



The making of Land(ing), a provocation towards place and space

Topic: (Art, Performance)

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Abstract

How is making understood across all dimensions of art education in the 21st century?

→ **Place** | How can place consciousness impact art education particularly in an era when migration, immigration and refugee status change our sense of location?

→ **Identity** | How might we describe hybrid identities and rethink our practices as a result?

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...pure relationality, the interval of change, the in-itself of transformation. It is a time that does not pass, it only comes to pass.

Massumi (2002, p.58)

We are visitors on a profoundly beautiful land which is Treaty 4. The troubling history and the promising future of this land meet in a powerful landscape and is the source of this collaboration involving very long drives, long walks and endlessly curious captures from prairie fields to abandoned farm houses. This proposed performance is called Land(ing) and is a collaborative multimedia dance performance created by three artists Kathryn Ricketts, Dancer – (Regina) , Ian Campbell – Video Artist/Filmmaker (Regina), and Scott Morgan - Composer and Audio Artist (Vancouver).

I would be presenting the excerpt of our resulting 4 years of research both in the field and in various theatres and studios. We have created an interdisciplinary work around Remington: an anthropomorphized bird inhabiting an austere prairie soaked landscape of sound and video. This research is a co-mingling of our 3 practices, integrating sound movement and visuals within an evocative and poetic performance, which is always emerging and shifting through refined living improvisational frameworks.

This research allowed us to experiment and construct new interdisciplinary languages

within our distinct interpretations of these rich and complex landscapes of Treaty 4 land. Collaborative work in the arts entails a process of, leaning™ into each other and creating new languages and practices through this syntax. We are questing a true integration of the dialects of our practice as opposed to augmentations, juxtapositions or even complimentary simultaneities.

Land(ing) celebrates and troubles rural Saskatchewan landscapes through rich poetic renderings as we honor the land we work and learn on provoking important conversations around identity, land, place, migration and belonging.

I will present a 15 excerpt from Land(ing) as a catalyst to dialogue centered on place/space and identity.

Massumi, B. (2002). Parables for the Virtual: Movement, affect, sensation. Durham, NC: Duke University Press

Key words: Place, Space, Identity, Post-Humanism, Dance, Improvisation

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