



THE
TOWN
IS THE
VENUE

Deveron Express



/ White Wood Forum and Gala

Summer 2016
Leftover Lunches,
Moroccan Meals,
Living the Land, To the
Edge and Back, With
and Against the Flow,
River Talks, Pizza Pop-
up, Acorns to Oaks,
Caravanserai

Building on Joseph Beuys' thinking about art and ecology, the White Wood Forum brought artists, activists, academics and policy makers to Huntly for three stimulating days of discussion and performance. The event took place around the opening of Caroline Wendling's *White Wood*, a living monument to peace created by the people of Huntly. The culmination of the artist's *Oaks and Amity* project, the *White Wood* features

trees grown from acorns from Beuys' *7000 Oaks*, alongside French white limestone. The artwork was planted to mark the centenary of the beginning of the First World War, and looks to a peaceful and sustainable future.

The themes of peace and sustainability were central to the Forum, which began on Thursday 26 May with a performance of the *White Wood Story* by Ben Macfadyen, musician Omar Afif and pupils from The Gordon Schools. In Macfadyen's imaginative storytelling, the trees, the land, the animals and the sun all come to realise the part they play in making the wood what it is. That conception of life was echoed in anthropologist Tim Ingold's opening talk on "the sustainability of everything", where he encouraged us to think of life as a symphony in which all things play distinctive, but connected parts. "The tension of differentiation", he explained, "is what holds this network of living things together and keeps it evolving."

A screening of the film *7000 Oaks* was followed by a talk from Rhea Thönges-

Stringaris. Then followed a discussion between her, Richard Demarco and Shelley Sacks on Beuys in the 21st Century. Demarco, who first brought Beuys to Scotland in 1970, reflected on the great artist's interest in the Celtic world, while Sacks explored the continuing relevance of his concepts of Social Sculpture and 'Everyone is an artist'.

Friday's talks ranged from a discussion of social inequality and the environment from Robin McAlpine of Common Weal, to a presentation about the mapping of forest communities' knowledge in the Congo Basin by George Thierrey Handja of the Rainforest Foundation. Loïc Fol considered ecological aesthetics, while Shelley Sacks outlined the aims of the University of the Trees.

Continued on The Path Travelled...

**Deveron
Arts**



Letters

Living life in the slow lane

I RECENTLY visited Huntly for the first time, coming from Ireland to take part in the Deveron Arts Slow Marathon.

What a rewarding experience, and for a number of reasons. Of the 60 or so participants there was a happy mix of locals and visitors, and of walkers and artists.

With the emphasis on "slow", the 26-mile walk following the Deveron River, with and against the flow, was spent in conversation, appreciation of the landscape and in a spirit of cooperation rather than sped through in a sense of competition.

The organisation was light-touch and assumed self-responsibility and a respect for the land, the landowners and their stock. The event's infrastructure was mostly about boxes of local shortbread, musicians performing and reminders to stop and appreciate the view at strategic points along the way. It was far less about high-vis vests, marshals, timings and rules.

When the countryside often seems to be used merely as a track or an arena for mass participation competitive challenges it's refreshing to find a walk – a long walk – where the experience is about understanding and appreciating the landscape and enjoying the company of other slow marathoners.

Deveron Arts describes its gallery as the town of Huntly. The Slow Marathon was an impressive and inclusive exhibition both within and around that gallery. I look forward to returning for the sixth Slow Marathon next year.

Jasper Winn by email



Moroccan Preserved Lemons

Ingredients ~

6 un-waxed lemons, scrubbed
coarse sea salt
2 sprigs fresh rosemary
1 or 2 chillies
juice of 6 lemons
olive oil

Preparation ~

1. Sterilize a quart jar.
2. Cut a deep cross in the lemons all the way from the top to 3/4" from the bottom, so you are left with four quarters attached.
3. Stuff each lemon with a tablespoonful of salt and place in the jar. It should be a tight fit. Don't be afraid to squeeze them.
4. Seal the jar and leave for a week.
5. Carefully remove the lid. Using a wooden spoon press the lemons as hard as you can to squeeze as much of the juice out as possible.
6. Add the rosemary, chillies and lemon juice.
7. Cover with a thin layer of olive oil.
8. Seal the jar. Leave in a cool place for at least four weeks.
9. Experiment: Add to anything and everything!

Missed the White Wood Forum and Gala?

Videos of the forum day talks:
www.vimeo.com/deveronarts

Discussion on social media:
www.storify.com/deveronarts/white-wood-forum

Check out the photographs:
www.flickr.com/photos/deveron-arts



/ Interview with Caroline Wendling
April 2016, via Skype

Claudia Zeiske: Let's talk about the *White Wood*.

Caroline Wendling: You may want to explain how you started thinking about going to Kassel and collecting the acorns.

CZ: It was partly planned, partly coincidental. I was at Documenta 13 with curator Mary Jane Jacob, and we were looking at the Beuys' oaks that were planted in 1982. And behold there were loads of little acorns, the oaks' offspring, lying on the ground. We planted them in the office garden. And this is how it all started.

The year after, almost like magic some sixty saplings peeped out of the ground. This was 100 years after the start of the first world war; people started preparing for the centenary. I was always so welcome here in this country, and always felt when the centenary came I wanted to mark this long friendship between nations since the end of the world wars. But what should we do? We made an international call out to artists, *Oaks and Amity*.

CW: The *Oaks & Amity* brief seemed a good fit with my artistic practice with an emphasis on community, walking and internationalism. As a student in the 1980s I was intrigued by Joseph Beuys' work. I was brought up in Lorraine and studied in Alsace, the contested regions of Eastern France that have passed back and forward between German and French control over the centuries, so I have a different cultural perspective on war than maybe someone in Great Britain. Although the project took, as a starting point, commemorations of WW1, I was interested in broader ideas of pacifism and ecology and the possibility of working with the oak saplings.

My proposal for *Oaks and Amity* involved planting the oaks from Germany in Scottish

soil along with stones brought from France creating a living and symbolic artwork that would evolve with time. I wanted to find a way to plant a small oak wood that would develop over hundreds of years.

CZ: Engaging the community is vital for us. Huntly has a long, deep and strong history with the military through its affiliation with the Gordon Highlanders. Your relationship to Steve Brown and the inclusion of the stones was also important.

CW: The farmers' market on Huntly Square was a perfect opportunity to meet people. Armed with a map of the local area, I asked passers-by where they would like to plant the oak trees. Our aim was to plant the trees on a site easily accessible from Huntly that would enable them to grow well. I watched Steve holding the soil in his hands, smelling it and assessing its suitability and I realised there was more to soil than its physical properties. It is understood that Beuys, on arriving in Scotland, began 'to sniff the air' as he searched for links to Scottish mythology.

CZ: Yes, the choice of the site was vital. The soil was good, it was in walking distance from Huntly, it has a wealth of history to plant on, and it has undulating views over Aberdeenshire. And I don't know why it is always sunny. Tell us about the pacifists and the colour white.

CW: I had at the back of my mind the book *L'homme qui plantait des arbres* by Jean Giono. Giono was asked by Readers Digest to write a story about 'the most extraordinary person I have ever met'. He wrote a story about a man who regenerated a whole area of the south of France by planting trees. Rivers started to run again and the soil became fertile. The book was important to me for a lot of reasons. The narrator meets the man who planted

trees before WW1; he goes back to meet him, traumatised by the war, and the wood gave him the chance to heal. Giono himself suffered from the atrocities of WW1 and became an ardent pacifist. The wood in Huntly might have the same power as the wood described in this short essay. At Deveron Arts we had many conversations about the relationship of pacifism to the project. We talked about soldiers returning from Afghanistan and Iraq and how difficult it was for them to integrate into society; we talked about Syria. The media seem to mostly give tribute to the men who fought in the war effort. I was keen to look into Huntly's association with WW1. Many men from Huntly volunteered as early as August 1914, just after the declaration of war. Although these young men were certainly keen to fight for peace, one wonders whether any of them had a choice. What happened to the men that refused to support the war machine? I found detailed reports of tribunals in *The Huntly Express*.

I realised how much the media influenced public opinion even then. Tribunal cases were reported in great detail. The questions would be totally out of place now. The tribunal cases were mostly about men asking not to go to war because their employers or family needed them. The same names kept on cropping up, some gained only a few weeks or months before they were conscripted. However, the UK was the only country during WW1 to have a clause exempting conscientious objectors from conscription. In France or Germany, refusing to take part in the war would lead to execution. The Military Service Act of 26 January 1916 that brought conscription into effect included a clause allowing exception from military service for reason of moral, religious or political belief. The Act was implemented by a local tribunal; they were often badly advised, gauche and set in their ways. Conscientious objectors were ridiculed in tribunals and in the papers, treated as cowards and shown a white feather in the streets. They could be granted three kinds of exception: conditional, temporary or absolute. There were approximately sixteen thousand men on record as Conscientious Objectors during WW1 in the UK. Those who were imprisoned were not released until all the men came back from the front in 1919. Some of them lost everything; their ties with their families due to shame, their positions and jobs. They might be the real heroes of WW1, setting the way for pacifism and getting us to think beyond the act of war in order to resolve conflict. I chose white as a symbolic colour in memory of the conscientious objectors.

Read the full interview in the White Wood publication available to buy in our shop.

The Path Travelled



In a series of Sustainability Minis, artist Ellie Harrison spoke via Skype about her *Glasgow Effect* project, while Lotte Juul Petersen shared her experiences of shadow curating the *White Wood*. Marina Velez reflected on the Cambridge Sustainability Residency, while Naomi Mason, project manager for the Huntly and District Development Trust, demonstrated how sustainable ideas have been put into practice locally.

Lifelong peace campaigner and environmentalist Satish Kumar told the story of his 1962 peace walk from India to Washington and offered sage advice for creative and sustainable living. A panel discussion, where all speakers and attendees could share their thoughts, was followed by a wonderful meal prepared by the chefs of the Syrian Supper Club and five Syrian new Scots, who are among the newest members of the local community.

On Saturday forum attendees and Huntly folks gathered to walk from The Square to the White Wood, led by a piper and African drums. At the opening ceremony, Alex Salmond MP introduced several members of the community, who shared their ideas of peace. Perhaps most moving of all were the comments from our Syrian new Scots, who spoke of being born on February 16, when they arrived in Scotland. Peace for them was seeing the beautiful faces of the community who had given them such a warm welcome.

That glorious summer afternoon was testament to the vibrancy of the Huntly community, with food by Rhynie Woman and the Recovery Café, walks, workshops and musical performances. In creating a truly communal experience, the White Wood Forum was an inspiring realisation of Beuys'

Social Sculpture.

Guest writer, Dr. Stewart Smith, freelance music and arts writer.

/ Living the Land: Visual Arts Review

Earlier in 2016, Creative Scotland held a series of visual arts sector reviews across Scotland. These aimed to gain a better understanding of current artistic practices, the support and provision currently in place, and, importantly, how this could be improved.

As part of these reviews Deveron Arts held an event in Huntly exploring the issues artists and the arts face in rural settings. Joining us from Creative Scotland was Amanda Catto, Head of Visual Arts. *Living the Land* gathered together local artists and cultural workers to map some of the issues: what are the benefits and what are the disadvantages?

Through a series of discussions we learned that, in comparison to more urban settings, there is a distinct lack of discourse around art in rural contexts, and that there are less formal platforms for discussion. We learned that many of the perceived disadvantages of living rurally can also become advantages, and vice versa. For example, it is easier to build relationships but networks are harder to maintain, often because of travel issues. Many agreed that it is in fact help with travel that is really lacking. Interestingly one of the key benefits raised about living rurally was that art can potentially have greater impact within communities and that "through embracing an affirmation of locality" artists felt their work more valued.

Are you an artist working rurally? What do you think are the benefits and disadvantages? Tweet at us using #livingtheland

/ Slow Marathon 2016: Along the River Deveron.

This year's Slow Marathon route took inspiration from Anne Murray and Jake Williams' project *With and Against the Flow*, in which they both walked the length of the River Deveron. They walked in opposite directions, from source to sea and sea to source, in an attempt to map its course through the history, music, landscape and people who have lived or worked on the river. As Jake walked, he collected songs and tales of the land, people and places the river connects. Anne gathered objects, catalogued the flora and fauna, architecture, geology and stories of the places she walked by creating a wonderful interpretive map.

Unlike previous Slow Marathons, this year's began in Huntly, following the course of the river north, *with the flow* past Rothiemay as far as Mayen Estate where the route crossed over onto the other bank of the river (by way of footbridge, not swimming!) and began heading *against the flow* back to Huntly, diverting through Kinnoir Woods, finishing in the Deveron Arts office.

The walk was followed by a series of talks exploring the River Deveron through various perspectives, from conservation to fishing and leisure activities.

/ Omar Afif: Caravanserai

Over the last few months, Omar, a skilled musician, chef, boat builder and craftsman originally from Essaouira on the Moroccan Atlantic coast, has been considering what it means to have a home. Can home only exist in one place? What does it mean to be a nomad, a migrant or a settler today?

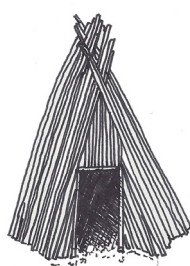
A caravanserai is a traditional roadside inn where travellers, and their camels, could rest and recover from the day's journey. These inns brought traders together, creating a platform for cultural and economic exchange. Through his *Caravanserai*, Omar has been attempting to foster this culture of exchange in Huntly by bringing people together through a programme of 'pop-ups' and other activities — with or without a camel. Omar hoped to reveal the value of sharing culture and practical skills that have been handed down over generations. With an emphasis on people and relationships, *Caravanserai* explored hospitality, mobility and exchange, by drawing on Omar's personal experience of gaining UK citizenship and the impact on his life this has had.

In July Omar will hold the final event of his project, launching his new business venture based on the idea of the *Caravanserai*.

"Economy without ecology means managing the human nature relationship without knowing the delicate balance between humankind and the natural world."

- Satish Kumar

The Path Ahead



/ Exploration Aids: Gimme Shelter Workshop and Symposium Weekend

Marr Estate, near Braemar
23 - 24 July 2016

As part of Tim Knowles' *Exploration Aids* project, we are holding a weekend event exploring one of our most basic needs, shelter.

/ Bushcraft Workshop

A 24-hour intensive shelter building workshop with overnight camp. A great opportunity to learn some basic shelter building techniques and other survival skills.

Led by Amara Woodland Croft and Bushcraft Ventures, former Ray Mears instructor with over sixteen years in survival skills training.

/ Gimme Shelter Symposium

Hosted in a temporary 'off-grid' structure, designed and constructed by Tim Knowles, this symposium aims to examine social relationships with landscape and shelter, self-sufficient living, survival, rewilding, land management and Scottish access rights.

Joining us will be Ninian Stuart from the Centre of Stewardship/Reforestation Scotland, plus more tba shortly. With food by the Rhynie Woman.

Gimme Shelter Bushcraft Workshop

Sat 23 July – Sun 24 July

Full Weekend Tickets:

Adult tickets: £35 early bird/£45 full ticket

Family ticket: £45 early bird / £55 full ticket (2 adults and 2 children under 18; additional children £10)

Gimme Shelter Symposium

Sun 24 July, 12pm - 5pm

Symposium only, £5

Places strictly limited

Caravanserai

Fri 8 July, 6pm - 10pm Battlehill Lodge, Huntly

An evening of north African food and fusion music.

Limited places, £15

SAVE THE DATE!

Slow Marathon 2017: Energy Landscapes with Andrea Geile
15 - 16 April 2017

/ Walking Institute at Edinburgh Arts Festival

11 - 12 August 2016

As part of Edinburgh Art Festival, the Walking Institute will draw together a number of artists and projects, through the common theme of slow travel.

Thurs 11 August

/ Walking Women

A programme of events that places women at the centre of discussions and debates about walking and art.

Artist's walks and talks will run alongside a Wikipedia edit-a-thon of women walking artists, an open mic pecha-kucha, a 'walkie-talkie' mobile workshop, and a walking women's library.

Fri 12 August

/ Ugly Walk

A walk led by Anthony Schrag, who walked from Huntly, Aberdeenshire, to the Venice Biennale last year. His route went through towns, cities, urban, sub-urban and human places. This walk looks to explore the 'ugly landscapes' of industrial estates, countering the expectations that a beautiful walk is tied to natural landscapes.

/ The Psychology of Long-Distance Walking

Anthony Schrag in conversation with artist and long-distance walker Monique Besten (NL) under the guidance of a psychologist. Chaired by Claudia Zeiske, Walking Institute.

/ Walking to Venice Panel Discussion

Anthony Schrag, Clemens Wilhelm and collaborators Wolfgang Aichner & Thomas Huber, who all made their way to Venice by slow travel, will talk with Italian art critic and curator, Angela Vettese.

Walking Institute at Edinburgh Arts Festival

Thurs 11 August:

Walking Women

11am - 7pm

Drill Hall

Fri 12 August:

Ugly Walk

9am - 11am, meet at Ocean Terminal

Limited places, £5

The Psychology of Long-Distance Walking

11am - 1pm, King's Hall at Summerhall

Bring a packed lunch!

Walking to Venice Panel Discussion

2pm - 4pm, King's Hall at Summerhall

/ Hanna Tuulikki: As I came in by Deveronside

We are very excited to be working with Hanna on a research project mapping the places encoded within the Scottish classical ballads of the North-East, revealing what she calls '*mnemonic topographies: the land encoded in song, the lore embedded in the land*'. Her research will focus on specific locations in Aberdeenshire, as they appear within song lyrics sung by deceased and current tradition-bearers, taking in repertoires of traveller singers, drovers, farm labourers, and fisher-folk. She will also draw on the work of scholars, such as nineteenth century collector Francis James Child; early twentieth century folklorists David Grieg and James Duncan; and mid twentieth century folklorist Hamish Henderson, to name a few. Stay tuned!

Working Internationally / Working Digitally

Wed 6 July, 10am, DA Office

Breakfast and discussion with Tessa

Jackson, International Cultural

Development Agent

Wild Flower Florestry

Monday 18 July, 7-9 pm, Brander

Building

Tickets: £5. Booking advised

The Geology and Forestry of the White Wood

Tuesday 6 Sept, 6.30pm, meet Bin Forest car park

Walk with forester Steve Brown, sculptor Mary Bourne and geologist Nick May

Friday Lunchtime Talks 1pm:

1 July, Hanna Tuulikki, Artist Talk

8 July, Tim Knowles, Project Update

29 July, Azharah Burn, Natural Products

9 Sept, Room 13 International, Student-run arts studios

5 Aug, Saddam Jumaily, Art and Life in Basra

16 Sept, Claudia Zeiske, Travels in Jordan: Art and Politics

£2

Keep up-to-date on all our events at:
www.deveron-arts.com/events



Boganlea Renewable Energy Ltd
Dummuie WindFarm Huntly Ltd
Clashindarroch Winfarm Community Fund

Notices

People Talk

Goodbye
Dominic O'Donnell Project Intern
You Li Intern
Francesca Purvis, Intern

Welcome
Hanna Tuulikki, artist
Tim Knowles, artist

Our Guests

Matluba Khan, Edinburgh
Sheik Rana, Bangladesh
Jasper Winn, Cork
Claire Cunningham, Glasgow
Dee Heddon, Glasgow
Tim Ingold, Aberdeen
Rhea Thönges-Stringaris, Kassel
Shelley Sacks, Oxford
Richard Demarco, Edinburgh
Löic Fel, Paris
Robin McAlpine, Glasgow
Georges Thierrey Handja, London
Lotte Juul Petersen, Cambridge
Marina Valez, Cambridge
Satish Kumar, Bristol
Syrian Supper Club
Syrian new Scots, Inverurie
Alex Salmond, Inverurie
Ben Macfadyan, Sussex
Jill Ebrey, Manchester
Caroline Wendling, Cambridge

Shop

White Wood

With essays from Steve Brown, Alan Macpherson, Lotte Juul Petersen and Colin Shepherd. Plus an interview with Caroline Wendling.

£10

CAFE

Deveron Arts

Huntly Farmers' Market
First Saturday of every month
 9am - 1pm

Join us for a chat at our seasonal pop-up cafe!

/ Futures Thinking...

Thurs 14 July, 7-8.30pm Main Ante Room, Stewarts Hall

Last year's activity around the climate conference in Paris got us thinking about the future of Huntly. In particular, what does sustainability mean or look like in a rural context?

As the oil economy of the north east is in crisis and with rural towns suffering the loss of local business and businesses, how can we respond? What new approaches can we find to transform our local economy and help build more resilient forms of community?

Last year we held an event, COP21:Huntly, to try and start a discussion locally about these challenges rural communities might face. Through this discussion two themes relating to Huntly arose, the sustainability of: food/ food production locally and public space/ town regeneration, in particular the town square.

Join us for an evening to discuss these ideas further: What do you want for Huntly and what does Huntly need? What other models are there out there? What other ideas can help us transform our town?

Can't make it? Email us your opinion using the heading, Futures Thinking.

FRIDAY LUNCH

Every Friday at 1pm. £2

Keep an eye out for our programme of lunchtime speakers.

Do you you fancy giving a talk?

On anything from art to travelling, gardening to politics, get in touch!

New Opportunity

We are looking for an arts and community worker to develop with us a multi-year programme around the idea of Home.

Keep an eye on our opportunities page for further announcements:
www.deveron-arts.com



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www.walking-institute.com

Follow us:
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Deveron Arts works with the context and identity of the town of Huntly in Aberdeenshire. Here, the town is the venue, research base, studio, gallery and stage for artists of all fields and from all over the world. Engaging local people and the community in topics of both local + global concern, Deveron Arts works through a 50/50 motto, bringing together artistic and social relationships in a world wide network that extends throughout and beyond the geo-boundaries of Huntly.