



# ABANDON NORMAL DEVICES

27 MAY — 11 JUL 2021

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#AND21

# AND Festival 2021

Introduction from Creative Director Luke W Moody



Kate Davies, *By the Sound of Things*, on board the Daniel Adamson for AND Festival 2021. Photo credit Chris Foster

- 1 National Waterways Museum
- 2 Mersey Ferries
- 3 Birkenhead Hydraulic Tower
- 4 Bidston Observatory
- 5 Daniel Adamson Steamship



Through a summer of opening and reemergence, our festival of digital culture, new cinema and art opened along the shores of the River Mersey, Manchester Ship Canal, and online. At every meander of our online portal and physically rooted sites – by lighthouses, on boats, amongst industrial ruins – images and sounds have ebbed and flowed, between floating futures, hidden histories and digital archives.

AND's 2021 programme was inspired by the River Mersey, which historically, acted as a border between kingdoms, taking its name from such a function: mære, 'a boundary', ēa, 'a river'. Once again, we look upon it as a boundary to traverse, a fluid line between then and now, demise and regeneration, streaming and touching, knowing and unknowing. Industry, cargo shipment, and the era of fossil fuel economies are only recent human uses of this

landscape. Hopefully, in coming years our relationships with interconnected portals of water, oceans, and movement of people and goods, do not place technological progress, resourcing, and energy production in conflict with land through extracting, carving, colonising, but are attuned with nature through inhabiting, vibrating, regenerating with the biological and earthly movements around us. This is a time not only to ask how to resurface differently, but to ask what foundations to urgently sink – to recognise that it's not enough to abandon, but that we have a role to abolish normal devices.

- » [Listen to Luke's festival introduction](#)
- » [AND Festival 2021 Highlights](#)
- » [Enter: andfestival.world](#)
- » [Connect with AND:](#)





## WetLab \ public works and Assembly

FRI 11 — SUN 13 JUN

National Waterways Museum, Ellesmere Port

This floating laboratory created by **public works** and **Assembly** uses the canal network as site as well as subject. A space where creative minds including artists, architects, scientists, engineers, technologists and cooks explore the biological and social ecology of the waterways, working with communities to envisage potential future uses for the canal.

public works and Assembly led workshops on site, with opportunities to observe demonstrations and take part in experimental activities as part of the *WetLab* Canal Clinic. Each session made use of the



public works and Assembly, *WetLab* at National Waterways Museum for AND Festival 2021. Photo credit Chris Foster

hidden natural resources in and around the canal, through morning tea ceremonies and afternoon feasts, as well as exploring sustainable ways of living on the water. After the festival, *WetLab* toured to sites in Burnley and Leigh.

After the festival, *WetLab* toured to:

- Reedley Marina in Burnley | 15 – 18 July
- Pennington Flash, Leigh | 6 – 8 August

Two films explore some of the learning, techniques and future-facing ideas around sustainability that underpin *WetLab*:

- **Dialogues #1**, an introduction to the floating structure and building the biomass Rocket Stove Cycle
- **Dialogues #2**, exploring weaving and dyeing techniques, and a foraged feast.

» [Watch our film about \*WetLab\*](#)

» [WetLab website](#)

*WetLab* by public works + Assembly is commissioned by Abandon Normal Devices and Super Slow Way.

Produced by Abandon Normal Devices for AND Festival 2021. Delivered in partnership with Canal & River Trust and Wigan Council. Supported using public funding by Arts Council England.

## The Blue Violet River \ Anita Fontaine

THU 24 — SUN 27 JUN

Mersey Ferries,  
Liverpool and Birkenhead

*“I want to update the conventional guided tour into something magical that weaves together science fiction, environmental themes and local architecture into a future fairytale – as seen from the River Mersey Ferry”*  
**Anita Fontaine**

Visitors stepped aboard the iconic Mersey Ferry to inhabit a fantasy-fiction world exploring an evolved reality brought about by climate change, rising sea levels and tropical climates.

Using augmented reality (AR), artist Anita Fontaine invited the viewer to leave perceptions of reality ashore, encountering a kaleidoscopic world of psychedelic sculptures exploding from land and water. The Liverpool skyline playfully shapeshifted, revealing a surreal alternate reality of our local urban landscape in *The Blue Violet River*.



Anita Fontaine, *The Blue Violet River*, onboard Mersey Ferries for AND Festival 2021. Photo credit Chris Foster



The work was experienced by passengers via eight custom-built, tablet-based viewfinders on the decks of the Mersey Ferry, alongside a site-specific ritualistic choreography performed by costumed inhabitants of the River, from Anita's Fontaine's future fairytale. A transcript of this work was available on site.

» [Watch our film about \*The Blue Violet River\*](#)

*The Blue Violet River* by Anita Fontaine is commissioned and produced by Abandon Normal Devices. Supported using public funding by Arts Council England, with further support from Wirral Borough Council and Merseytravel.

Creative Director: Anita Fontaine, 3D Artist: Ignas Blažys, Writer: Kris Hermansson, Fabrication: Adam Sadiq & M3 Industries, Software Developer: Grigor Todorov, Sound Design: Trent Williams, Voiceover: Rachel Barker, Choreography: Maria Malone, Performers: Elias Dubicki, Onyx Hinds, Maria Malone, Pei Tong, Costume & Flags: Mariel Osborn, Producer: Tricia Coleman, Production Manager: David Berger, Technical Operator: Andrew Hunt. Special thanks to McCann Manchester, Fox & Co & Chris Mullany.

# Does Spring Hide Its Joy \\ Kali Malone

THU 1 — SUN 4 JUL  
Central Hydraulic Tower,  
Birkenhead

*Does Spring Hide Its Joy* was an immersive audio experience by American composer **Kali Malone** featuring musicians Stephen O'Malley and Lucy Railton. Manifesting as a 4-day multichannel sound installation, Malone offered a deep listening environment in a hydraulic tower and engine house in Birkenhead Docks. *Does Spring Hide Its Joy* was created and recorded in the empty Berlin Funkhaus & Monom during the lockdown of spring 2020. The music is a study in long-form, non-linear durational composition, with a heightened focus on septimal just intonation and beat interference patterns.

Originally designed by engineer Jesse Hartley, and built in 1868, the Hydraulic Tower is based on the Palazzo Vecchio, a renaissance cavern in Florence, Italy. Bombed during World War II, the iconic nineteenth-century Grade II listed building was left unused for decades. In this empty chamber of industrial



Kali Malone, *Does Spring Hides Its Joy*, at the Hydraulic Tower, Birkenhead for AND Festival 2021. Photo credit Chris Foster

energy, Malone's durational composition breathed and bellowed through porous brick walls, reverberating toward the surface of dockland waters.

A specially commissioned Super 8mm film experimental portrait of the installation by filmmaker Célia Hay, co-directed by Sweat Mother was available to watch online, during the installation.. This lyrical film captured the movement of natural forces: wind, fire, water, animals as they pass through and overcome a man-made skeleton of industry.

## » Watch a clip

*Does Spring Hide Its Joy* by Kali Malone is commissioned and produced by Abandon Normal Devices. Supported using public funding by Arts Council England and Wirral Council. With further support from Peel L&P. Featuring musicians Stephen O'Malley and Lucy Railton, recorded at The Berlin Funkhaus by Jonny Zoom and at Monom by Rodrigo Stambuk. Producers: Sophie Meadley and Heather Swift Hunt.



Kate Davies, *By the Sound of Things*, on board the Daniel Adamson for AND Festival 2021. Photo credit Chris Foster

# By the Sound of Things \\ **Kate Davies**

FRI 9 — SUN 11 JUN  
The Daniel Adamson, Manchester Ship Canal

From the deck of one of the last surviving Manchester Ship Canal tugs, the audience was invited to feel the vast echoes and epic scale of the modern shipping industry and consider the extent and impact of our insatiable consumerism on local and global environments.

Submerged beneath the waterline, mariners rest below deck between watches – their cradle song the aching sounds of a ship against water. A nautical soundtrack transports wayfarers to a vast and veiled world – a subaquatic acoustical mirage. Featuring deep sea hydrophone recordings depicting the marine ecosystem disrupted by man-made ship noise, this hypnotic binaural sound work told the story of the journey of a container as it travels from the surface to the bottom of the ocean.

An accompanying film focused on the world above water, presenting a collision of the extraordinary and the banal that defines the image of global sea trade – an absurd narrative of ordinary things. Containers loaded and unloaded, the rhythmic motions of cranes performing an industrial-scale

ballet, the transporting vessels of the global shipping industry forge sonic trails across oceans to bring us our things; the necessary and frivolous, the coveted and the disposable. A transcript of this work was available on site.

## » Watch our film about *By the Sound of Things*

*By the Sound of Things* by Kate Davies is commissioned and produced by Abandon Normal Devices. Supported using public funding by Arts Council England with further support from The Daniel Adamson Preservation Society, Portico: Portsmouth's Cargo Terminal, and Maritime Digital Hub. Special thanks to Professor Steve Simpson, University of Exeter, the UK Centre for Ecology & Hydrology, and Marta Bolgan PhD.

Sound Design: Chris Timpson of Aurelia Soundworks, Voice: Jess Gunning, Host: Peader Kirk, Producer: Tricia Coleman, Production Manager: David Berger, Technical Operator: Jake Googue. *By the Sound of Things*: Sound – Contributors: Andrew Bass, Department of Neurobiology and Behaviour, Cornell University; Daniel Birch, Marta Bolgan PhD; Sarika Cullis-Suzuki; Isla Davidson; Tim Gordon; Gordon Drummond Hastie, University of St Andrews; Thomas R. Kieckhefer; James Locascio and David Mann, University of South Florida College of Marine Science; Dr. Sue Lowerre-Barbieri, University of Florida; Rob McCauley; Eric Parmentier; Paul Perkins, NUWC Engineering; Shelia Patek; Graig A. Radford, University of Auckland; Prof. Steve Simpson; Aarhus University; Discovery of Sound in the Sea (DOSITS) from University of Rhode Island Ocean & Inner Space Center (ISC); Sonatech; Voices in the Sea, Scripps Institution of Oceanography, UC San Diego; Watkins Marine Mammal Sound Database, Woods Hole Oceanographic Institution

*By the Sound of Things*: Film – Filmed by Kate Davies on location with *Unknown Fields*, aboard cargo ships with Maersk and CMA CGM, in ports in Vietnam, China, Hong Kong, Taiwan & Korea. Thanks to Dan Cross for additional footage in Liverpool

# Observatory Cinema \\\

FRI 2 — SUN 4 JUL

Bidston Observatory Artistic Research Centre, Birkenhead

The Observatory Cinema was a temporary open air cinema atop Bidston Hill. A big screen weekend projected the art of sculpting time in the grounds of Bidston Observatory Artistic Research Centre: a location historically renowned for measuring natural undulations of tide and time. From this site of scientific observation and lighthouse signals overlooking the Merseyside estuary, AND curated new waves of cinematic experience. A live cinema event that reckoned with our industrial past and offered prophetic glimpses of what is to come.



Observatory Cinema at Bidston Observatory for AND Festival 2021. Photo credit Chris Foster

## Song of the Sea

Curated by Scalarama Merseyside

Tomm Moore \ 2014 \ (UK) \ PG \ StudioCanal

Enchanting Irish animation telling the story of two children on a fantastic journey across a fading world of ancient legend and magic, in an attempt to return to their home by the sea.

## All Light, Everywhere

Theo Anthony | 2021 | no certificate

USA | Memory / Sandbox Films

The open air premiere of this award winning documentary (Sundance 2021, non-fiction experimentation), which explores the personal and philosophical relationships between cameras and weaponry.

## The Fog

John Carpenter | 1980 | 15 | USA | StudioCanal

In this cult classic, ghosts of the victims of a shipwreck near a tiny Californian coastal town return 100 years after the event to get their revenge, as a strange, glowing fog sweeps over the area.

## The Life Aquatic with Steve Zissou

Wes Anderson | 2004 | 15 | USA | Touchstone Pictures

Renowned and eccentric oceanographer Steve Zissou (Bill Murray) has sworn vengeance upon the rare 'jaguar shark' that devoured his best friend and chief diver Esteban, in this comedy-drama caper.

Supported using public funding by Arts Council England, Wirral Council and Film Hub North, proud to be part of the BFI Film Audience Network. With further support from Bidston Observatory Artistic Research Centre.

# Headwaters \\\

curated by

Scalarama Merseyside

WED 16 JUN — FRI 2 JUL

Online and at Bidston Observatory Artistic Research Centre, Birkenhead

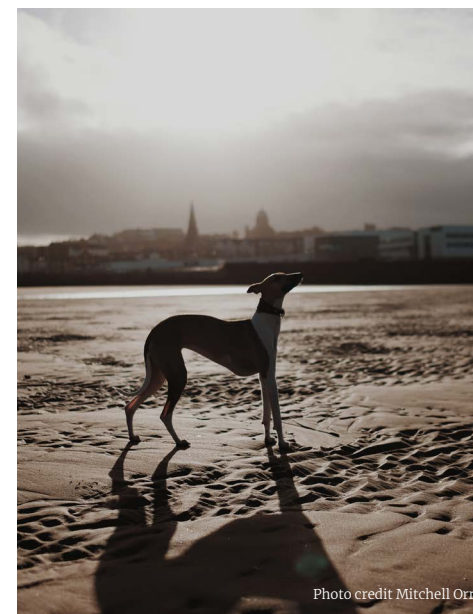


Photo credit Mitchell Orr

A journey across the Wirral peninsula, *Headwaters*, curated by Michael Pierce and Monika Rodriguez of [Scalarama Merseyside](#), invited us to explore our connections with water through hidden rivers, oral histories and film archives. Taking place both online and in physical open-air spaces, *Headwaters* used local heritage and archive footage as a starting point for discussion; examining the environmental impact of film, activism around water and imagined hydropunk futures. *Headwaters* demonstrated how community cinemas and water are used for healing and recovery, and why both need to be respected and protected.

## Show and Flow | online via Zoom

Time travel through local screen heritage, with guest speaker Mike Taylor, a projectionist at Birkenhead Town Hall. Taylor spoke about his experience as a projectionist with one of the oldest 35mm projectors in the country, and shared his own outlook on modern cinema.

## Turbulent Flow | online via Zoom

Water activism on film, using local footage on the historical misuse of water and the controversies it can cause. We reflected with local activist groups on how to get preservation campaigns seen and acted upon, with special guest Barbara Hardcastle from Merseyside CND (Campaign for Nuclear Disarmament).

## Natural Flow ft. Song of the Sea

See previous page for details

These screening and discussion events were accompanied by a [series of journal posts](#) in which Michael and Monika share their process and discoveries over the 7 weeks of the festival.

*Headwaters* was curated by Scalarama Merseyside and produced by Abandon Normal Devices. Supported using public funding by Arts Council England, Wirral Council and Film Hub North, proud to be part of the BFI Film Audience Network.

The *Headwaters* programme contains archive material, including films provided by North West Film Archive at Manchester Metropolitan University.

# Notes from the Periphery \\ Tulapop Saenjaroen

FRI 18 JUN — SUN 11 JUL  
Online

Abandon Normal Devices commissioned artist and filmmaker [Tulapop Saenjaroen](#) to create a new short film exploring themes of globalised networks, territoriality, and parallel spaces of trade and labour in a port city Laem Chabang, Chonburi Province, Thailand.

## Notes from the Periphery (2021)

*Notes from the Periphery* is filmed in English and Thai, with English subtitles.



Still from *Notes from the Periphery*, Tulapop Saenjaroen, 2021

*Notes from the Periphery* was premiered at [andfestival.org.uk/live](#) on Friday 18 June, alongside Saenjaroen's previous shorts *People on Sunday* (2019) and *A Room With a Coconut View* (2018).

Commissioned by Abandon Normal Devices. Supported using public funding by Arts Council England, and Film Hub North, proud to be part of the BFI Film Audience Network.

## New Cinema Shorts \\

FRI 4 JUN — FRI 9 JUL  
Online

Week-long waves of moving images that rippled and reflected across the festival's virtual, real and post-digital landscapes of short form cinema, featuring selections from guest curators. Each programme was available to watch at [andfestival.org.uk/live](#) for seven days.

Supported using public funding by Arts Council England and Film Hub North, proud to be part of the BFI Film Audience Network.

## New Cinema Shorts \\

*Beyond Bodies, Towards Waters*  
curated by [Natasha Thembiso Ruwona](#)

*Reliquary 2*  
Larry Achiampong | 2020 | 12m 56s

*arranged residues*  
Sara Tammone | 2020 | 12m 32s

*Heavy Bones #2*  
Maybelle Peters | 2019 | 2m 19s

*in the absence of ruins*  
Cairo Clarke | 2021 | 27m 33s

*The Mail from Water*  
Xuefei Cao (Cherphile Ciao) | 2020 | 11m 52s

*Counterflows* curated by [Matt Turner](#)

*Dreamwalker*  
Andrea Zucchini | 2019 | 15 mins

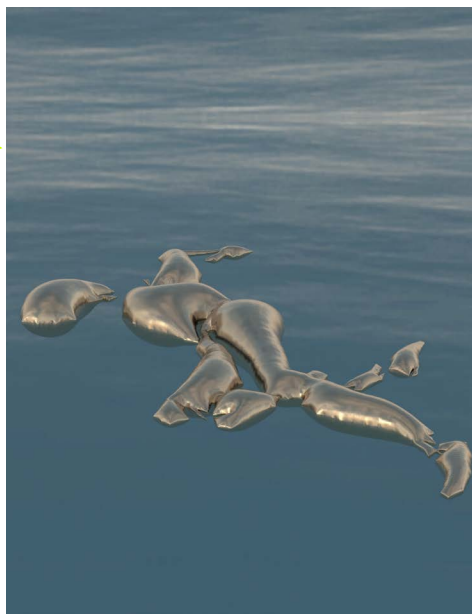
*Every Piece of You*  
Peter Spanjer | 2020 | 6mins

*Hear Me Sometimes*  
Sofia Theodore-Pierce | 2020 | 14 mins

*Signal 8*  
Simon Liu | 2019 | 14 mins

*Every Rupture*  
Sasha Litvintseva | 2020 | 13 mins

*If You Stand With Your Back to the Slowing of the Speed of Light in Water*  
Julie Murray | 1997 | 18 mins



*Turbidity* curated by [Angela Chan](#)

*The Island is No Home*  
Shamica Ruddock | 2020 | 2 mins

*RIPPLES*  
Anuka Ramischwili-Schäfer | 2018 | 9 mins

*Voice from Elsewhere*  
Lo Lai Lai Natalie 勞麗麗 | 2018 | 13 mins

*RIOT* curated by [Tendai John Mutambu](#)

*Riot*  
John Akomfrah | 1999 | 50 min

*Preemptive Listening*  
*(Part 1: The Fork in the Road)*  
Aura Satz | 2018 | 9 min

# Toxicity's Reach \\

curated by [Dani Admiss](#)

THU 27 MAY — ONGOING  
Online

This online exhibition traces how contaminants of emerging concern exert agency over our lives in unexpected and lesser-known ways, asking how exposure to chemical water pollutants affects us biologically, socially and ideologically, and how reimagining molecular water-pollution might make us think differently about our daily actions and give us hope to flourish in toxic worlds.

Invisible to the naked eye, micro-polluting chemicals are everywhere, shaping our bodies and worlds. Many of us are born onto toxic lands built on unjust legacies or pursue belief systems that continue social inequalities and put in place new polluting futures. In multiple ways, we are entangled with the very environments we seek to live with, from and in.

» [Visit the exhibition](#)  
» [An audio introduction, and audio descriptions of the works are available here](#)

*Toxicity's Reach is commissioned and produced by Abandon Normal Devices, curated by Dani Admiss. Supported using public funding by Arts Council England and Creative Industries Fund Netherlands.*

# Estroworld Now: The Quarantine Edition \\

[Mary Maggic](#)

Part of *Toxicity's Reach*

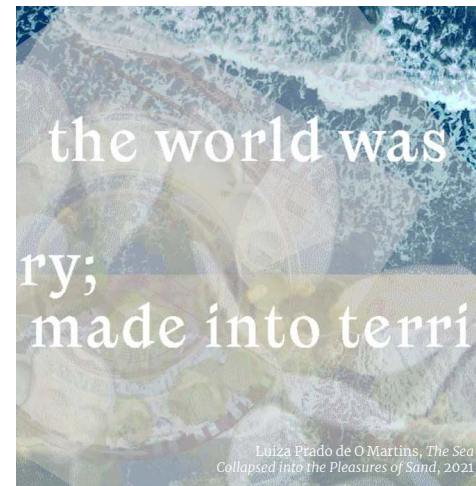


Mary Maggic, *Estroworld Now: The Quarantine Edition*, 2021

From the make-up, soaps and birth control pills in your bathroom to plastic packaging in your kitchen, beauty, hygiene and lifestyle products in the average home cater to a consumerist culture driven by ideals of beauty, sterility, and purity. These everyday items leach a multitude of pervasive chemicals that wend their way through our bodies, environments and urban systems, disrupting hormones of all species and causing ecological threat to our landscapes. This new work invites you to navigate 3D model renderings of the interior of an actual suburban home in the North West of

England. Part of 'The Estroworld', a fictional corporate conglomerate of petrochemical, agricultural, and pharmaceutical industries whose products and molecular residues are simply inescapable, visitors are confronted with an overpopulation of Estroworld products, pop ups, and derivative company slogans, that promise to either shield or distract us from our current state of planetary ruin. Are we all already living in The Estroworld? How political is your shampoo?

*Creative technology consultancy by Preverbal Studio, Tim Murray-Browne and Alex Fittersak. With special thanks to Alexandra Levene.*



# The Sea Collapsed into the Pleasures of Sand \\

[Luiza Prado de O. Martins](#)

Part of *Toxicity's Reach*

'River Mersey' originates from the Old English 'Maere,' meaning 'boundary'. Boundaries, borders and interstices are sites of transition and transformation; liminal spaces where dimensions meet. Historically, countless ships launched themselves toward the sea from here, animated by the Empire's desire for domination and its insatiable hunger for bodies, human and non-human. That violence remains etched into this world, sacred waters and sacred lands, saturated with the toxic waste of Empire.

Through a speculative narrative, this GIF essay explores how, in the unstable sites of salt marshes, wetlands, and intertidal zones, forms of queer life can come into being. What queer life can flourish in the boundary spaces drenched with the traces of moving and shifting matter? How can we make medicine from the sediment and the rot of history?

Sound by Ryan Mahan.

# Plastic Hypersea (the spill) \\

[Sissel Marie Tonn](#)

Part of *Toxicity's Reach*

When our ancient ancestors crept out of the primordial soup, they had to "fold" the ocean back into themselves. This is called the Hypersea - a biological concept describing the interconnected network of nutrient-filled fluids flowing through all land-based organisms. Our blood, gastric juices, sweat and urine are daily reminders of these shared aquatic origins. Today, however, there is another material entanglement (re)connecting marine and land-based organisms: plastic. Plastic debris has spread to every corner of the earth through air and water currents, breaking into ever-smaller bits that never fully disintegrate, and pass from environments into our bodies. In a year of pandemic, where pressure on food systems led to a worldwide public health crisis, contamination reminds us that our health is also inextricably entangled with the health of our ecosystems.

*Plastic Hypersea (the spill)* is part science-fiction film, part eco-immunological environment; a multi-channel film and animation in which Tonn prompts us to consider how we can shift our understanding of our individual health towards a more ecological world view.

*Performers: Kenzo Kusuda & Goda Žukauskaitė. Sound: Jonathan Reus. Plastic Hypersea (the spill) was made possible with the support of: BAD Awards, Creative Industries Fund Netherlands; Department of Environment and Health; VU Amsterdam and Department Molecular Cell Biology & Immunology, Amsterdam UMC - location VUmc.*



# One-Fifth of the Earth's Surface \\\

THU 27 MAY — ONGOING  
Online

*One-Fifth of the Earth's Surface* is a conversation between artists [Hakeem Adam](#), [Maxwell Mutanda](#) and the Atlantic Ocean. Presented as an interactive audio-visual landscape, this explorative online experience unearths the power of water as a dynamic and fluid archive, offering multiple readings of the unpredictable transatlantic waters as an evolving structure that initiates change on its surrounding lands; rerouting power and reshaping the lives of all who depend on it.

Their research involves investigations and experiments into the design of various systems and infrastructure: canals and dams, transcontinental submarine data cable maps, and much more, exploring how these tools and materials have been used for dredging up and rearranging our histories, lives and power.

Featuring landscapes created from data and the artists' own unique relations to water, this online artwork begins an open dialogue. The website serves as an experimental route for users to read various digital drawings, each offering and responding to a specific theme connected to the Atlantic Ocean, a body of water covering one-fifth of the Earth's surface.

## » [Visit the exhibition](#)

Click the eye symbol on the above link for a more accessible viewing experience, for example, if using a screen reader

*One-Fifth of the Earth's Surface* by Hakeem Adam and Maxwell Mutanda is commissioned and produced by Abandon Normal Devices and York Mediale. Supported using public funding by Arts Council England and British Council.

*One-Fifth of the Earth's Surface* contains digitised maps and sound recordings from the collections of the British Library. *One-Fifth of the Earth's Surface* was selected in a closed call from ColabNowNow 2017-2019 alumni.



Still from Kate Davies, *By the Sound of Things*, 2021

# Deeper \\\

THU 27 MAY — THU 8 JUL  
Online, available to watch or listen

*Deeper* was a series of in-depth conversations with artists presenting work elsewhere within the festival, offering a weekly moment to delve beyond the surface of the AND Festival 2021 programme.

Watch each talk and accompanying presentation via the links to the right, which include closed captions, or listen on-the-go via our new [AND Podcast](#).

## » [Deeper: One-Fifth of the Earth's Surface](#)

Hakeem Adam, Maxwell Mutanda and Mariama Attah

## » [Deeper: Toxicity's Reach](#)

Dani Admiss and Luiza Prado de. O Martins

## » [Deeper: WetLab](#)

public works, Assembly and Luke W Moody

## » [Deeper: The Blue Violet River](#)

Anita Fontaine and Luke W Moody

## » [Deeper: Radio Ensemble](#)

Ignatia Nilu and Luke W Moody

## » [Deeper: By the Sound of Things](#)

Kate Davies and Prof. Steve Simpson



Heinrich Berann for National Geographic Creative



Danielle Braithwaite Shirley, *THE WORLD HAS CHANGED YOU WILL BE JUDGED*, 2021

## Resurface \\\

SUN 6 MAY — SUN 4 JUL

Online, available to watch or listen

*Resurface* was our conversations programme looking at how we work together and reshape the future of art.

Watch each talk and accompanying presentation via the links to the right, which include closed captions, or listen on-the-go via our new [AND Podcast](#).

» [Resurface: Suzanne Dhaliwal](#)  
Suzanne Dhaliwal

» [Resurface: Countercontrol – A reading group with Black Swan](#)  
Leïth Benkhedda, Laura Lotti and Calum Bowden

**Resurface: Hypericum: A Code of Practice**  
Featuring members of the current Working Group of UK based arts workers and small-scale organisations

» [Resurface: THE WORLD HAS CHANGED: YOU WILL BE JUDGED](#)  
Danielle Braithwaite Shirley

» [Resurface: Sustaining Uncertainty](#)  
Razia Jordan, Jonathan May, Penny Rafferty, Siddharth Khajuria and Luke W Moody

## Weedweavers \\\ New Emergences

Gatherings: FRI 18, 25 JUN

Performance: FRI 9 JUL

In *Weedweavers*, the radical Dutch curatorial collective [New Emergences](#) presented collaborative workshops and a live performance led by artists [Angeliki Diakrousi](#), [mariëlle verdijk](#) and Laura Spark.

Gatherings as part of *Weedweavers* took place in June, where participants, artists and archaeologists came together to share memories and reflections about water, beachcombing and algae explorations. The performance was an hour-long live improvisation using the materials from

the Gatherings. Introducing the idea of an *algaerithm*, Laura, Angeliki and mariëlle collaborated in creating a live algal oracle in which they weaved soundbites, spoken word and visuals into an ambiguous, emergent and intuitive narrative.

*This event was broadcast at [andfestival.org.uk/live](http://andfestival.org.uk/live) on Friday 9 July. The recording of this performance was available to watch online until Sunday 11 July.*

*Weedweavers by Angeliki Diakrousi and mariëlle verdijk is commissioned and produced by Abandon Normal Devices, curated by New Emergences. Supported using public funding by Arts Council England and Creative Industries Fund Netherlands.*







## Beginningless Mind: (rivers, rhythms, rituals) \\ Marija Bozinovska Jones

SAT 12 JUN  
Online

This edition of *Beginningless Mind* activated embodied knowledge through movement, in collaboration with choreographer Franka Marlene Foth. In search of a sense of belonging through a shared reality, **Bozinovska Jones** probes collective worldmaking, mapping Wikipedia onto web searches using Natural Language Processing, a subfield of Artificial Intelligence. The results, produced by algorithms, are translated into a kinaesthetic vernacular, in a gesture where the verbal collapses meaning onto movement. This view of the body as a collective assemblage of social, material and unknowable multitudes, queers the nature-culture divide. Starting where we are, we can begin to refine our consciousness towards universal kinship.

The audiovisual event premiered at [andfestival.org.uk/live](http://andfestival.org.uk/live) on Saturday 12 June with an introduction from Lucia Pietrouisti, Curator, General Ecology at Serpentine, and was available to watch online until Sunday 11 July 2021.

Score: 33EMYBW and J.G Biberkopf  
Choreography: Franka Marlene Foth  
Dancers: Janan Laubscher, Camille Jackson, Steph B. Quinci, Dana Pajarillaga, Myriel Welling  
Natural Language Processing: Jayson Haebich  
Voice: Natasha Kerry  
Wardrobe: Ottolinger

*Beginningless Mind* by Marija Bozinovska Jones was originally commissioned by Abandon Normal Devices, University of Salford Art Collection and Somerset House Studios. Produced by Abandon Normal Devices for AND Festival 2021 and supported using public funding by Arts Council England.

## Radio Ensemble \\ curated by **Ignatia Nilu**

Online: SAT 19 JUN  
Bidston Observatory: FRI 2 – SUN 4 JUL

UK and Indonesian sound artists and composers were invited to perform together as an ensemble across parallel time and space, as part of an exchange hosted by AND in response to restrictions for musical collaboration over the last 12 months. These limitations necessitated alternative modes and expanded possibilities for collaboration: combining analogue and digital technologies to connect multiple players in a speculative performance. Each of the ensemble players were guided in the performance by an auditive score composed by Gatot Danar. Contributing artists: Daniel Caesar, Jonathan Herring, Daniel Thorne, Harsya Wahono.

An accompanying installation was available to explore at Bidston Observatory over one weekend, where the work could be experienced via the analogue radios provided, either alone or as a group, by searching for the correct frequency.

» [Listen back...](#)

*Radio Ensemble* is curated by Ignatia Nilu, commissioned and produced by Abandon Normal Devices. Supported using public funding from Arts Council England and British Council Indonesia. With further support from Bidston Observatory Artistic Research Centre.



Radio Ensemble at Bidston Observatory for AND Festival 2021. Photo credit Chris Foster

## ricEntropy \\ YaYa Bones x 00

SAT 26 JUN  
Online

**YaYa Bones** (Ayesha Tan Jones) streamed Ether through the ethernet in this live audiovisual broadcast; a symbiosis of operatic siren calls and technological earth beats, mantras of poetics and epitaphs to the chthulucene (or 'self-making' – Donna J Harroway, 2016).

Reflecting on a childhood of Mersey shores, *ricEntropy* undulates with meditational dunes from the Liverpool-born artist,

## The Grief Interval \\ Aura Satz with Sarah Davachi

SAT 10 JUL  
Online

In this audiovisual broadcast, artist **Aura Satz** collaborated with electroacoustic composer **Sarah Davachi** to sonically haunt a decommissioned coal-fired power station. Weaving eerie aural warning and mourning, the film project summons the possibility of the pause in a landscape of looming ecological emergency.



ricEntropy, YaYa Bones x 00 for AND Festival 2021. Imagery by 00

accompanied by liquid digital imagery, courtesy of 3D visual artist 00 (aio00000). Following the premiere, YaYa Bones and 00 joined Luke Moody to discuss their ideas behind the work.

» [Preview Clip and Artist's Conversation](#)

This performance was broadcast on Saturday 26 June at [andfestival.org.uk/live](http://andfestival.org.uk/live), and was available to watch online until Sunday 11 July.



The Grief Interval, Aura Satz with Sarah Davachi for AND Festival 2021

Following the premiere of *The Grief Interval*, writer Harry Sword joined Aura Satz and Sarah Davachi in a conversation to reflect on the film, their processes and projects.

» [Preview Clip and Artist's Conversation](#)

The film and conversation was broadcast on Saturday 10 July at [andfestival.org.uk/live](http://andfestival.org.uk/live), and was available to watch online until Sunday 11 July.

## With thanks to the Abandon Normal Devices Team:

### Dave Berger

Production Manager *The Blue Violet River*  
and *By the Sound of Things*

### Sarah Bond

Programme Coordinator

### Kat Brown

Operations Manager

### Lisa Buckby

Front of House Coordinator

### Tricia Coleman

Producer *The Blue Violet River*  
and *By the Sound of Things*

### Lou Hargreaves

Senior Producer

### Tadeo Lopez-Sendon

Online Producer

### Sophia Luk

Online Assistant Producer

### George Maund

Online Technical Producer

### Ruth McCullough

Director

### Edwina McEachran

Communications Coordinator

### Sophie Meadley

Producer *Does Spring Hide Its Joy*

### Luke W Moody

Creative Director

### Sinéad Nunes

Communications and Partnerships Manager

### Gemma Parker

Front of House Coordinator

### Caroline Smith

Producer *WetLab* and *Observatory Cinema*

### Heather Swift Hunt

Producer *Does Spring Hide Its Joy*

### Catherine Waddington

Executive Director

Former team members who contributed to the  
postponed AND Festival 2020:

### Lee Ashworth

Volunteer Coordinator

### Rivca Burns

Producer

### Danielle Heap

Festival Operations Manager

### Jonathan May

Director (Maternity Cover)

### MarieClaire McCabe

Producer

### Andrew Roberts

Festival Communications Manager

### Cat Shaw

Assistant Producer 2020 \ Programme Assistant

Plus special thanks to our Operations and  
Technical Teams on all live events.

### AND 2021 Guest Curators

Dani Admiss, Angela Chan, Nilu Ignatia, Tendai  
John Mutambu, New Emergences, Natasha  
Thembiso Ruwona, Scalarama, and Matt Turner

## Credits:

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by Arts Council England with additional support from  
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in collaboration with Wirral Borough Council.



### Programme Partners:

British Library, Canal & River Trust, Culture Liverpool,  
Maritime Digital Hub, Merseytravel, The Daniel Adamson  
Preservation Society, Portico: Portsmouth's Cargo  
Terminal, Super Slow Way, Wigan Council and York Mediale.

