

# WATER AS METHOD

SPACE, PLACE & THE  
HYDROLOGICAL GAZE  
IN MOVING IMAGES



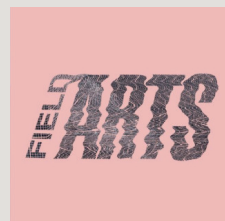
19-20 JUNE

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ART FILM RESEARCH

SYMPOSIUM

**THE GLASGOW  
SCHOOL OF ART**



SCOTTISH  
GRADUATE  
SCHOOL FOR  
ARTS &  
HUMANITIES  
Sgoil Ceumnachaidh na h-Alba airson  
Ealain agus Daonnachdan

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## ABOUT

### ***Water as Method: Space, Place & the Hydrological Gaze in Moving Images***

is a two-day symposium (19–20 June, 2025) exploring the poetics and politics of water in contemporary artist moving image (AMI) practices and methods. The symposium reflects on innovative approaches in film and moving image practice that respond to the intersecting planetary crises of climate catastrophe and geopolitical conflict—through the lens of water.

This event is curated and organised by Kelly Rappleye (AHRC-SGSAH PhD, Glasgow School of Art, Art Curator 16Collective) as part of doctoral research, and hosted by the GSA's School of Fine Art research. The programme is organised in collaboration with FieldARTS research programme (hosted by the Infrastructure Humanities Group, University of Glasgow), and generously funded by SGSAH Engagement Funding. The symposium invites contributions from artists, filmmakers, researchers, curators and creative practitioners. We welcome participants from across disciplines, including but not limited to visual arts, film studies, cultural geography, urban studies, art history, fine art, memory studies, and environmental humanities, to join us in Glasgow to share watery poetics and approaches in moving image practice.

## **Research Context**

Bringing together artists and scholars working with hydrocritical practices in the moving image, this symposium extends ongoing research into how ‘hydropoetics’ (Ryan, 2021) offers new methodological and epistemological frameworks for researching place. The presence of water in both urban landscapes and film operates as a material and poetic carrier of memory and history, capable of holding multiple and overlapping narratives and subjectivities. Urban waterways, river basins, coastal zones, port areas, and hydrological infrastructures reveal situated material, historical, cultural, and political conditions of the urban, demanding new creative and critical strategies of situated fieldwork.

Emerging dialogues in arts and humanities research—foregrounding ‘geologic’ (Litvintseva, 2022), ‘topological’ (Mansfield, 2016; Costantin, 2021), ‘infrastructural’ (Davies, 2024), ‘tidalectic’ (Brathwaite, 1994; DeLoughrey, 2020; Hessler, 2020), and ‘oceanic’ (Syperek & Wade, 2020) approaches—have increasingly shaped contemporary artistic practices. These practices often draw on postcolonial philosophy, decolonial feminist imaginaries, and ecocritical, hydrofeminist methods emerging from the blue humanities (Hofmeyr & Lavery, 2022). This is reflected in a burgeoning field of AMI that deploys hydropoetics to interrogate urban coastlines, canals, and riverways.

Such works frequently engage the archive to narrate submerged maritime histories of migration, extraction, and diaspora—revealing speculative watery archives and unseen infrastructures of climate colonialism embedded in urban waterscapes. Water in urban environments produces spatial and temporal states of permeability, spectrality, stagnation, and decay, enabling reflections on the presence of multiple pasts and layered histories. Moving image representations of watery poetics in urban landscapes often enact forms of multidirectional memory (Rothberg, 2009) and transnational place-memory, illuminating how traumatic legacies of colonialism, conflict, and displacement continue to structure the present.

Considering water as an affective infrastructure (Bosworth, 2023) in moving image practice opens further questions around how hydropoetics represent, mediate, or narrativise affective relationships to water infrastructures—and how these shape processes of remembrance, memorialisation, and place-memory (Knox, 2017; Bosworth, 2023). As a method, hydropoetics may also disrupt the visual regimes and epistemologies of colonial modernity, subverting the logics of legibility and photographic representation that structure dominant Western traditions of history-telling (Quijano, 2000; Wynter, 2003; Gaztambide-Fernández, 2014).



# SYMPOSIUM MAP

## THE GLASGOW SCHOOL OF ART

### 1 REID BUILDING

164 Renfrew St, Glasgow G3 6RQ

**Reid Auditorium** - Main Hub

**Reid Seminar Room 1** (ground floor)

Quiet Space, Workshop B

### 2 ASSEMBLY BUILDING

**The Vic**

Bar & Café

## GARNETHILL CAMPUS BUILDINGS

### 3 ROSE STREET

**CCA Theatre**

(Sub)Merged Cinemas Event

**Third Eye Bar**

Bar & Café

### 4 STOW BUILDING

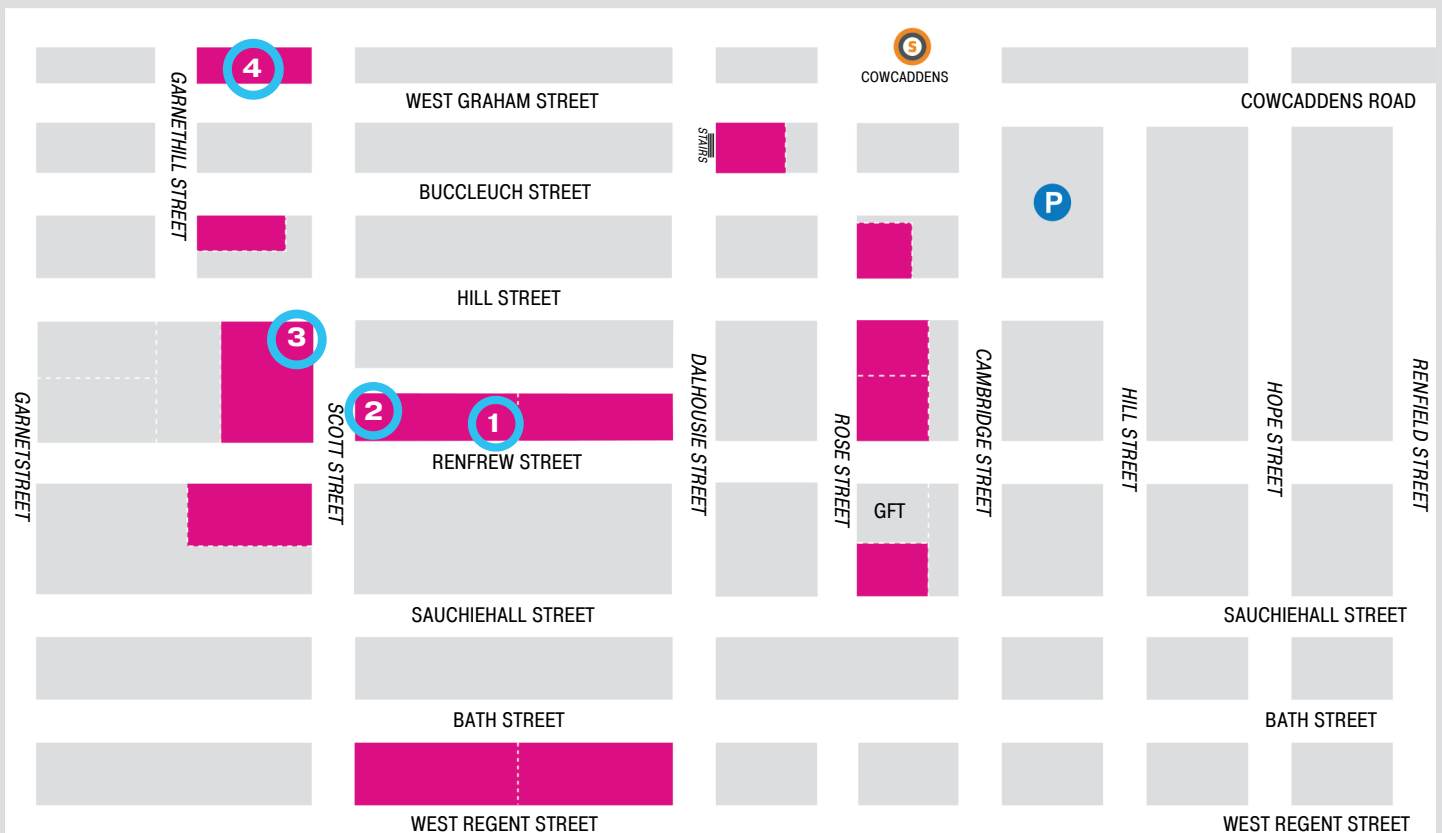
43 Shamrock Street, G4 9LD

**Stow Ground Floor Room**

Workshop A

**Stow Car Park**

Travelling Gallery Bus





**SYMPOSIUM PROGRAMME****DAY 1: THURSDAY, 19 JUNE**

TIME	TITLE/ LOCATION	DETAILS
8:30-9:00		Check-In & Coffee
9:00-9:15	<i>Reid Auditorium</i>	Introduction to Symposium & Programme
9:15-10:45	<i>Reid Auditorium</i>  <b>Panel 1: Liquid Landscapes of Memory in Film</b>	Chair: Struan Gray– <i>Disappearing Rivers and Rivers of Disappearance in Chilean Experimental Activist Film</i>  Ian Harvey Claros: <i>Nonhuman Memory-Work in the Practice of Martha Atienza</i>  Spencer Hurley: <i>Groundlessness: The Sea and the Archive in John Akomfrah's Vertigo Sea (2015)</i>  M. Ty: <i>It Is Time to Say to the Water, 'Disobey'</i> (online) - Palestinian Hydrological resistance & Jumana Emil Abboud's water divination
		<i>Break</i>
11:00-12:30	<i>Reid Auditorium</i>  <b>Panel 2: Hydrocritical Geographies &amp; Oceanic Infrastructures in Moving Image</b>	Arieh Frosh & Ed Compson: <i>The Doggerland Energy Complex-North Sea tidalectics and offshore wind energy development in submerged Doggerland</i>  Shahriar Khonsari (online): <i>Veins of Saltwater: Archipelagic Resistance in the Gulf &amp; Spectral resistance in Iran's wetlands</i>  Avi Varma: <i>Flume Study 4: Aesthetics of Turbulent Waves</i> live essay-film investigating colonial hydrology and cinematic wave studies
12:30-12:45	<i>Reid Auditorium</i>	Jelena Sofronijevic of <u>EMPIRE LINES</u> podcast: <i>Questing under - and across - Seas: Zeljko Kujundzic in Scotland &amp; Curatorial Introduction</i>
12:45-13:45	Lunch	Drop-In visit: <i>SEEDLINGS: Diasporic Imaginaries</i> (Travelling Gallery)

13:45-14:00	Stow Building Car Park: <b>Travelling Gallery bus</b>	<b>Curator Tour</b> with Jelena Sofronijevic <i>SEEDLINGS: Diasporic Imaginaries</i> (Travelling Gallery) <a href="https://travellinggallery.com/current-exhibition/">https://travellinggallery.com/current-exhibition/</a>
14:00-16:30	<b>*Breakout Sessions</b>	*Participants will be advised to <b>Select One</b> artist-led workshop:
	A) Stow Building Ground Floor	A) <b>Moira Salt</b> – <i>aqueous becomings*</i> <i>Experimental sound workshop on diasporic canal imaginaries</i> <i>*Includes 15 min walk to Forth &amp; Clyde Canals</i>
	B) Reid Seminar Room 1	B) <b>Maria Howard</b> – <i>Loops and Cuts: disrupting linear histories of the Forth &amp; Clyde canal through site-writing and moving image</i> <i>*Includes 20 min walk to Forth &amp; Clyde Canals</i>
	C) Reid Auditorium	C) <b>Sounding Waterways: Part I &amp; II</b> <b>Eleni Wittbrodt: <i>River as directive: Drifting down the Clyde with Marguerite Duras</i></b> - new commission and screening of Marguerite Duras' <i>Aurelia Steiner (Melbourne)</i> (1979)  <b>Chang Meng: <i>Wet Utopia: Rehydrated by tea</i></b> A video-based ritual work exploring sensory rehydration across bodies, histories, and transoceanic memory, choreographed by Donna Kim
17:00-18:00	Reid Auditorium  <b>Keynote Talk</b> (online)	<b>Dr. Laleh Khalili: <i>The Corporeal Life of Seafarers &amp; Mediterranean Entanglements</i></b> This keynote explores the entangled lives of seafarers and refugees, tracing how mobility, labour, and violence intersect across militarised and extractive maritime infrastructures in the Mediterranean

## DAY 2: FRIDAY, 20 JUNE

TIME	TITLE/ LOCATION	DETAILS
8:45-9:00	<i>Reid Building</i>	Check-In & Coffee
9:00-10:30	*Watery Methods	*Parallel Panels: <b>Practice-led Presentations in AMI</b>
	A) <i>Reid Auditorium</i>	<p><b><u>A. Aqueous Archives: Vessels, Migrations, &amp; Imaginaries</u></b></p> <p>Rachael Ryder: <i>Vessels of Passage: Remembering the Derry Boat and Irish Migration</i></p> <p>Christina Peake (online): <i>Conjuring the Oceans: World-building ancestral cultural ecosystems &amp; marine imaginariums</i></p> <p>Ali Vanderkruyk: <i>Six Knots</i> experimental documentary on Moby Dick &amp; Indigenous/settler relations with cetaceans</p>
	B) <i>Reid Seminar Room 1</i>	<p><b><u>B. Fluid Subjectivities &amp; Watery Bodies</u></b></p> <p>Emily Beaney: <i>Fluid Borders</i>, analogue moving image examining gendered health care, leakiness, care, and embodied knowledge</p> <p>Rosa Prosser: <i>90 Miles</i> experimental mapping of River Eden in CCTV to reimagine multisensory archives</p> <p>Matt Parry (online): <i>Alienation – Stagnation – Liquification: Looking Out to Sea in Thomas Frick’s Der Ausflug ins Gebirge (Escape to the Mountains, 1983)</i></p>
10:30-10:45		<b>Break</b>
10:45 - 12:45	C) <i>Reid Auditorium</i>	<p><b><u>C. Reading (for) Water</u></b></p> <p>Bengü Gun: <i>Curating Currents: Circular Exhibitions (2023)</i></p> <p>Harriet crisp: Modern water ecocritical analysis of modern gaze in ‘Water, Water Everywhere’ (1967) documentary on water supply in Scotland &amp; globally</p> <p>Bryony Gillard: <i>My Wits or Salts</i> episodic exploration of wastewater examining privatisation, sanitation, and the politics of waste in the UK</p> <p>Xiyao Chen: <i>Cache performance lecture</i> - sedimented layers of imperial toxicity, waste, and diasporic identity around the Thames estuary</p>
12:45-13:45	<b>Lunch Break</b>	



### FieldARTS: Study Sessions

13:45-14:45	FieldARTS 1 <i>Reid Auditorium</i>	<b><i>Dual-Use: Logistics, Reversals, &amp; Infrastructural Aesthetics on the Clyde River Corridor - Fred Carter</i></b> <b>FieldARTS</b> This session traces the Clyde's entanglement in imperial logistics and military-industrial supply chains, proposing militant research as a method of infrastructural critique and abolition.
15:00-16:00	FieldARTS 2 <i>Reid Auditorium</i>	<b><i>Fascism &amp; the Deep: The Submerged Image - Ifor Duncan &amp; Sonia Levy</i></b> A critical reflection on submergence as method, this media lecture examines Leni Riefenstahl's Impressions of the Deep to explore how underwater image-making can reproduce colonial and extractive politics, raising questions about the ethics of representation and the worlds visual practices sustain.
	<b><i>Evening Break</i></b>	
18:30-20:30	<b>Closing Evening CCA Theatre</b>	<b><i>(Sub)merged Cinemas: River As Method</i></b> <b>Film programme with FieldARTS</b> Films by Sonia Levy, Ifor Duncan, and Hope Pearl Strickland exploring different riverine & lagoon geographies. Discussion moderated by Fred Carter

# WORKSHOPS

WATERAS METHOD  
19-20 JUNE

## LOCATIONS

### 1 GARNETHILL CAMPUS

Reid Auditorium: **Workshop C**

Reid Seminar Room 1: **Workshop B**

### 2 STOW BUILDING

43 Shamrock Street, G4 9LD

Stow Ground Floor Room: **Workshop A**

Stow Car Park: **Travelling Gallery Bus**

### 3 FORTH & CLYDE CANAL

Speirs Wharf, Glasgow G4 9UG

### 4 PORT DUNDAS

Port Dundas

Glasgow, G4 9BD



## Organisers

This event is curated and organised by Kelly Rappleye (AHRC-SGSAH PhD, Glasgow School of Art, Art Curator 16Collective) as part of doctoral research, and hosted by the GSA's School of Fine Art research. The programme is organised in collaboration with FieldARTS research programme (hosted by the Infrastructure Humanities Group, University of Glasgow), and generously funded by SGSAH Engagement Funding.

### **Peer Review**

The symposium panel programme was shaped through a peer review process convened in May 2025. We warmly thank the following contributors for their time, insight, and care in reviewing submissions: Peer Reviewers: Dr. Struan Gray (Senior Lecturer, Falmouth University); Maria Howard (Phd, GSA School of Fine Art, multi-disciplinary artist, Associate Lecturer at University of Glasgow); Pelumi Odubanjo, Curator Glasgow International festival & James McCune Smith doctoral scholar University of Glasgow; Sandra Park (St. Andrews, PhD School of International Relations); Rachael Ryder (AHRC/SGSAH-awarded doctoral PhD, GSA School of Fine Art); Andrew MacCrimmon (Glasgow School of Art, PhD School of Fine Art).

## Biographies

### **Kelly Rappleye**

Kelly Rappleye is an AHRC/SGSAH PhD researcher at Glasgow School of Art and arts curator with 16 Collective non-profit gallery. Her research and practice focus on the role of contemporary art in urban place-making and spatial politics, informed by her background working in community mental health, with a particular interest in moving image and cultural memory. Kelly was a 2024 member of the British Art Network's Emerging Curators Group and a 2024 Venice Biennale Fellow with the British Council, and a 2024-25 FieldARTS researcher. She holds an MA in Contemporary Art Theory from Goldsmiths, UoL and has presented her research at various conferences. Her doctoral research on hydropoetics in contemporary Scottish moving image considers curatorial approaches to contested memory and colonial residues in urban landscapes. Kelly has curated programmes with organisations such as Tate, ArchiFringe, and LUX Scotland.



## **FieldARTS**

FieldARTS is a research residency programme exploring fieldwork and practice-based methods for studying environmental, hydrological, and infrastructural sites. At present, the residency is hosted by the Infrastructure Humanities Group (University of Glasgow).

## **Fred Carter**

Fred Carter is a postdoctoral researcher at the University of Glasgow and founder/director of FieldARTS, a residency programme for infrastructural fieldwork, currently hosted by the University of Glasgow's Infrastructure Humanities Group. He was recently a Fellow at the Rachel Carson Center in Munich. His current monograph, *Poetry & Energy After 1973*, explores petrocapiatalism, exhaustion, and poetic refusal. His research and practice traverse ecological poetics, energy humanities, and experimental field methodologies. His chapbook *Outages* is published with Veer2.

## **Dr. Struan Gray**

Struan Gray is a senior lecturer in the School of Film and Television at Falmouth University, teaching on the Film BA and the Film and Television MA. His research explores histories and practices of activist and experimental filmmaking in Latin America, and the Global South more broadly, engaging with theories of spectrality, cultural memory and cinematic cartography. He employs an interdisciplinary approach, drawing on theories and methods in film studies, cultural geography, oral history, and critical theory. After studying Journalism, Film and Media at Cardiff University, he moved to Chile to work for the Santiago Times, where he reported on politics, culture and the environment. He moved into academia in 2014, completing his doctoral studies at the Centre for Memory, Narrative and Histories, in the University of Brighton.

Subsequently he has been a visiting fellow at the Centre for Latin American and Caribbean Studies, University of London, and he is a founding member of the Memory Narrative and Histories Research Collective. His research engages with debates about representation, cultural memory and the politics of time in 'post-conflict' and postdictatorship societies. In 2022 he published the monograph *Picturing Ghosts: Memories Traces and Prophecies of Rebellion in Postdictatorship Chilean Film*, released as part of Peter Lang's Cultural Memories series.

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## ACKNOWLEDGEMENTS

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