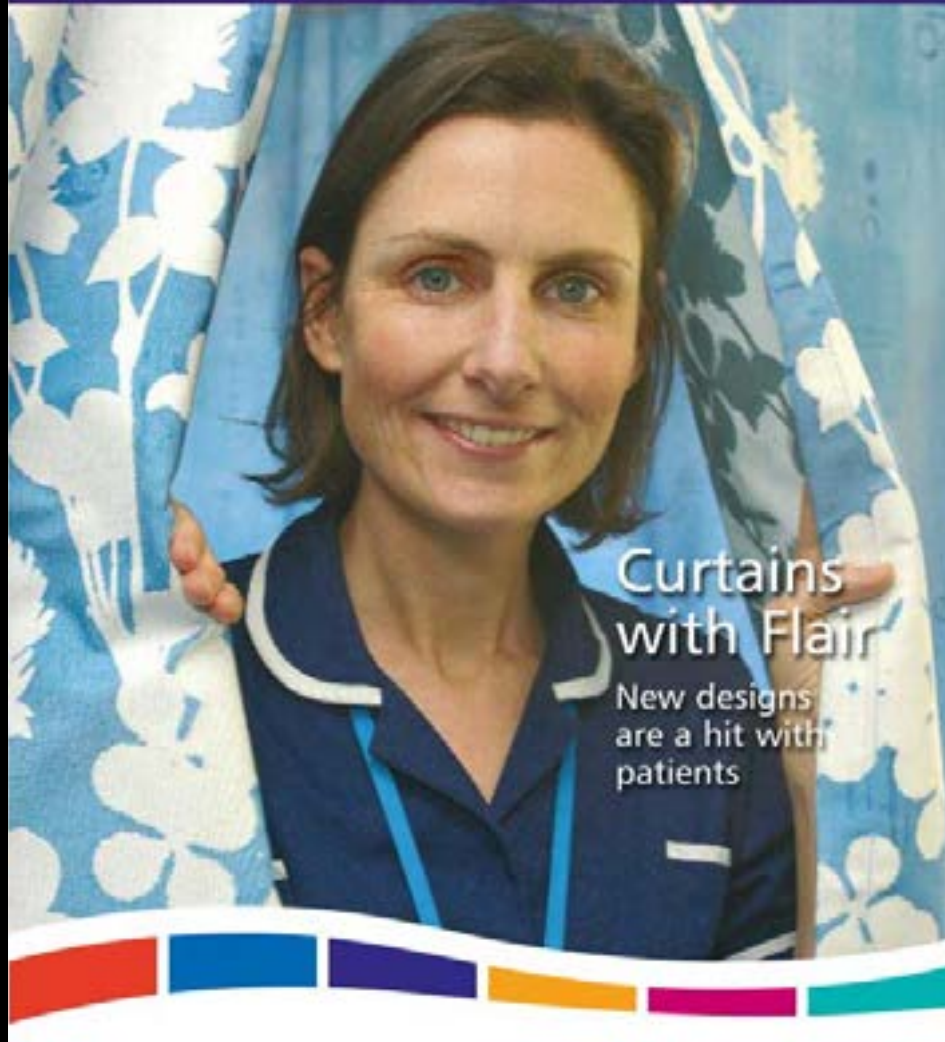


- 2:00 to 3:00
shutters
- 25) Hello 'good afternoon'
- due about pair / ...
- 23) sleep peer
then "Hello"
- 26) "Are you feeling well"
- 29) "Hello how are you"
- Blood pressure/temperature
pull back curtains
- 10) note on paper mesh
- curtains closed + quiet - peer in
then "hello" if awake
- curtains open - "hello"
- curtains ajar - depends whether happy inside
who's it more, movement,
- unless activity avoid in case unlikely
10) - knock on side

Spring/Summer 2009

Homertonlife

FOR ALL STAFF, CATCH UP WITH ALL THE LATEST NEWS AND EVENTS



Curtains with Flair

New designs
are a hit with
patients



intervals*

A collective audio-lead time travel into the past & future of Copenhagen at 3 different Metro stations

Based on research made through exchanges with residents, tourists, city planners, architects, historians; involving different communities and sections of society, on-line dialogues using facebook and a downloadable questionnaire, the audio walk is a collaborative process incorporating and unfolding out of visions of the past and the future of the city from Copenhagen inhabitants and visitors. Played back on participant's own mp3 players or mobile phones the performance provides an unexpected view of the city.

Two audio files were made available for downloading 24 hours before the performance began, at which point there was a choice of 'past' or 'future' and the station in which to experience the walk. Participants were given instructions to arrive at their chosen station at a precise time where they started the audio file. During the performance some participants will listen to voices, sounds and views from the past while others listen to voices, sounds and views from the future. The present lies in somewhere in-between....

www.vimeo.com



*with Diana Wesser as urban (col)laboratory & Giraff Graff (DK)
Metropolis Biennale Copenhagen, August 2011
www.kit.dk/2011/METROPOLIS.html

ESCALATOR





walking through walls*

Exploring some of the more intimate and forgotten spaces of the Centraltheater Leipzig, the walk questioned what lies behind the walls, under the floorboards, and above the ceiling. The walk focused specifically on people who work in the theatre but who are meant to be invisible.

The audio walk-for-one walk took place during the nighttime routines. A member of the theatre's evening services passed the walker an unmarked envelope containing a letter. The letter set the scene for the walk, which led the walker, guided by the voice of an actor from the house ensemble, around the darkened corridors of the theatre. It focused on the position of the walker who became a participant, following instructions to move through the theatre, and a performer through the chance meetings they encountered with nighttime workers.

www.stadttheaterbremerhaven.de

*with Diana Wesser as urban (col)laboratory
Centraltheater Leipzig & Stadttheatre Bremerhaven (DE)
Audio walk-for one
Festival play! LEIPZIG – Movement in Urban Space, June 2010
Stadttheatre Bremerhaven, PREMIERE October 2nd 2011

Centraltheater
SCHAUBUHN
LINDENFELS

UNIVERSITÄT
LEIPZIG

KULTURSTIFTUNG
DES
BUNDES



23/06 2010

Exist toll. Toll. Toll!

Denke Franz

Its so lovely. that someone
cares about the back hidden
people is sth. that needed
to be done for a long time

What an institution is the
theatre - who knows maybe
serving all of us!

Contributing with small
pieces, making it a whole.
That was a very beautiful
walk. Thanks a lot!



Durch die Wände
gesehen - eine wunder-
volle Idee - die
altbekanntesten Räume
habe ich alt und
neu gesehen !!

Diana Pank

Schauspielhaus -
Centraltheater
23.6.2010

“ ‘Walking through Walls’ – a wonderful idea – I’ve seen the well-known rooms old and new!”

“A wonderful disorientation of rooms and doorways. There was a great curiosity to open all the doors to see what happened behind them during the day. Oneself is haunting this place like a ghost and has left a piece of oneself there. It’s shrouded in fog. From today on I’ll enter the building differently than even yesterday”

“Very, very brilliant! Sometimes even a bit “scary” so alone in the abandoned theatre. Very amazing impressions, I didn’t know the club is that close! Makes me pensive about time, people, coming and going ...”

“Great work to all of us – poetic!!! ... should be repeated.”

“A loving work about our house and the ‘ghosts’ that are working and living here! A present to our theatre.”

“A very nice idea to experience the theatre from a very different, personal side.”

please wait here: (instructions for performing a queue for a pleasure pier train)*

Please Wait Here is an invitation to people queuing for the pleasure pier train at Southend-on-Sea to become part of a DIY performance, while experiencing an unusual view of an unusual yet everyday activity.

10 instructions were located at the 'dry' and 'wet' ends of the pier which echoed usual queuing activities - "stand at a body's distance from the person in front at all times" - and introduced some more unusual ones - "turn slowly around and give a smile to the person directly behind you."

The instructions installation drew on the prevalent signage already in place at the pier.

*with Diana Wesser as urban (col)laboratory
DIY performance: artside: pause festival
01.07.11 - 16.07.11 Southend-on-Sea www.artside.org.uk

artside 2011



4. LOOK OUT TO SEA / UP THE RAIL TRACKS / AT DISTANT SHORES WITH A SENSE OF WONDER / JOY / WOE.

5. STAND BEHIND A BLUE COLUMN. KEEP YOUR FEET STILL, LEAN OUT TO EITHER SIDE TO CHECK IF THE TRAIN IS COMING, REPEAT AT 30 SECOND INTERVALS



Photo: Nick Cheek

practising wysing (10 ways to mis-use a building)*

Practising Wysing is an invitation to an exhibition audience to become part of an exhibition themselves, while experiencing an unusual view of a contemporary arts centre.

Architectural information about 10 places in the complex of buildings that make up Wysing Art Centre was combined with instructions for using these places other than intended.

A leaflet containing this information was made available in the show, displayed next to an image of children playing on the handrails of the entrance ramp.

During the opening the audience were invited to try out the instructions in a collaborative performance.

*with Diana Wesser as urban (col)laboratory
Wysing Arts Centre (UK) collaborative performance
WAC Partnering, 16 October – 28 November 2010



HELEN STRATFORD & DIANA WESSER

Practising Wysing:

10 ways to misuse a building.

1 PRACTICE: feeling the void

PLACE: low wall at the end of the central courtyard.
CONSTRUCTION: 225mm solid grey engineering brick on strip footings.
ACTIVITY: lie on your back on the wall, arms and feet stretched out into the sky for as long as you can.

2 PRACTICE: facing the future

PLACE: dark grey line in ground between studio building and central courtyard.
CONSTRUCTION: grey engineering bricks laid on edge between grooved timber decking and loose laid gravel.
ACTIVITY: walk along the line, towards the gallery. Avoid stepping on the timber decking and / or the gravel. Look straight ahead with a smile.

3 PRACTICE: feeling weightless

PLACE: in-between handrails at foot of stairs to the studios.
CONSTRUCTION: 40mm diameter timber handrails, supported by steel balustrades painted black to reflect local vernacular found in nearby farmhouse.
ACTIVITY: using the handrails find a position in the air where you don't touch the stairs at all, hold for approximately 10 seconds.

4 PRACTICE: not taking the easiest way (version 1)

PLACE: first flight of stairs to the studios.
CONSTRUCTION: timber handrails, black painted steel balustrades, black painted steel stringers, timber treads with steel supports.
ACTIVITY: take the stairs up to the first landing and then down again, but use as few as possible. You can also use the handrails and the balustrades to support you. How many stairs can you take with one step?

5 PRACTICE: not taking the easiest way (version 2)

PLACE: centre of ramp in central courtyard.
CONSTRUCTION: grey asphalt laid to 1:12 falls, engineering brick walls forming planter at eastern end; Flemish bond with soldier coursing, black painted steel balustrade and handrail formed from 50 x 12mm steel flats.
ACTIVITY: find a partner, walk up ramp to first landing.
Partner a] grip top of handrail, lean with centre of body on rail lower both arms and head over other side, look back towards ramp and watch Partner b].
Partner b] walk up to the planter, go from one end of the central wall to the other end without touching the ground. Swap positions.

fold here





Choreographing Knowledge

Performative walk and talk by urban (col)laboratory

at Murray Edwards College, New Hall, Cambridge

21 October, 20:00,

22 + 26 October, 19:00

**Festival of Ideas
& Nightjar**

www.urbandcollaboratory.net

www.newhall.cam.ac.uk

www.cambridgefestivalofideas.org

nightjar.info

Free event, booking essential.
Please contact Amanda Rigler: 01223 3769404

NIGHTJAR



Festival of Ideas



New Hall
Art Collection

Murray Edwards / New Hall, Cambridge was built in 1964 by architects: Chamberlain, Powell and Bonn to accommodate the third women's college of Cambridge University, founded in 1954.

A week long period of research followed by three performative walks focused specifically on people working at the edges of the college. urban (col)laboratory spent a week talking to Porters, Gardeners, Administrative staff, Caterers, Chefs, Librarians and Maintenance staff to review the college as a stage for everyday performances, rituals and routines from the perspective of those whose functions are academically marginally located, yet whose daily repetition is central to the functioning of the college.

Three performative walks took place during the evening routines of the college and focused on the position of the audience who became both participants and performers through the locations they were invited to take up in relation to the physical spaces of the college.*

***with Diana Wesser as urban (col)laboratory
Murray Edwards College, Cambridge (UK)
Cambridge Nightjar & Cambridge Festival of Ideas 21–26 October 2010**

New Hall there are, however massively constructed, only the aesthetic thrills of fashion to elevate the processes of eating and reading. It is not far from the elevated cornucopia and the split-orange dome of the New Hall dining hall to the instant-harem world of the Golden Eggs and the Contented Soles. A similar temporariness can be felt in Spence's Sussex University, where jeans and shaggy sweaters harmonize with an upbeat Colosseum. New Hall seems a somewhat cynically masculine view of a women's college, with its purity of virginal white walls and its curvaceous thrills of domes and rounded minarets—though perhaps at a time of growing emancipation, girls may prefer a man's view of their milieu in place of tweed skirts and knitting needles.





Photo: Julian Hughes



Photo: Julian Hughes

home is where the piano is (how can you feel at home in orchard park?)*

Orchard Park is a major, mixed use development currently under construction on the northern fringe of Cambridge. The site will eventually include 900 new homes, public open spaces, commercial units and community facilities. Occupied Houses: 508 (July 2009).

Rather than a final work or object, the process, the action of research and the 'working' became the work itself. A simple question 'How can you feel at home in orchard park?' became a key way of meeting as many people as we could in 5 days. Urban (col)laboratory explored the specificity of 'at homeness' by asking people who live and work in Orchard Park for instructions regarding what we can do to feel more at home; putting this advice into practice in different locations across the development.

A short video documentation of the project 'Home is Where the Piano Is', including on-site performative research, the interviews and the activities alongside statements from the Developer's can be viewed online:

www.vimeo.com/urblab

*with Diana Wesser as urban (col)laboratory
CROP MARKS, Contemporary Art Trail, Orchard Park
Cambridge (UK), 28 – 31 August 2009





"take a dog for a walk"



"hang out your washing"



"have a picnic"



"pay someone to make you feel at home"

communities under construction

Communities under Construction - 'not building' - was a 6-month residency at Wysing Arts Centre that provided a playful critique of the measured and manicured environment that is distinctive to the nearby settlement of Cambourne.

While presented as a 'village' organically grown over time, in fact Cambourne has been designed through technocratic processes where elements of village life have been reduced to diagrammatic form organising human beings and space. A publication 'Mechanical Operations in Cambourne,' researched and launched during the residency and produced in collaboration with artist Lawrence Bradby, extended these diagrams to everyday and unmapped activities. At the same time a series of site-specific and audio-based interventions, including a walk now available to be hired from the library, made visible the practices that produce and maintain the open spaces, including the voices of local residents, teenagers, groundsmen, road sweepers, light scouts and people working on their allotments.

www.wysingartscentre.org

a-n interface 'Mechanical Operations in Cambourne' review

Wysing Arts Centre, Cambridge (UK) 2009



Doing Donuts

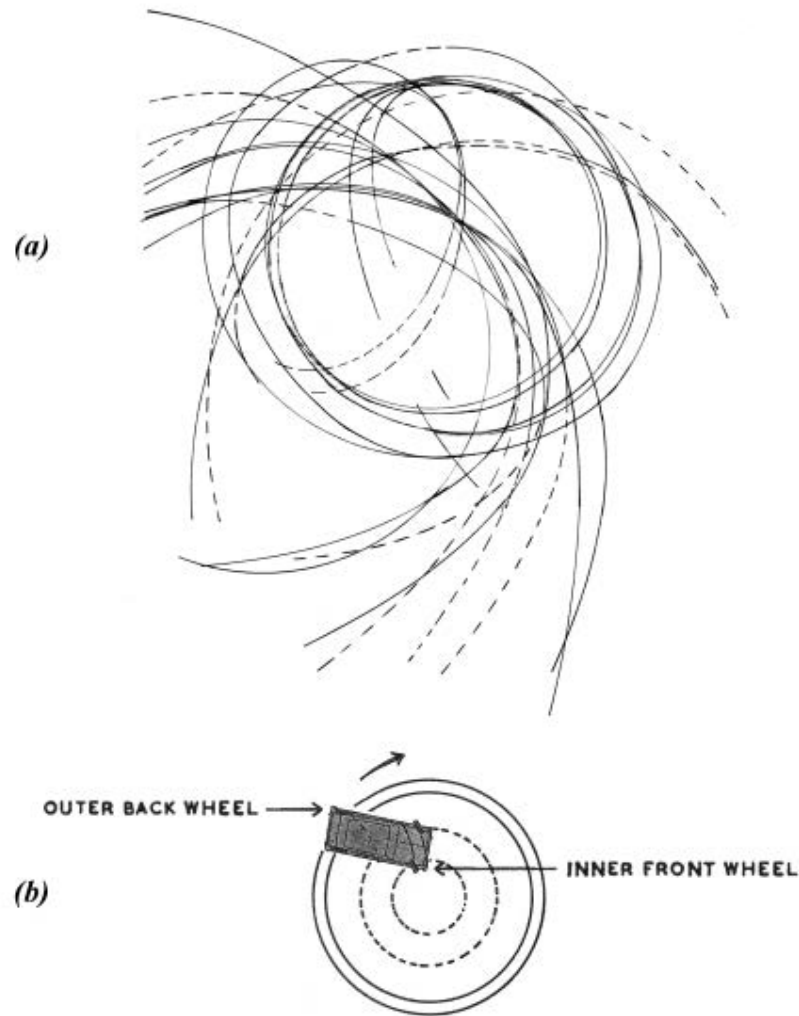


Fig. L. (a) Typical donut-producing manoeuvres: Cambourne Dental Practice car park. (b) Geometric characteristics of typical vehicles turning through 360 degrees.

Social Space Effectivity

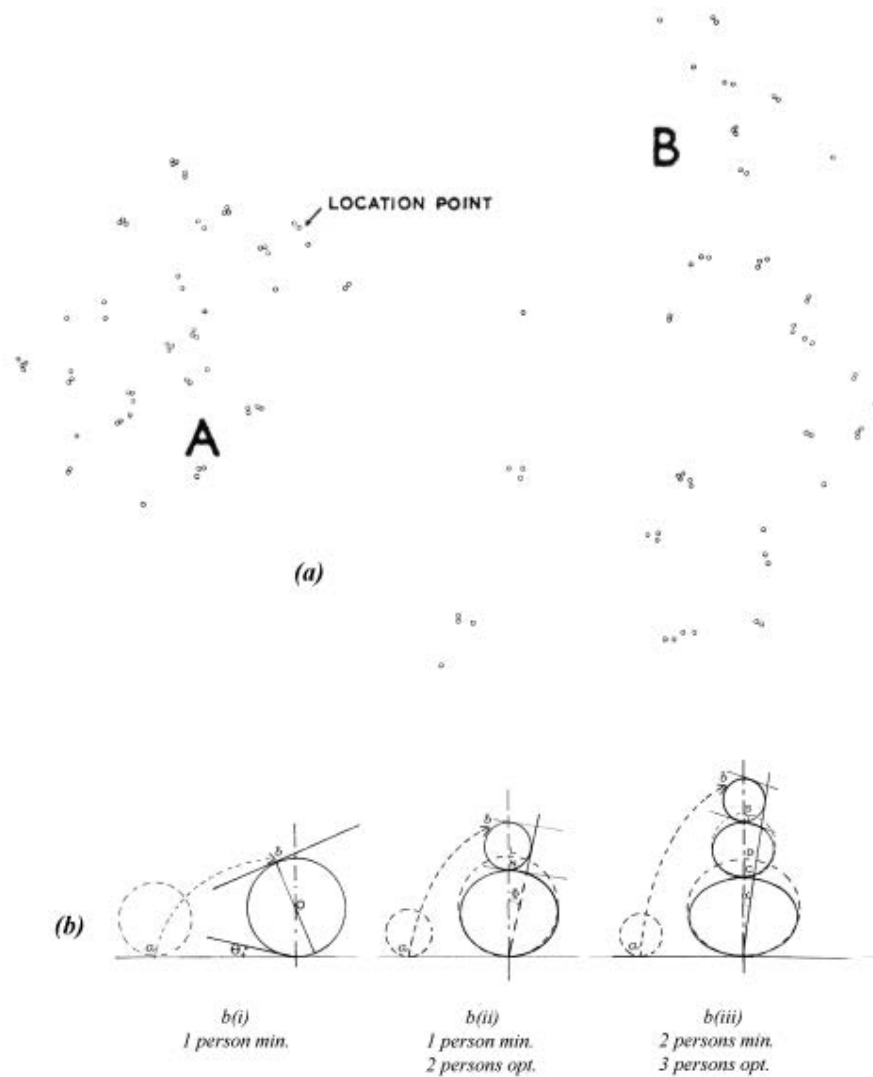


Fig. H. Median snowman count as an indicator of the relative effectiveness of social spaces: Lower Cambourne A and Great Cambourne B. (a) Plan. (b) Optimum construction technique.



‘traffic count reducer’



'LAP with no bench'



JOIN THE TOUR:

Helen, centre, with library supervisor Caroline Aldridge, left, and Lynda Martin of the county library service

Picture:
Warren
Gunn
610219

Mechanics of life

THE story of the workers who make Cambourne tick is told in a new book and audio tour.

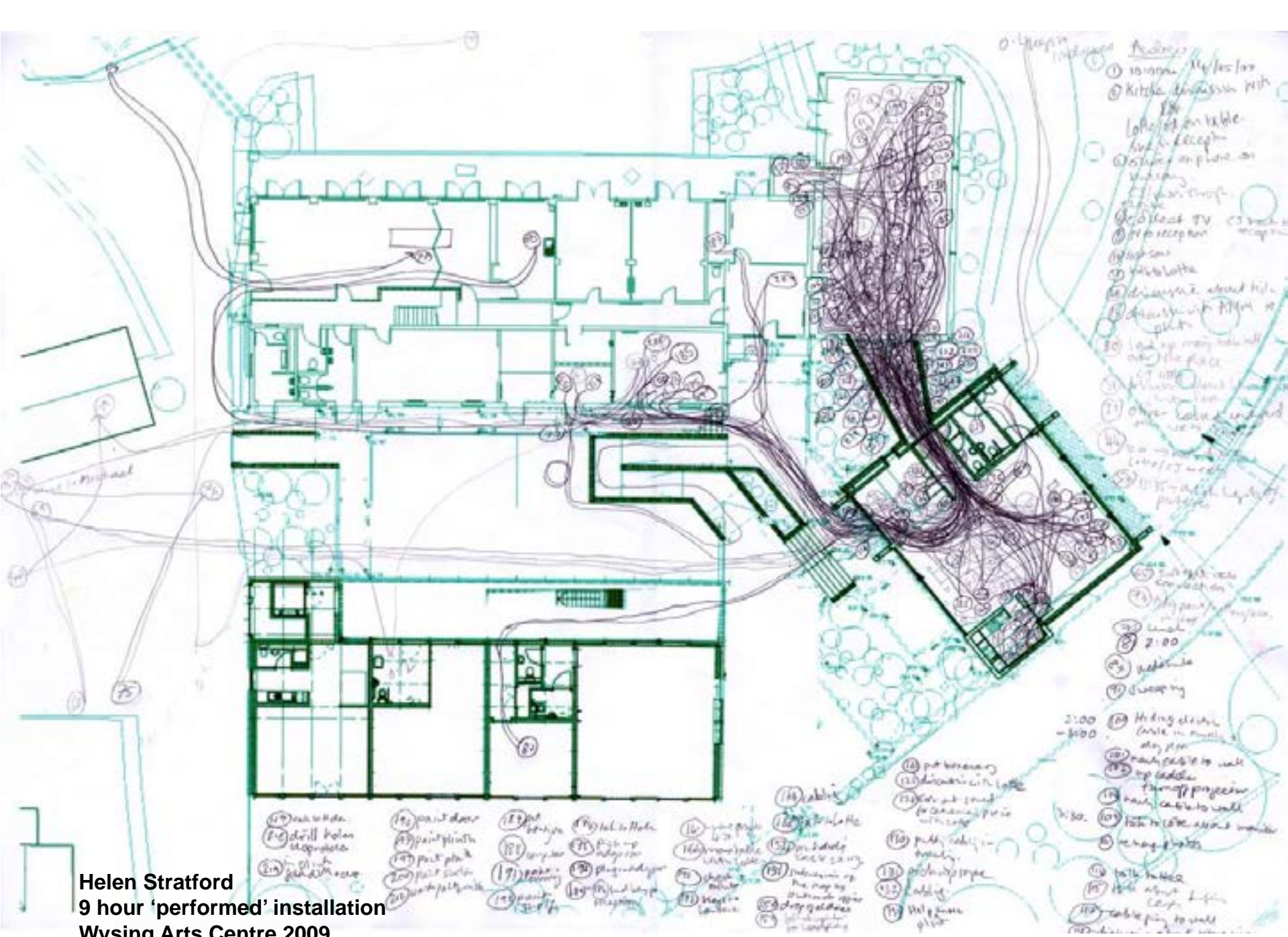
Artist Helen Stratford launched "Mechanical Operations in Cambourne" at the village's library.

Since March she has been spending time with people who look after open spaces in the community,

including groundsmen, road sweepers, planners and allotment holders.

She also met families and visited some of the lesser-known areas of the village.

Helen is based at nearby Wysing Arts centre and her research was part of the Communities Under Construction programme.



- 0-1 hour
- 1) 10:00am Mylar floor
 - 2) Kitchen discussion with 18
 - 3) Lolly set on table
 - 4) Lolly reception
 - 5) 10:15am reception on kitchen
 - 6) 10:30am reception
 - 7) 10:45am reception
 - 8) 11:00am reception
 - 9) 11:15am reception
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 - 99) 9:45am reception
 - 100) 10:00am reception

Helen Stratford
 9 hour 'performed' installation
 Wysing Arts Centre 2009

manchester blind spots*

A path crossed over and over, a street swept again and again... negotiations of the city are conducted through everyday rituals, tasks, and activities.

Based in on-site research, Blind spots was a performance lecture at Piccadilly Gardens in Manchester, that combined performance and architecture, practice and theory, intervention and lecture to explore the city as a stage for every day performances which construct reality and offer a socio-spatial critique of these structures.

The on-site research and the performance lecture formed the basis for a lecture video of the same title.

www.vimeo.com/urblab

*with Diana Wesser as urban (col)laboratory
Manchester Piccadilly Gardens, Manchester (UK) May 2008
Get Lost! Festival, TRIP MMU, June 2008





in-between house and home

'In-Between House and Home' was a walk and talk situated around the public areas of Leipzig Opera House and The Arts Theatre in the City of Cambridge that addressed both the performative content of the symposium/exhibition 'A Question(ing) of Gesture' and the architectural context of the Opera House and the theatre. Drawing on personal research conducted at The Arts Theatre, it explored a story of making that challenges the public representation of performance.

In the Theatre and the Opera House relentless rehearsals ensure word-perfect delivery. At the same time the politics of use of these public places are continually reproduced by the repetitive routines of maintenance and cleaning: solitary performances made exclusively for the building. In-Between House and Home overlaid readings of maintenance gestures with selected public places to unravel the hidden activities deemed necessary to preserve the public reception of performance. In exploring these hidden rhythms and routines this performative lecture investigated the gestures contingent in these activities and how they interact with and produce the subject and place of their location.

KULTURSTIFTUNG
DES
BUNDES

Sparkasse
Leipzig

OPER
LEIPZIG

The Arts Theatre, Cambridge (UK) 2008
Leipzig Opera House, Leipzig (DE) December 2006

UNIVERSITY OF
CAMBRIDGE *Festival of Ideas*

In-Between House and Home

A walk and talk by architect & artist Helen Stratford around hidden spaces of Cambridge Arts Theatre. Explore how this place for public reception of performance is continually reproduced by private routines of maintenance and cleaning - solitary performances made exclusively for the building.

Monday 27th and Tuesday 28th October
2.00pm - 3.00pm
Cambridge Arts Theatre,
6 St Edward's Passage, Cambridge CB2 3PJ



Festival of Ideas

Free event with limited places - booking essential
for further details & booking please contact Helen: 07940773303 helen@takingplace.org.uk







“It really makes you think differently about the building”

“Really Interesting”

“How has the building changed over time?”

“So much work involved”

“An invisible presence”

“Really got into it”

“We really enjoyed your talk”

“It is a good sound piece, you are aware of the proximity of the auditorium from the sound”

“It had a good pace, it was good that we didn’t go into auditorium, we were circling”

“You were made aware of other people’s bodies, the proximity of spaces, people’s breath etc.”

“I enjoyed it, really interesting”

extended thresholds

'Extended Thresholds' was a one-day taxi residency followed by installation and talk.

A manual / map formed a guide to places that become stitched together through personal/ private objects and journeys. Simultaneously, a series of peculiar garments, linings and time- line of the one-day residency inhabited the taxi itself. Just as things taken (or left behind) change the nature of each ride, the installation of these garments temporarily shifted how the cab was perceived.

Taxi Gallery, Cambridge (UK) July - September 2004



STREET PLAN and Guide

To A ONE-DAY TAXI ROUTE IN **CAMBRIDGE**

ROADS AND STREETS
PLACES OF DEPARTURE
DESTINATIONS
JOURNEY INTERSECTIONS
ESSENTIAL OBJECTS

28th May 2004

Taxi rides



No	Ride#	Description	Application	Qty
1	2	From: Kelsey Crescent	Home	1 male teenager
2	2	To: New Road, Impington	College	30 minutes
3	2	Stationary Books Wheelchair	Art	7 miles

PACK FOR HOLIDAY

22:00

16. Bush Street, Grantchester 10:50

17. St Andrew's Street 11:05

17. Elder Close 11:15

18. St Andrew's Street 11:20

19. Johnson College 11:30

20. Olds Causeway 11:35

21. Olds Causeway 11:35

22. Summer Street 11:40

23. Pinewood Road 11:50

24. St Andrew's Street 12:00

24:00

01:00

