



University of Brighton

Centre for Arts and
Wellbeing

REWILD 2023

Hosted by the Centre for Arts and
Wellbeing, University of Brighton



FRIDAY 26TH MAY 2023

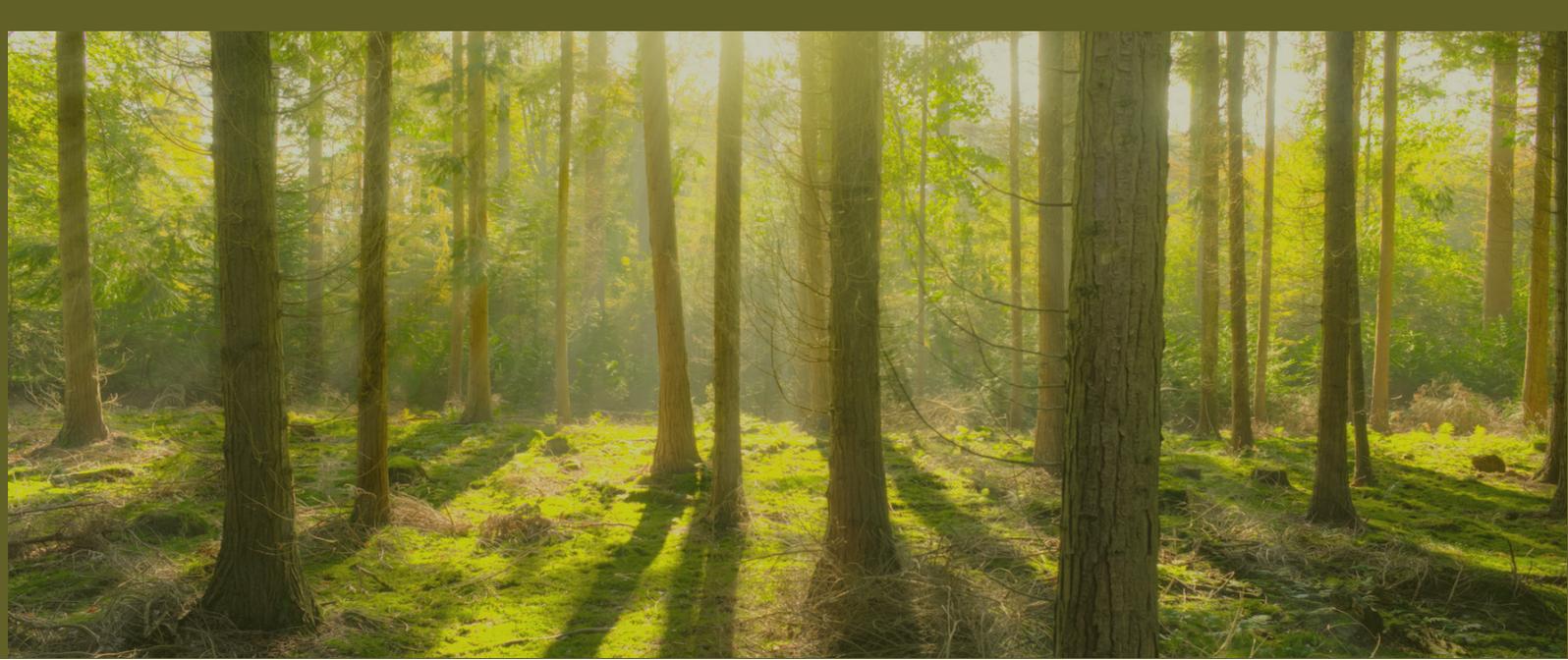
Sallis Benney, University of Brighton, Grand
Parade, Brighton, BN2 0JY

centreforartsandwellbeing@brighton.ac.uk

This one-day festival gathers together academics, students, writers, artists and practitioners committed to developing research led work on storytelling and community. We celebrate critical and creative work exploring imaginative, creative and ethical narratives that respond to and meet global challenges of diversity, wellbeing, climate and sustainability.

How can storytelling connect, build and celebrate diverse communities? You are all invited to come, sit by the fire and share stories to foster our own community of research-led practitioners at this event.

The day will culminate in a live performance of the acclaimed social play 'Can't Pay' by Nobel prize winner Italian playwright Dario Fo and a post-show workshop/discussion of how performance can inform and enliven our transdisciplinary research.



Key Themes:

Sustainable research-led writing, making and storytelling practice

Rewilding academia, including Decolonisation, Diversity and Inclusive Practice; walking as research; arts and ecology and rewilding creative practices

Storytelling (image, text, performance, making) as an agent for change (including but not only societal change, wellbeing, environment, diversity)

Drawing as inquiring into, visualising and narrating our relationship to the environment

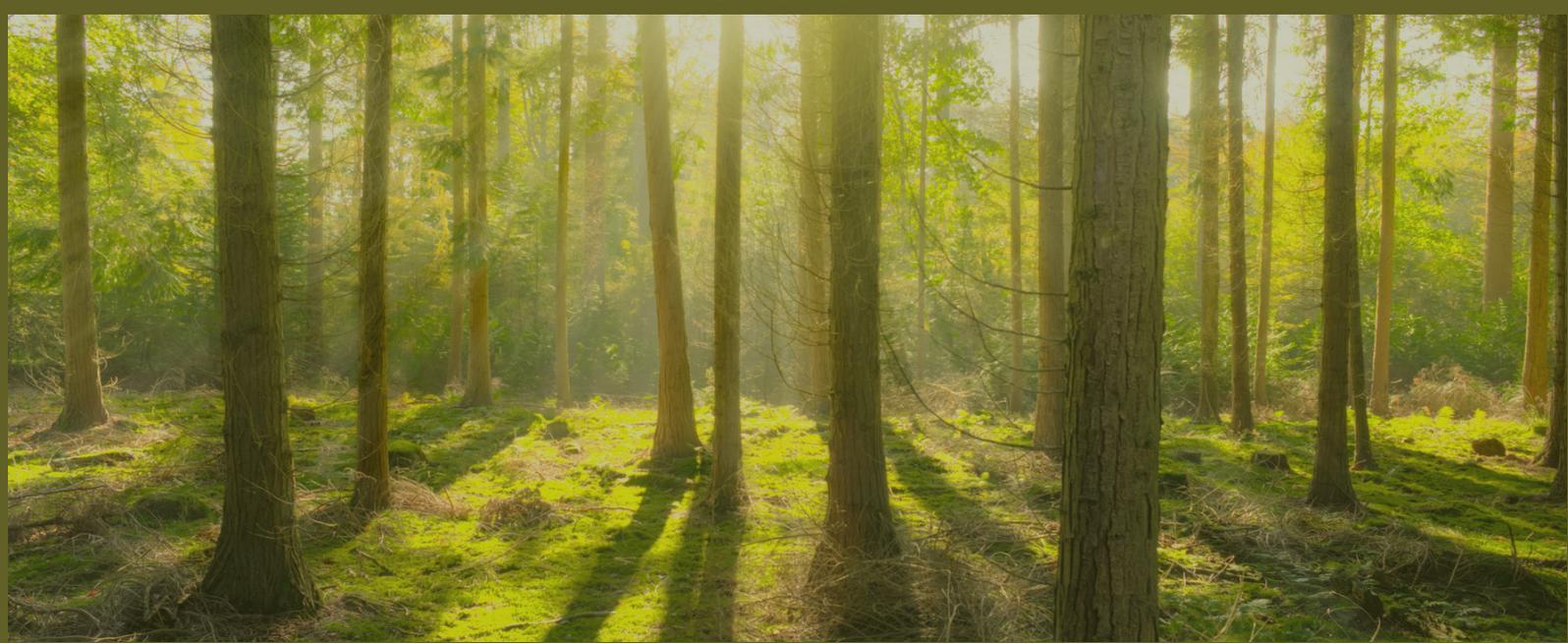
Everyday creativity and wellbeing

Material meaning making and mediating between and through creativity and ecology via artefacts

PostGraduate work

Research-led teaching

We anticipate a post-conference publication for Intellect Books with a mix of creative and critical work and all contributors will be invited to join a network exploring walking as a research method and potential funding bid to the AHRC.



REWILD 2023

COMMITTEE

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PhD Creative Writing, PGR Rep Centre for Arts and Wellbeing.

SPONSORS

With thanks huge to the School of Humanities and Social Sciences and the Centre of Arts and Wellbeing for their support with this event.

REWILD 2023

SCHEDULE

EVENT	ROOM	TIME
Registration	Main foyer	9
Tea and Coffee	SALLIS BENNY	9
Nick Gant	M2	ongoing
Lou Tondeur - Keynote	SALLIS BENNY / Outside	9:30
Joanna Callaghan	M2	10-11.10
Vicki Painting	M2	10-11.10
Paul Sermon	M2	10-11.10
Gaurish Chawla	G4	10-11.10
Mayukh Saha and Edward Wells	G4	10-11.10
Lyn Weddle and Jess Moriarty	G4	10-11.10
Josetta Malcolm	SALLIS BENNEY	10-11.10
Mark Price	SALLIS BENNEY	10-11.10

REWILD 2023

SCHEDULE

EVENT	ROOM	TIME
Al Meggs	SALLIS BENNEY	10-11.10
Ernesto Cabellos	M2	11.30-12.40
Markus Taylor	M2	11.30-12.40
Xinan Yang	M2	11.30-12.40
Eloise Calandre	G4	11.30-12.40
Elina Mikkilä	G4	11.30-12.40
Ruchika Wason Singh and Jess Moriarty	G4	11.30-12.40
Imogen Bright Moon	SALLIS BENNEY	11:30-12:40
Edward Wells	SALLIS BENNEY	11.30-12.40
Natalie Timms	SALLIS BENNEY	11.30-12.40
LUNCH	SALLIS BENNEY	12.40-1.15

REWILD 2023

SCHEDULE

EVENT	ROOM	TIME
Writing Around the Kids Panel (online)	SALLIS BENNY	1.15-2.15
Julia Moore	SALLIS BENNY	2.15-3.10
Essa Flett	SALLIS BENNY	2.15-3.10
Can't Pay Won't Pay	SALLIS BENNY	3.20-5.25
Q&A	SALLIS BENNY	5.25-5.45

REWILD 2023

AUTHOR / ABSTRACT INDEX

IMOGEN BRIGHT MOON
"APPRENTICE TO STORY"

"Sensory perception is the silken web that binds our separate nervous systems into the encompassing ecosystem." David Abram, *Becoming Animal: An Earthly Cosmology*, 2010

Story comes from elsewhere, if you are a good observer, embodied and present, you will be the witness of a sensory-story without words, that is the inheritance of all humans.

Story is formless, Story is imminent, and Story can be galvanised for the entire community of humans; for comprehension, empathy and connection.

The Storyteller is truly the Apprentice to Story, open to and ready to share the wisdom of Story, offer it back into community spaces when called upon to do so. All artists work with this force running through them (The Muse is Story), though not all artists have a relationship with Story; not all artists are in good relationship with Story, understanding reciprocity over taking, offering over claiming; translating the collective voice of Story when it speaks to us and through us, over self-projection.

Storytelling is not performance, it is food; it is a real experience, it is as ancient as bread. We are all hungry for this old soul-food, and it takes many forms. Artists are the translators of Story into the communities they inhabit; mediums and messengers.

In the tradition of her Romani lineage, Imogen Bright Moon will offer a space for participants to be Apprenticed to Story, via the sharing of the embodied arts practice found in the ancient craft of spinning yarn.

The Apprentices will be invited to witness, observe, contribute, alchemise and learn the craft of Story, and dispel any illusions or misunderstandings of the importance of the nature of relationship of cultural exchange within Telling Story.

Implicit dimensions of ecology, therapeutic archetypes, the alchemical processes for states of matter, and the wisdom of Story; being the lesson, sometimes subtle, sometimes emotional, however, it always provides some breadcrumbs for the Apprentice.

Through a twenty-minute 'holding' of the story-space, inviting participants to be Apprentices to Story Craft, via witnessing and absorbing a lived-shared moment of deepening, Imogen will be the guide through the liminal dark woods, with haptic and tangible outcomes, and much food for creative thought.

About the Artist

Imogen Bright Moon is a British Romani artist in craft; researcher, writer and poet, with extensive experience of storytelling and circle-work. Her creative ethics combine ecology, arts therapy, Jungian archetypal journeying, and a vibrant contemporary studio practice in the alchemy of material processes, hand spinning and hand weaving.

Imogen is an intersectional advocate for neurodiversity, minorities of hidden ethnicity (Gypsy, Romani, Traveller), motherhood, and the arts as a form of connective language between these spaces. Imogen is currently represented by The New Craftsmen (under the direction of Sarah Myerscough), and she sits on the Heritage Crafts EDI Subcommittee to assist in cross-institutional anti-racism policy reform and decolonisation of the national archives, and advocates for Intangible Cultural Heritage awareness via UNESCO safeguarding policies and The Red List of endangered Crafts (2023).

Publications

The Selkie: Weaving & The Wild Feminine, Magpie Press, 2018

Woven & Worn, Canopy Press, 2019

Wagtail: The Roma Women's Poetry Anthology, Butcher's Dog Press, 2021

Black Tent / Black Sarah, Bright Moon Press, 2022

Forthcoming;

The Red List of Endangered Crafts (2023 Edition), Heritage Crafts & The Pilgrim Trust, 2023

Practitioner Perspectives & ICH, edited by Joanne Orr, Routledge, 2024 (tbc)

ERNESTO CABELLOS **"THE POWER OF STORYTELLING FOR SOCIAL CHANGE"**

My name is Ernesto Cabellos, and I'm a Peruvian documentary filmmaker based in Brighton. With over two decades of experience, my work focuses on using factual storytelling for social change. I am excited to share my work and experience at the upcoming REWILD conference.

My presentation will take the form of a TED Talk where I will analyse the potential of storytelling for social change based on my experience producing and distributing my documentary film "Daughter of the Lake" (2015). The film follows the story of an indigenous woman from the Andes, fighting to protect her sacred lake from a mining corporation.

Please watch the film trailer here: <https://youtu.be/ikrmt1QWGqE>

During my presentation, I will use photographs and excerpts from the film production and grassroots distribution to showcase how creative storytelling can be used to engage communities in social change. I will discuss the following topics:

- creating a compelling audio-visual story
- raising awareness and enriches public understanding of social interest issues
- audience engagement
- building a stronger movement with educators, activists, academics, and other practitioners.

I believe that creative practices can generate new knowledge from people and communities challenging existing perspectives as I will explain in my 20-minute presentation.

Being part of REWILD is an opportunity to break down traditional boundaries between academics and practitioners like me to collaborate on future projects that amplify underrepresented voices and foster connections between Latin America and the UK.

ELOISE CALANDRE "FOLLOW ME PARALLEL TO THE SHORE"

A mixed reality project, blending 3D virtual space with photography and narrative : Walking around familiar suburban environments, using photography to record my own movement through and experience of the space. A place of belonging in childhood, since disconnected and reimagined. I am a tourist recording my presence through photography. I am also an illusionist, using photography and light to reform these spaces. Recreating a navigatory space through virtual platforms, where the photographs exist as both record and proof, as well as in exchange for tangible space as building blocks of the environment.

Walking timelines: My written works are metaphorical walks through time attached to places and encounter, exploring experience of being in a female body and developing sexuality. I propose to present the visual space alongside a spoken word piece of writing that I would perform. The visual space could be shown either as a screen-recorded walkthrough video, or have the live playable piece available in the conference.

Context: My work explores interstitial spaces and human encounter. Sometimes this is explored through use of light and space to conjure illusionary spaces on the threshold of reality. Sometimes drawn to familiar sites, such as domestic space or suburban areas, and other times finding esoteric spaces on the periphery of society, such as urban wasteland or graffitied train tracks. These are threshold spaces, they are not binary or in opposition. They are unresolved, or indicate a state of flux, to create possibility for intersectional agency.

**PROFESSOR JOANNA CALLAGHAN, UNIVERSITY OF SUSSEX
"MY BREASTS, MY STORY: A PRACTICE RESEARCH PROJECT
ABOUT LIVED EXPERIENCES OF BREASTS"**

The breast is a site of many emotions, of complex & sometimes uncomfortable issues. It is rich for exploring from multiple angles nevertheless many narratives about the breast have been 'written' by the users of breasts; sexual object, commercial object, feeding object, diseased object. There is a lack of understanding of lived experience of breasts and a lack of visible stories about the breadth of breast experiences. 'My Breasts, My Story' is a transdisciplinary autoethnographic project that explores breasts through storytelling, installation and a website and mobilised through a social media campaign during Breast Cancer Awareness month in 2023. The project seeks to challenge medical monopolies & entrenched narratives on how we deal broadly with breast health and specifically with breast cancer and mastectomies. It is a project supported by medical & academic partners, arts funders, dance and cultural agencies, charities & patient groups.

In this presentation I will present creative work in progress material that includes workshops and interviews with women about their breasts and choreographic work with young women from Brighton based dance company Project Female.

www.goodbyebreasts.com

#mybreastsmystory

An email popped into my inbox the other day- threat of ChatGPT: artificial so-called intelligence and how it threatens academic integrity. This got me thinking about how, in popular discourse, the essence of academia is often reduced to writing, and a very specific kind of writing at that. Norms of writing, publishing quickly become violent inflictions upon being. Any deviation is a mistake.

In this session I will share some thoughts on how our obsession with 'accuracy' in writing often comes at the expense of isolating people and communities, an argument I developed as part of my PhD. I will discuss and walk through the ideology of accuracy and how it is often a proxy for privilege. Language is always evolving and many linguists have asserted that our obsession with tropes of accuracy such as "grammar" is an unhealthy one: and stands in the way of our goal of building an inclusive academic community.

This session will take the shape of a talk followed by a free association word game where we all create a story saying one word at a time: and noticing how the activity elicits in ourselves a range of emotions and thoughts as each word is uttered. We thereby create a collective story that is perhaps silly, perhaps not a "polished academic piece" but arguably still impactful. We discuss again at the end, the Lacanian idea that consciousness is language and how by creating a collective story, we have created a collective consciousness. Ideally it would be nice to audio record (I have suitable microphone etc. available) the game and listen back to it or publish it with an accompanying explanation.

Suggested post-session reading: Montell, A., 2019. *Wordslut: A Feminist Guide to Taking Back the English Language*, Illustrated edition. ed. HarperWave, New York.

EDIT, PRINCIPLE INVESTIGATOR, AND EDWARD WELLS "INTERSECTION OF CLIMATE CHANGE AND UNREADABILITY"

This is a proposal for a presentation by Edit, the principal investigator, on thoughts for an exploration of the intersection of climate change in narrative fiction and unreadability. It will build on original thought based upon examination and adaptation of work by Jessica Lang (2017) regarding trauma and unreadability as a literary topic, brief introductions of literature review on "Memory and Narrative of Traumatic Events: A Literature Review" (Crespo & Fernández-Lansac, 2016) and climate change as trauma (Woodbury, 2019), tempered by Schürmann's (2023) caveat regarding the Western tradition of a priori definitions of trauma. It will also offer an alternate pathway not predicated on definitions of trauma which seems to allow for a priori considerations of climate change as a point of intersection with unreadability as a literary topic.

The presentation will allow time for a personal reflection activity during which individuals will engage with selections of fictional climate change narratives. Edit will then walk through some of the significant points of the exploration. The attendees will then be asked to engage again in personal reflection on selections. Lastly, Edit will offer two questions to incite further discussion related to the topic.

Works Cited

- Crespo, Maria & Fernández-Lansac, Violeta. "Memory and Narrative of Traumatic Events: A Literature Review." *Psychological Trauma : Theory, Research, Practice and Policy*, 8, 2016, pp. 149-156. <https://doi.org/10.1037/tra0000041>.
- Lang, Jessica. *Textual Silence: Unreadability and the Holocaust*. Rutgers University Press, 2017.
- Schürmann, F.B. "Exposition of a Half-Formed System: Trauma and Other Matters in Eimear McBride's *a Girl Is a Half-formed Thing*." *Trauma, Memory and Silence of the Irish Woman in Contemporary Literature*. Routledge, 2023.
- Woodbury, Zhiwa. "Climate Trauma: Toward a New Taxonomy of Trauma." *Ecopsychology*, 11(1), 2019. <https://doi.org/10.1089/eco.2018.0021>

ESSA FLETT

"HOW CAN STORYTELLING CONNECT, BUILD AND CELEBRATE DIVERSE COMMUNITIES?"

As a queer folklorist, writer, theatre-maker and folk musician this is a question which echos much of what I explore as a creative practitioner. As someone who is passionate about mental health awareness, LGBTQ+ rights and feminist issues, themes of diversity and equality are ones which often feature in all forms of my content, be that content an academic paper, an album or a theatre show. My proposed talk for REWILD festival would be about the latter, as my new theatre show is a folkloric storytelling experience inspired by the Scottish folk tales of Selkies.

The show is outlined below:

"Everyone knows the story of the Selkie and her human husband. The stolen skin; the locked chest; that final, bittersweet escape back to the sea in the dead of night. It's a good tale, sure, but it's not the whole story..."

From the maker of ROOTS and Christina comes a new folk gig theatre performance: The Selkie's Wife. A meld of storytelling, live music, audio recordings and foley art, this exciting new performance re-imagines this old tale from a fresh, queer perspective. An enthralling mix of the traditional and the new, this a show about dark waters, misguided people and misunderstood monsters."

Can queer storytelling, quietly subversive in its uprooting of our pre-conceived understandings of whose stories get told and how those stories end, help us question the hegemonic norms which hold up our patriarchal society? How do these tales speak to the societal issues marginalised people face today, and how can we use them as agents for societal change?

NICK GANT **"WILDING WATERHALL NATURE TABLE"**

Come and interact with a range of specially made objects that seek to convey the wonder of our rare wildlife at the Brightons Rewilding site the former Waterhall Golf course.

This is a new people and nature initiative to develop the former golf course at Waterhall into a site for public engagement and to restore the site to its former, unique habitat as very rare, rich, chalk grassland. This is a highlight project for the wider UNESCO Brighton Biosphere and South Downs National Park region. At this session we will presenting a collaboration between Brighton and Hove City Council and staff and students from the 3D Design and Craft programme at Brighton that explores how physical objects can create more engaging interactions that help communicate the value and peculiarity of the special wildlife on this rare chalk land site. We have create a unique 'nature table' and very individual three-dimensional interpretations of the wildlife from the site and will be formally handing it over to the site's engagement and education officer for use with the public in this unique location

MARIANNE LEMOND

“READING AND WRITING WITH ‘AN OPEN HEART’: READING, STORYTELLING, CREATIVE WRITING AND CHILDREN’S WELLBEING”

Research has shown that writing about earlier traumatic experiences can lead to improvement in mental and physical health for adults (Baikie and Wilhelm, 2005). Less research has been done into the impact of creative writing on children and young people’s health and wellbeing; however, Devenney and Lawson (2021) have shown that writing stories can help young people feel more in control of their personal emotions (2021). Similarly, Arizpe & Guerrero Guadarrama (2018) have demonstrated that reading fiction can offer young people ‘the opportunity to re-create a more coherent sense of self and life and to imagine a more hopeful future’ (Arizpe & Guerrero Guadarrama in Arizpe & Cliff Hodges, 2018: 84). This paper will explore my experience of a creative residency during the Spring of 2022 at Little Green Pig, a charity based in Brighton and Hove that offers free writing workshops and clubs for children and young people. I will examine how reading, storytelling and creative writing helped the children process and manage difficult emotions in the wake of the pandemic and lockdown, and how this informed my creative response, the first chapter of a novel for children, featuring the writing club’s mascot, Owl.

JOSETTA MALCOLM (THEY/THEM) "EQUITY DIVERSITY AND INCLUSION IN RESEARCH AND WELLBEING"

How do we bring meaningful and ethical equity, diversity and inclusion (EDI) into our community work, research methodology and researcher reflexivity? How can we use radical wellbeing to support ourselves and others? My work blends EDI, the lived experience of marginalised identities and wellbeing into a radical wellbeing where to rest and do selfcare are more than feelgood activities but are central to learning, research, activism and resistance (Lorde, 1998; Hersey, 2022). I investigate how wellbeing practices themselves have been colonised, appropriated and need emancipation.

My work embraces these challenges, and in this workshop, we explore the power of story-telling our lived experience, to fuel our passions, creativity, activism and research projects, and how these strands can mindfully merge.

Using my current PhD on EDI in Mindfulness: An Anticolonial Approach, I interrogate the intersections of EDI, critical social theory, mindful methodology, researcher reflexivity and insider-outsider positioning, decolonising academia and wellbeing, social justice, appropriation and access. I use critical autoethnography -autobiography linked to research on culture and power (Boylorn and Orb, 2021) - as a means to express my creativity, purge and bracket my experiences (Fisher, 2009), and draw out the lived realities of the "tick boxes" within and outside research.

We'll begin with an optional short mindfulness relaxation practice to experience how being present and using the breath supports us in our work and lives.

I offer a sharing of my personal journey: an autoethnography of my work via the lived experience of being Black mixed, queer, trans nonbinary, intersex, disabled, autistic/ADHD and survivor of the mental health system. How I got here is a continuing story, currently at the chapter on EDI research, and freelance training, consultancy and radical wellbeing work, alongside my daily personal practices.

References

- Boylorn, R. and Orbe P. (2021). *Critical Autoethnography: Intersecting Cultural Identities in Everyday Life*. (2nd ed.) London: Routledge.
- Fisher, C. (2009). Bracketing in Qualitative Research: Conceptual and Practical Matters. *Psychotherapy Research*, 19(4-5), pp.583-590.
- Hersey, T. (2020). Rest is Resistance. Available: <https://podcasts.apple.com/us/podcast/tricia-hersey-on-rest-as-resistance/id942809988?i=1000477218026> [Date Accessed April 1 2023].

AL MEGGS "REWILDING ACADEMIA"

I am a second year creative writing post graduate research student. My autoethnographic novel, *Blond Angel*, is a queer haunted recollection of my life in a small touring cabaret dance company in Italy between 1980-1986. This exposes the gap in recent dance history, pertaining to British dancers who worked the cabaret nightclubs of Europe in the 1970s and 1980s. I also story people and places from the origins of the modern cabaret in fin-de-siècle Paris, bringing the past and present together in a magically real space, where real, researched and imagined lives meet, haunt and interact within my lived experience.

I am a dancer. My body and mind are trained to respond physically. I create physical pictures. I see image and movement where others see static and statistics. I am a storyteller. For many years I have recounted tales of my life abroad, priding myself in recalling not only situations, but towns, hotels, clubs, and people, to evoke a sensory experience for the listener.

In order to translate what is in my head and what comes out of my mouth onto paper for the critical reflection of my thesis, I turn to the distant and immediate past, rewilding academia using dialogue and debate to resist and challenge the patriarchal discourse of conventional academic narratives. I draw on Plato and the use of narrative dialogue, Carolyn Ellis and Arthur Bochner and their use of evocative autoethnography - creating fictitious situations and people to impart knowledge and approaches to autoethnographic writing. I also look to collaborative autoethnography and duoethnography. These collaborations and dialogues are played out in my head and become conversations between myself and a fictitious/composite other(s).

My campfire story will highlight aspects of my research and insights into the life of a young dancer working the 1980s cabaret nightclubs of Italy.

DR. ELINA MIKKILÄ
“(EMBODIED) INTERLINGUAL SERENDIPITY”

Walking around foreign cities during my recent travels, I have been engaging in a form of knowledge acquisition that engenders literary insights through the amalgamation of language knowledge and creative thought. I call this mode of inquiry ‘embodied linguistic serendipity’.

I will begin this interactive workshop with a lengthy anecdote of a summer stroll in the Lithuanian city of Kaunas, exemplifying such a train of thought in motion. An intertwined metacommentary will explain the workings of the embodied interlingual mode of inquiry.

In a second step, we will look at an automatically translated, multilingual version of the anecdote. I will decorticate a couple of interlingual examples to get us going. The participants are invited to identify recognizable letter patterns or phonetic associations in languages familiar to them – creating thought patterns similar to those I experienced during my walk in Kaunas and while analyzing the computer-generated gibberish of the translated narrative.

The purpose of the workshop is to illustrate how far the creative power of multilingualism ‘in motion’ can take us and to demonstrate how non-monolingual thinking adds to the multiple coding of the poetic function of language.

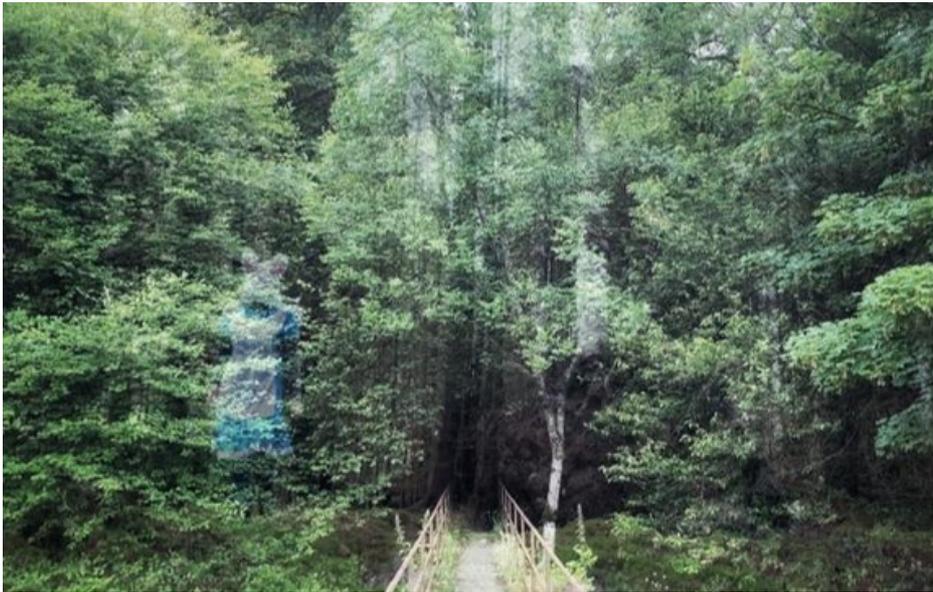
About me:

Dr Elina Mikkilä, Marie Curie Fellow in Creative-Critical Writing at Lancaster University. Born and raised in Finland. Studied Comparative Literature and Romance studies, as well as Slavic and Scandinavian / English studies in Vienna, Paris and Saint Petersburg. Graduated with a metapoetological dissertation as the first person in practice-led Literary Writing at a German-language art university. Alongside the PhD studies at the University of Applied Arts Vienna research fellow at the Swiss Literature Institute and the Free University of Berlin. Conference speaker throughout Europe. Research interests: Literature of translingual authors and questions of post-postmodern (minority) identities.

I would like to share aspects of my recently completed PhD explorations of alternative approaches to academic reading. Starting from the premise that many people find it difficult to negotiate academia and to feel comfortable with academic reading, I use experimental arts-based and intuitive techniques to explore different ways of connecting with academic material. In my PhD research I worked with a group of collaborators using techniques inspired by theories of e.g. mediumship development, free association and incorporating e.g. co-created drawing, reading with all the senses, reading with the body and other intuitive, beyond-cognitive and non-rational reading to produce series of 'outputs' for further interrogation, and to uncover participants' difficulties with and ways to reconnect to their experienced academics and to reading. This was also a way to think about bringing back ways of being which are perhaps suppressed in the academic context - I'm thinking particularly of emotional responses to these contexts - into a shared arena.

I would like to invite participants to share a 20 minute exploration of one non-usual way of 'reading' academic texts (in the research groups we worked with abstracts of academic papers from a range of disciplines, but participants could e.g. bring an academic or other text that they felt alienated from or angry with). To be refined in accordance with constraints of site, but perhaps involving participants 'reading' an academic text sealed inside an envelope by using a planchette (automatic drawing device which allows for shared drawing) to create together a drawing in response to the unseen text. This drawing is subsequently 'read' by participants, and the reading compared with the text sealed inside the envelope. Another approach is to read a short academic text in terms of bodily experience, perhaps mapping this onto 'body map' diagrams distributed to participants, followed by a discussion.

VICKI PAINTING
"SHORT DAYS SHORT WEEKS" (2023)



The title of this still image film derives from the response to my enquiry from medical staff about my mother's proposals during the last weeks of her life. Adopting magical realism as a conceptual framework, I address issues of polypharmacy and the creeping institutionalization of her home during the preceding years. Central to the narrative is the mother daughter/relationship and the thread of inherited trauma running throughout. These are relayed in the forms of Alice and the White Rabbit, also through the verbal testimony of my mother. This work was produced during the period of intense grief following my mother's death as a challenge to the notion that those "truly living the chaos story" (Frank, 1975, p. 98) cannot find the prerequisite distance and reflection to mediate their telling.

MARK PRICE "STORYING CREATIVE-RELATIONAL SUPERVISION"

The presentation seeks to re-wild traditionally hierarchical tutor-student learning relationships, especially in the context of dissertation or thesis supervision.

The neoliberal academy appears increasingly to support a re-assertion of surveillance and performance measurement, associated with entry into colonial notions of 'club membership', bestowed upon those that are summatively deemed to meet graduate, masters or doctoral benchmarks. In such a framing, the supervisor is cast as the security guard, gatekeeper and inductor.

A call for a more collaborative storying approach to supervision considered - where the journeying is one of story-telling and mean-making, walking together through a negotiated landscape of co-exploration. In such a relationship, the supervisor is not a knowledge expert, but rather a companion, albeit one with perhaps with more experience.

It is suggested that such a way of being and learning together, requires trust and agility - emotionally, narratively, ontologically; that the student and supervisor negotiate a storying relationship - a 'call and response' approach to intersubjective, relational pedagogy.

The presentation will draw on the work of Rosi Braidotti's 'nomadic' research (2011) and Deleuze and Guattari's 'rhizomatic' explorations (1987) - places of multiple, non-hierarchical entry and exit points for meaning making. Reference will be made to the author's own work into relational learning and collegial capital (Martin and Price, 2021; Mariaye, Price et al, 2023), especially in the context of transcultural learning and collaboration.

References

Braidotti, R. (2011) *Nomadic Theory: the portable Rosi Braidotti*. New York, NY: Columbia Press.

Deleuze G and Guattari F (1987) *A Thousand Plateaus: Capitalism and schizophrenia*. (B Massumi, trans). Minneapolis, MN: University of Minnesota Press.

Martin, R. and Price, M. (2021) 'Co-constructed transnational learning in postgraduate research supervision: exploring issues of power and trust' *African Perspectives of Research in Teaching and Learning*, 5(1), pp.158-165.

Mariaye, H., Price, M., Ramasawmy, S.J., Melvin, J. and Mohabeer, T. (2023), 'Narrative encounters of pedagogic partnership, and the development of collegial capital in higher education', *Journal of Professional Capital and Community*, 8(1), pp.17-29.

MAYUKH SAHA AND EDWARD WELLS "INTERROGATING THE INTERSECTION OF CREATIVE PRACTICE AND WELLBEING"

We are proposing a three-part presentation including a recorded interview that explores the intersection of creative practice and wellbeing, a live performance of poetry, and an open question time. The interviewer will be Edward Wells and the interviewee will be Mayukh Saha. The interview will include details of Saha's creative practice, writing poetry, and how that practice has helped him to cope with anxiety. Saha will give a performance of a poem in Bengali and a translation in English. Then the presentation will be opened to audience questions.

We will use the allocated twenty minutes for the three parts of the presentation as follows. The pre-recorded interview will be shown, lasting approximately ten minutes. Saha's live poetry performance and translation will last for approximately five minutes. The third part will consist of any audience questions and is planned to last approximately five minutes.

PAUL SERMON

"A TELEPRESENCE STORY: COOMBE HILL OR HIGH WATER"

This artist talk presents the development of a telepresence story experience *Coombe Hill or High Water* by Paul Sermon (2022/23), an interactive tragicomedy for two online performers set in a dystopian redundant world, already very present in post-Brexit Britain. It presents two online telepresent participants (actors) trying to carry on as normal, waking up in flood water, distilling their own fuel and driving into the hills to escape with no real plan, only to find themselves back where they started, but worse. The work is a dark absurd satire on ecological ignorance told through a symbiosis of storytelling and telepresence. Informed by the recently completed AHRC-funded COVID-19 Response project Collaborative Solutions for the Performing Arts: A Telepresence Stage (December 2020 to May 2022)

<https://www.telepresencestage.org>, supporting theatre and dance companies with new online telepresence performance solutions through the COVID-19 lockdown. This new work builds on online telepresence techniques such as green-screen compositing, networked video production and virtual set design to provide coexistent telepresent interactions between remote performers. By using background segmentation instead of green-screen technology *Coombe Hill or High Water* has been developed as a networked telepresence artwork for online public participation, requiring only a computer, webcam, Internet connection and web browser to participate, which will be demonstrated live as part of this artist talk.



(left) *Impossible presents Outside the Frame*, April 2022 for Collaborative Solutions for the Performing Arts: A Telepresence Stage. Performing from their separate homes across south London, Angela Clerkin (left), Cassie Hercules (right) and Adedamola Bajomo (centre front) find themselves in a forest glade in the moonlight and warm their hands by a campfire.

(Right) Online participants in *Coombe Hill or High Water*, March 2023. Trying to survive the flood by whatever means possible, floating in a wheelie bin as raw sewage continues to flow into the water.



RUCHIKA WASON SINGH, JESS MORIARTY; "DECOLONISING MATERNITY – A NETWORK OF ACADEMICS/ARTISTS/ACTIVISTS DEVELOPING WORK ON EXPERIENCES OF MATERNITY"

This presentation is reflecting on a trans-disciplinary project led by Ruchika Wason Singh (artist/academic, India) and Jess Moriarty (academic, UK) and funded by the CAW where we established a network in India and the UK to co-produce a collaborative auto-ethnographic approach that values storytelling in research about decolonising maternity. Asian women are twice as likely to die in childbirth than white women and Black women are four times as likely (Waters, 2022) and yet there is a paucity of knowledge and understanding about the lived experiences of maternity from POC in the UK. The project asks: how the arts can raise awareness about experiences of maternity and create work that can inform and advance healthcare? We are seeking to build a network in the UK and India, establish a collaborative auto-ethnographic approach (Kalume & Moriarty, 2022). As part of the project, we have commissioned 2 artists in India to devise work (image or text) and this presentation will show images from the project and poetic responses. Participants will be asked to produce images as part of the session.

We will be online (in India) and face to face.

MARKUS TAYLOR "AUTOPATHOGRAPHY: A VISUAL PRACTICE"

Autopathography is the personal relating of the experience of physical illness using a codified aesthetic form.

The presentation takes the form of a 15min video introducing the visual art practice of Markus Taylor.

This short film explores how autopathography can be used as a visual/performative methodology and its importance as a tool for positive empowerment.

The video places his visual practice into the context of lived experience as a person with blood cancer.

The presentation cites the work of other artists who have used individual autopathographic methods. It uses texts from the fields of anthropology, literary fiction, philosophy and the social sciences.

With humour and pathos, the presentation guides the viewer through the exploration of autopathography challenging the pathological narrative of medical orthodoxy and social stereotyping.

Biographical Information.

Markus Taylor is a practicing visual artist.

- Exhibited works across the UK and Europe.
- Studied at Brighton Polytechnic 1989-92, returned in 2021 MA Fine Art.

Since diagnosis with blood cancer in 2021;

- Markus has exhibited works at the University of Brighton, Phoenix Gallery and Brighton and Sussex Medical School,
- In-person and on-line audio visual presentations at medical research conferences and clinical schools,
- Has an ongoing role as Patient Educator at BSMS,
- Artist in Residence with Blood Cancer Research Team, lead by Prof. Chris Pepper, at BSMS.

NATALIE TIMMS

“TREADING THE UNPATH: WALKING ALICE OSWALD’S DART”

In her Oxford Professor of Poetry Lecture, *The Life and Death of Poetry*, Alice Oswald observes ‘the process of reading a poem begins with geography,’ referring to reading, and walking, *The Waste Land*. I apply this process to Oswald’s poem, *Dart*, and walk, read, immerse myself in the text and landscape of *Dart*, to ask questions of the practice of literary critique. I reconfigure critique as an embodied practice and consider how the practice of walking and writing about walking might provide a framework through which theories of critique can be reimagined. Responding to Rita Felski’s challenge to identify other ‘moods and methods’ of critique and to Nan Shepherd’s *The Living Mountain*, with its wandering, yet immersive approach to knowledge-gathering, I contend that the practice of walking, and genres that challenge the established form of walking literature, create a ‘mood’ through which to approach critique. Oswald challenges poetic convention in *Dart*, with an anti-lyric response to the poetry of landscape and an ambiguous representation of poetic voice and presence. In her lectures she puts pressure on academic form, blurring academic and creative boundaries. Walking also blurs boundaries and represents an embodied engagement with a text’s formal and thematic concerns; a spatial practice of immersion in text and textual analysis. It speaks directly to issues of human involvement in landscape and the geography of text. Walking presents academic reading and writing as performance or event, allowing for affective involvement and critical distance to be held in mutually informative tension. In March 2023 I walked the river *Dart*, and present here the complex entanglement of text, critical theory, geography, physical involvement, and affective preoccupation that informed my theoretical and spatial engagement with the poem *Dart*. I describe this engagement as an academic genre related to conversation, a genre of addition and plurality.

Presentation

My presentation will run for 15 minutes, with 5 minutes for questions. I will have a background projection of unreferenced photos and multi-media images slowly running throughout, to provide a visual representation of the complexity and layering of thought process, experience, and text that occurs while walking, reading, and thinking.

Biography

Natalie Timms is a PhD student at the University of Manchester. Her research interests are focussed on postcritique, creative responses to the genre of literary critique, and the visibility of the academic in academic writing. Her current project, 'Treading the Unpath: How walking literature could inform critical engagement with text', considers academic form and the practice of literary critique through the lens of writing on walking and employs walking as an embodied and immersive research method.

LOU TONDEUR; KEYNOTE "REWILDING YOUR SELF: A MINDFUL WRITING WORKSHOP"

old pond
frog leaping
splash
- Matsuo Bashô

In this twenty-minute workshop, we'll consider together what it means to write from direct sensory experience, and use the contrasting environments nearby to create our own poems.

We'll take as a starting point the idea that direct sensory experience, recorded during the experience itself, is an immersive, embodied form of practice-based research. In doing so, we'll consider the following questions:

- How can mindful writing help our mental wellbeing?
- What can a reading of Matsuo Bashô's frog Haiku teach us about stillness and momentum?
- What does embodied practice-based research do differently?

We'll start inside then, weather permitting, hold the workshop in Victoria Gardens, opposite the venue.

Bashô's Frog Haiku methodology:

Writers are "professional observers [...] of the world" – Susan Sontag

The frog Haiku, which captures stillness interrupted and restored, encourages stillness in the reader. We'll use poem as a talisman for the use of stillness by the writer; both a way of remembering to use stillness, and as a method for doing so. Here is the frog Haiku methodology:

- Bashô's poem starts and ends with stillness, after the splash has died away. In the middle of the poem, the stillness is interrupted by one moment of movement and sound. We'll try to do similar.
- The poem conjures up the still / interrupted pond, using more than one of the senses, and stays in the mind after reading. We'll try to create an image in the reader's mind.
- The poem is simple. We'll use the ordinary and everyday to create our own poems.

Writing process:

- Stage 1: mindfully experiencing the world through the senses, while collecting words.
- Stage 2: experimenting with the words we've collected.
- Stage 3: capturing our own moments of movement and stillness.

References and notes:

Hiroaki Sato, ed. One Hundred Frogs: From Matsuo Basho to Allen Ginsberg. Weatherhill, 1995.

Matsuo Bashô: Frog Haiku. You can see several translations of the frog Haiku, including the translation by Cid Corman at the start of this abstract, here: [Lou Tondeur](#); [Keynote](#):

TRÍADA CAN'T PAY? WON'T PAY!

Can't Pay? Won't Pay! is a classic political farce by Nobel Prize-winning playwright Dario Fo. This fast-paced comedy, set in a working-class suburb of Milan in Italy in the 70s, centers on economic crisis and rising prices, creating parallels with the current cost of living crisis in the UK and around the world. With absurd plot twists, witty dialogue, and flavours of classic 70s era British comedy, tríada theatre company has produced a thrilling play about unpaid bills, household crises, marital meltdowns, and relationships.

Cast:

Gio - Jon Terry

Toni - Fenia Giannopoulou

Lui - Phillip Willet

Maggie - Sascha Cooper

Sergeant, Inspector, Old Man: John Newcombe Director - Sascha Cooper

Producer - Simon Hart

More info on the company at our website: [Home | Triada \(triadatheatre.co.uk\)](http://Home_|_Triada_(triadatheatre.co.uk))

LYN WEDDLE, JESS MORIARTY; "INTERNATIONAL COLLABORATIVE AUTOETHNOGRAPHIC INTERNATIONAL NETWORK (ICAN) – HOW CAN THE ARTS SUPPORT PEOPLE WHO HAVE EXPERIENCED GENDER-BASED VIOLENCE?"

A recent body of work led by Professor Lesley Murray for the School of HSS identified that storytelling, and specifically collaborative autoethnography, could be harnessed as a powerful tool to raise awareness and inform social policy relating to gender based violence (GBV) (Murray, Holt & Moriarty, 2022; Parks & Moriarty, 2022; Parks, Moriarty & Vincent, 2022).

This initial project, funded by the AHRC, focused on the rise in GBV during the pandemic, with a terrifying 700 percent increase in helpline calls reported by UK's largest domestic abuse charity, Refuge, while a separate helpline for perpetrators of domestic abuse seeking help to change their behavior received 25 percent more calls after the start of the Covid-19 lockdown. The AHRC project identified storytelling as an agent for change and offered survivors of GBV dedicated time, safe and supportive space, and methods to tell their autobiographical experiences in a variety of ways and employ literary techniques that might help them (and readers of the texts) to feel differently about the stories being told. Stories have the ability to provide insights into contextual circumstances most people may not have experienced firsthand, and research exploring human stories is often considered as the "flip side" of established academic debates, able to challenge dominant societal narratives and carry rhetorical weight, making it highly appropriate for feminist qualitative research seeking to challenge patriarchal and misogynistic discourse.

[A]utoethnography creates the medium for women to reclaim their authority and sovereignty over their own narratives and challenge existing codes of silence. (Metta, 2000)

Building on findings from the original project, this new project draws on members of the Centre for Arts and Wellbeing (CAW) and Lapidus International to develop an international network of artists, activists, academics and health/education/social policy advisors to devise a creative toolkit for working with people who have experienced GBV that can support them to develop their own stories in a range of styles (drawing, film, poetry, prose, graphic novel, stitch) and evaluate the potential of the toolkit to support wellbeing and raise awareness of GBV.

The project is between UoB and Articulate who have over 18 years' experience of working with women and children in Sussex who have experienced GBV and developed artistic tools that can support these people. They have an established network of GBV charities (Safe in Sussex, RISE) and are seeking to use their expertise to inform research with the potential to lead to societal and cultural change around GBV. We will talk about the project and why it is needed.

Participants will be asked to produce images/text as part of the session.

WRITING AROUND THE KIDS

Writing Around the Kids in partnership with UoB presents a panel discussion exploring the importance of community in creative writing practice.

Joining co-directors Anna Jefferson and Sam Johnson are authors Judith Bryan, Eve Ainsworth and Sharon Duggal.

The event will include an introduction to Writing Around the Kids and how Anna and Sam work closely with communities, local groups and cultural organisations to deliver writing projects for mothers of young children in the South East, as well as a panel discussion on the importance of community.

Tickets are free

<https://www.eventbrite.co.uk/e/writing-and-community-tickets-626330721047>

Judith Bryan:

Judith's short fiction, non-fiction and poetry appear in various magazines and anthologies including publications by Penguin, Bloomsbury and Peepal Tree. Her debut novel, *Bernard and the Cloth Monkey*, won the 1998 Saga Prize – republished in 2021 for Penguin's inaugural Black Britain: Writing Back series, curated by Booker-prize winner Bernardine Evaristo. Judith's play, 'A Cold Snap', was shortlisted for the Alfred Fagon Award. She has over twenty years experience teaching creative writing including running an MA programme. She has two historical novels in progress and is working towards a first collection of short stories.

Eve Ainsworth:

Eve is an award-winning and Carnegie nominated children's author, for both middle grade and teen readers. She has vast experience working as a public speaker and creative workshop coordinator for schools, libraries and other events both nationally and internationally.

Eve was born and raised in Crawley, West Sussex and is one of seven children. After her degree, she had a varied background working within HR and Recruitment roles, before landing a job she loved – mentoring and supporting challenging and vulnerable students in a large secondary school. This inspired her first teen book *7 DAYS*.

Eve is fiercely proud of her working class roots and her large, loud family. She still lives in Crawley with her husband, two young children and crazy dog. Her first novel for adults, *Duckling*, was published by Penguin Random House in Spring 2022

Sharon Duggal:

Sharon writes novels and short stories. Her second novel, *Should We Fall Behind* (2020, Bluemoose Books) was shortlisted for the Royal Society of Literature's 2021 Encore Award, selected for *Between the Covers*, BBC television's flagship book show and chosen as a *Prima Magazine Book of the Year*. Her debut, *The Handsworth Times* was *The Morning Star's Fiction Book of the Year 2016* and selected as the Brighton City Reads in 2017. Her short fiction appears in various anthologies including *The Book of Birmingham* and *Love Bites: Fiction Inspired by Pete Shelley and Buzzcocks*.

Sharon grew up in Birmingham as part of a large Indian family. As well as being a writer, she is also one half of Radio Reverb's long-running *The Ruben and Sharon Show*, the UK's only regular radio show with a mum and son producer/presenter team.

Anna Jefferson

Anna is a fiction writer and playwright. She has written for stage and screen since 2005. Having grown up in rural Lincolnshire, her work draws on her abiding love of northern England, its people and humour. She has published three novels, *Winging It* (2020) and *Nailing It* (2021) both published with Orion and *The List for Living*, due for publication in 2024 with Penguin Random House, Germany. She is currently writing her fourth novel. She is founder and co-director of Broken Leg Theatre and has written and toured five plays, including *Three Generations Of Women*, which toured nationally to critical acclaim. Anna Co-directs *Writing Around the Kids*, a creative writing organisation working with mothers of young children, in partnership with museums and cultural organisations. Through the organisation they host panel discussions with award-winning published female writers and host a podcast. Anna lives in Brighton with her husband and two children.

Sam Johnson

Sam Johnson gained an MA in Creative Writing from University of Brighton in 2017, having fallen back in love with writing by blogging about her family gap year. She has been a writing workshop facilitator for 5 years, had poetry published in anthologies and had her work performed in the Brighton Fringe. Sam is co-director of *Writing Around the Kids*, a creative writing organisation that partners with museums to empower mothers of young children to write creatively. As well as delivering panel discussions and a podcast with award-winning published female writers. She is currently working on her first novel.

XINAN YANG "DISLOCATION AND PAINTING"

This study employs painting as an autoethnographic method to delve into the multifaceted experiences of displacement, cultural identity, and longing for connection and belonging while examining the creative process as a means of self-exploration and healing. Drawing from my personal journey of relocating from China to London and navigating the complexities of a new environment, the research investigates the emotional, psychological, and creative impact of displacement on the individual's sense of self, cultural roots, and artistic practice.

Adopting an autoethnographic approach, the study interweaves the personal narrative with broader themes of globalisation, transcultural exchange, and identity formation. The artworks, which include a diverse range of materials and techniques, serve as visual representations of the complex emotional landscape of the human experience to one's sense of identity, place, and creative expression. This approach provides a platform for introspective exploration and fosters a deeper understanding of the artist's experiences while connecting with shared human experiences and emotions.

Additionally, this study examines the impact of the creative process on the artist's sense of belonging and identity, exploring how painting as an autoethnographic method can facilitate personal growth, self-reflection, and emotional healing. Through an analysis of the artist's own work and a review of relevant literature and artistic influences, the research explores the potential of painting as a powerful tool for self-discovery and expression in the face of displacement and identity-related challenges. The results of this study help us understand how art, cultural identity, and the effects of being moved affect each other. They also show how painting can be used as an autoethnographic method to explore difficult personal and social issues. Furthermore, the research seeks to foster empathy and awareness for those grappling with issues of displacement and identity, and to provide a platform for further dialogue and exploration within the contemporary art context, ultimately highlighting the transformative and healing power of the creative process.



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