INTRODUCTION

Collaboration across boundaries that are physical, intellectual and cultural is at the heart of the AIAS project. In this respect the approach to the AIAS 2009 conference chimed very neatly with the inter-disciplinary philosophy of University College Falmouth (UCF) and we were delighted to act as hosts for the 2009 event.

Curiosity of course is an essential feature of University life and of AIAS too. Its stimulus to research and the platform it provides for dissemination of research findings such as this publication is extremely important and one of its strongest features. AIAS 2009 boldly straddled across old and new paradigms in terms of the big questions it posed regarding landscape, ecology, connected and fragmented communities, environment and energy. All are key themes and the grand challenges of our age, all are particularly relevant to Cornwall.

Cornwall was a highly appropriate place to host a conference about ‘visual arts and ecological thinking’
because Cornwall is fast becoming an internationally recognized test-bed for research into themes linked to environment and ecology. For instance, ‘The Wave Hub’ led by Primare; The ‘Blue Gym’ Project led by Peninsula School of Medicine & Dentistry and University College Falmouth’s forthcoming ‘Academy for Innovation & Research’ (AIR) with its Sustainable Design Research Centre.

There is also another reason why Cornwall provided the right context. This is because it is literally and metaphorically a land at the edge. However, far from meaning remoteness, Cornwall’s edge is a place to jump from and connect to, a positive springboard to leap forth from. It is in this spirit that AIAS 2009 took the cue and jumped ‘all over the place’, from the dystopian to the utopian and then back to the present.

AIAS as an organization is future orientated, yet practical and present. Its approach to its conference offered something for everyone and blended a symposium with exhibitions, workshops and days (and nights) of discussion. Perhaps most importantly, it also offered an opportunity to reaffirm the natural creative inclinations of its members, which is to gravitate towards solutions that deliberately enhance, rather than subtract from the world they live in.

Professor Anne Carlisle,
Rector & Chief Executive,
University College Falmouth

THE AIMS OF AIAS

On the 30th of November 1990, the International Association of Independent Art and Design Schools (AIAS) was founded in the Bauhaus, Dessau, Germany. This Association was an initiative of the Schule für Gestaltung in Basel, Switzerland, and the Gerrit Rietveld Academie in Amsterdam, the Netherlands.

The aim is to re-enforce and strengthen the contacts between the participating institutions, all of which are independent, relatively small schools of higher education with strong traditions and high standards of quality, which can contribute to the internationalization of education in the arts.

AIAS has a small invitational membership of art schools worldwide that actively share in participative practical workshops accompanied by thematic seminars and events that contextualize and critique the practice-led collaborations initiated and organised between them, and held worldwide.

The small scale of the membership facilitates a genuine dialogue between organisations and the cultural and political
imperatives affecting the provision of art and design higher education within small-scale institutions across the world. The membership is by nomination from existing members and seeks to identify and include high quality organisations who share a commitment to exchanging experience and views through active participation in thematic and practical workshops and seminars derived from cultural location, history and narrative, and aimed at forging understanding and connections between the participants.

AIAS is not a policy making and influencing organisation, but one that actively generates debate and activity through shared practices, and values the intimacy of collaboration that the scale of membership facilitates.

**AIAS Mission Statement**

- The AIAS is a (purposely) small, independent and interdependent global organisation of art and design schools.

- AIAS is a platform that actively encourages mutual understanding, tolerance, freedom of speech, and above all, freedom of imaging that should disclose an actual vision on the times. Art and design are fundamental creative forces that could shape the world to a better one.

- Art and design schools could play their role in the globalising and localising society better by strengthening each other through an intensive collaboration and exchange.

- AIAS encourages consequently a theoretical and practice based dialogue on art and design between students, professors and directors of art schools.

- AIAS organises workshops and symposia for these groups to facilitate the exchange of ideas, cultures, backgrounds and viewpoints.

- Working and thinking together is AIAS’ motto.

- AIAS is convinced that art and design are the only forces that stay on when all other human activities have already become history.

Peter Sønderen, President AIAS
As hosts of the 2009 AIAS Annual Conference, University College Falmouth was delighted to welcome students and academics from across the globe to participate in a week of workshops, symposia and discussion around this year’s conference theme: ‘the relationship between the visual arts and ecological thinking’.

Cornwall – as famous for its rich industrial heritage as its artist colonies and dramatic coastline – proved an ideal location in which to explore concepts of the environment, and society’s impact on it, as a source of creative inspiration.

The week-long event began with three days of practical, artist-led workshops situated at sites around Falmouth and West Cornwall with the final two days of the conference set aside for a symposium, with academic presentations and a meeting of the AIAS General Assembly. The annual AIAS Exhibition was also held in the town centre at The Poly, Falmouth’s historic arts centre, during the conference, with the Prize of Honour being awarded at the closing event.
A review of the exhibition along with images and details of the Prize of Honour winner can be found at the back of this publication. Short biographies of the symposium speakers and abstracts of their presentations are also presented here. Individual papers from the symposium have also now been made available to download from www.falmouth.ac.uk/aias.

Art as Ecological Thinking
As an artist, lecturer and researcher the 2009 conference theme of examining ‘the relationship between the visual arts and ecological thinking’, was of specific interest, particularly as one of my roles is leading the RANE research group here at University College Falmouth.

The RANE research group promotes art that seeks to improve our understanding of nature and the environment, supporting the idea that our dominant worldview is both inadequate for our current state of knowledge and also that it is largely responsible for the environmental crisis we are now facing. So what are the characteristics of this worldview?

David Ray Griffin argues that this dominant view, which was cemented into place a few hundred years ago during the period of the Enlightenment, can be characterised by the key building blocks of mechanism, reductionism, objectivism and materialism. The thinking associated with these philosophies are primarily rational, analytical, reductionist and linear.

Despite the fact that much has changed since these philosophical positions were put into place, they still infiltrate and dominate much of our thinking as well as our social and scientific structures. As Gregory Bateson has pointed out, “We are governed by epistemologies that we know to be wrong”. So if we know that this view is fundamentally flawed, what takes its place and how do we bring it about?

Ever since Thomas Khun drew our attention to the notion of a paradigm shift in science, we have become aware of the idea that an existing paradigm is resistant to being changed. It is like a rock that is extremely hard to move until it has reached a tipping point. Only then will it rollover and allow a new paradigm to replace an old and outdated worldview. For over 30 years a growing number of writers and thinkers have contributed to the idea that we need to move towards a new paradigm, that the rock needs rolling and a new worldview needs to take its place. Whilst this new paradigm has still to take over, it is gaining momentum and is coalescing around the notion of the ‘ecological’.

Indeed, since the 1960s the term ecology has changed from being a concept of interest mainly to natural scientists into becoming a worldview. It is a worldview that, as Sachs suggests, ‘carries the promise of reuniting what has been fragmented, of healing what has been torn apart – in short of caring for the whole’.

So what does ‘ecological’ mean in this context?

Put simply the ecological mode sees the world as an integrated whole, rather than a disassociated collection of parts; it takes into account the interdependence of all phenomena; and understands the fact, that as individuals and societies, we are all embedded in the cyclical processes of nature.

Perhaps it is useful to have an example to help us think about these distinctions. Let us consider a bicycle.
The mechanistic view understands a bicycle as a machine for turning human energy into motion by use of a collection of mechanical parts – cogs, chain, wheels and also brakes to stop the motion and perhaps a bell to warn others about the motion.

If we reject mechanism as a philosophy – we can keep the bicycle, but understand it in a deeper way. We can see it holistically, as more than the sum of its parts – as individually the parts give no indication of what a bike can actually do. The holistic interpretation might see the bike and the bike rider as a unified system that reduces congestion on roads and pollution in the air, but still manages to get the shopping done.

For Capra and others the holistic view does not go far enough. Instead they prefer an ecological paradigm, which takes holism much further by expanding the idea of a bicycle to take into account the social and natural environment in which it is embedded. To satisfy an ecological viewpoint questions can be asked about how the raw materials for its production were obtained; who manufactured it and under what conditions; where the oil comes from to lubricate it; how is the bike sold and promoted; who uses it and how does it change their life; how the parts can be recycled or disposed of at the end of its use – the list of questions and connections cascades away in whatever direction you wish them to go.

So if that image of the bicycle connected and entangled in a web of complex connections gives us a flavour of the ‘ecological’ how is this manifested as thought – what is meant by ‘ecological thinking’?

Some of the key characteristics of ecological thinking are as follows:

1. It is concerned with synthesis – the bringing together of two or more apparently contradictory positions into a higher level of truth or understanding.
2. It promotes non-linearity – a line of thought that can be convoluted, circular or even open to chance or chaos.
3. It is essentially systemic – emphasising the importance of the whole system and the relationships between the parts.
4. It is deeply intuitive – knowledge gained through direct apprehension rather than rational deduction.

This mode of thinking has led to a number of connected philosophical concepts, which include:

• Systems and process – understanding life as a creative unfolding event.
• Networks – understanding that everything exists within a web of connections.
• **Context** – understanding the importance of the field that surrounds anything under investigation.

• **Relational** – understanding and exposing that diverse areas of discourse are related, for example the relationships between ecology and economics; nature and humanity; values and facts.

• **Participatory** – the blurring of the division between art and life, audience and artists, event and object.

• **Tolerance of difference and celebration of ambiguity** – celebrating alternatives and crossing boundaries, accepting the unknown, supporting the unloved.

These concepts relate very closely to contemporary arts practice, and there a growing number of artists who work with these ideas; whose work examines difference; is participatory, relational or context led; or who actively incorporate systems and process as a creative act. So when we talk about ecological thinking in these terms – we seem to be sketching out the critical theory of much recent art.

The interesting thing is that these criteria can apply to all forms of art, not just the type of work that is overtly about ecology or nature or the environment. The ecological is simply the mode of thinking that fits, or feels comfortable, for many contemporary artists. What I am suggesting is that art, not only lends itself to ecological thinking, but that in many ways, it has been playing with ecological thought for some time. Contemporary art is an excellent playground for practicing ecological thinking.

I am reminded of Jonathan Benthall, the writer on art and technology, who suggested that the artist is ‘someone who takes an uncommon responsibility for what he does’. It seems that the artist is in a good position to reunite what has been fragmented – to care for the world.

In this sense art is ahead of the game – although there is a long way to go art has already taken a role in shifting culture towards an ecological future – and it is doing this not because of some moral or ethical reason (although they too can be productive) but simply because that is the way a large number of artists think and operate. Art, as a mode of practice, lends itself perfectly to ecological thinking and as such the 2009 AIAS conference at Falmouth provided fertile soil from which to further examine this year’s theme.

*Dr Daro Montag,*  
*Associate Professor of Art & Environment,*  
*University College Falmouth*

WORKSHOPS

Linked to the general assembly, workshops for advanced students and professors are organised by the hosting school each year. Set around a theme, it enables participants to prepare at their own school, before entering the workshops. The workshops have grown to be the centre part of the AIAS activities. Inspired by the possibility to work in another cultural environment, the participants feel enriched in their own work afterwards, by this unique experience and it enables them to build up an international network.

For this year’s conference University College Falmouth organised a series of workshops in and around the local area to reflect this year’s conference theme: ‘the relationship between the visual arts and ecological thinking’.

Details of each specific workshop are set out on the following pages alongside a selection of images taken over the three days.
**WORKSHOP 1**

**The unFestival**

*Monday 2 November, Arwenack Annexe*

Workshop Leader: Dr Richard Povall

What would it be like to have a festival to which no one has to travel? What would it be like to have a perpetual festival? What would it be like to touch others, to hug and to cry, to get all the buzz of the live without actually being there? This participatory workshop looked at what it might mean to maintain the excitement and liveness of live performance without having to travel, if indeed such a preposterous idea is possible.

**WORKSHOP 2**

**Re-Dress**

*Monday 2 November, Arwenack Annexe*

Workshop Leader: Lynne Devey

This workshop raised questions about the clothing industry, consumerism and individual creativity. Participants made a new garment of clothing from recycled clothes and fabrics. As well as practical design, the workshop involved sharing ideas and learning about how environmental changes can be influenced by the small changes we can all make. No previous experience of sewing was required.

**WORKSHOP 3**

**CasTINg at Trewidden**

*Tuesday 3 November, Trewidden Gardens*

Workshop Leader: David Paton

A short tour of the workshops at St Justin Jewellery near Penzance was followed by a workshop at Trewidden Gardens. Trewidden Garden was developed on the site of
medieval opencast tin mines whose waste tips now support an abundance of flora and fauna. The workshop aimed to demonstrate [on a micro scale] the links between human activity, the composition of the land and nature's ability to adapt… if given the opportunity. Using casting wax to collect textures from around the garden the group then had their pieces cast in recycled tin, a lasting and precious connection between ancient industry and the landscape of Penwith. A reminder that the landscape is and can be a habitat for all life.

WORKSHOP 4
Flotsam & Jetsam - The Human Contribution
Tuesday 3 November, Newlyn Gallery
Workshop Leader: Paul Ridout
This was a recycling and reusing workshop based around the man made ‘soup’ that deposits all manner of objects on to our coastline. A short introduction and walk along the nearby shoreline to collect source material was followed by a practical session drawing on our innate creativity and ingenuity. The question posed was ‘is it possible to do something worthwhile and useful with the items that have been inconsiderately dumped into the sea?’

WORKSHOP 5
Rope and String, and Maybe Other Things!
Monday 2 November, Arwenack Annexe
Workshop Leader: Greg Humphries
Engaging through discussion and practical activity, this workshop considered ways of using natural and found materials to connect with the local environment. The
workshop involved walks and forays into the local area to interact with ecologies, gather materials and generally explore. Using Falmouth as an example the workshop aimed to propose methods and ideas which utilized locally gathered resources which participants could then use to interact with their own local environments.

**WORKSHOP 6**

**Global Plants**

*Wednesday 4 November, Trebah Gardens*

**Workshop Leader: Dr Sara Gadd**

This workshop involved walking, looking and learning about plants, in particular the rhododendrons at Trebah Gardens. These plants, for which Cornwall is well known, have been gathered from around the world and are now posing a threat to native species. Participants collected plant matter, learnt to identify plants and their history, and started to produce a herbarium.

**WORKSHOP 7**

**Organic Composition**

*Wednesday 4 November, Trebah Gardens*

**Workshop Leader: Patrick Simons**

The aim of the workshop was to create a new audio work from material and data collected by workshop participants at Trebah Gardens. The result was a collectively written and performed piece which acted as a farewell fanfare for conference guests. No experience in composition or performance was necessary, or of any advantage.

The resulting work was created without the use of computers, sensors or a safety net. Participants produced a self-generating, organic work in response to the environment, and through human interaction with that environment.
Auto-Make: Just enough, just in time design

Wednesday 4 November, Design Centre, Tremough

Workshop Leader: Dr Katie Bunnell / Autonomatic

Digital design and production tools have a significant role to play in reducing waste and facilitating individual creative engagement with manufacturing. This workshop enabled students to use digital kit to design and make, using recycled materials and laser cutting. The aim was to explore the potential of individual design and manufacture.
As part of the AIAS conference a two-day symposium was held at our Woodlane campus. On the following pages you will find short biographies of the speakers and abstracts for the presentations given. Some of the papers presented are now available to download from the University College Falmouth website at: www.falmouth.ac.uk/aias

Reiko Goto

Reiko Goto is a PhD candidate with 'On the Edge' Research, at Gray’s School of Art, Robert Gordon University, Aberdeen, Scotland. Her research focuses upon empathetic relationships in ecological art. Her recent collaborative project is called Plein Air, it deals with plant response to environmental change. Reiko has been recognized for her achievements working in applied research in art, ecology
Empathetic Relationship in Ecological Art:

In this paper I talk about *Plein Air: The Ethical Aesthetic Impulse* (2008 – present), a collaborative project with other artists and scientists. I am primarily interested in empathetic relationships between people and natural environment that is explored through ecological art. My primary question: *Is it possible to create change if we understand life is interdependent and interrelated with nature in our environments?* I have developed from a framework based on Edith Stein's *On The Problem of Empathy*. This investigation can not be done alone, and I chose trees as the focal point of my work on empathy and the relationships with the environment. *Plein Air* is a portable device that allows people to observe plants in a new way, and helps us to understand the interdependency between humans and nature. I have been working with an interdisciplinary team that developed two systems. One is plant physiology sensors to observe how trees react to the changing atmospheric chemistry; we sample CO₂, humidity, temperature, for indications of photosynthesis and transpiration. Two is translating the plant physiology data into sound by using a custom software system. My role in this work is in the application and use of these devices to experience empathetic moments with trees. The work is shared in various public/semi-public places.

This project is a part of my practice led PhD, funded by Robert Gordon University. Funding for the interdisciplinary team to develop the mechanical systems and sound components of the *Plein Air* system was provided by the University of Wolverhampton.

Full paper: [www.falmouth.ac.uk/aias/goto](http://www.falmouth.ac.uk/aias/goto)


2. Professor Tim Collins, University College Falmouth; Professor Trevor Hocking, University of Wolverhampton; and Mathew Dalgleish, University of Wolverhampton.

Lijun Gong

*Tianjin Academy Fine Arts, China*

Lijun Gong, is associate professor with the Environmental Arts Design Department of Tianjin Academy Fine Arts in China, where her teaching has included courses such as Planning Basics, Urban Landscape Design, Site Planning Design, and Introduction to Landscape Design with Ecology. In 1984, she graduated with a bachelor's degree in Urban Planning from Huazhong University of Science and Technology, after which she worked in general layout planning and design as a senior engineer, and later, with a leading real estate company as manager of a design department. In 2000, she successfully passed a state-level authentification program and was conferred as a registered urban planner. In 2004 she completed a master's degree in Art & Design. She has been teaching for 8 years whilst also working with a real estate company as design director, and is also currently leading some ongoing research projects.

Ecological Thinking in Visual Art

From ancient China until the present day, art has always conformed to nature. Folk arts have varied some what, but the theme of praising the beauty of nature remains pervasive. The reason for this phenomenon can be traced to
the philosophical thoughts of Lao Zi which have been an influence for the past 2000 years. In this paper I will seek to demonstrate that although China is currently experiencing accelerated development that has an inevitable impact on traditional culture, in terms of ecological thinking in visual art, the Chinese still retain their own understanding and recognition, and this shows in the echo of primitive art in modern China. Full paper: www.falmouth.ac.uk/aias/gong

Renée Kool
Gerrit Rietveld Academy, Amsterdam, The Netherlands

Renée Kool is visual artist, researcher and lecturer. As a visual artist she is operating in the fields of art in public space, film and emergent media. Kool is member of the Research Group ‘Art and Public Space’ at the Gerrit Rietveld Academy in Amsterdam. She lectures in The Netherlands and abroad, at the Academy of Media and User Experience in Breda (Avans Hogeschool), at the School for New Dance Development in Amsterdam (Amsterdamse Hogeschool voor de Kunsten), and from 1999 until 2006 at the Art Department of the Ecole supérieure des arts décoratifs de Strasbourg in France.

Archeology of the Near Future: The annunciation of new urbanity

The research project The Annunciation of New Urbanity was started in June 2009 with the research group Art & Public Space at the Gerrit Rietveld Academy in Amsterdam.

Discourses on new urban or post-industrial living modes vary from the dystopian to the utopian, yet all announcements forecast ‘change’, if not by the blessing of technology, then because of financial or environmental crisis. While many disciplines engage in thinking about, or developing for, ‘the urban condition’, less certainty is expressed about the role of the ‘user’. In many scenarios the new urbanite is mobile (i.e. will be commuting), yet tropes of mobility, like migration or tourism, rarely coexist together in the same narratives with commuting.

Our ideas and images about ‘new urbanity’ are often conjured up by city-branders, economists, architects, social theorists and artists, but what happens if we interconnect this data, from the high abstract to the low ephemeral? By performing such an ‘archeology of the near future’, we might begin to get some idea of who the ‘new urbanite’ is, and how she or he might live. I will explore notions of ecology and sustainability in relation to the annunciation of new urbanity, and case study a period spent as artist in residence at SC Buitenveldert, a popular football club in the new city development of Zuidas, Amsterdam.

Full paper: www.falmouth.ac.uk/aias/kool

Andrzej Kostolowski
E. Geppert Academy, Wroclaw, Poland

Andrzej Kostolowski studied forestry (specializing in nature protection) and history of art in Poznan, Poland. Between 1966–2006 he was the curator at Poznan National Museum, and has been active since the late ‘60s as an art critic involved in the independent galleries movement and manifestations of Polish conceptual art. He lecturers at Wroclaw Art Academy and Poznan Art Academy and is author of more that 500 texts on art including Theses on Art and Art and its Meta-. Kostolowski also writes regular columns in the art periodicals Artluk and Format.
What Do We Need This Landscape For?

This paper is focused on projects (particularly in Poland) concerning landscapes as special focal points for environmental sensibility in art. Early twentieth century art was more oriented towards cityscapes than seascapes or country scenes and for modernist artistic utopias there proved to be three ‘M’s: Metropolis, Masses (of people) and Machine. These were preferred, by artists, to gardens or forests.

However, things began to change after 1945 with a gradual new focus on the natural environment in art. As elsewhere, Polish painters have shown their interest in rural landscapes during ‘plain-air’ meetings.

These gatherings developed into strong criticism of industrial damage to the landscape during the ‘First Symposium of Artists and Scientists, Pulawy 1966’ and although bureaucrats were unhappy with this creative attitude, ‘The Plain Air Symposium, Ziemia Zgorzelecka, 1971’ also displayed a sensibility towards protection of the environment. There were also several individual art projects in further years containing a characteristic care for nature.

Jerzy Beres and Zbigniew Makarewicz exposed the special role of trees in their installations; Teresa Murak experimented with cress growing in her performances; Jaroslaw Kozakiewicz opened large landscapes for new symbolism; Joanna Rajkowska revealed her positive propositions for renewal of environment; and Pawel Althamer made his meditative ‘Path’ among fields.

Newer works by young artists now further explore social and artistic possibilities when posing the question: “what do we need this landscape for?”

Full paper: www.falmouth.ac.uk/aias/kostolowski

Lorraine Kypiotis
National Art School, Sydney, Australia

Lorraine is the HSC Coordinator at the National Art School in Sydney and lectures in the Art History. Currently, she is engaged in a Master of Philosophy in Museum Studies with a strong focus on the function of artefacts within museums and institutions. Her research is on the history of the plaster cast collection of the National Art School which she hopes to carry through to doctoral level.

Material Worlds: The Relationship between the visual arts and ecological thinking.

Alice, during her adventures in Wonderland, finds herself in a place where nothing is as it seems and the relevance of any order at all is questioned. It becomes, as she states, “curiouser and curiouser”. It is a place inhabited by strange and curious creatures – a place of wonderment.

It may have seemed much the same to the early colonial botanists in the late 18th century when confronted with the strange flora and fauna of the Great Southern Land. The relationship between humanity and nature is a key preoccupation of modern culture as well as of past cultures. It is also, importantly, a compelling issue in contemporary Australia.

The work of a number of Australian artists deals with contemporary issues that address Man’s relationship to Nature in a world where much is at stake environmentally. A number of contemporary Australian artists reference the British Imperial thirst for colonial ‘exotica’ and embody an implicit critique of traditional museological practices in deliberately blurring the distinction between the real and how the real is represented. The paper examines the value of ephemeral art works and installations in contemporary debates dealing with the relationship between humanity and
nature, the destruction of animal habitats, the disappearance of species and the degradation of bio-systems. What is the value of works which are created only to be destroyed and what place do temporary installations have in a contemporary museum context?

Full paper: www.falmouth.ac.uk/aias/kyriotis

Annie Lovejoy
University College Falmouth, Cornwall, UK

Annie Lovejoy is based in Falmouth and has been a practicing artist for over 20 years. She has worked in a variety of national and international contexts and been a recipient of various awards. Her work is informed by relationships and processes specific to particular locations. Often collaborative, projects develop through a distillation of qualities integral to a place or situation, and the sharing of insights and skills with people from various walks of life. The outcomes generated span a wide spectrum of media and art/non-art forms. www.annielovejoy.net

Caravanserai: Fieldwork project
(caravan: a company of people, caravanserai: a place where caravans meet)

‘Socially engaged’, ‘new genre’ and ‘relational art’ are some of the terms used to describe the continuing emergence of ‘new’ art categories that promote ‘art as process’ over ‘art as commodity’. The presence of such concepts form the necessary conditions for investment in public art sector projects, biennales, community outreach and regeneration programmes. It is argued in this research project that reductive thinking that focusses on product/outcome rather than integrated process isolates artwork from the socio-spatial relations within which it is generated. How might site-responsive artwork be more clearly linked to it’s context?

Caravanserai is an arts residency project initiated by Annie Lovejoy and Mac Dunlop at Treloan Coastal Holidays, a caravan and camping site on the Roseland peninsula in Cornwall. In partnership with the campsite owners, they are working to promote sustainable tourism through hosting creative activities that engage with, and celebrate the local environment and culture.

Artists, writers, geographers, local residents, academic researchers and post-graduate students have been hosted by the Caravanserai project at Treloan to explore and respond creatively to this unique context.

The project is trans-disciplinary and informed by the interdependent experiential complexities of the particular situation, where all of the cues for the work’s development are drawn from its surroundings. These relational processes are being studied to question how context-led responsive arts practice might generate an enhanced experience of place. Project link: http://fieldsite.wordpress.com

Hugh Pocock
Maryland Institute College of Art, Baltimore. USA

Hugh Pocock is Professor of Art at Maryland Institute College of Art. Born in New Zealand and raised in the United States, Hugh Pocock’s work seeks to investigate the interdependence of natural, industrial and social phenomena.

Over the past twenty years, he has shown his work across the United States, in Los Angeles, San Francisco, and San Antonio as well as internationally in the former Soviet
Union, Germany and China. His work has been exhibited in galleries and museums including Portikus Museum in Frankfurt, Germany, the Wexner Museum, the Santa Monica Museum of Art and the Baltimore Museum of Art as well as in ‘non-art sites’ such as private homes and movie theatres. He lives and works in Baltimore, Maryland and teaches Sculpture, Video and Social Practice courses that focus on the impact of Climate Change and issues of Sustainability at Maryland Institute College of Art.

www.hughpocock.net

**Baltimore; What’s Art Got To Do With It?**

As discussion on the challenge to higher education of adaptation to social and environmental urban crisis, this presentation seeks to showcase a number of courses, specifically, *Climate and Sustainability for Artists and Designers, Baltimore Urban Farming* and *Baltimore Food Ecology*, that I teach at the Maryland Institute College of Art. The focus of these courses is to enable artists and designers to creatively and critically engage the increasingly urgent issues on the environment, climate change and sustainability.

The traditional pedagogical trajectories of studio production and commercial distribution are increasingly received by students as inadequate for their generation’s growing sense of urgency. Over the past 4 years I have been engaged in examining the role of a contemporary art education as a practical and critical methodology that can be widely applied to diverse fields rather than simply being a training for object and image production.

The courses discuss Baltimore as a single ecology that is made up of its social, political and economic dynamics as well as its biological and atmospheric ones. The primary question and challenge posed in all of these courses is: ‘How does Baltimore transition itself to a low carbon city of equity, health and social justice for all?’ The talk will conclude with a brief showcase of student projects.

Full paper: www.falmouth.ac.uk/aias/pocock

**The Nature of Energy**

This artist’s talk on the nature and transformation of energy was developed as an outcome of my research for several projects; most recently a project titled *My Food My Poop*. For this project I weighed all my food and drink and all of my waste products for a period of 63 days. The project’s structure was determined in order to find the approximate amount of food my body converts daily into energy.

The first part of this talk will consider energy as it travels through our biological and geological systems. From its, difficult to fathom, cosmological origins to our petro/agricultural dinner plate, I discuss energy in terms of its materiality.

I will then discuss how I undertook the project *My Food My Poop* to gain a more personal understanding of the presence of energy in my own life and body. Using the website made for the project, [http://myfoodmypoop.com/](http://myfoodmypoop.com/) I will show examples of the daily inventories and diary kept as an attempt to observe and follow the energy that my body unlocked from my food.

**Richard Povall**

*University College Falmouth, Cornwall, UK*

Dr Richard Povall is a composer and cultural producer, co-Director of Aune Head Arts. He is the Award Leader for the MA Arts & Ecology at UCF’s Dartington Campus, and has a particular interest in contemporary arts in rural contexts. He chairs *Dance in Devon* and *SoundArt Radio* (102.5fm), and sits on the board of *Dance South West*. He has held senior academic posts in the UK and the US and has a
Richard has a PhD from the University of Plymouth. Richard lives on the edge of Dartmoor National Park.

Aune Head Arts: Contemporary ecologies

Aune Head Arts is an artist-led contemporary arts organisation based on Dartmoor in Devon. Active for more than ten years, the organisation works with a variety of engaged practices within rural contexts, and with artists from across the UK. The initial geographic focus of AHA’s work was Dartmoor, and whilst this place remains at our core, we are now working across the UK and beyond.

We commission artists to make work in a variety of contexts, from farms to villages to schools to tourist venues to museums and galleries to the High Street. Although we usually work with very open briefs, there is always a common theme at the heart of each project — to paraphrase Lippard — how is this work ‘of place’? We select artists not only on their creative ideas and abilities, but on their ability to demonstrate clearly even at the initial application stage that they understand what it means to engage with place, people, and audience, and that this is at the heart of everything they do.

Why is this about ecology? What is about sustainability and working with an environmental consciousness? The work we do engages deeply with place and this implies not just an understanding of the place itself but an awareness of the human footprint we exert upon it. Everything we do as an organisation has a consciousness about how we tread, whether it is about a flat management system, equal pay, using recycled materials, re-using and reducing as well as recycling, buying locally, not flying, etc. This sense of sustainability is not just about materiality, objects, and what we do not do: it is about the core functions and makeup of our organisation.

Margaret Roberts

Margaret Roberts is a Sydney-based artist who uses spatial drawing and other means to explore ways in which artwork can relate to its physical location, as well as ways of documenting artwork in which literal space is a major component. She is currently part of an artists’ group working against the construction of the Tillegra Dam in NSW. She exhibits regularly in Australia and overseas, recently completed a PhD at Sydney College of the Arts titled Art and the Status of Place, and teaches in the Drawing Department at the National Art School in Sydney. www.margaretroberts.org

The Contribution of Spatial Art Practices to Ecological Thinking

This paper will discuss the potential that spatial art practices have to contribute to the revaluation of the physical space of the planet, and thus to the broader social movement of ecological thinking and planetary care that is needed to help redirect the modern world away from the current environmental crisis. It will do this by focusing on the potential that emerged in twentieth century spatial art practices such as Arte Povera, minimal art and site-specificity, for artwork to construct and enact relationships of mutual recognition and value with their physical locations. These art practices have been recognised for their challenge to art’s long-term convention of spatial
autonomy, though more often expressed in terms of their challenge to commodification rather than in terms of their revaluation of place.

The importance of the new relationships they construct with the physical places in which they are located will be shown by drawing on the social theory of British sociologist Anthony Giddens. In Giddens’ account of modernity the devaluation of place plays an important role in the development of modernity and its high-consequence risks, including the risk of environmental collapse.

Twentieth century spatial art practices that revalue place reflect a form of ecological thinking through being constructed to enact a radical change in spatial values. This potential evident in spatial art practices is not recognized, however, in the most authoritative analyses of site-related art practices within English-language art criticism. This paper will propose a modification of such schemas to recognize that the critical potential of the ecological thinking behind the relationships that spatial art practices can form with their physical, literal site, has actually increased since the mid-twentieth century because of the increased urgency of the environmental crisis that, in part, they emerged to address. The modified schemas would aim to support the analysis of the now broad range of site-related and spatial art practices in ways that take more account of the different strategies or languages that each use.

Full paper: www.falmouth.ac.uk/aias/roberts

Malaika Sarco-Thomas
University College Falmouth, Cornwall, UK

Malaika Sarco-Thomas lectures in dance performance and choreography at University College Falmouth and is co-founder of the TWIG project, an initiative to cultivate ecological awareness by facilitating art-making in cross-cultural community settings. Her research spans dance improvisation, ecological philosophy, site-specific performance and community practice and draws on her work as an international dance artist.

Improvising with Twigs: Paradox in transversal practices

The moving body offers a useful point of departure when considering the relationship between the visual arts and ecological thinking. Where ecology in its most familiar interpretation promises a method for examining biological relationships, performance describes how these relationships develop in time and space, and how movement-based scores can function as processes for creatively and productively engaging in the public sphere. Where both ecological and performance-based research requires keen skills of observation, the discipline of phenomenology offers methods toward sharpening tools of perception.

Impasses in phenomenological and ecological debates often involve the difficulty of distinguishing the natural from the cultural, and the implications of ethical judgments broadly applied across fields. In this paper I invite consideration of paradox as it is practiced in dance improvisation and in identification of the self with the ‘other’ or the human body in the environment, as a way toward an eco-phenomenological working process that sees experience as grounding interrelationship. I examine how, ironically for ecology, a suspension of ‘reality’ is useful in practicing improvisations which seek to re-integrate the human body as a response(able) actor in ecological processes.

Full paper: www.falmouth.ac.uk/aias/sarco-thomas
Jeremy started life as an experimental psychologist but escaped the laboratory, and has applied himself to the messy business of how people actually live their lives. He has worked with disturbed kids, set up neighbourhood co-ops and published his thinking on local resilience strategy, both for the urban form and for isolated island and peninsular communities. Resident in Falmouth for over twenty years, he has wrestled with both institutional and pedagogic ecologies, extolling the value of creative thinking for cultural change. His nomadic disposition encourages him to entertain visions of leading people away from their settled habitus to new, more ecological arts.

**Should Ecological Thinking Localise Education for the Visual Arts?**

Design is a different process within the networked information economy of a sustainable ecology. Designers seek to establish a general or globalised reach for their ideas but are dependent on personal networking and social capital that makes for ‘successful design’ in national economies. This industrial model design carries a networking cost – the physical movement of individuals. Benkler has shown this in the implications of web 2.0 for information production (design) and innovation in the networked information economy; much of our current thinking about value and proprietal worth are features of the industrial network economy, and suffer similar ecological constraint.

For smaller institutions, often in remoter places, this creates real challenges for design (and all visual arts) within national economies where creative industries are focused on the larger conurbations. A distributed design intelligence in the networked information economy produces a much more local activity.

This makes institutional change the dynamic for sustainability in HE. It won’t be enough to express ecological thinking in the repertoire of the visual arts; the visual arts must be part of a new ecological thinking, led out by visions of an ecological future. Recent calls for HE (to reduce its carbon footprint by 50% by 2020) to lead the way suggest a growing realisation that innovation and new cultural forms must emerge from the universities not as ‘subject’ or tacit knowledge but as a transformative arts engagement at the core of our increasingly networked culture - questioning the very way we live!

Full paper: www.falmouth.ac.uk/aias/tridgell
PRIZE OF HONOUR

The AIAS Prize of Honour is an annual competition of student work that takes place alongside the workshops and conference presentations. Every member school selects one final year student to participate in the competition, and there is an exhibition of the nominees’ work.

An international jury selects an overall winner and the winner is rewarded with 2000 Euro.

The Exhibition

AIAS09 Exhibition was held at The Poly, Falmouth’s historic arts centre and the work selected represented a wide range of contemporary art and design practices. The International Jury included Daisuke Nakatome, Vice-Director of the Tokyo Institute of Art & Design in Japan and Lorraine Kypiotis, Undergraduate co-ordinator at the National Art School in Sydney and lecturer in Art History who commented that all the work submitted was of an extremely high standard.
The international jury awarded the Prize of Honour to Laura Culham, a graduate of BA Fine Art at University College Falmouth (UK) for Untitled (Net Curtain), a work on paper that meticulously reproduces by hand the delicate machine-made pattern of a net curtain. “Laura’s work references the art world on so many levels,” said Daisuke Nakatome. “It is a work on paper, yet a three-dimensional object that refers to the gendering of artwork and dichotomy between craft and the fine arts.” Lorraine Kypiotis explained further, “It is such a simple idea but complex in its conception and production. It is, at the same time, traditional but very contemporary and like all good art, its message is embedded not only within its pleasing aesthetic qualities, but also in the associations and meaning inherent in the underlying ideology.” This work is part of a larger body of work documenting Laura’s observations of everyday artefacts that draw attention to quiet, barely-there details and to processes of making that invite observation on an intimate level. Epitomizing low-fi production methods, Laura’s work elegantly engages contemporary debates around post-industrial, automated and standardized processes of production, and the significance of a return to craft within this context.

Two Honourable Mentions were also awarded. Kirsten Wilmink, a graduate of Photographic Design at ArtEZ AKI Academy of Visual Arts (Netherlands), received an Honorary Mention for The Truth About Germans, a witty parody of cultural stereotyping. With careful attention to the minutest detail her images focus on and exaggerate clothes, accessories, locations, body postures and facial expression to build – and challenge – a stereotypical account of everyday life in Germany. The second Honourable Mention was awarded to Justyna Drozd from the Academy of Fine Arts in Wroclaw (Poland) for Plane-Space, an installation that changes the architecture of the interior through its relation between the vertical and horizontal, plane and space that references classical order and traditional craft skills.

Six works were selected for the Prize of Honour. Jang Won Seo from Kaywon School of Art and Design (South Korea) exhibited The Tragedy of the Great King Liangout that combined animation, narrative and game play in an interactive installation. Barbara Amalie Skovmand Thomsen from Gerrit Rietveld Academie (Netherlands) exhibited a 3-channel video installation We Are Between You and Me, Pearls. In this contemporary love story, a man and a woman sit at a table and hold each other’s hand as the sound of pearls rolling across the table is heard. Through the interweaving of visual and aural metaphor the complexity of relations between two people slowly emerges in which symbiosis, tension, attraction and rejection coexist. Elizabeth Brooks from Maryland Institute, College of Art (US) exhibited Alternative Views of Earth and Sky an artist book of documentary photographs. Çağatay Sevinç from Marmara University (Turkey) presented a 3D design entitled Constantly Varying But Again Constantly Returns Itself. This detailed architectural model provides an insight into contemporary methods of designing ‘free environments’ that are sufficiently flexible to enable multiple uses by diverse user groups. Through careful attention to lighting the model demonstrates ways in which a building can be utilized effectively at different times of the day and night. Geraldine Haas from Zurich University of the Arts (Switzerland) exhibited a series of photographs entitled The Bold and the Beautiful that overtly reference an American soap opera of the same name. Combining documentary and staged photography the work focuses on society’s desire for immaculate beauty and eternal youth. Zhang Yuecheng from Tianjin Academy of Fine Arts (China) exhibited an installation Watching Flower and Moon Together in the Night that combined textiles and
photographs through the medium of scrolls.

In addition to the Prize of Honour nominees, four students from participating academies also exhibited. Two students from Zurich University of the Arts (Switzerland) exhibited video work: De La fuente Oscar De Franco presented GENDERFIKTION – an HD video projection with sound, and Vlada Maria exhibited Travelling in the Age of Globalisation – a video installation with sound in which the film was shot on a low resolution mobile phone camera.

Two students from Kaywon School of Art & Design (South Korea) presented video and sound installations: Ji youn yoo exhibited Shelter03 and Jieun yeo exhibited Hot News.

The exhibition brought together works in many different media including photography, installation, 3D design, paper, scrolls, video, audio and artist book. Each piece of work demonstrated a conscious awareness and careful use of particular media whilst simultaneously engaging with the poetics and politics of contemporary life. All of the work seemed to give attention to ways in which humans interrelate – with each other, with the built and natural environments, with technology, and with the everyday. It was interesting to note the extensive and extremely creative use of digital technology in many of the exhibited works, and perhaps even more interesting to note the subtle critique of technology and a re-assertion of the human emanating from the work.

Kate Southworth,
Award Leader MA Curatorial Practice,
University College Falmouth
**We Are Between You and Me, Pearls**
3 channel video installation, (RED-recording) 4'15'', sound
PRIZE OF HONOUR [SELECTED]

**Barbara Amalie Skovmand Thomsen**
Gerrit Rietveld Academie (Netherlands)

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**Plane-Space**
site specific plaster installation
PRIZE OF HONOUR [HONORARY MENTION]

**Justyna Drozd**
Academy of Fine Arts in Wroclaw (Poland)
**Constantly Varying But Again Constantly Returns Itself**

3D design

PRIZE OF HONOUR [SELECTED]

Çagatay Sevinç
Marmara University (Turkey)

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**Alternative Views of Earth and Sky**

artist book (see also www.lizzybrooks.org)

PRIZE OF HONOUR [SELECTED]

Elizabeth Brooks
Maryland Institute, College of Art (US)
The Bold and the Beautiful
photography
PRIZE OF HONOUR [SELECTED]

Geraldine Haas
Zurich University of the Arts (Switzerland)

The Tragedy of the Great King Liancourt
interactive installation
PRIZE OF HONOUR [SELECTED]

Jang Won Seo
Kaywon School of Art and Design (South Korea)
Watching Flower and Moon Together in the Night
textile and photography installation (scrolls)
PRIZE OF HONOUR [SELECTED]

Zhang Yuecheng
Tianjin Academy of Fine Arts (China)
Shelter.03
video installation, sound

Ji Youn Yoo
Kaywon School of Art & Design (South Korea)

Hot News
video installation, sound

Jieun Yeo
Kaywon School of Art & Design (South Korea)
Travelling in the Age of Globalisation
video installation (film shot on low resolution mobile phone camera), sound
see also www.vladanow.com

Vlada Maria
Zurich University of the Arts (Switzerland)
Acknowledgements:
A big thank you to all those people both within University College Falmouth and beyond whose generous help has contributed to the successful hosting of this year’s conference.

Publication design and production: Magda Tyzlik-Carver and Robin Hawes. Editors: Kate Southworth and Daro Montag.