

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



WORKSHOPS

A

***Aqueous Becomings** Experimental sound workshop on diasporic canal imaginaries – Moira Salt**

Workshop Description

Led by artist and filmmaker Moira Salt, this participatory workshop invites attendees to explore the diasporic and hydrological imaginaries of Glasgow's Forth & Clyde canal through experimental sound, site-based listening, and speculative reflection.

Participants will engage with exercises in collective 'sounding,' and hydrophone listening to attune to the canal's layered histories of colonial hydropolitics, dredging, and geologic temporalities, and the entanglements between water, mythology, and memory. This workshop expands on Salt's recent film commission *The Dark Mirror*, a visual poem composed entirely of archival footage, tracing the stories of canal labour, global trade routes, and environmental transformation through the imagined journeys of three historical travellers. The film co-commissioned and premiered by Hippfest, Scotland's Silent film festival (2025) and Flatpack Festival draws from Media Archive Central England, Collection Eye Filmmuseum Netherlands, National Library of Scotland, Falkirk Council Archives and more, revealing canals as sites of industry, migration, eco-human connection, and contested memory.

The project is part of *What the Water Remembers*, a wider artistic initiative spanning Falkirk and Birmingham, where Salt collaborates with local participants using sound, drawing, and archival storytelling to unearth the submerged pasts of these working waterways. Nell Cardozo from HippFest will join to introduce the project.

**Bodies of Water*, Astrida Neimanis

Artist Biography

Moira Salt is a Glasgow-based multimedia artist, using film and sound, performance, found objects, printmaking, and installations. Moira's practice looks at B/black diasporas, particularly women, and their connection to memory, myth, and land. She uses geology, fiction and technology to imagine possible futures and their necessary histories, which cast a critical eye on capitalism and environmental consumption.

Access Info Involves walking (including hills and uneven terrain); Outdoor segments (please dress for weather); Includes collective listening and speaking exercises

B

Loops and Cuts: disrupting linear histories of the Forth & Clyde canal through site-writing and moving image – Maria Howard

Workshop Description

In this session writer and artist Maria Howard invites you to engage with the Forth and Clyde Canal through site-writing, moving image and clay. As an ex-infrastructure of empire, as well as a site of private development and significant biodiversity, the Forth and Clyde canal and its surroundings can act as a useful lens through which to consider Glasgow's colonial past, neoliberal present and ecological future. After a short introduction to the site we will walk together from the GSA campus to Port Dundas and explore the beginning of the Glasgow branch of the canal.

We will be thinking with Jane Rendell's definition of site-writing as a 'critical and ethical spatial practice', where sites can be 'remembered, dreamed and imagined' as well as material and political. This method will allow us to consider how writing, sound and moving image can offer routes into a layered, looped and fragmented understanding of place that disrupts the linearity of this artificial waterway. We will also be thinking with clay as an integral material to the site's construction and its history.

Access Info

Anyone who would prefer not to undertake the walk can remain at GSA and access a number of online resources related to the site. Involves optional walking (including hills and potential uneven terrain); Outdoor segments (dress for weather)

Artist Biography

Maria Howard is a British-Italian artist based in Glasgow. Working primarily with text, writing and sculpture, her research-led practice is concerned with the relationships between memory and imagination, site and material, colonialism and climate. She was a 2025 artist-in-residence at Cample-Line, a recipient of the Gillian Purvis Trust Award for New Writing, and has been shortlisted for the Fitzcarraldo Editions Essay Prize and longlisted for the Ginkgo Prize for Ecopoetry. She is currently a part-time PhD candidate and Teaching Assistant at Glasgow School of Art and a co-editor of Nothing Personal magazine.

Sounding Waterways Part I & Part II:**PART I*****River as Directive: Drifting with Duras on the River Clyde – Eleni Wittbrodt***

This session explores the river not merely as a subject of film but as a directive—a mode of working and thinking through place, time, and memory. Anchored by a screening of *Aurélia Steiner (Melbourne)* (1979) by Marguerite Duras, the talk opens with an invitation to drift alongside Duras's formal strategies and atmospheric poetics.

Alongside the screening, Eleni Wittbrodt will present her long-term film commission *Riverside Topographies* (forthcoming July 2025), curated with 16 Collective and rooted in research across Glasgow's Govan Graving Docks. 16 Collective curator Aga Paulina Młyńczak will introduce the project. Engaging the docklands as sites of layered fictions and industrial afterlives, Wittbrodt will reflect on the interplay between site and method, asking how rivers shape, disrupt, or dissolve narrative form.

The presentation will offer a window into the making of the film, sharing selected study footage and working processes. Drawing on notions of “experimental documentary” and speculative realism, Wittbrodt considers how filmmaking becomes both sculptural and political: a practice of movement, a choreography of fragments, a way of “taking to the streets” (Duras).

Through this presentation and discussion, participants are invited to consider the river not as backdrop, but as collaborator—an unpredictable force that proposes a “flow state” for working with histories, geographies, and image-making.

Artist Biography

Eleni Wittbrodt is a Glasgow based visual artist. She completed a 'Diplom' in Fine Art Practice with a focus on Sculpture in 2018 at Kunsthochschule Mainz (Germany), and MLitt Fine Art Practice in Photography & Moving Image at the Glasgow School of Art in 2019. She has participated in several residency programmes, such as the XXV. Artists Research Laboratory at Fondazione Ratti (Italy) in 2019, Paper Residency at d'mage Berlin (Germany), the Royal Drawing School at Dumfries House (Scotland) in 2021, and at Cité internationale des arts Paris (France) in 2022 fellowship programme by Stiftung Rheinland-Pfalz für Kultur (Rhineland-Palatinate Cultural Foundation, Germany). Her work was shown in solo exhibitions at 2-2-2, Stuttgart and L187, Offenbach (Germany) and Outlier, Glasgow (Scotland), group exhibitions at Kunsthalle Mainz and Spinnerei Leipzig (Germany), and a solo show at Intermedia Gallery, CCA Glasgow.

PART II

***Wet Utopia: Rehydrated by tea* – Chang Meng (online)**

Wet Utopia – Rehydrate by Tea is a three-channel performance film that explores rehydration as a critical, embodied ecological method. Through tea, water, sound, and movement, the work resists the compressive structures embedded in colonial infrastructures—those that abstract, accelerate, and desiccate land, relationality, perception, and time. In this session, Chang Meng will share the work and be in-discussion.

The piece is historically grounded in the maritime circuit of the Cutty Sark, a 19th-century British tea clipper that traversed between China and Britain. This journey exemplifies the imperial logic of dryness: the transformation of land, labor, and ecological knowledge into measurable, tradable, dehydrated units. Tea becomes both a material residue of empire and a sensory medium through which ritual rehydration begins.

Drawing from Chinese hydrofeminist and ecofeminist perspectives, the project understands ecological violence and bodily trauma as fundamentally intertwined. Here, water functions not only as matter, but as method—enabling repair, resonance, and multispecies listening. The film presents two bodies across space and time: in China, the artist performs a tea ritual, generating amplified water sounds; in the UK, a dancer responds through breath and movement. These acts do not align linearly, but resonate across oceanic distance, forming a choreography of speculative rehydration. Even after being dried out, relational sensations persist—in water, in the body, and in the interstices between things. Through this ritual of rehydration, the work reanimates dormant memory and relationality. *Wet Utopia* does not aim to reconstruct a singular historical narrative, but instead invites the viewer into an alternative temporal atmosphere—where slow gestures, moist environments, and fluid archives resist the brittle logics of imperial time.

Artist Biography

Chang Meng is an interdisciplinary artist and PhD researcher at the Future Creative Centre and the Sound & Image Centre at the University of Greenwich. She holds dual Master's degrees in Information Experience Design (MA) and Arts & Humanities (MFA) from the Royal College of Art, and has an academic background in musicology. Her artistic practice focuses on multi-sensory, post-immersive storytelling. Using water as a fluid narrative medium, she continuously explores ecological intimacy and, through the concepts of rehydration and empathy, constructs sensory connections across diverse forms of existence. (Choreographed Movement Artist: Donna Kim).