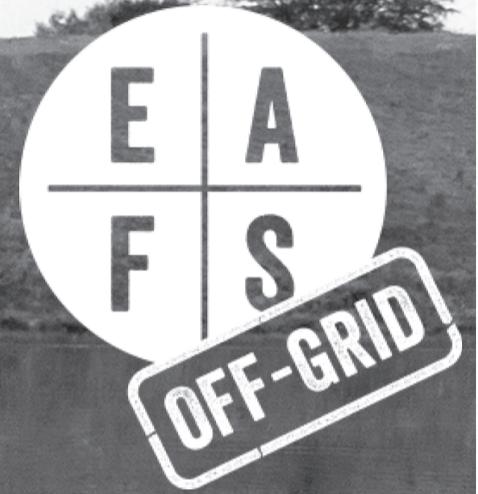


ENVIRONMENTAL ART FESTIVAL SCOTLAND

INTERESTING TIMES



“Paths to the future are made by walking, the making of the path will change both the destination and each of us. Either we become involved in making a future or accept that others will do it for us.”

Andrew Lyon – EAFS Creative Production Group

Contents...

Page 2
Contents and
Introduction

Page 3
The Landscape Around Us
– an article by Chris Miles

Page 4-6
Artists and Projects

Page 7-10
Maps, Orientation, Bus
Routes and The Art of
Expedition

Page 11-12
Artists and Projects

Page 13
Artists and Projects and
Disconnect, Reconnect
and Redirect Our Future
– an article by Ruaridh
Thin-Smith

Page 14
Environmental Art
Context – an article by
Chris Fremantle. They
Think It's All Over: It Isn't
... necessarily – an article
by Mike Bonaventura

Page 15
Navigating the Future –
an article by Andrew Lyon
and The Story of EAFS

Page 16
EAFS Programme



Newspaper edited
by ecoartscotland.net



Welcome to the Lands of EAFS 2015

Inside this newspaper you will find maps, information about arts projects, and articles about the background themes of the festival.

At the castle site you will find our River of Fire public barbeque and our EAFS Post Office and Tearoom. Everywhere you will find EAFS Pioneers – they know everything! At the Post Office you will find the latest news of the arts projects, opportunities for booking workshops, investigations and guided walks, local amenities, more maps and all housekeeping information.

We are using the Castle as a home base for the festival, a place for rest and refreshment, to meet up and exchange news. The main elements of the festival are distributed among the hills around us. Some of our guest artists are working nearby but most are out in the landscape waiting to be found. You are standing in some of the most beautiful landscape in Scotland, so enjoy the looking as well as the finding.

- EAFS is built around days and nights. During the DAY there are three main routes out into the landscape where you will encounter art, artists, talks, investigations, workshops and journeys.
- Returning to Morton Castle you will find our River of Fire waiting for you to cook your food and the Post Office & Tearoom available for your relaxation.
- Each evening there are programmed activities in the early evening at the main site.
- Into the evening there are a series of Campfires – each hosted by people with something to say. They want to start a conversation and they are keen to hear your views, ideas and questions.

Lost? Looking for something? Want to book onto a workshop or guided walk? Then find your way to our Post Office, situated on the main festival site at Morton Castle. Here you will find our helpful EAFS Pioneers, who will have the most up-to-date trail and walking route information and can help you sign up for investigations, walks and talks. This is the festival's community space, so if you need a space to sit and relax for a while, find your bearings, or just want to soak it all up – this is where to be.

Due to the nature of an outdoor festival details of artworks and events will be constantly in motion, so check back regularly. The Post Office is a space for exchange, so bring back your discoveries and experience to share and swap. This is also a meeting and gathering space, and the under-cover heart of the festival site, so bring your questions, ideas, spare picnic, found gloves and lost adults.

You are welcome, so please feel at home.

The EAFS Team.

This is a festival set in wild open landscape with FEW facilities. Our ethos is to respect the place and leave in the same state (or better) than we found it.

The Landscape Around Us

by Chris Miles - Unit Manager Scottish Natural Heritage, Southern Scotland

Scotland's landscapes are dynamic, shaped over thousands of years by the interaction of natural processes and human activities. Over time this has created the diverse landscapes we value and that are so important for Scotland's people, its economy and its international reputation.

Landscapes continue to change, strongly influenced by the choices society makes about built development and land management. The scale and speed of change have increased with technological progress. More recently, human-induced climate change and society's response to it, has become a further influence. This is as true here in Nithsdale as anywhere and this article explores our past, present and future relationship with this landscapes.

It started long ago when the rocks that now form the typical rounded hills of the Southern uplands were built up on ancient tropical sea beds some 450m years ago. Later, about 300m years ago in hot tropical shallow swamps, rocks containing coal were laid down. And 250m years ago in dry desert conditions red sandstone was deposited on top of these. The journey of all of these to form southern Scotland has involved continental drift, geological uplift, erosion and glacial action, the latter leaving extensive covering of glacial debris.

The oldest (and most resistant) rocks form the highest hills in Nithsdale and these generally weather to a thin poor soil allowing moorland and acid grassland to form in our wet cool climate. These are used for the hill farming of sheep and cattle, for sport shooting of grouse and for plantation forestry. At Wanlochhead rich



Wanlochhead, Dumfriesshire. Former lead mining area

deposits of minerals led to the old lead mine communities which sit incongruously at such altitude. Farming these hills is tough so plantation forestry has been considered an alternative. Moorland, dominated by heather, has declined in extent over time, generally in favour of sheep. However the extensive patch burn landscape shows that grouse shooting remains important over extensive areas. Whilst some open hills have long been used for radar and transmitter installations, a recent trend is their utilisation for renewables which is likely to continue.

The hills offer excellent recreation for local walks as well as the Southern Upland Way, and support some spectacular wildlife adapted to open habitats. Moorland plants and mosses give rise to vivid colours in most seasons, and hill flushes support the local pale flowered forget-me-not and hairy stonecrop. Moorland birds including hen harrier, merlin, black and red grouse can often be seen, and mountain hare found at the highest levels.

The shift between farming, sport and forestry use is now joined by energy generation and tourism. There is more stress on delivering multiple objectives including the locking up of carbon and the management of water supply and flooding. One recent example of mixed land use comprising farming, forestry and conservation may become a trend.

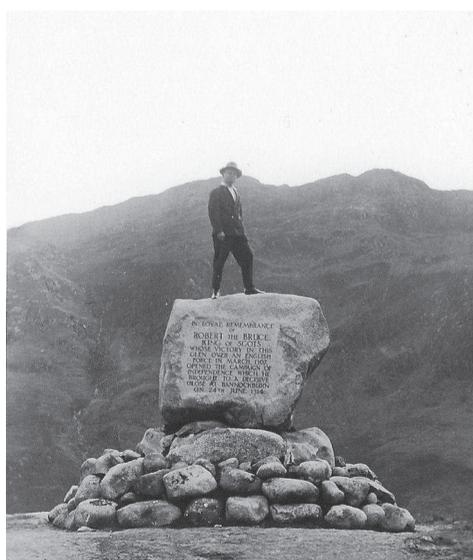
The coal bearing rock is the main reason for the existence of the industrial settlements in rural upper Nithsdale though medieval remains shows its importance as a transport route historically. The coal measures

also provide locally distinctive building stone. There is better ground along the River Nith here allowing lush pastures for silage production. Dry stone dykes mark out the medium-sized fields. Smaller plantations or even narrow native woodlands occur along burns. Most wildlife in this area is associated with the river, tributaries and burns and smaller parcels of woodland. The landscape is particularly marked by evidence of past mining activity, either through bings, older industrial building stock or more recent open cast activity. Today the coal is largely uneconomic and these communities are looking to broaden employment including in light industry, renewables and tourism. The recent conversion of an open cast coal mine to the Crawick Multiverse landscape artwork is a unique and exciting step, linking the past to the future in terms of attracting people to the area.

In mid Nithsdale the soils are deeper producing lush pastures for cattle, sheep and

some arable surrounded by hedges as well as dykes. The red sandstone produces quality squared building stone that can be dressed, leading to the very distinctive settlements and buildings. This landscape is also marked by the country houses and policy woodlands, notably around Drumlanrig. This has given more mixed woodland and a greater sense of integration between farming, forestry, sport and conservation. The greater extent of mixed woodland is good for various fern species, the riverside supports globeflower particularly where rock is exposed, and the woodland is home to birds such as redstart and wood warbler. A newer element in this landscape is the growth in recreational and tourism opportunities.

Whatever happens in this landscape potentially affects the River Nith. It is a large river supporting important fishing activity and it has created the rich land on its floodplain where many of the communities are located. Over time it has created the natural route up Nithsdale used by travellers since before the Romans left their camp at Durisdeer. One challenge is protecting water quality from diffuse pollution and another is tackling flooding. This will require the use of buffer strips along water courses and the creation of new habitats, particularly riparian woodland to reduce bank erosion and allowing the river to fully use its flood plain, mitigating flooding further down river. To be successful this is likely to require some blocking of old drains in the hills, particularly in peat, to slow water getting to the river in the first place. Repairing our peatland also keeps carbon locked up, an ironic challenge given the past history of the area in digging carbon out of the ground up.



Bruces Stone, Glentroll, Dumfries and Galloway



Molecatcher's Tools. Dumfries and Galloway

Project Title: **Dark Room**
 Artist: Foco/Phoco
 Project Type: Interactive photography experiments and dark room
 Frequency: Throughout Saturday and Sunday
 Details: Timings and further information available on-site at EAFS Post Office
 From Festival Site: 20 minute bus journey on our EAFS shuttle bus, followed by approx. 3km walk uphill along uneven ground. Or, 1 hour 30 minute hike from Festival Site

The Glasgow photographic collective Foco/Phoco are in residence at EAFS, their base of operations/research station is the remote Kettleton Byre Bothy, which they've equipped with a purpose built mobile darkroom. Foco/Phoco collaborators will be engaging in photographic experiments, interventions, dérives, performances and actions throughout the Festival.

Foco/Phoco invites you to perform your own photographic interventions and explorations while at EAFS. On the trail to our base camp, are a number of signposted "photo ops" and "scenic overlooks" each prompts you to make your own photographic investigations-experiments-interpretations to better understand the space we occupy.

Also presented by Foco/Phoco over the weekend:

1. 'Sobrieski Macpherson' – performance by Ruth Macpherson. Drawing on the history and topography surrounding Morton Castle, Sobieski Macpherson will be a performance celebrating and satirising the role of deceit and imagination in forging our relationship with 'Scotland'.
2. 'Off Grid with Kite and Camera' join artist Frank McElhinney in an exploration of the prevailing winds of EAFS. With Frank's kite (mounted with an aerial camera) leading the way, there's no knowing where we'll end up!

Bring your own kite if you wish, departure times & locations will be posted on EAFS notice boards for each day.

Foco/Phoco EAFS 2015 collaborators include: Nina Bacos, Jane Beran, Calum Douglas, John Farrell, Aidan Ford, Melanie Letore, Ruth Macpherson, Frank McElhinney, Ben Rush, Daniele Sambo, Emma Sandstrom.

Project Title: **River of Fire**
 Artist: Jools Cox
 Project Type: Public barbeque and bread oven (bring food to cook and share)
 Frequency: Running throughout Saturday and Sunday
 Details: Timings and further information available on-site at EAFS Post Office
 From Festival Site: Located at the main festival site at Morton Castle

The River of Fire is a giant public barbeque will run 24 hours a day over the course of the festival, and is based at the festival campsite at Morton Castle. You are invited to make your own bread and cook it in the oven made from locally sourced river clays, and bring a fish to cook.

The genesis of 'River of Fire' project comes from an awareness of the food poverty crisis. There is enough food in the world for everybody but there is no equity.

Traditionally people migrated to, and lived by, rivers and the sea where there was always food, but fertile valley soils are being reduced by desertification, intensive agriculture and horticulture, and flooding. Also, due to extensive fishing, stocks of fish have diminished.

"Globalized industrialized food is not cheap: it is too costly for the Earth, for the farmers, for our health. The Earth can no longer carry the burden of groundwater mining, pesticide pollution, disappearance of species and destabilization of the climate. Farmers can no longer carry the burden of debt, which is inevitable in industrial farming with its high costs of production." - Vandana Shiva

Project Title: **The Terrestrial Sea**
 Artist: Mark Lyken | Emma Dove
 Project Type: Film Installation (47 mins run time)
 Frequency: Running on a loop over the weekend with a one-off live sound performance on Saturday evening.
 Details: Location and timings from EAFS on-site Info Point
 From Festival Site: Less than 1km walk along road or country path (NO cars)

The Terrestrial Sea runs continuously as a film throughout the weekend, installed in one of the barns at Morton Mains Farm. On Saturday evening there will be a live sound performance by the artists to accompany the screening of the film.

The Terrestrial Sea is a work made in two halves. The first, a sound installation by Mark Lyken made during his 2012 Sublime Residency at Aberdeen University's Lighthouse Field Station in Cromarty. The second, a filmic response to Lyken's original work made in collaboration with filmmaker Emma Dove as a Cryptic commission for Sonica.

During Sublime, Lyken gathered field recordings of shipping thrums and incorporated the Field Station's underwater recordings of pile driving in the Firth, combining these with his own electronic drones and melodies to bring out the strangely urban timbres existing in the rural environment.

In 2014, Lyken and Dove returned to the Cromarty Firth to create a new film for live performance, using the tones and themes of Lyken's music as a starting point. Visually, they were able to delve in to the Firth's history and strategic importance as a naval base, merging the relics of its past with the present day co-existence of industry and natural habitat.

With universal themes of change and human-nature interaction, the artists intend for The Terrestrial Sea to offer a tangible and reflective space. But it also extends an invitation to tune in to any given environment, scratch below its apparent surface and explore the many nuances, histories and tangled identities that exist there.



Breaking Ground. Coleman Lemieux & Compagnie

Project Title: **Sensing Life**
 Artist: Bill Coleman
 Project Type: Public Workshop (max 15 people per workshop) No formal training is required
 Frequency: One workshop on Saturday and one on Sunday
 Details: Timings, Bookings and Directions from EAFS Post Office

Renowned international dancer/choreographer Bill Coleman is journeying to EAFS from his base in Canada to lead participants in techniques focused on movements deep within the body. By learning to use your whole body to understand and feel the world around you 'Sensing Life' will open new understandings of our connection to the world around us.

"The rigour of focusing within our bodies also creates a profound awareness of the world around us. Objects, sounds and motion appear to us holistically rather than individually and we hear, see, smell, touch simultaneously as we sense with our entire body.

In my recent work, I use bodies and movement to respond to different settings. I am drawn to natural environments that, by their own features, tend to heighten one's experience. I then add a performer – in an already heightened sensitive state – to the particular place, in order to supersize the basic human experience of being there.'

'Sensing Life' workshop will take place in open landscape around Morton Castle.

Project Title: **Hand Held Journey**
 Artist: Jim Buchanan
 Project Type: Labyrinth and drop-in labyrinth making workshop
 Frequency: Throughout Sunday
 Details: Location, timings and further information available on-site at EAFS Post Office

Dumfries based artist Jim Buchanan is world-renowned for his labyrinths. At EAFS, visitors will be tutored in how to make their own hand held journey - one they can test in place by walking it through a larger labyrinth on site, and take away with them to be carried as a mandala, memento, or orientation on life's journey.

I have been creating large scale labyrinth installations for over twenty years, often built using materials - and in patterns and forms - which reflect an aspect of the place in which they are sited.

Labyrinth structures appear in many cultures throughout history, the walk through a labyrinth is a transformational experience - the cadence and movement of one's travel connecting to physical and emotional states - a journey of improvement and renewal.

My current work explores the labyrinth as a metaphor for life's journey, but scaled so as to be placed within the palm of your hand. Each hand-held journey takes the form of a carved sphere, in which the journey is tactile and visual, a haptic happening, one's fingers exploring a route around, and even through the centre of, a sphere that is both a labyrinth and a journey.



Project Title: **Urchin**
 Artist: Craftedspace
 Project Type: Water-borne interactive sculpture
 Frequency: Running throughout Saturday and Sunday
 Details: Timings and further information available on-site at EAFS
 From Festival Site: Located on Morton Loch next to the Castle, accessible by a rough woodland path and over open ground

Urchin is an experimental water-borne sculpture that combines choreography and pilgrimage and seeks to make visible the secrets of water. The project is developed by Jenny Hall, Craftedspace, in collaboration with a collective of skilled artists, sailors, and makers based in Wales.

Urchin definition:

1. (Animals) any echinoderm of the class Echinoidea, such as Echinus esculentus (edible sea urchin), typically having a globular body enclosed in a rigid spiny test and occurring in shallow marine waters.
2. a mischievous roguish child, esp one who is young, small, or raggedly dressed
3. (European Myth & Legend) an elf or sprite

'Urchin' - A journey over land and water, a tribe of primordial life rafts drift, collect, connect, seek sanctuary to survive....

'Urchin' is a proposal that grows from an experimental seed project developed by Jenny Hall, Craftedspace, in collaboration with a collective of skilled artists, sailors, and makers based in the Dyfi Valley in Mid Wales. Each have been drawn on their own personal pilgrimages to the region, renowned for its future thinking and practical work at the Centre for Alternative Technology, and the transformative landscape of the valley's river and estuary.

Project Title: **Quest**
 Artist: Lead Artist - Jan Hogarth, with Katie Anderson and Sheila Pollock
 Project Type: Live-Art Event
 Frequency: One-Off event. Quest will arrive at Morton Castle on Saturday evening
 Details: Timings, viewing points and further info available on-site at EAFS
 From Festival Site: At Morton Castle

A journey on horseback, across the hills between Annanadale and Nithsdale - to bring legendary healing and prophetic water to Morton Castle. Quest explores the timelessness of traveling over landscape, it is a journey which connects five communities and celebrates local riding traditions. The prophetic healing water will be offered up to visitors during the campfire discussions.

"Quest" is a journey which brings Spring Water from Hartfell hill at Moffat, west over the hills to Morton Castle. "Quest" was conceived by environmental artist Jan Hogarth and is inspired by a book written by historian Count Nikolai Tolstoy called "The Quest For Merlin" which argues that Merlin was a Celtic druid called Myrddin, who lived in Annandale. The story goes that he fled from a battle at Longtown and, after seeing his fellow peoples (known as the Selgovae) murdered, became a wild man of the woods and went into a Shamanic retreat in the Caledonian Forest above Moffat.

The story says he drank out of the magic fountain, which had healing and prophetic properties. This same water became the Spring Water, which was celebrated when Moffat was a Spa Town in the 18th Century. Jan, like many local people in Dumfriesshire, has a strong connection with the land, understanding it through her journeys across the hills on horseback. The project is evolving and growing and many riding communities are coming together to celebrate this connection between horses and landscape, local tradition, myth and the idea of healing the past with this magic water and using its prophetic powers to reimagine the future.

Project Title: **Experiment #14: watermeets**
 Artist: Minty Donald and Nick Millar
 Project Type: Itinerant artist actions and fireside conversation
 Frequency: Running throughout Saturday and Sunday.
 Details: Timings and further information available on-site at EAFS
 From Festival Site: Various locations, expect some walking over uneven and/or hilly ground

Experiment #14: Watermeets is a durational performance with watercourses in the area surrounding the EAFS 2015 site. Minty Donald and Nick Millar are Glasgow-based artists. Their practice explores human-water relations through a series of playful actions or experiments, collectively titled Guddling About. Watermeets is the latest part of this ongoing international project.

Experiment #14: Watermeets

This experiment requires at least two human participants. Borrow a small flask-full of water from as many places where streams and rivers meet as you can access from the site of the performance/experiment (Morton Castle, Nithsdale).

Remember to ask the watercourses for permission to borrow the water and to thank them. Before borrowing the water, assess whether it looks clean enough for humans to drink. Only borrow water that is not obviously contaminated. Be sure to borrow the water upstream of the confluence - before the two watercourses have met.

Label the flasks with the names of the watercourses, the dates and times of borrowing. Assemble the water samples at the site of the performance/experiment in pairs, placing each one beside the sample from the stream or river it was on course to meet.

Introduce the paired samples of water. (You might say something like, 'Scar Water can I introduce you to Shinnel Water?'). With another human, carry out a greeting ritual, such as clinking the flasks together and making a toast. Take a mouthful of water from each flask and mix it in an open-mouthed kiss with a sample of water from the river or stream to which it has just been introduced.

Project Title: **Wounded Knee: The Man Who Walks**
 Artist: Drew Wright AKA Wounded Knee
 Project Type: Itinerant musician
 Frequency: Throughout Saturday and Sunday
 Details: Timings and further information available on-site at EAFS Post Office
 From Festival Site: Various locations, expect some walking over uneven and/or hilly ground

Drew Wright AKA Wounded Knee and his portable soundsystem will tramp the braes and the heather o'er, responding to the landscape through song. (un)Expect to hear old ballads, new ditties and carrying streams of consciousness from the ol' Psychogeographic Songbook.

Wounded Knee is Drew Wright, a singer, experimental vocalist and occasional children's entertainer based in Edinburgh who has been active since 2004. Drawing from a variety of influences his music ranges from stripped down folk balladry to abstract improvised vocalic stravaigs. He is primarily a solo performer and uses an Akai Headrush 2 loop pedal or accompanies his singing with a Shruti Box or twa string guitar.



Water Carry. Minty Donald and Nick Millar

Project Title: **Zero Footprint @ EAFS**
 Artist: Leeming + Paterson
 Project Type: Public workshop in the landscape
 Frequency: Saturday and Sunday morning
 Details: Booking and details available from the EAFS Post Office

Zero Footprint is a body of photographic work compiled over nearly 6 years from one fixed location, measuring no more than a few square feet in total. For EAFS Leeming and Patterson have issued a public invitation for others to document their own Zero Footprint, the results will be displayed at the Thomas Tosh gallery in Thornhill. In addition they will be running a workshop which applies the Zero Footprint method to a chosen space in the landscape around Morton Castle.

Zero Footprint originated as an art project by artists Leeming + Paterson in 2009. Undertaking a landscape photography project from one fixed location, they challenged the idea that extensive travel is a pre-requisite to creating diverse and interesting imagery.

Having produced a book about the project, and a significant body of work, the artists are inviting others to contribute by producing works of their own, whether photographic, artistic, written, spoken word or music – the only stipulation being that the work reflects a sense of place, or home. Works will be displayed alongside that of the original project at the Thomas Tosh gallery in Thornhill, throughout the festival.

During the festival itself the artists will be running two practical workshops, inviting participants to take a short walk to a pre-defined area where, after careful contemplation and observation of the immediate surroundings, individuals will produce a work – in their chosen discipline – of their own. Time will be spent listening to the space with closed eyes, followed by observing, silently and with eyes open to allow elements of the landscape to manifest in the conscious attention.

Project Title: **Flux Chamber**
 Artist: Kate Foster, Susan Waldron and Dr David Borthwick
 Project Type: Investigative walk and carbon exploration
 Frequency: Walks leave on Saturday morning and Saturday afternoon
 Details: Booking, timings and further information available on-site at EAFS

Flux Chamber is a scientific field trip in the company of a biogeochemist, an environmental writer and an artist. The Flux Chamber measures carbon locked in water and will be taken out on a guided walk and exploration of a watercourse around Morton Castle.

Probably you can already recognise a romantic landscape, and spot a sublime viewpoint and a picturesque scene ... but how do you start to see a Carbon Landscape? Find out by joining us in the Riparian Zone, and learn what can be revealed by a Flux Chamber's dome! On Saturday 29th we will hold two riverbank walks and demonstrations, with a campfire discussion in the evening.

For a biogeochemist, a Flux Chamber is a tool that measures how much carbon dioxide is released by a river as it moves, revealing exchanges of gas and energy—and indicating human land use—as it goes. We will bring a Flux Chamber from University of Glasgow to Morton for the first time, within its schedule of visits to the Amazon, Belize and China. We will learn how to see, hear and feel signs of how carbon moves through river-water.

Flux Chamber is a project that brings together a biogeochemical scientist (Professor Susan Waldron), an artist (Kate Foster), and a scholar of environmental literature (Dr David Borthwick) to think of water as something that can hold memory of its flow. You are warmly invited to join this exchange between science, drawing, and writing.



Bellmouth Papercone. Oceanallover

Project Title: **Bellmouth Papercone**
 Artist: Oceanallover
 Project Type: Performance
 Frequency: One-off event. Bellmouth Papercone will take place on Sunday evening.
 Details: Timings and further information available on-site at EAFS Post Office.
 From Festival Site: At Morton Castle

Performance theatre company, Oceanallover present their most recent work, Bellmouth Papercone, which will be performed down on the water's edge at Morton Loch on Sunday evening. This live art and performance piece explores sound and listening within a rural context.

Oceanallover make outdoor performance work for specific locations. Our work is visually arresting and philosophically stimulating. Our style makes use of original and innovative costume design, gripping theatricality and evocative music to create emotional and memorable performance events.

Our latest project Bellmouth Papercone is a project about Speaking and Listening. It takes inspiration from papercone sound systems, migrating pacific eels, theories of accelerated expansion in the universe, monsters of the Id, William Blake and Tom Jones.



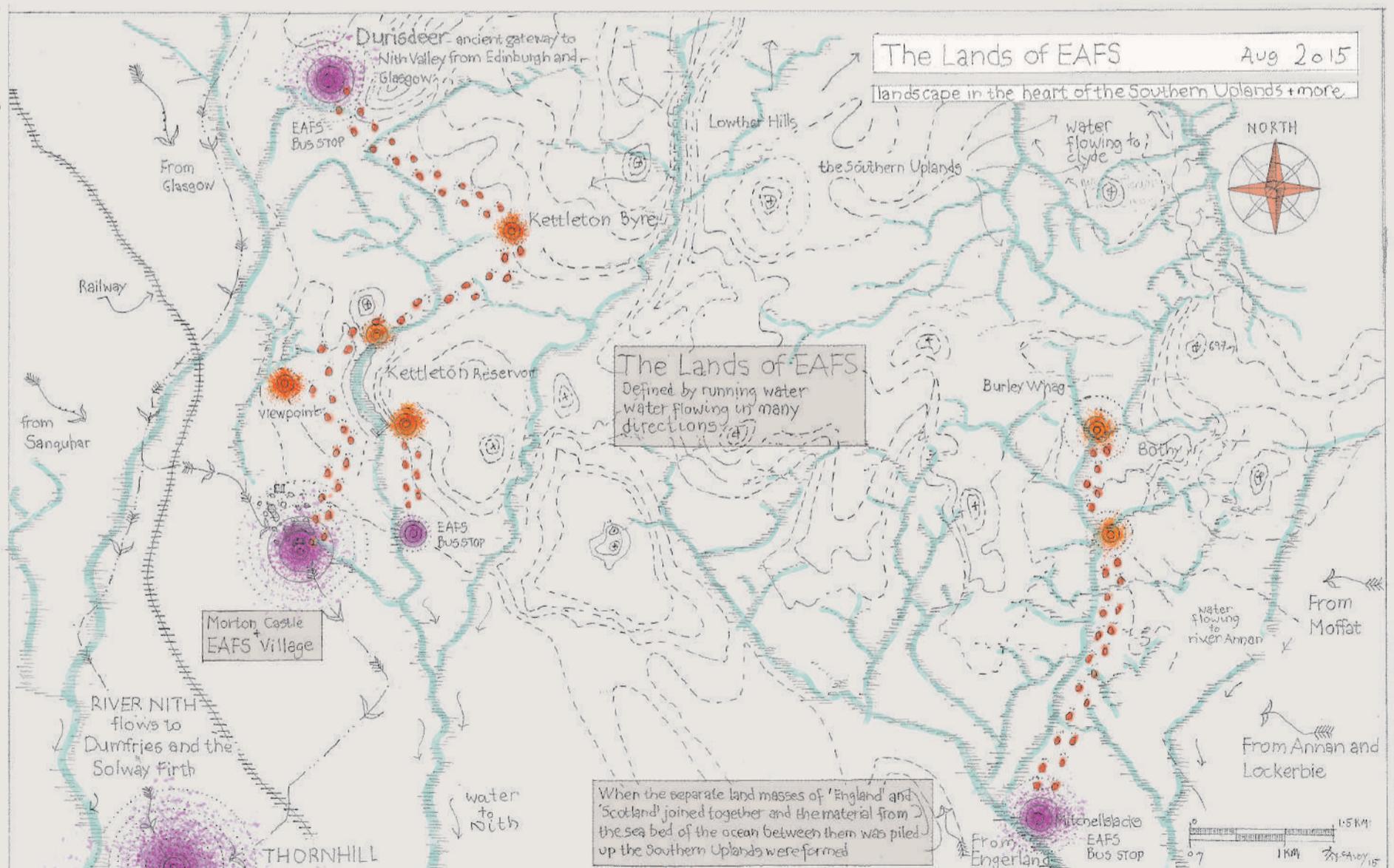
P L A N S
OF LAND BELONGING TO
HIS GRACE
THE DUKE OF BUCLEUCH & QUEENSBERRY
IN THE PARISH OF
CROSBURGH
SURVEYED BY M^r CALLUM & DUNDAS C. S.
1834

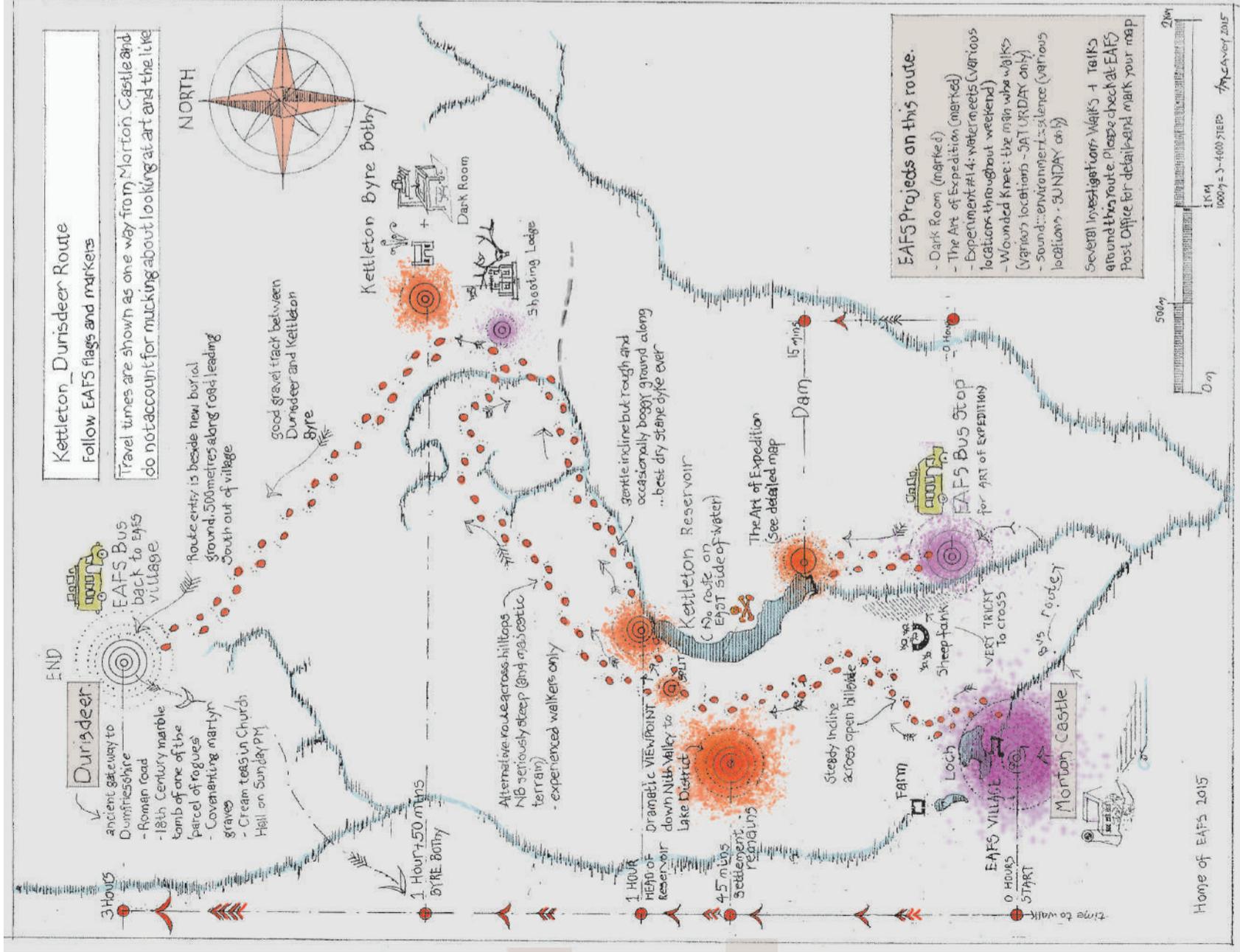
The Lands of EAFS

These maps are designed to help you find your way around the landscape and encounter the artworks. There are **EAFS Pioneers** along the routes and also markers to help you along the way. We advise that you also take your own map of the landscape and a compass (together with waterproof clothing, water, food, phone and whistle)

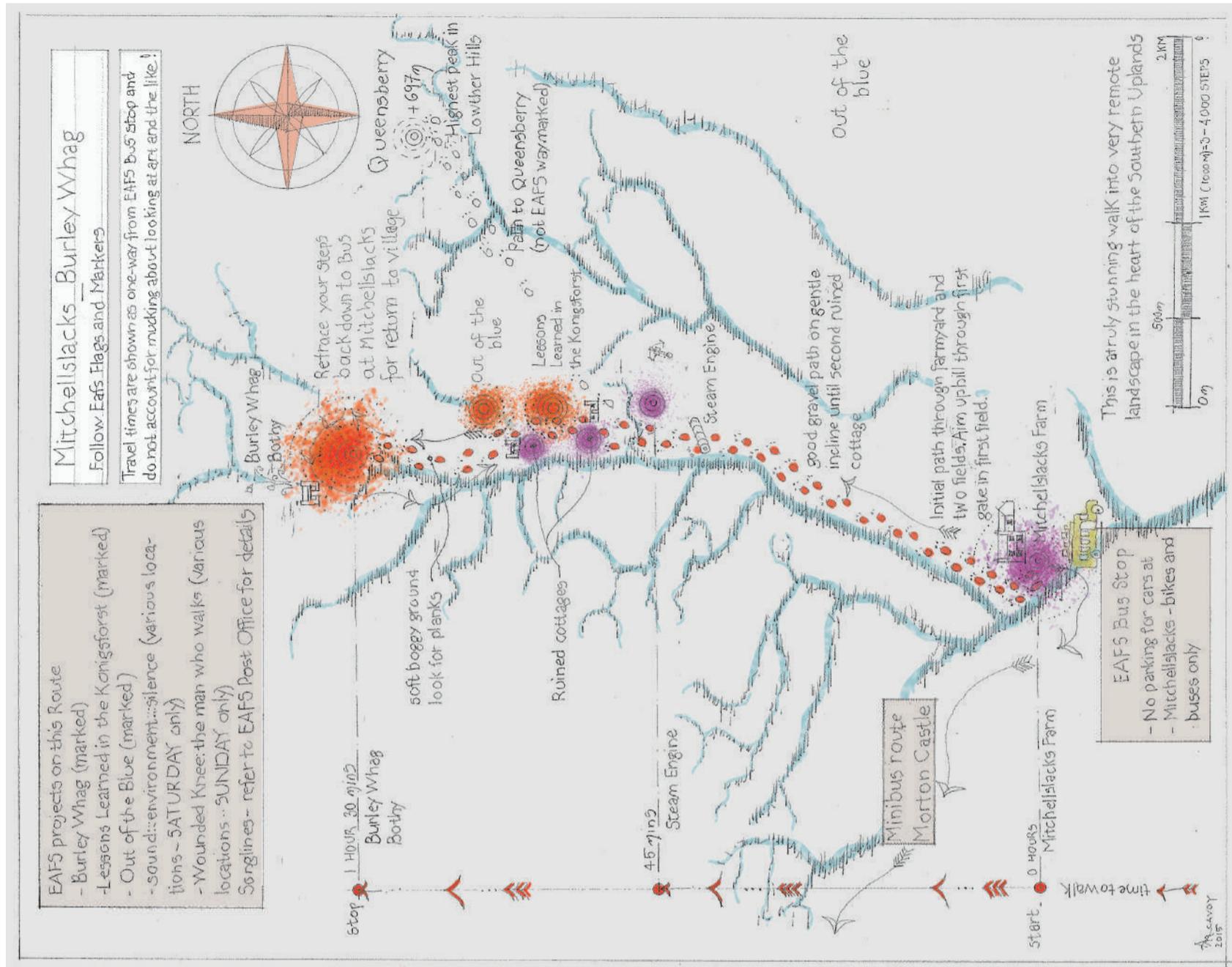
The walks are different lengths and levels of difficulty, if you are unsure which are the right walks for you please ask at the EAFS Post Office where people are on hand to help.

Mapping design by Andy McAvoy, Rita Pacheco, Daniel Leigh, Katie Anderson, Robbie Coleman and Matt Baker





Kettleton - Durisdeer Route



Mitchellslacks - Burley Whag Route

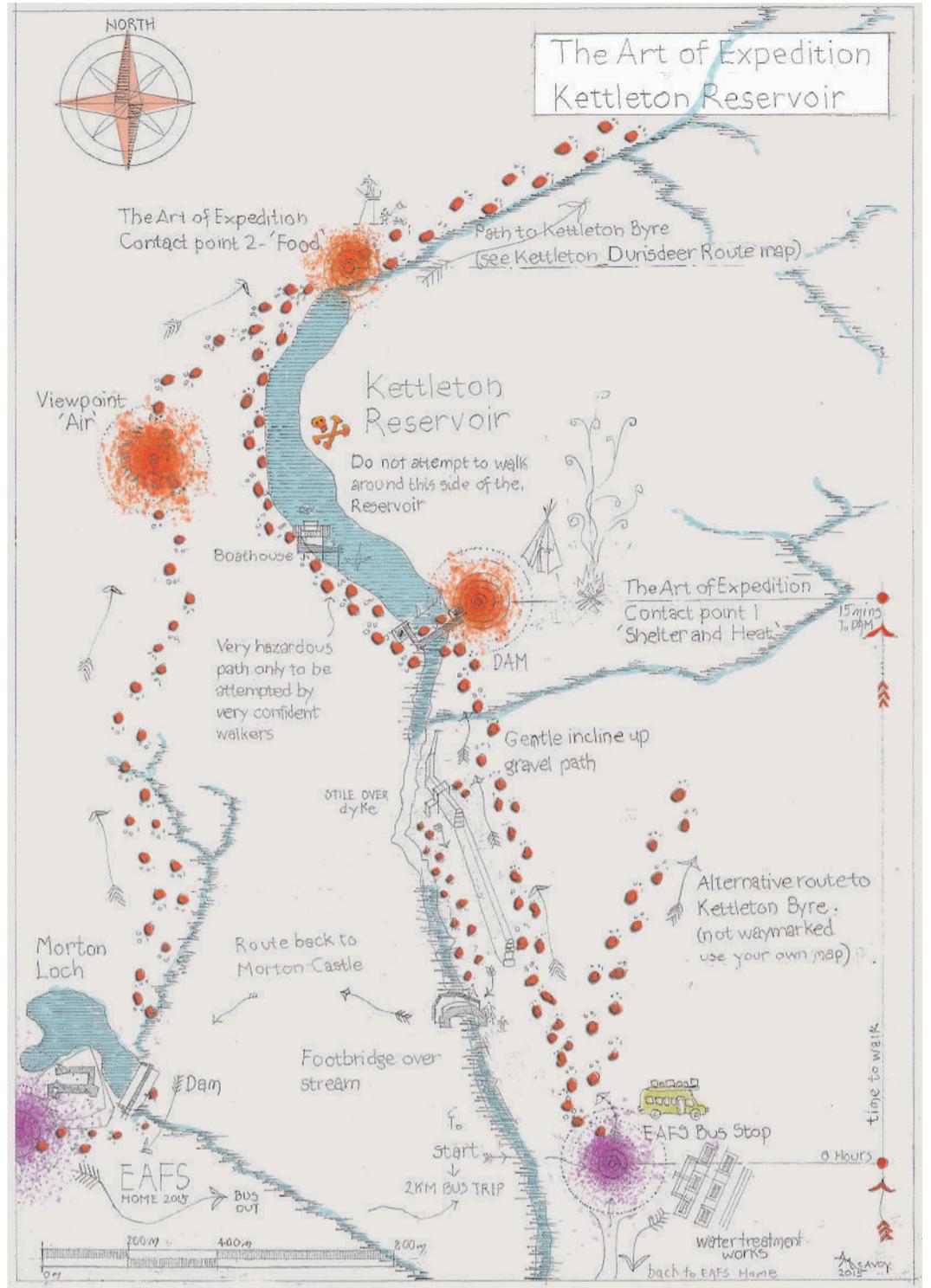
Project Title: **The Art of Expedition**
Artist: Jen Wilcox, Uula Jero, Lorraine Ishak, Alan Cameron, Liam Paterson and Douglas Wilcox
Project Type: Artists expedition with interactive orienteering and events
Frequency: Throughout Saturday and Sunday
Details: Timings and further information available on-site at the EAFS Post Office
From Festival Site: Five minute bus journey on the EAFS festival shuttle bus, followed by a short walk up a track. Orienteering points are located across a wider area

Over the festival weekend, a group of artists will undertake a expedition around the water and landscape of Kettleton Reservoir in the Lowther Hills. The public are invited to join the project by orienteering and exploring the basic components for life and survival.

Expedition is a metaphor for sustainable life on earth. Many expeditions have an ethos of leave no trace - unfortunately day to day human life has already changed the climate and environment of the planet. Most people in wealthy countries are now disconnected from the natural environment. One of the aims of this project is to bring people closer to their environment. This project

comprises the reconstruction of an inuit kayak from a skeleton frame, giving means of transport to undertake an expedition. When undertaking any expedition, it is important to consider only those elements which are essential for survival: air, water, heat, shelter and food. Participants in this project will undertake a mini expedition involving an orienteering style walk round the grounds of Kettleton Reservoir. At each 'orienteering' post there will be an engraved plaque with thought provoking points designed to help participants understand how their lifestyles may be affecting each of the essential elements of survival.

"Everything Is Connected": O



Countryside Code:

- Care for the environment and take responsibility for your own actions
- Guard against all risk of fire.
- Leave all gates as you find them.
- Use stiles when provided.
- Dogs on leads and clear up after them please
- Keep to paths across farm land.
- Avoid damaging fences, hedges and walls..
- Please respect the environment and the wildlife you discover.
- Take home all litter and dispose of it in the bins provided at Morton Castle.
- If there is livestock in the field you are walking through, please stay in a group when possible.
- Safeguard water supplies. If you need to go to the toilet while in the hills, please do so at least 20 metres from any open water.
- Be responsible! The hills can be dangerous if you are not careful. Watch your footing and do not go anywhere that could be unsafe. Know your limits and stick to the path as much as possible, but don't stop yourself exploring
- Respect those who work in the countryside
- In other words "Take only photographs, leave only footprints."



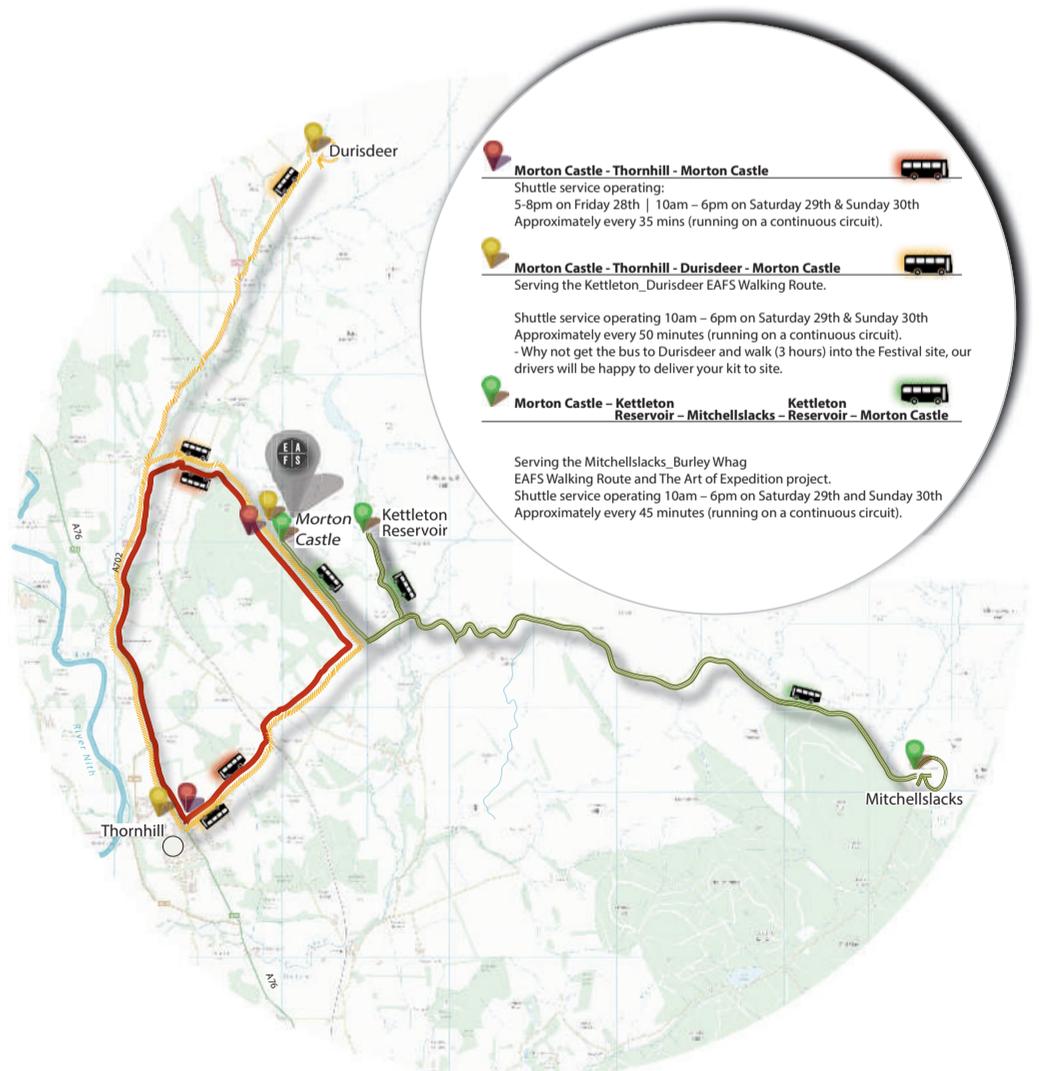
EAFS Minibuses

We will be running three regular minibus routes over the weekend. We are doing this to try and minimise the impact of the festival and support people to reach EAFS by public transport. Please think carefully about how you travel and leave your car in our carpark or at home - disconnect from personal transport and join the collective of EAFS!

We are not a professional bus company - please bear with us at busy periods we will do our utmost to stick to schedules and meet people's requests.

There will be a small charge of £2 per journey to help cover the costs of hiring and running the minibuses.

Look out for the EAFS Bus Stop signs!



Project Title: **Conspectus**
 Artist: David Borthwick, Alec Finlay, David Munro
 Project Type: Art Walk Talk
 Frequency: Once only – Sunday morning
 Details: Booking, timings and further information available on-site at EAFS Post Office.

‘When I first worked over this country I used to sit awhile and consider the best way over each new stretch – to keep out of the bog, not to get stuck in the rocks, not to lose height, to note where the rivers could be crossed.’ (Frank Fraser Darling)

Conspectus: a single viewpoint that offers a view of hills and mountains, identified by their place-names. A conspectus is place where you can thread your eyes in and out of the hills in a narrative sequence, with no fixed start-point and no end-point. The form frequently eschews ‘summitism’; conspectus are usually located at ancient sites of dwelling, for instance, at the confluence of two rivers. Derived from Wittgenstein, the term was first employed by Finlay in 2010, when he created a 14-mountain conspectus for the Isle of Skye. (image below)

For this workshop Alec Finlay, David Borthwick and David Munro will walk to a significant point above Morton to create a “Conspectus”. This will be a slow walk invested in peaceful thinking. At our destination we will mark off (by saying and pointing out) place names over 360 degrees, starting from N, naming everything we can see: a conspectus. Duration 20 mins from arrival at destination.



Project Title: **Lessons learned in The Königsforst**
 Artist: Dr Chris Dooks
 Project Type: Soundwork installed in open landscape
 Frequency: Running throughout Saturday and Sunday
 Details: Check EAFS Post Office for precise times and any up to date site info. Location shown on main EAFS map and Mitchellsacks Route map
 From Festival Site: 20 minute bus journey on the EAFS shuttle bus, followed by an approx. 3km walk uphill over uneven ground

Lessons learned in the Königsforst is a recorded soundwork with spoken word and field recordings made in August 2015. It is a highly personal account of a pilgrimage undertaken by the artist in which he explores his own long-term medical condition through the environment of a forest in Cologne and ‘Königsforst’ an ambient electronic recording made by Wolfgang Voigt. This work will only be heard at EAFS.

‘Over fifteen years I have listened to a piece of music several thousand times – Königsforst (Kingsforest)’

The drugs only partly work. I meditated for years, tried to deal with my ‘sleep hygiene’ but ended up on a cluster of meds for my ‘hyper-arousal’ (an overactive nervous system). Recently, after fifteen years of these meds, they are starting to wear off completely. I want out. But there’s one drug I won’t give up as it’s one of the most effective – and least harmful.

Königsforst (King’s Forest) is the third album by Wolfgang Voigt’s ‘Gas’ project. It was released in 1999 on the Mille Plateaux label. Incredibly, I have enjoyed, relaxed and slept to this album for around a few thousand nights, often where the drugs failed. The album is named after a forest near Voigt’s hometown of Köln, in which his youthful experiments with LSD provided inspiration for the entire Gas project.

I won’t be taking LSD for the sound piece I’m hoping to make for EAFS but I am taking my family and myself to Königsforst to form an aural hypothesis as to why this record works so well for conditions like mine. Field recordings, narration, clips from the record and the odd citation will help me hypothesise and evaluate its efficacy. ‘

Project Title: **Burleywhag**
 Artist: Alyne Jones
 Project Type: Archive Installation
 Frequency: Running throughout Saturday and Sunday
 Details: Further information available on-site at the EAFS Post Office
 From Festival Site: 20 minute bus journey on the EAFS shuttle bus, and an approx. 4.5km walk uphill over uneven ground

Alyne is the collector and keeper of the records, sometimes known as Aunty. She will be EAFS at the throughout the weekend, her work will be installed in the bothy at Burleywhag.

The portraits in the collection of the Vanishing Scotland Archive give us a direct insight into the intimate relationship the people had with the land and their environment. The aim of the installation in Burleywhag Bothy forms the backdrop for artistic inspiration & encourages the contemplation of nature in our daily lives.

Each detail in the photographs contains doorways to worlds of exploration, through which we see a covert internal philosophy about their appointed place in the continuity of life and the invisible threads of their cultural identity.

The indigenous knowledge contained in the Archive gives an insight into how people’s lives interacted with their landscape and society. The eternal quest for the kernel of an inner peace, is the search being made through the minds of visionaries, artists and the consciousness of all the people who have shared their lives and experiences.. Alyne is seeking to establish connectedness, awareness and responsibility for the next generation through wisdom.

The world of narrative, song, dance, craftskills and environmental engagement can be experienced through sharing words today, which echo through time and space.

Project Title: **sound::environment::silence**
 Artist: James Wyness
 Project Type: Itinerant sound investigations in the landscape.
 Frequency: Throughout Saturday and Sunday
 Details: Timings and further information available on-site at EAFS
 From Festival Site: Various locations, expect some walking over uneven and/or hilly ground

Sound artist James Wyness will travel the landscape conducting a series of sonic investigations. You may encounter him finding sound in spaces perceived as silent; playing an old, disused structure or inviting groups to participate in simple rhythmic experiments.

I propose three activities around the site based on my own environmental investigations. Without going into arcane philosophical discourse around problematic and unstable concepts such as environment and landscape, what we’ll be doing, fundamentally, is listening, sonifying, interacting, learning from our responses to the soundscape, considering the idea of acoustic ecology and (possibly) arriving at original definitions of the relationship between sound and music.

Activity 1 is a listening walk during which we will explore listening strategies and attempt to understand the degree of human intrusion into ‘natural’ sonic environments.

Activity 2 is a proposed collective activity, a sonic intervention, at the site of a ruined or abandoned architectural structure, a place where the human and the natural interpenetrate.

Activity 3 is a proposed evening activity, based on a forest intervention carried out in rural Estonia in May 2015 in which the forest was energised musically, using only pairs of sticks and the reverberation of the trees as sonic generators.

Essential requirements: a pair of ears and an open mind.

Project Title: **The Lands of EAFS 2015**
Artist: Andrew McAvoy
Project Type: Mapping EAFS
Details: Find in the centre page of the EAFS newspaper on site.

For EAFS 2015, Andrew McAvoy has creatively interpreted the landscape and activities of EAFS, also incorporating elements of the past history of the place.

For many people EAFS will be time out from the humdrum and the normal pace of life. A time to breathe and listen carefully to some mindful observations by the myriad of talented people contributing and attending.

In mapping the lands of EAFS and through discussion with Matt Baker, I have begun to extrude and highlight some of the buried landscape narrative in "The Lands of EAFS 2015"

Morton Castle sits on a tributary of the river Carron flowing to the Nith. It is one of the many tributaries that flow south. Step out, on one of the EAFS routes, and you will find many such tributaries and even some flowing north to the Clyde.

In auspicious times like these, it is perhaps worth reflecting on the physicality of where watersheds lie. Through study and drawing I hope to put EAFS and all that flows in a careful frame - a frame that will encourage a walk out into the unknown.

I have run my own independent architecture studio, Assemble Architecture formally Blast architects, since 1999. My leanings have always been toward respect for the environment.

Architecture is as much about the process of making as the end product.



The Art of Expedition.

Project Title: **Rift Valley Ramble**
Artist: Ronald Turnbull
Project Type: Art Walk Talk
Frequency: One-off walk (Sunday PM) – The walk is 3.5km and will take about 1 ½ hours
Details: Booking, timings and further information available on-site at EAFS Post Office

Ronald is a hillwriter and walker with a special interest in the rocks and geology of the UK's mountains. He lives on the New Red Sandstone of mid-Nithsdale and will lead the Rift Valley ramble on Sunday.

Nithsdale, as a valley, goes back 300 million years into deep time (getting on for one fourteenth of the entire age of the Earth and Solar System). It first formed as a rift valley, at the time of the breakup of the Pangaea supercontinent. Over the next 50 million years it filled in with the desert sands that now make the New Red Sandstone (and, indeed, Morton Castle). Then it lay buried until dug out again by the glaciers of the current ice age.

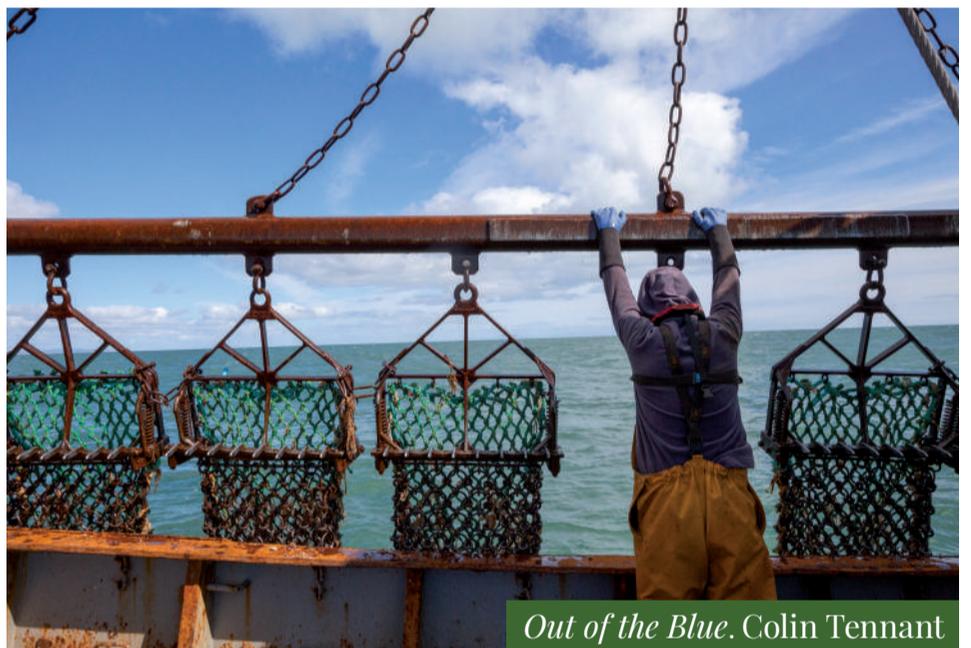
Although Mid-Nithsdale boasts no mighty crags, we shall find within a mile of Morton Castle small exposures of stone from three different geological periods. We'll trace out the earth movements of 300 million years ago and the passage of the glacier that, in geological terms, has only this moment gone away.

Project Title: **Out of the Blue**
Artist: Colin Tennant
Project Type: Installed photographic work in the landscape
Frequency: Throughout Saturday and Sunday
Details: On Mitchellsacks Route Further information available on-site at EAFS Post Office
From Festival Site: 20 minute bus journey on the EAFS shuttle bus, followed by approx. 3km walk uphill over uneven ground

Out of The Blue is a photographic essay, exploring the commercial fishing industry in Dumfries and Galloway. Most of this work will be installed off-site, displayed on billboards along the A75 and in Kirkcudbright harbour. Part of Out of the Blue will also be installed in the landscape on the Mitchellsacks Route at EAFS.

Photographer and visual artist Colin Tennant has spent 8 months documenting the people, places and environments that support, shape and sustain locally landed seafood. The images tell a compelling story of local people and local industry often misunderstood or ignored.

The main body of work will be exhibited as an outdoor exhibition in the town of Kirkcudbright from July 31st until August 31st and there will be six site specific works during the EAFS weekend between Dumfries and Kirkcudbright on the main A75 road. A part of the work will be located in the landscape near Morton Castle, suggesting the connection between inland watercourses and the sea.



Out of the Blue. Colin Tennant

Project Title: **Songlines through the Land**
Artist: Cairn Chorus
Project Type: Choral walk
Frequency: Once on Sunday afternoon
Details: Booking, timings and further information available on-site at EAFS Post Office

Local choir Cairn Chorus have established a reputation for their creative mix of tradition and innovation, interpreting traditional and new songs. Songlines is an opportunity to join these talented musicians and together walk through landscape accompanied by songs strongly rooted in place.

Cairn Chorus is a local community choir led by Kate Howard who relish gathering and performing songs, using the directness and energy of the natural voice.

With Kate's strong background in songs from around the world and the influence of several musicians in the group, the choir's repertoire ranges from Scottish traditional to South African protest song, from American spirituals to Balkan love songs. Through all their music there is an attention to the meaning, purpose and emotion evoked in both singer and listener.

For EAFS 2015, the choir will be celebrating our connection to the natural world by leading a singing walk into the Lowther Hills. We will stop en route to sing in the landscape and, for the moment, relish the outdoors exertion and reflect on our environment. Come and walk with us, sing if you like or be the audience for a unique setting of voices in the land.

Project Title: **Walking with Old Maps**
Artist: David Munro
Project Type: 1. Guided walk using very old maps 2. Introduction to Drumlanrig Estate maps from 1740 onwards
Frequency: One-off walk on Saturday afternoon, and one drop-in workshop on Sunday afternoon
Details: Booking, timings and further information available on-site at EAFS Post Office

The estate plans at Drumlanrig yield up a host of lost names that were once important but are no longer used. Rediscovered, what can these names tell us about the lives of people two or three hundred years ago?

Landscape is a palimpsest comprising layer upon layer of partially surviving patterns that reflect how people have occupied and utilised the land in the past. Landscape is always changing and historic estate plans help us to understand how and why change takes place. Patterns in the landscape and related documents reveal processes involved in creating the environment around us. Place-names can tell us about languages spoken in the past and how people imagined and described features in the landscape.

David Munro is an Historical Geographer with a passion for landscapes that was inspired from childhood days exploring the surrounds of his home village which lies between Loch Leven and the Lomond Hills in the former county of Kinross. As a student of ecology he learned about land use management and later, as a postgraduate researcher, he wrote about the changing landscape of Strathspey in the Scottish Highlands. After three years as a land use consultant he became a Research Fellow of the University of Edinburgh, compiling Chambers World Gazetteer (1988) and the Oxford Dictionary of the World (1995), reference texts that brought him into contact with contemporary issues relating to geographical names.

Since 2010 David has been Historical Geographer in Residence to the Duke of Buccleuch at Drumlanrig Castle. In that role he is drawing on a vast private collection of estate plans to interpret the landscape of Nithsdale.

Project Title: **Mercator Magic Ring**
Artist: Inge Panneels and Karolina Maciagowska
Project Type: Itinerant
Frequency: Running throughout Saturday and Sunday
Details: Timings and further information available on-site at EAFS Post Office
From Festival Site: Everywhere and anywhere

Whoever wears the ring is bestowed power with which to change the world; what would you do with your thirty seconds of world power? Glass artist Inge Panneels began The Magic Ring project as part of the Map-i: Blue Marble exhibition.

If you find Inge at EAFS, she will offer you the chance to wear the magic ring and a portrait is taken of each ring wearer. The responses to changing the world so far have been thoughtful, poignant, funny and erudite with a strong sense of altruism. Witnessing people wishing good things for others has been a moving experience and the artists hope to capture this by collating all these portraits and quotes into a book in due course.



Unicorn. EAFS Recharge 2015

Disconnect, Reconnect and Redirect Our Future

by Ruaridh Thin-Smith - EAFS Marketing and PR Intern

How are we as young people looking at the state of our environment and the future of our world?

In a lot of ways, we are not. Plain and simple. We feel like this because of fear. The circulation of doom and gloom, the greenwashing of climate change, the impending death of our species and world have inspired the young to enter ostrich mode. We have buried our heads in the sand, and it will take some hard effort to dig us back out. That's what we're all about.

EAFS Recharge is all about getting young people to understand a simple truth that however it might seem, we are in control of our own spaces, our places, our environment. If we can understand that we have the power to affect positive changes and make our planet a better place to live, then we can accomplish anything.

To us Environmental Art Festival Scotland is a celebration of the natural energies and sources of vitality which allow life to flourish. What better way to celebrate life as young people than making a commitment to healing our planet?

We are building our plan to help young people to get back in touch with our landscape and wider world. This year's festival has seen input from a team of five young interns and a wider network of core volunteers, each under the age of 25 and each making an informed and impassioned commitments to healing our planet.

Reaching out to a youth network which is hiding and afraid is no easy feat and we have had to think long and hard about our message while rising to the challenge. Our methods have included developing social media writing which is informed by youth subtleties and language devices, targeting young people's interest groups, and promoting our message within our own social contexts. The results have worked in our favour, as we have received an overwhelming amount of support and engagement from young people who are interested and prepared to reconnect with the landscape.

They Think its All Over: It Isn't Necessarily

by Mike Bonaventura - Director of Crichton Carbon Centre and member of EAFS Creative Production Group

2015 is an auspicious year. It marks a watershed in many areas of human development. The adoption of a new set of the Sustainable Development Goals (called the Post 2015 Agenda) will build on the Millennium Development Goals, forged with optimism and in hope at the turn of the century and delivered with varying degrees of success in the fifteen years since. The Sustainable Development Goals represent the collective ambition of the 193 member states of the UN for equitable human development. They will extend the Millennium Development Goals by recognising our collective and mutually-dependent reliance on ecosystems and, therefore, our responsibilities to protect them. When all is said and done, sustainable development is fundamentally a matter of justice.

The new Sustainable Development Goals manage to capture in just 17 sentences all of the critical issues that we face at the beginning of the twenty-first century. What can be done to end poverty in all its forms

everywhere (Goal 1)? What is preventing us from achieving gender equality, empowering all women and girls (Goals 5)? How can we combat climate change and its impacts (Goal 13)? It can seem overwhelming. What can any one person do to contribute to a solution to these challenges?

Our understanding of complex problems always benefits from consideration from as many different perspectives as possible. Our current way of understanding, however, is fragmented: the legacy of The Enlightenment, as useful as it has been in shaping our current reality, pre-disposes us to a rational understanding; it has promoted specialism over generalism, leading to a proliferation of scientific-like methods whose application is sometimes quite inappropriate to the issue at hand, creating disciplines that find it somewhere between difficult and impossible to communicate with each other in any meaningful way in anything like the time required, although there is an increasing sense of

urgency for them to do so. We are in danger now of losing our holistic view, that ability to communicate across disciplines, and with it our ability for the collective decision-making that we need in order to rise to the challenges described by the Sustainable Development Goals which will confront us all in the near future.

Or are we?

EAFS2015 will blur boundaries. It

will bring together people who may not otherwise meet to have conversations that might not otherwise be had: undoubtedly some of those will touch on the issues raised by the Sustainable Development Goals. EAFS has the makings of a model for cultural transformation and that is what we need: first, to understand and then to respond positively and creatively to the challenges that lie ahead.



Migration 2015

Navigating the future

By Andrew Lyon - International Future Forum and Member of EAFS Creative Production Group

The future does not already exist. It is not some pre-defined place we are going to. Neither is it something already invented by someone else.

Paths to the future are made by walking and the making of the path will change both us and the destination. The choice is to become involved in making a future or accept that others will make the future and we will have to live in it.

The challenge of this choice is compounded by the fact that we are living through a period during which the precepts by which we live are changing. These periods seem to come along every few hundred years; the last in Scotland was the Enlightenment of the 18th century.

Such a period is tumultuous and full of both danger and possibility. How then to

navigate towards a future that we want rather than some other future? Here are some of the points on my compass, inspired by my colleague Bill Sharpe, as I try to navigate the future

Develop future consciousness to inform the present. Much of what we do and how we think is based on what has happened in the past. This is sometimes helpful but can also be constraining. What do we want the future to be like? If we cannot imagine the future we want, we are very unlikely to reach it. What must we start doing right now to make our desired future possible?

Abundance - Our present dominant systems work by configuring scarcity. But life is a configuration of abundance. Look for it, work with it, be it, marginalise scarcity. What resources already exist, or can we develop, which do not march to the tune of commodification,

private ownership and profit?

Infinite Diversity - is to be celebrated. It is a significant resource which helps to overcome uncertainty and makes systems resilient in the face of rapid change. Out of engagement with diversity comes growth, development, richness, life.

Mutuality - is a close companion of diversity. 'You are therefore I am' stands as a good maxim to summarise this important compass point. Everything is connected and every action has a myriad of consequences.

Hope - how does the pattern of my hope for the future interact with those of others? Some people have a pattern of hope very similar to mine, others not as similar, whilst others have quite a different pattern of hope. What processes could we develop which might understand and take all of these

perspectives into account? How are we to live together?

Love - There are multiple perspective on love. Here I am talking about love as the drive towards unity of the separated. In this sense love is a solidarity concept. Dominant trends in politics and economics in the past thirty years have undermined social solidarity and the place we humans occupy in the web of life. Features of life which are deeply connected appear to be independent of each other. Love can help to overcome this.

Power - Martin Luther King wrote that love without power tends to be sentimental and anaemic; power without love tends to be reckless and abusive. How can they be made to work in the service of each other?

What would the points of your compass include?

Art and Ecology

By Chris Fremantle – producer and researcher, founder ecoartscotland.net

Landscape painting represents or idealizes ‘nature,’ usually by depicting wide vistas, such as seascapes, forests, and countrysides. Sometimes it also brings attention to the human impact on the land, such as wilderness vs. settlement. Given the environmental challenges we face today, however, environmental art goes beyond representation or even witnessing changes in the land to effect social change through raising awareness and/or actually restoring damaged landscapes. Some of the ways environmental art differs from more traditional art forms, like landscape painting, are discussed below.

Considering art made or in progress by artists who work with environments or ecosystems, there are a few key things to consider, such as whether the project is reflective, awareness-raising or interventionist. You’ll find various things called *ecoartxxx* but, unlike Young British Artists, such as Damien Hirst, this isn’t about individualism or celebrities.

So, what are some of the things that might characterise artists working with ecologies?

Context – this might be ‘place’ or ‘issue’, though in the interesting projects these are deeply bound together. The issue might be the

deep experience of a place and its effect on a person. Personally I find Hamish Fulton’s piece *NO TALKING: seven days walking in the Cairngorms* (1988) to be a very personal provocation – could I not talk for seven days? The issue might be storm surges and their impact on coastlines. Eve Mosher was featured in *The New Yorker* because she had marked a high water line on parts of New York (2007). When Hurricane Sandy hit New York in 2012 the debris marked the same line. Everyone was amazed that an artist had predicted the impact of an extreme weather event. The context might be a remnant of the ancient Caledonian Forest. The Collins and Goto Studio have been working in the Blackwood of Rannoch (2012–ongoing) to imagine a future of eco-cultural well-being where the forest’s beauty and biodiversity become an icon for a different Scottish landscape.

Interdisciplinarity is often another central characteristic. Artists are using methods and processes that are selected based on the idea/issue/context rather than the skill they were taught at art school. Don’t get me wrong, if you ask the right questions you’ll find that what the artists learnt at art school is still fundamental to their practice. But whether in deep durational collaborations or in short

interactions, artists working with environments and ecologies learn and use the knowledge and practices of natural and social sciences, read and seek to influence policy, work in teams and maintain relationships. The quality of interdisciplinarity is perhaps in the seamlessness of what results, such as with *Cinema Sark* in EAFS 2013 where Pete Smith, Professor of Soil and Plant Science, and John Wallace, film-maker, explored the ecosystem of the river Sark in a work that was at once excellent science and compelling film.

Education and volunteering is a common characteristic of those projects focused on awareness-raising and intervention. It is important to understand that this aspect of practice is not separate from the process of making the art, not ‘outreach’ once the art has been made – rather it must be understood to be intrinsic.

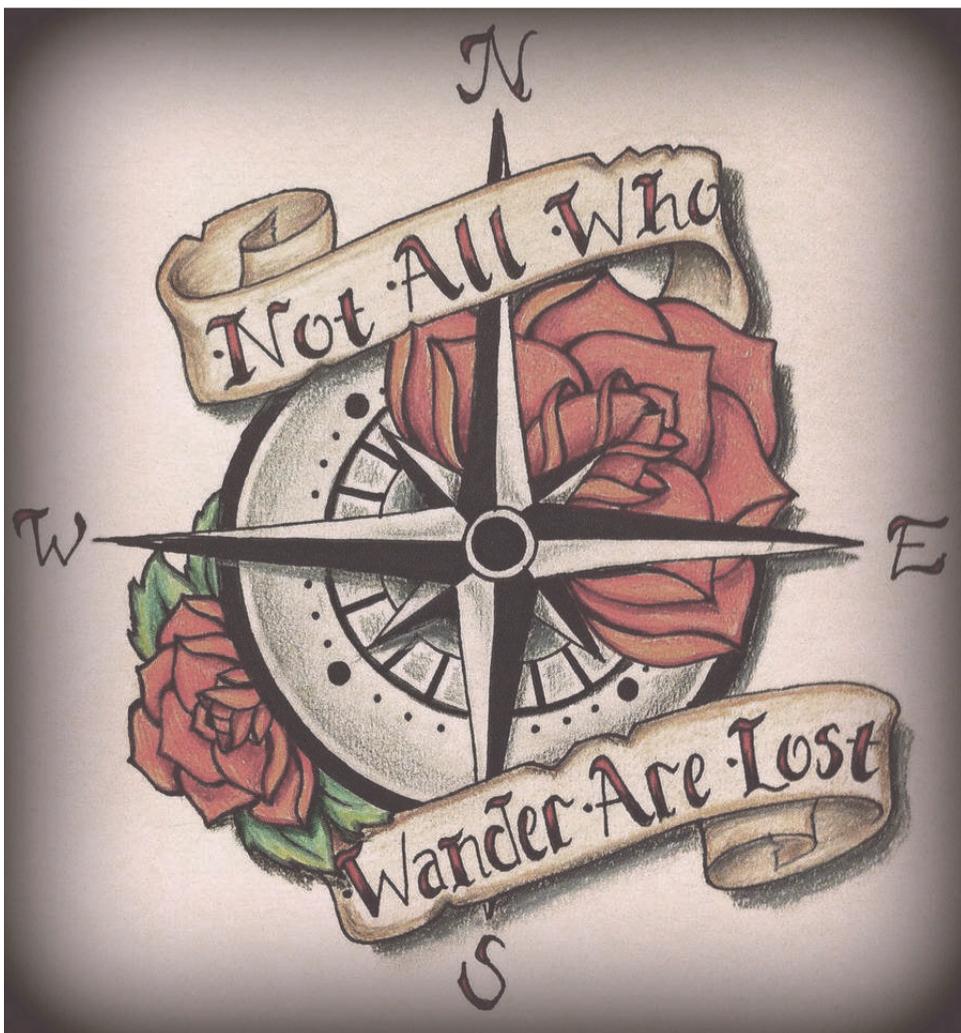
Novelty is less important than sharing. Iterating and the commons are recurrent themes. All of the characteristics noted above (context/issue, interdisciplinarity and education and volunteering) militate against that particular art world requirement for constant newness. In the art world too often the focus is on new things, whereas *ecoart* is more often about

new understandings and revealing experiences of the world around us (and our place or impact within it). More specifically documentation of environmental and ecological projects often takes the form of action guides, sets of instructions, or toolkits. We can recognise the aesthetic of artists, but when groups in Miami (2013) and Bristol (2014) did versions of Eve Mosher’s *High Water Line*, it wasn’t a breach of copyright – in fact she celebrates it. They used the Action Guide produced by Mosher working with *ecoartspace*.

Leaving the world a better place than you found it might be an overarching concern. This is more radical that it might sound when you consider that the archetype of the ‘reckless, hedonistic and art for arts sake artist’ has been pervasive for the last century anyway. John Thackara suggested that we live between on the one hand the despair at the scale of the crisis and the complexity of the challenges, and on the other hand the hope in the multitude of examples of grassroots activism, but he also commented that ‘don’t be evil’ is not enough. We have to act in ways to leave things better than we find them as we move through the world.

With many thanks to Ann T Rosenthal for her input.

Story of EAFS



The first Environmental Art Festival Scotland (EAFS) ran in 2013, and, after its success, it was decided to run EAFS every two years thereafter. The festival bases itself strongly in the local context and uses this as a base to explore global issues of environmental consciousness and land through a series of imaginative art installations, talks, discussions, and events all taking place in the landscape.

EAFS grew out of the long history and extensive contemporary practice in Environmental Art in rural South West Scotland. The region has proved a fertile working place for artists and landscape organisations to explore ideas connecting to place, landscape, identity and the future in relation to the land. In recent years, the arts have worked closely with environmental organisations to create spaces for other interest diverse groups to come together to discuss and initiate positive change in our landscape and communities finding common ways forward to respond creatively to future challenges.

EAFS has been grown by three arts organisations based in Dumfries and Galloway: Wide Open, Spring Fling and The Stove Network.

For the 2015 festival planning, EAFS widened its team, getting experts in climate change and future thinking on board as well as consulting with the wider environmental arts community. Over the last 18 months EAFS team have been working on creating a thoughtful festival which uses art to throw new light on the way we think about land and helps people to navigate through issues relating to climate change and the future of our landscape and environment in a playful and inclusive way.

EAFS 2015 will welcome participants from a diverse range of communities and disciplines – local people, scientists, artists, environmentalists, cultural thinkers, poets and performers. Morton Castle in Upper Nithsdale – is a dramatic festival backdrop which will provoke thought and trigger sensory experiences, grounded in a challenging landscape.

EAFS Programme

**On each route all day Saturday and Sunday
(10am – 5pm approx)**

Kettleton-Durisdeer Route:

- The Art of Expedition – interactive artist action
- Experiment #14: watermeets – artist action with water
- Dark Room – live photographic investigations
- Wounded Knee: the man who walks – itinerant musician (SATURDAY only)
- sound::environment::silence – sonic field investigations (SUNDAY only)
- Hand Held Journey – sculpture workshop (SUNDAY only)

Mitchellslacks-Burley Whag Route

- Burley Whag – documentation from a lifetime of local ethnology
- Lessons learned in the Konigsforst – ambient soundwork
- Out of the Blue – photography
- Wounded Knee: the man who walks – itinerant musician (SUNDAY only)
- sound::environment::silence – sonic field investigations (SATURDAY only)

Morton Mains Route

- Urchins – interactive sculpture
- The Terrestrial Sea – film
- River of Fire – public barbeque and bread oven

Saturday Scheduled Events (times/locations available on-site)

1. Morning

- Flux Chamber – field trip in carbon landscape (bookable online)
- Zero Footprint – photography workshop (bookable online)

2. Afternoon

- Flux Chamber – field trip in carbon landscape (bookable on-site)
- Sensing Life – movement workshop (bookable on-site)
- Walking with Old Maps – guided walk (bookable on-site)

3. Evening

- Quest – artist action with horses and prophetic water
- The Terrestrial Sea – film with live sound work performance
- Campfire Tales – 5 public discussions around campfires

Sunday Scheduled Events (times/locations available on-site)

1. Morning

- Conspectus – performance (bookable on-site)
- Sensing Life – movement workshop (bookable on-site)
- Zero Footprint – photography workshop (bookable on-site)

2. Afternoon

- Rift Valley Ramble – geology walk (bookable on-site)
- Songlines – choral walk in landscape (bookable on-site)
- Old Maps @ Durisdeer – introduction to archival maps

3. Evening

- Bellmouth Papercone – performance
- Campfire Tales – 5 public discussions around campfires

Campfire Tales

Spend the evenings in conversations around our campfires. We will be lighting up a series of curated campfires hosted by leading artists, scientists, thinkers, mystics and members of the community. We are trying to find new ways of discussing life, the universe and everything by allowing the landscape, the weather and the fire to shape our conversations and ways of seeing.

We hope to illuminate our beautiful site with firelight and new thinking. So, join us in the darkness by a warm fire and good company and share your thoughts. The campfires will run on both Saturday and Sunday evenings of the festival. Full details of themes, guests and locations will be available at the EAFS Post Office.

What we DO provide on site:

- EAFS 'Post Office and Tearoom' for your information and comfort
- 90ft public barbecue (cook your own food)
- Bread Oven (make your own bread)
- Non-drinking water for washing and washing-up
- Limited portaloos
- Minibus service to some artwork sites
- Shuttle minibus service to Thornhill

Around the Camp Site:

- Please be respectful of other people's space
- No campfires
- Dogs on leads at all times
- Be mindful of your noise when others are sleeping
- Please use the toilets provided
- You are as much a part of EAFS as anyone else, please make our community warm and welcoming to everyone with 'foolishness and generosity'



BARFIL CHARITABLE TRUST



ALBA | CHRUTHACHAIL



the stove network



The Holywood Trust



WIDE OPEN
eco/art/scot/land
A platform for research and practice



GALLOWAY AND SOUTHERN AYRSHIRE BIOSPHERE



Dumfries & Galloway



UNLIMITED



University of Glasgow | College of Social Sciences Solway Centre



SPRINGFLING

EAFS 2015 would like to thank all the artists, sponsors, visitors, neighbours and people of Dumfries and Galloway for their generous support. We would also like to particularly thank the Duke of Buccleuch for the loan of the castle.