

1-11
SEPTEMBER
2022



Salt

Artist projects at Edinburgh's coast, Portobello

EXHIBITIONS
PARTICIPATORY ART
LIVE ART
WALKS
BOOKS
FILMS

ART WALK HUB
189 Portobello High Street
Edinburgh EH15 1EA
Thu-Fri 11am-5pm
Sat-Sun 11am-6pm

artwalkporty.co.uk
info@artwalkporty.co.uk
[@artwalkporty](https://twitter.com/artwalkporty) [#salt](https://twitter.com/salt)



LOTTERY FUNDED



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SALT is a new programme of artist residencies and outdoor public art commissions that connects Edinburgh's coastal ecologies with the global climate crisis. Operating at the intersection of art, science and ecology, SALT marks the start of a new body of interdisciplinary inquiry taking place between now and 2023.

During Art Walk Porty we feature exhibitions, live performances, film screenings, installations, workshops, artist-led walks and talks. Together we aim to create an environment for dialogue around our oceans and seas and their relationship to the climate emergency. Many of the projects are informed by conversations with scientists and participation in scientific research processes.

The Art Walk Hub is located at 189 Portobello High Street. Here you can explore the central SALT exhibition (1-11 September), enjoy the SALT-focused library area, find out about all the residency projects, and engage in some hands-on microscopy, studying samples collected from locations around the UK coastline. New books published by Art Walk Press are also available to read and buy.

We focus attention on two locations: Seafeld Promenade and Beach, and the former Joppa Salt Works – a production site for salt from the 1630s until 1953. We also link outwards from Portobello to other coastlines and saltmarshes.

Invisibility is a recurring theme. We know that what happens deep in our waters affects our vital ecosystems, and yet marine biology indicates there is so much we do not know about our seas. Microscopy enables us to see what is usually unseen by the human eye. We know global change is happening around us, even when we may not be able to see it first-hand.

We hope to show the ways artists can bring important contributions and ways of seeing to these critical subjects.

Rosy Naylor
Founder and curator, Art Walk Projects

Commissioned Artists

Henna Asikainen
Louise Barrington
Julia Barton
Jonathan Baxter
Felicity Bristow
Linde Ex
Tanatsei Gambura
Judith Lamb
Mahala Le May
Annie Lord
Joanne Matthews
Tonya McMullan
Holger Mohaupt
Rosy Naylor
Dana Olărescu
Elspeth Penfold
Porty Connects
James Spence
Iman Tajik
Natasha Thembiso Ruwona
Oscar van Heek
Stephanie Whitelaw
Lisa Williams
Susie Wilson

DIARY OF CURATED EVENTS

Wednesday 31 August

7pm-9pm: Art Walk exhibition preview at Art Walk Hub. Sponsored by Bellfield Brewery, with salt-inspired canapés created by food residency artist, Mahala Le May (p15)

Thursday 1 September

7pm-8pm: book launch: *The Neighbouring Orchard* by Annie Lord, published by Art Walk Press at The Portobello Bookshop, 46 Portobello High Street (p35)

Saturday 3 September

11am-4pm: Microscopy on the Prom with ASCUS Art Science Lab (p27)

12pm-12.30pm: Joanne Matthews performative reading, *I looked out and saw plumes of salted air* at Salt Pan Steps (p7)

2pm-4pm: ArtCycle ride with Holger Mohaupt, starting from Art Walk Hub (p32)

2pm-4pm: performative walk *Twisted Dreams* with Lisa Williams, from 15 Bath Street (p19)

8.30pm-9.40pm: fish 'n' chips film night: *ENDLESS/BELLY*, curated by Natasha Thembiso Ruwona on the Prom, by Pipe Street (Oscar's) (p23)

Sunday 4 September

11am-1pm: performative walk *Twisted Dreams* with Lisa Williams, from 15 Bath Street (p19)

1pm-1.30pm: Julia Barton talk at Kilns, Bridge Street (p31)

2pm-4pm: Annie Lord, *The Neighbouring Orchard* walk, starting from Art Walk Hub (p34)

2pm-4pm: salt tasting at Joppa Pans with Mahala Le May (p15)

3pm-4pm: walk and talk at Seafield with Professor Larissa Naylor (p11, 31)

Tuesday 6 September

7.30pm-8.30pm: online discussion with Mahala Le May, Shona Cameron (Skye coordinator for Cooking Sections, *CLIMAVORE* Project) and Rowan Lear (Glasgow Seed Library) (p15)

Wednesday 7 September

6pm-7.30pm: Wander Women walk and swim, Portobello Beach (p33)

Thursday 8 September

1pm-1.30pm: haiku reading: *A Walk in the Park* by James P Spence at Porty Light Box (p33)

2pm-4pm: salt tasting & fermentation drop-in at the Art Walk Hub with Mahala Le May (p15)

5pm-6pm: *DELUGE* online discussion with artists Linde Ex, Dana Olărescu and Oscar Van Heek, plus Art Gene, University of Groningen and Art Walk Projects (p14)

Friday 9 September

5pm-7pm: seawater painting workshop with Tonya McMullan at Seafield Beach (p9)

Saturday 10 September

11am-1pm: book launch: *Line Walk Mindful Drawing* with Jonathan Baxter at Little France Park, Craigmillar (p36)

11am-4pm: Microscopy on the Prom with ASCUS Art Science Lab (p27)

11am-1pm: salt clay workshop *Salt Wounds* with Khadea Santi at Bellfield and,

2pm-7pm: beach firing and durational performance, Portobello Beach (p19)

4pm-5pm: book launch: *Welcome to Portobello* by Iman Tajik at Art Walk Hub (p35)

6pm-7pm: Tanatsei Gambura, *When we come out of the water*, at Joppa Steps, by bandstand (p19)

8.30pm-9.40pm: fish 'n' chips film night: *Murky Waters*, curated by Rosy Naylor on the Prom, by Pipe Street (Oscar's) (p24)

Sunday 11 September

10.00am-12pm: *PORT* walk from Joppa Steps, by bandstand, to Seafield, with artists Henna Asikainen, Louisa Barrington, Rosy Naylor, Elspeth Penfold and Stephanie Whitelaw (p25)

12pm-3pm: scent workshop with Tonya McMullan at Seafield Beach (p9)

4pm-5pm: Tanatsei Gambura, *When we come out of the water*, at Joppa Steps, by bandstand (p19)

6pm-8pm: festival closing event *Apple Feast* with Annie Lord and apple-inspired wild food from Judith Lamb. Portobello Beach, by Cakestand, Marlborough Street (p32)

Upcoming: Saturday 24 September and Sunday 23 October

2pm-4pm: seed walks from Levenhall Links car park, Musselburgh, with artists Felicity Bristow and Susie Wilson (p34)

EXHIBITIONS & INSTALLATIONS

1-11 September

SALT

Art Walk Hub
189 Portobello High Street
Artists: Henna Asikainen, Louise Barrington, Mahala Le May, Joanne Matthews, Tonya McMullan, Rosy Naylor, Elspeth Penfold, Natasha Thembiso Ruwona, Stephanie Whitelaw
Thu-Fri, 11am-5pm; Sat-Sun, 11am-6pm

3-4 September

LitterCUBES

Portobello Kilns, Bridge Street
Artist: Julia Barton
Sat-Sun, 11am-4pm (p31)

3-11 September

Alarm

Joppa Bandstand
Artist: Rosy Naylor (p34)

10 September

ReConnect (exhibition in partnership with Project Ability)
Travelling Gallery, in front of Town Hall Portobello High Street
Artists: Grant Glennie, Sian Mather, Simon McAuley, Bel Pye
Sat, 11am-5pm (p31)

Throughout September

Nurdles & Bagged

Pipe Street Toilet outdoor walls
Portobello Prom
Artist: Di McGhee (p33)

SALT

at Boatyard Fencing, Portobello Prom, near Bath Street
Photography group: Porty Connects (p32)

Line Walk Mindful Drawing

Porty Lightbox, Bellfield Street
Artists: Jonathan Baxter, James Spence (p33)

See Art in Shops Guide

for details of all shop/cafe spaces hosting exhibitions during September, many of which focus around our SALT theme
artwalkporty.co.uk/2022/artshops.html

All events & exhibitions listed are free. However, some events do require advance booking. Please check individual listings for booking details.

WRITING PARTNERSHIPS

Art Walk Projects is delighted to present four new writing commissions in response to SALT.

Each commission pairs one writer with one artist to slowly develop a text or series of texts through sustained conversation, culminating in the publication of a book in spring 2023.

The four writers are: Harvey Dimond, responding to artist Natasha Ruwona; Sean Wai Keung, responding to Mahala Le May; Rowan Lear, responding to Joanne Matthews; and Jan Uprichard, responding to Tonya McMullan.

In addition to the printed publication, we are also embarking on a new editorial partnership with MAP, working together to support contemporary art writing through experimental approaches to commissioning and publishing.

Texts growing out of these commissions are appearing on mapmagazine.co.uk from September.

MAP

If you were to finish your sandwich, sheltering from a summer downpour in a small niche in a ruined wing of Newbattle Abbey, and walk north-east by the River Esk, you would be following an ancient road along which Cistercian monks would bring salt back to the abbey from Prestongrange, just a few miles along the coast from Portobello. 'Preston' means 'priests' village' and the very first salt pans on the Firth of Forth were started by these monks in the twelfth century. Coal mines supported the salt industry. Soon came brickworks, glassworks, and further salt pans at Joppa. The road that connects Newbattle with Prestonpans, the A6094, is still known in places as Salter's Road.

SALT draws upon such local histories in order to think about global questions. This is the first time that Art Walk Projects has adopted an explicitly ecological theme across an entire year of research and programming. Led by artist Rosy Naylor, and embedded in the local Portobello community, AWP enables public art that is often participatory, outdoor and temporary. AWP commissions work that is responsive to people and places and the often complex relations between them. Walking, as the name suggests, is a recurring practice and walkers generally care about the people they walk with and the places they walk in. Walking takes bodies, place, time.

SALT emerges from a context of climate collapse, in the wake of increasingly extreme weather conditions, frequent pronouncements about dire future consequences, and an acknowledgement that catastrophe is already being experienced by many people in vastly asymmetric ways. How can such questions not be at the forefront of thinking today?

In engaging with climate and ecology, SALT also sees AWP working for the first time with science and with scientists. While taking seriously the importance of scientific accuracy, the role of contemporary art is neither to illustrate scientific theories nor to mediate between science (as apparent arbiter of knowledge) and the public (posited as passive receptacle). Art is not here simply to raise awareness or catalyse systemic or behavioural change.

Rather, contemporary art, especially through the kinds of participatory practices programmed by AWP, opens spaces for conversation, for questioning, for criticality, and for speculative imaginings. SALT showcases multiple responses to climate crisis. Across film, text, sound, tastings, walks, talks and more, there is anxiety, anger, hope, resistance, humour and joy. SALT resists the top-down tech-solutionism of events like COP26. AWP does not land in a place; it grows out of it.

When we think about terms like 'climate justice', science can help us map the changing climate, but perhaps it's art we need to think about justice. "Science is how capitalism knows the world," wrote Rebecca Solnit. Science is very good at answering questions; art can help us ask who is raising those questions, why, and why it matters.

All of the artists commissioned by AWP have some engagement with ideas of justice. Participatory social practice is always concerned with relations between people, with communities, and therefore power, privilege, hierarchies and unconscious bias. Justice is always a question.

Omid Mehrgan writes that "Every work of art claims to be... an act constituting anew the very meaning of art." In short, art takes a stand on shifting sands, asking questions that we must each think through for ourselves, together.

Tom Jeffreys is a writer and editor who lives in Edinburgh. He is especially interested in art that engages with environmental questions. His latest book is *The White Birch: A Russian Reflection* (Little, Brown, 2021).

ON SALTER'S ROAD
TOM JEFFREYS

ARTIST PROJECTS

I looked out and
saw plumes of
salted air

RESIDENCY ARTIST

JOANNE MATTHEWS

I looked out and saw plumes of salted air
Matthews presents a performative reading of
an extract from a larger text, setting up
the world they are inhabiting for their
SALT residency.

Steps beyond Joppa Salt Pans (P)
Sat 3 September, 12pm-12.30pm

Assorted Kipple

Across two sites, Matthews' cast sculptures
are suggestive of remnants from a speculative
salted world.

Steps by Joppa Salt Pans (P)
3-11 September
Art Walk Hub (H)
1-11 September

Starting from Joppa Salt Pans, a former site of fossil-fuel-powered salt production, Joanne Matthews is exploring connections between capitalism, rising sea levels and over-salination. As glaciers melt and heat evaporates water, the seas have changed. Matthews is testing speculative fictional environments in order to transform neoliberal apocalyptic narratives of doom and find hope in the dark.

Weaving narratives from this parallel reality, Matthews is creating a salt world. Their work asks: how might bodies evolve to live with so much salt? And what could crystallised artefacts from this salty future look like? Emerging from this salt world are objects, film, poetry and voice – each a tool for exploration, love, emergence and identity.

Matthews is also working with Glasgow-based artist Hanna Tuulikki, who is providing dramaturgical support.

Joanne Matthews is an artist based in Edinburgh, working collaboratively across performance, audio, video, installation, photography, and drawing. Their projects are often context-dependent, responding to locations and social-political contexts. Their work is shaped through ongoing research into deep ecology.

Commissions include *For Portobello, 2050*, *Art Walk Party* (Edinburgh, 2021), *When are you going to cut the grass?* for IUCN World Conservation Conference (Marseilles, 2021) and *Wild Philosophy* part of *DIY* (2018) by Live Art Development Agency (London) and Chapter Arts Centre (Cardiff). They have been an artist in residence at Edinburgh Sculpture Workshop, Burnished (Perthshire) and Scottish Sculpture Workshop (Aberdeen) as part of their open access programme. They show their work across the UK with their sound art played across artist-led radio stations.



Crude Floral

RESIDENCY ARTIST

TONYA McMULLAN

SALT

Group Exhibition
Art Walk Hub (H)
1-11 September

Painting with Synthetic Seawater Workshop

In this workshop, McMullan shares her research into synthetic sea water, which is used by scientists to simulate the theoretical content of natural sea water in lab environments. Participants will create a batch of synthetic sea water and use it to produce watercolour paintings of the Firth of Forth. Seafield Beach, by Bus Station Depot (Promenade) (A)
Fri 9 September, 5pm-7pm

Seafield Scent Identifying Workshop

McMullan leads a small group walk to discuss the scents that can be detected in the air, land and sea, and begin to make scent diaries. The group will then work together in a makeshift beach laboratory, combining synthetic seawater and other materials to create a new scent. This event starts a series of events planned over the autumn developing a Seafield scent. Seafield Beach, by Bus Station Depot (Promenade) (A)
Sun 11 September, 12pm-3pm

Register via artwalkparty.co.uk

Tonya McMullan has been looking at future plans for the stretch of coast along the Seafield promenade and considering them alongside our need to adapt proactively to radical environmental change. Dense with wildflowers, insects, pedestrians and people on bikes who use Seafield for foraging, dog walking, commuting, swimming, running and more, the area has been overlooked for development until recently, unlike other parts of the city, possibly because of the stigma and smell attached to the nearby sewage works.

McMullan is looking at plants along the shore, water collected from the sea, and air particles. She is combining these elements to create a new scent sculpture bound together with salt from the Firth of Forth. Working with ASCUS lab, McMullan is also looking at worldwide recipes for recreating bodies of water and incorporating these techniques into her work.

Tonya McMullan situates her work amidst communities using long-term engagement to make context-specific, process-based, participatory and performative installations that foreground ecological concerns. McMullan has immersed herself in the world of insects for several years: ongoing projects with beekeeping, urban agriculture and pollinators have developed into explorations of our sensory and extra-sensory connections.

Past projects include *The Lure of Tomorrow's Harvests* (2020), an installation commissioned by Talbot Rice Gallery comprising an archive of Edinburgh honey collected during lockdown, and *There is something in the æther* (2021), a scent and hand sanitiser created for TULCA festival in Galway to encourage people to recollect smell memories and consider our relationship with the environment past present and future.



I tend to avoid the term 'coast-line'. I prefer to think of the coast as an edge, a dynamic zone that is always on the move.

Thinking of the coast as dynamic means emphasising movement and flexibility over rigid structures and definitions. This has a global resonance when it comes to climate change adaptation. Much publicity has been given to the drive for net zero – cutting carbon and greenhouse gas emissions down to as close to zero as possible. This is a vital aim. But even if we do achieve it, many dramatic shifts are already underway due to climate change and we're going to have to find ways to adapt. At the coast, this means we need to be 'sea level wise'.

In Portobello, we might not be able to see these shifts due to how we've managed coastal erosion risks in the past and present, but we still need to pay attention to the underlying natural risks of coastal erosion. Just because there are few visible signs of something happening in Portobello now, in this case, coastal erosion, does not mean that it can't or won't happen in the future. As a bit of context, Scotland's 2021 Dynamic Coast Project (www.dynamicoast.com) found that erosion already affects 46% of Scotland's soft shores, with an average

erosion rate of almost half a metre per year, and this is predicted to increase as our climate changes.

My field of research is biogeomorphology – it means studying the form of the landscape and how it interacts with life. We look at the physicality of landscape: how does landscape behave, shift and change? How do landscapes create habitations for life and, in turn, how does life itself shape and reshape the shore?

Recently, I've worked closely with the City of Edinburgh and Adaptation Scotland with the city's adaptation planning, policy and regeneration projects around Portobello, Granton and Seafield. One policy shift I've helped create is for coastal climate change, erosion and flood risks to be included in the forthcoming CityPlan2030. This now includes the concept of blue-green corridors for coastal risks as well as flooding on land. This will hopefully see more incorporation of green corridors into future developments, just as is planned for Granton Waterfront. It means not building right up to the sea; instead, it means leaving blue-green spaces

between the shore and the built environment. The aim is to be 'climate smart' and provide flexibility for future generations to adapt as climate change accelerates. These corridors might start off as public parks but as the coast shifts landwards to adapt to see level rise they can shift too, for example, by becoming saline wildflower meadows.

My work is also about thinking long-term – not just a few decades into the future but a few centuries. If you take a look at many of the houses in Portobello, they were built in Georgian times so they are now over 200 years old. Our politicians, architects, urban planners and communities need to be thinking on the same time-scales. We need houses and infrastructure that can adapt and change for just as long. One way we can do that is by understanding the dynamic nature of the coast and by allowing space for change.

Larissa Naylor is a professor at the University of Glasgow and an international expert in biogeomorphology, coastal erosion risk and climate change adaptation.

Larissa is leading a walk and talk along Seafield Promenade on Sun 4 Sept, 3pm, starting from Seafield Beach, by Bus Station Depot (Promenade) (A)

THE COAST IS AN EDGE
LARISSA NAYLOR

DELUGE



DELUGE is a climate travelling residency project that links three artists (Linde Ex, Dana Olărescu and Oscar van Heek) with three arts organisations based near coastal saltmarshes: Art Walk Projects, Firth of Forth, Edinburgh; Art Gene, Barrow in Furness, Cumbria; and University of Groningen, Wadden Sea, the Netherlands.

The project centres on artistic responses to the climate emergency. Each saltmarsh location is home to vital ecosystems which play integral parts in tidal wetland systems and in sequestering global marine carbon. The three artists are responding to each of these sites individually and collectively through a process of collaboration and partnership with the three organisations.

Based around an initial travelling residency, with each artist spending time in the other locations, a project is evolving that draws upon ways to engage with the climate emergency specific to each coast. As a whole, DELUGE considers the place and value of contemporary practice to further critical debate within the field of climate arts.

The three artists have commenced their residencies in 2022 with each artist visiting the other two locations in a relay-style method, visiting and meeting with each pairing organisation. The resulting works will be presented in 2023.

Discussing DELUGE

During Art Walk Party 2022, all three DELUGE artists, Linde Ex, Dana Olărescu and Oscar van Heek, are taking part in a participatory online discussion. The conversation takes place while van Heek is on residency in Waddensea, Netherlands.

Thu 8 September, 5pm-6pm

Register via artwalkparty.co.uk

Dana Olărescu is a socially engaged artist with a focus on challenging minority exclusion and environmental injustice. Through participatory methodologies that democratise access to art and knowledge, she aims to augment the agency of underserved migrant groups to resist exclusion from certain forms of cultural production.

Linde Ex is an artist, artistic researcher and teacher. She lives and works in Groningen, the Netherlands. Linde is interested in other-than-human perspectives in an ecological context. Her work process can be described as a series of attempts to explore and create connections and understandings between humans and more-than-human-others. Linde works from a broad research approach. She often works together with other art disciplines and scientists who stimulate her to consider other perspectives.

Oscar van Heek is an Edinburgh-based film-maker and fine art photographer. Recent projects include *Dark Water*, an experimental collaboration with Scottish Opera that draws upon computer art subcultures, and *The Iron Harvest*, a video installation and series of prints detailing the detonation of live World War One ammunition on the former battle grounds of Ypres, exhibited at Somerset House, London (2019) and Sonica, Glasgow (2022).

Tasting stories from the sea

RESIDENCY ARTIST

MAHALA LE MAY

SALT

Group Exhibition
Art Walk Hub (H)
1-11 September

Salty snacks

For the Art Walk Preview event Le May is making snacks exploring salt and filtered sea water.
Art Walk Hub (H)
Wed 31 August, 7pm-9pm

Salt tasting

Le May leads a salt tasting session along with discussions around local food and our relationship to flavour.
Site of Joppa Pans (O)
Sun 4 September, 2pm-4pm

Art, Food, Communities, Climate Justice

Le May leads an online discussion with Shona Cameron (CLIMAVORE project with Cooking Sections, Isle of Skye) and Rowan Lear (Glasgow Seed Library).
Online discussion
Tue 6 September, 6.30pm-7.30pm
Register via artwalkporty.co.uk

Salt tasting & fermentation

Flavour and local food systems are at the centre of this artist-led afternoon of tastings and discussion.

Art Walk Hub (H)
Thu 8 September, 2pm-4pm

Community Workshops:

In addition, Le May is working with Granton-based workers cooperative, Grassroots Remedies, on a pair of fermentation and salt-tasting events, exploring salt as a preservation method and flavour enhancer, as well as the histories around fermentation. Each event is in partnership with a local charity that works to avoid surplus food being wasted. The charities involved are Craigmillar Pantry and Portobello Community Fridge.

By focusing on the production of salt and its use in food, especially as a means of preservation, Mahala Le May is connecting the Forth coastal area of Scotland to global questions relating to supply chains and systems of food production.

Le May is leading a series of participatory tasting sessions, discussion events and workshops, underpinned by collaboration with local community groups as well as by the artist's research into modern salt-production technologies and historic salt industries, including at Portobello, Joppa and Prestonpans. Each event aims to celebrate and interrogate the emotional resonance of food and invites participants to explore how flavour informs and is informed by culture, history and the environment.

Le May's work will culminate in a small publication containing recipes, insights and local stories.

Mahala Le May is a Scottish artist, maker and baker who uses food as a tangible medium to ignite conversation, encouraging individuals and communities to question the complexities of contemporary food systems. Through conversations and collaborations with farmers, crop breeders, soil scientists and others, Le May is interested in thinking through how her work as a baker can support labour and land rights, soil health, biodiversity and seed sovereignty.

Le May's practice privileges process over outcome and participation over production. She uses historical research as a way to question established customs.

Recent projects include field-to-loaf workshops on an organic farm and a wholegrain biscuit jamboree for participants to share food, skills and stories. Le May is currently researching local grain economies and their significance for both baking and weaving.



"Salt boiling was a relatively simple but inefficient process. Seawater had to be collected and fed into a boiling pan. Bucket pots or reservoirs were built above the tide line to collect the seawater. The brine was then pumped or ladled into pans which were wide and shallow, and often heated from below by embers to evenly distribute heat and thus aid the evaporation process

When the correct concentration of salt was reached often a bucket of bullock's blood was thrown in to the pan to separate organic matter. A thick brown scum formed on the surface as further evaporation occurred. The scum was then skimmed off by hand to leave salt and various related products.

Salt pans were often built on pillars and fired from beneath. Therefore clinkers and ashes are often found on the site of salt works."

Headland Archaeology Ltd
Joppa Salt Pan Works Archaeological
Excavations for Edinburgh City
Council
May 2011



Site of Joppa salt pans, 28 July 2022

RESIDENCY ARTIST

ENDLESS/BELLY

NATASHA THEMBISO RUWONA

With commissions from:

**TANATSEI GAMBURA
KHADEA SANTI
LISA WILLIAMS**



Tanatsei Gambura

Curated by Natasha Themviso Ruwona, ENDLESS/BELLY brings together varied art forms that interrogate myth, spirituality and memory in response to Black Ecologies. Its title plays with the idea that the sea is spatio-temporal and that it holds history, dis/connects geographies and is entrusted to carry lives.

ENDLESS/BELLY suggests an excavation of Scotland's role in shaping the Black Atlantic, while considering the experiences of being Black in Scotland in the past, present and future. The project sees the development of three new live art micro commissions by Edinburgh-based artists Tanatsei Gambura, Khadea Santi and Lisa Williams.

Ruwona has also conceived a programme of six films by Black artists making work about water and is sharing new writing.

This programme forms Art Walk Porty's first curator residency and is supported additionally by funding from City of Edinburgh's Council Diversity & Inclusion Fund, and The William Syson Foundation.

SALT

Natasha Themviso Ruwona

As part of the group exhibition at Art Walk Hub, Ruwona is showing a new text piece and outdoor installations from their ongoing SALT residency. Art Walk Hub (H) 1-11 September

Twisted Dreams: a poetic pilgrimage
Lisa Williams, founder of the Edinburgh Caribbean Association, guides a performative walk through Portobello, exploring connections between Scotland and the Caribbean. Starting from 15 Bath Street Sat 3 September, 2pm-4pm; Sun 4 September, 11am-1pm Book via artwalkporty.co.uk

Salt Wounds

Khadea Santi leads a performance, workshop and ceremony bringing together fire, ceramic, salt and writing.

Salt Clay workshop: Bellfield (Small Hall) (I)

Book via artwalkporty.co.uk

Sat 10 September, 11am-1pm

Clay firing & durational performance: Portobello Beach near Morton Street (L) Sat 10 September, 2pm-7pm

When We Come Out of the Water

Tanatsei Gambura invites people to come together, bringing flesh flowers in honour of Black lives lost at sea.

Steps by Joppa Bandstand (M)

Sat 10 September, 6pm-7pm

Sun 11 September, 4pm-5pm

Salt Wounds

Artist Khadea Santi presents *Salt Wounds* as both a remembering and healing work. The event incorporates salt mined from Lake Retba, Dakar, a peninsula in Senegal and the westernmost point of Africa. This salt holds histories of no return, the Transatlantic slave trade, colonisation and Black Ecologies.

Simultaneously a performance, workshop and ceremony bringing together fire, ceramic, salt and writing, *Salt Wound* invites participants to use tinfoil to encase ceramic pieces in salt, then to unearth them from the ashes transformed into a myriad of different patterns and colours. The work also speaks on pyromancy (meaning divination by means of fire) and water as a place for cleansing and mourning.



When We Come Out of the Water

Tanatsei Gambura's *When We Come Out of the Water* bears witness to the fatal encounter of Black bodies with bodies of water in the wake of colonial and imperialist violence. From trans-Atlantic slavery routes to refugee migration channels on the Mediterranean, labour under modern capitalism continues to inter Black people within marine ecologies.

Gambura is inviting people to bring fresh flowers to the steps of Portobello bandstand for a two-day vigil in honour of Black lives lost at sea. Constructed as an 'organic memorial' using funereal flora and the built structures on Portobello Promenade, this is an opportunity for communal grieving through the death practices

indigenous to Black communities: ceremony and ritual. It acknowledges that Black and indigenous people will continue to be the worst affected by the climate emergency.

Flowers are also available for those who cannot bring their own. Anyone wishing to donate locally grown flowers is very welcome. Please bring to the Art Walk Hub on the day.



Twisted Dream

Lisa Williams' *Twisted Dream* is a poetic pilgrimage that prompts participants to take their minds back to Portobello in 1863. Enslavement in the Caribbean has ended 30 years previously, and Elizabeth Baillie McIntosh wakes from a feverish dream. The Scottish widow of a plantation owner in the tiny island of Carriacou, Elizabeth is now living a life of piety in Portobello. She becomes obsessed by the nightly visions of the cribo, a snake she had killed on the plantation, and begins to walk in her sleep.

Drawing on personal family connections and wider historical entwinings, the poems explore our own capacity for self and collective healing. Williams invites participants to join in a poetic pilgrimage around Portobello together.

Natasha Themviso Ruwona is a Scottish-Zimbabwean artist, researcher, and creative programmer. They are interested in how Afrofuturism and ecology can meet through storytelling and by listening to the landscape. Using water as a site for thinking, Natasha investigates entwinements of Scottish history and Black Geographies via their trans-Atlantic connections. Through their investigations, they are also seeking to understand how healing and improved wellbeing are impacted when we explore our relationships with our environment.

Tanatsei Gambura is a poet and artist who connects lived experience, geographies and memories to create multimedia works of exchange. Tanatsei's commission considers water as a space of birth, life and death, and proposes communal grieving as a method for healing.

Through collaborative approaches to making, Khadea Santi uses workshops, clay, sound, performance and film within her practice. For her commission, Khadea

continues to use elements of collaboration as a method for making through conversation, fire and clay.

Lisa Williams is the founder of the Edinburgh Caribbean Association where she runs educational, artistic and heritage projects. Lisa's work for Art Walk Projects expands on her Black History Walking tours and research into Scotland's relationship with the Caribbean, this time using contemporary art to tell these stories.

FILM NIGHTS

Deep Down Tidal 18'00" (Tabita Rezaire, 2017) is a moving-image essay that examines water as a form of communication. Inspired by quantum and cosmic mechanics, Tabita's work is rooted in time-spaces where technology and spirituality intersect as fertile ground to nourish visions of connection and emancipation.

Drexciya 12'00" (Akosua Adoma Owusu, 2010) is a documentary portrait of an abandoned public swimming facility located in Accra, Ghana. The film borrows from Afrofuturist mythology created by Detroit duo Drexciya, which suggest Drexciya as a mythical underwater subcontinent populated by the unborn children of African women thrown overboard during the trans-Atlantic slave trade.

Filed on location in King Edwards Bay, Tynemouth, **Motherland** 4'00" (Tulani Hlalo, 2016), explores the sea as a way to frame the artist's reconnection with her ancestry and place she grew up in. The film is part of a pair; its partner, **Fatherland** (2016), was filmed in Bulawayo, Zimbabwe.



Akosua Adoma Owusu

ENDLESS/BELLY

curated by Natasha Thembiso Ruwona
Portobello Promenade,
by Pipe Street (D)
Saturday 3 September, 8.30-9.40pm

Set in a dystopian post-water world, **Pumzi** 23'00" (Wanuri Kahiu, 2009) is a science-fiction film that speculates on the future of the earth without its natural resources. PUMZI premiered at Sundance film festival and went on to win best short film at Cannes Independent Film Festival

Remembering the Red Sea 6'32" (Zebib K. Abraham, 2022) evokes time through water; considering how memories are stored or are shaped by cultures, and the impacts of the current ecological crisis.

...sinking, I remembered that the embrace of oceans is the love I know, and yearned for a familiar shore that... 4'47" (Deborah Jack, 2018) focuses on the way water shapes and impacts upon the earth, leaving what the artist calls "erosions of memory" that have become influenced by rising and changing seas. The film is the third part in a trilogy entitled **Drawn by Water: Sea Drawings in Three Acts**.

MURKY WATERS

curated by Rosy Naylor
Portobello Promenade,
by Pipe Street (D)
Saturday 10 September, 8.30-9.40pm

Water Work 11'00" (Tony Hill, 1987) is a sculptural film in which swimmers explore the space on and just below the surface of a swimming pool. It plays with orientation, weightlessness and the surface as boundary between worlds – both window and mirror, visible and invisible.

Longshore Drift 7'13" (Jane Watt and SE Barnet, 2022) places the viewer within the landscape of Orford Ness on the Suffolk east coast. Through still and moving image, drawing and sound recording, the artists explore centuries of shifting coastline; accretion and erosion of land; military and maritime buildings lost to the sea; and undulating disruptions of artificial attempts to shape the landscape.

Change Direction 3'34" (Greta McMillan, 2021) is a short film about the climate emergency and taking responsibility. The film takes place on the first day of a new academic year, and on the journey to school, Greta decides to change direction.

B-scope 12'30" (Martina O'Brien, 2019) features footage taken by the artist during a residency aboard The Celtic Explorer research vessel in the Atlantic Ocean. Aligned with significant Space Race journeys of exploration, the work explores the scientific processes involved in climate change research whilst also considers the archiving and storage of the resulting data.

Precarious Edge 5'04" (Tamsin Grainger, 2022) One week, Tamsin Grainger was swimming beside young guillemots; the next, she stumbled across their carcasses on Portobello



Tamsin Grainger

Beach. The deaths remain shocking and unexplained, maybe forgotten. Toxic algal blooms and changes in size and location of fish shoals due to climate change and over-fishing have been mooted.

The Man Who Fell to Millom 14'00" (Jane Topping, 2018) uses cut-up and collage techniques to suggest an alternative science-fiction narrative for the Cumbrian coastal town of Millom, haunted by the poetry of past resident Norman Nicholson. Gathering landscape textures, memories and the contradictory sounds of geology and the digital, the film reframes the post-industrial present of a once thriving community. The soundscape is by Mark Vernon.

Whale Watching 10'13" (Eva Jack, 2021) tells a personal tale of the unfulfilled desire to see a living whale. Having never seen this creature for themselves, the narrator is forced to look through the eyes of others, assembling fragments of found footage in an attempt to construct a picture of the elusive animal.

Join us for fish 'n' chips from Oscar's while watching our programmes. Welcome to bring your own chairs (some will be provided). Full information and programme credits via artwalkparty.co.uk

Henna Asikainen
Louise Barrington
Rosy Naylor
Elsbeth Penfold
Stephanie Whitelaw

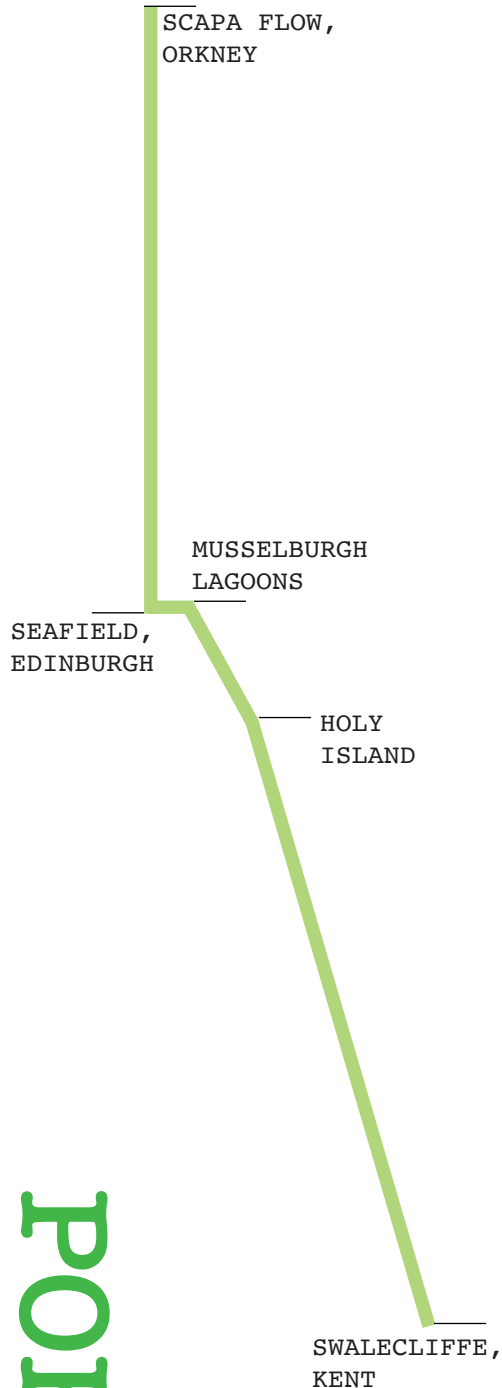
The PORT project began during the pandemic in 2021 initially as an online forum for five artists invited by artist/curator Rosy Naylor to come together and share separate walking experiences relating to five separate locations: Holy Island; Scapa Beach, Orkney; Seafield, Edinburgh; Swalecliffe, near Whitstable, Kent; and The Lagoons, Musselburgh.

Since then, PORT has slowly emerged around common approaches to walking, landscape edgelands, water pollution, climate migration and more. The group presented a distanced walk during Art Walk Porty in 2021.

This year, the five artists are meeting in person for the first time in Portobello, with a public walk and an exhibition at the Art Walk Hub.

PORT
 As part of the group exhibition at Art Walk Hub, the five PORT artists present site-related artworks and close examinations of seawater samples from each of their respective locations.
 Art Walk Hub (H)
 1-11 September

PORT walk and talk
 All five PORT artists take part in a low-tide walk and talk from Joppa to Seafield. Five points along the walk link out to the five locations of PORT, prompting discussions around place, belonging, the value of water, and our relationship with the natural environment.
 Joppa steps, by bandstand (M)
 Sun 11 September, 10am-12pm
 Book via artwalkporty.co.uk



Henna Asikainen is a multidisciplinary artist. She creates work that questions our complex relationship with nature and its intersections with social justice, climate justice, migration and belonging. Much of Henna's recent work has been participatory, combining ecological and social issues, and centred on engaging people with lived experience of migration and displacement.



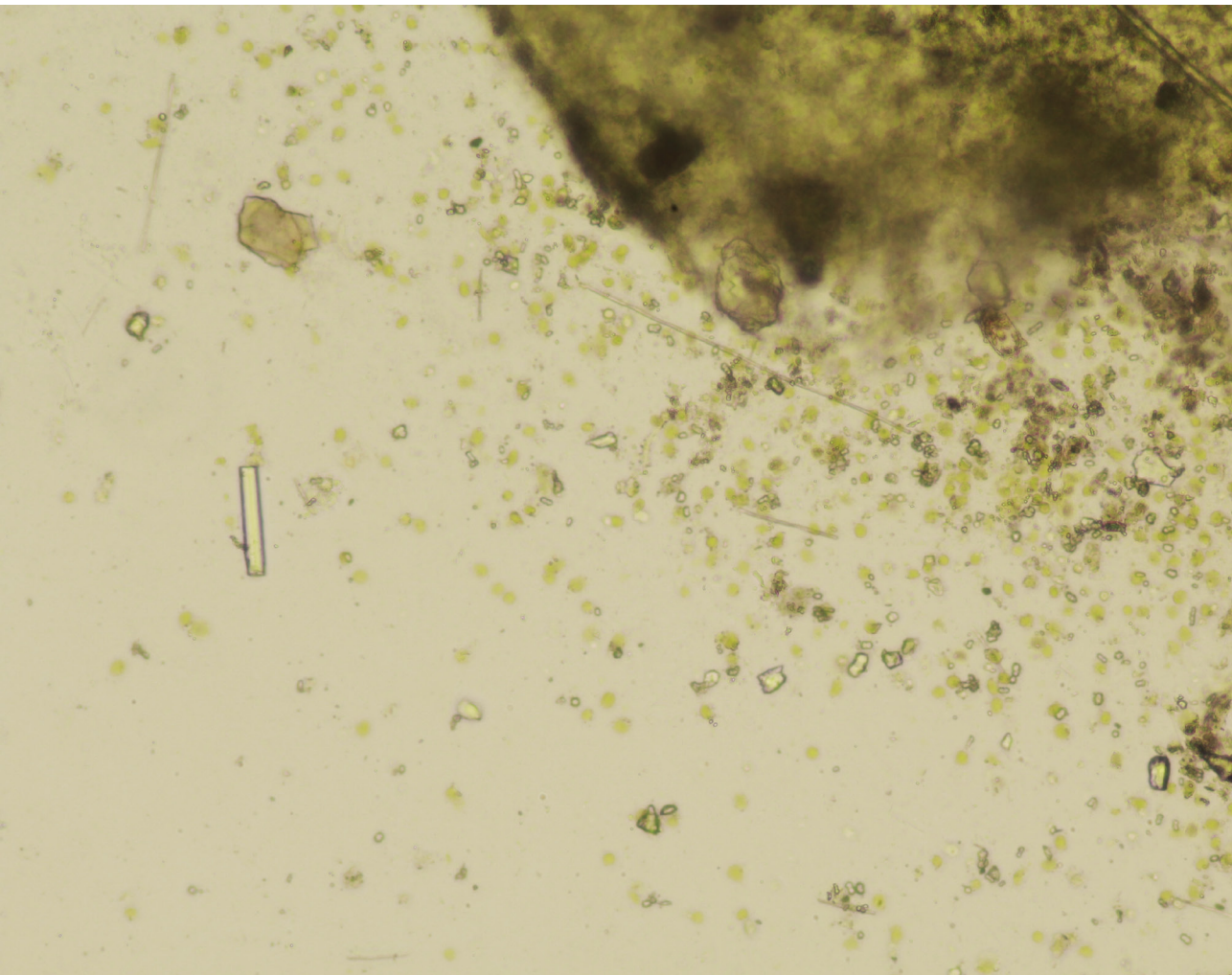
Elsbeth (Billie) Penfold is a textile artist who combines walking, weaving and performative storytelling. She hand-spins ropes which are knotted by participants as part of performative events. Billie's approach to multi-layered storytelling is influenced by her Andean background. Her practice includes many voices, presenting a world view through the indigenous language of Quechua that is relational and complex.

Louise Barrington is a multidisciplinary artist based in Orkney. She uses film, dance, textiles and sculpture to focus on the aesthetic and environmental aspects of the landscape experienced over the four seasons. The edge landscapes of Orkney and the in-between moments of dusk, dawn, and twilight, create a restrained colour palette, resonant with the Japanese concept of Ma.



Rosy Naylor is a social practice multi-disciplinary artist, and curator creating projects working with local communities and public spaces, which broaden the viewing experience of art. Her own practice involves walking and lost space, with particular interest in the ephemeral, the edges of seas and city boundaries.

Stephanie Whitelaw cultivates personal engagements with local landscapes, both physical and digital. Working with themes of reciprocity, she explores dialogues with nature in urban and rural contexts, through walking and site-responsive art making. Eco-therapy is woven through her participatory works, building spaces for deeper, collective understanding of our relationship with the natural environment.



Sand sample from Seafield beach at low tide 15 July 2022
showing diatoms
Microscopy (Ascus Lab)

The majority of the planet's species... you've never met them because they are small and live their lives hidden away from us humans, down in the muggy warmth of the soil, among the fibres of dead and decaying wood, swimming in the saltwater of the sea. Nonetheless, this diversity of anonymous organisms is what you have to thank for being alive. They have been turning up for duty since long before the first human rose up onto two legs...

Anne Sverdrup-Thygeson,
Tapestries of Life, 2020

UNDER A MICROSCOPE
KEIRA TUCKER

I like the idea that seeing is believing. As a microbiologist, I'm interested in exploring invisible things, looking at the world at a minute scale in order to understand the bigger picture.

When it comes to microorganisms, they are often viewed simply as germs – even more so now with the pandemic. Because microorganisms are invisible, we tend to think of them only when we get an infection and feel their presence in the form of symptoms. While some microorganisms can be dangerous, most play vital roles in improving our lives. They help us produce delicious food (wine, cheese, yoghurt, beer) and help our crops grow better and stronger. Without them on our bodies we would be prone to disease. In the sea, microbes remove carbon dioxide, produce oxygen, and are vital members of the food chain. I try to communicate the benefits of microorganisms through making them visible and showing their beauty.

As lab manager at ASCUS Lab in Summerhall, Edinburgh, I believe that a laboratory is not just a place for scientists but somewhere that should be accessible to all. For the past few months, we have been collaborating with Art Walk Projects to explore various scientific processes involved in analysing seawater, focusing on what we can learn by paying attention to the microscopic things that are invisible to the naked eyes. In particular, we've been examining seawater from five different sites to think about different ways of comparing them and to see what we could discover.

One way to visualise microscopic life is to create an environment and provide nutrients that allow microorganisms (bacteria, yeast and fungi) in the seawater sample to grow and thrive. This is done through culturing methods. You begin by preparing microbial growth

media – a cocktail of different nutrients that allows microbes to multiply and grow into amounts where we can see them. For this investigation, we also prepared dilutions of the sea water to estimate the number of bacteria at each site. This is painstaking work that requires long periods of intense focus, triple checking calculations and working with the utmost care to avoid contaminating samples. You can't see what you are working with and so everything may need to be repeated if you overestimated or underestimated what you thought would be there a few days later.

Seawater generally has a salt content around 3.5%, but do salinity levels vary from one to another? And, if so, what might this tell us about our oceans? To try to find out, we boiled off water from the five locations until only salt remained. I was surprised by the difference in the amount of salt from each sample and the spectrum of different colours ranging from white, to grey and brown. Weather, sea conditions, tides, pollution, presence of marine life or anthropogenic activity could all play a role in the appearance of the salt. Without a more in-depth study of the various sites, controlling certain parameters, and repeating the experiment, it's very difficult to pinpoint the exact cause of these variations.

A whole new world opens up when you look at seawater under a microscope. There are many microscopic forms of life in the sea water, but some of the most

fascinating are diatoms. These are intricate, symmetrical organisms in the same family as algae with cell walls made of glass. Beautiful to look at, they are vitally important to the health of the planet, generating from a quarter to half of the oxygen produced on the planet. Diatoms can make anyone realise the magnificence of the microbial world.

Microscopy tests your patience, makes you question your eyesight (is that blob moving or am I?), and your success often comes down to luck. But, in my opinion, it is one of the most rewarding aspects of microbiology, because what you find can be truly mesmerising.

Keira Tucker is lab manager at ASCUS, a non-profit organisation committed to bridging the gap between art, design and the sciences. ASCUS Lab, at Summerhall, Edinburgh, is the UK's largest publicly accessible laboratory for experimentation in art and science.

Keira Tucker is leading a pair of science lab events using Smart Phone microscopy on Portobello Promenade (K) Saturday 3 September, 11am-4pm Saturday 10 September, 11am-4pm

The seawater samples tested by Art Walk Projects and ASCUS Lab feature as part of the PORT exhibition at Art Walk Hub 3-11 September

COMMISSIONS | EVENTS

all events are free

INSTALLATION TALK

Lost

Julia Barton

In this climate action exhibition, Julia Barton explores the lost energy that plastic pollution represents and how this directly contributes to the climate crisis. The installation features a collection of #LitterCUBES, hand-stitched and woven together by Barton and volunteers, using thousands of pieces of plastic beach litter, collected along Scottish coasts. The exhibition is the culmination of four years' work with hundreds of project volunteers in five coastal communities around Scotland. In addition, the exhibition includes a looped film, *Fossil Fuels*, showing the dripping away of litres of oil to highlight the energy value contained in the #LitterCUBES.

Portobello Kiln, Bridge Street (B)
Exhibition: Sat-Sun 3-4 September, 11am-4pm
Artist talk: Sun 4 September, 1pm



WALK

Seafield Edge

Larissa Naylor

Professor of biogeomorphology at the University of Glasgow, Larissa Naylor guides a walk and talk around Seafield in which she leads discussion on coastal erosion and climate adaptation. In particular, Naylor is focusing on how the coastal edgelands of Seafield may be key to helping us consider the future both locally and more widely.

Starting from Seafield Beach (A)
Sun 4 September, 3pm-4pm
Book via artwalkparty.co.uk

EXHIBITION

ReConnect

Travelling Gallery

ReConnect is a Travelling Gallery partnership with Project Ability, showcasing work from the ReConnect open studio for people with lived experience of mental ill health, featuring artwork by Sian Mather, Bel Pye, Grant Glennie and Simon McAuley. The exhibition includes drawing, painting, film, ceramics, textile work and sketchbooks.

Outside Portobello Town Hall,
Portobello High Street (E)
Sat 10 September, 11am-5pm

EXHIBITION



Jon Davey

Party Connects

Party Connects is an outdoor showcase of work by local photographers who have been working on the theme of SALT this summer. The group, including both professional photographers and enthusiastic amateurs, headed in many different directions as they explored the theme, photographing subjects both indoors and outdoors, all brought to mind by SALT.

Fencing by Boatyard, Portobello Promenade (F)
From 1 September

CYCLE



ArtCycle: Rerouting, Reconnecting, Recycling Holger Mohaupt

Artist and film-maker Holger Mohaupt has devised a route around Portobello that looks at issues of sustainability, heritage and climate awareness, connecting communities to local landscapes. The ride explores

areas away from the Promenade, offering a chance for the sharing of conversation and locally produced food. This is part of a series of ArtCycles taking place across the Firth of Forth during the summer, organised in conjunction with Forth Valley Art Beat.

Starting from Art Walk Hub (H)
Sat 3 September, 2pm-4pm
Please bring your own bike
Book via artwalkparty.co.uk

FOOD EVENT



Beach Firing Event with Jenny Pope and Judith Lamb, Art Walk Party 2019
Photo: Ellie J McMaster

The Apple Feast

Annie Lord, Judith Lamb

To mark the end of this year's Art Walk Party, we celebrate the first apple harvests from The Neighbouring Orchard Project (created by artist Annie Lord) along with some magical apple-inspired cuisine from wild chef and forager Judith Lamb. Participants are also encouraged to bring along their own apples or any apple-based home cooking to share. The event is sponsored by Bellfield Brewery.

Cakestand and beach,
near Marlborough Street (G)
Sun 11 September, 6pm-8pm
Limited spaces.

Book via artwalkparty.co.uk

EXHIBITION



Nurdles and Bagged

Di McGhee

A pair of outdoor photographs record two site-specific beach installations by artist Di McGhee, both of which draw attention to the impact of plastic waste on ecosystems and the environment. At Tynemouth, McGhee constructed Nurdles, oversized versions of the tiny plastic pellets found across many beaches. At Flimby Beach, Cumbria, she created Bagged, an installation in response to the waste produced before and after the festive season. The bags glisten, enticing us like magpies to come closer, while at the same time reflecting the environment back to the viewer in echo of our impact upon it.

Pipe Street Toilets, outside end walls (D)
1 September - 31 October

INSTALLATION

Line Walk Mindful Drawing

Jonathan Baxter, James P Spence
Storyteller and poet James P Spence shows a selection of haiku from his newly published *A Walk in the Park* publication. The poems were written in response to the Line Walk Mindful Drawing project (a series of monthly walks over one year, developed by artist+curator Jonathan Baxter as part of his Art Walk Projects walking residency). The installation includes photographs by Jonathan Baxter.

Porty Light Box, Bellfield Street (J)
1-31 September

Spence will also be performing readings from *A Walk in the Park: Porty Light Box (J)*

Introductory reading:
Thur 8 September, 1-1.30pm

Full reading (and walk):
Little France Park, Craigmillar
Sat 10 September, 11am-1pm (p36)

Both publications available from Art Walk Hub (H) priced £5 (introductory price).

prowling damp
drapes its darkness
over tarmac paths

WALK SWIM

WanderWomen Walk

WanderWomen

Local organisation WanderWomen, founded to encourage women outdoors, presents a beach event to celebrate the change of the season, empower people's strength and determination,

embrace the elements, explore the wide open skies and horizons of opportunities, restore balance and inner calm and be at one with nature. The event includes gentle walking, meditation, sea swimming and a beach fire.

Portobello Promenade
Wed 7 September, 6pm-7.30pm
Book via artwalkparty.co.uk



INSTALLATION

Alarm

Rosy Naylor

In this outdoor installation, artist Rosy Naylor takes marine signals, signs and other symbols of beach safety as inspiration to explore questions relating to ecological danger around our seas and oceans, whilst drawing attention to the fact that Portobello does not have its own coastguard station.

Joppa bandstand (N)
3-11 September

WALK

The Neighbouring Orchard

Annie Lord

Launched in 2020, The Neighbouring Orchard is a network of 160 apple trees planted by individuals across the coastal suburbs of Edinburgh. Each tree is planted in a location visible to the public (from play-parks to shared tenement greens) and is of a variety previously cultivated in that area in the 19th century, reviving the land's

former history as a site of growth and market gardening. Led by Annie Lord, the walk provides a chance to learn about the history of apple tree growing in coastal Edinburgh, to chat to the growers and to hear what inspired them to host a Neighbouring Orchard tree. This will be a gentle, slow-paced walk with several stopping points. We will be covering some rough / uneven ground.

Starting from Art Walk Hub (H)
Sun 4 September, 2pm-4pm

WALK

See-Sea-Seed Walks

Felicity Bristow, Susie Wilson

Artists Felicity Bristow and Susie Wilson lead a walk around Musselburgh Lagoons, encouraging participants to investigate the landscape by drawing seeds, plants and wildlife. The lagoons were formed in 1964 on reclaimed mudflats to store ash from the former Cockenzie Power Station. Most of the 120-hectare site has recently been reclaimed, grassed and planted and is now a rich habitat for wildlife, and in particular bird life.

The walk is approximately two miles. Please dress appropriately for the weather, bring water, snacks, waterproof jacket and walking shoes. There are no nearby facilities. The walk is mainly a level gradient but not fully accessible.

Starting from Levenhall Links car park, off B1348
Sat 24 September, 2pm-4pm
Sun 23 October, 2pm-4pm



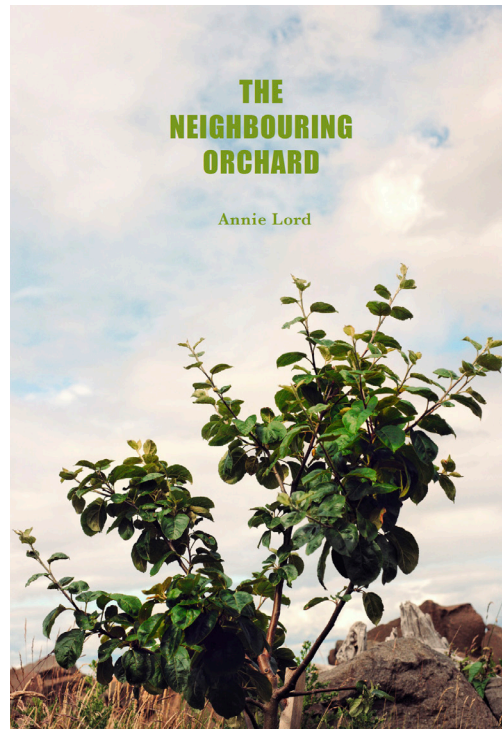
PUBLICATION EVENTS



The Neighbouring Orchard

Annie Lord

Art Walk Press publish *The Neighbouring Orchard* by Edinburgh artist and writer Annie Lord. The new book tells the story of Lord's major ongoing artwork, creating a community of 160 apple trees across Edinburgh's coastal suburbs. Fusing original drawings, interviews with growers, archive maps and photography by Edinburgh photographer Ellie J McMaster, the book tells the story of the creation of *The Neighbouring Orchard* public artwork as it takes root and becomes a vibrant network of trees, people, communities and wildlife.



The Portobello Bookshop (C)
Thu 1 September, 7pm-8pm
Book price: £12
Register places via
theportobellobookshop.com/events

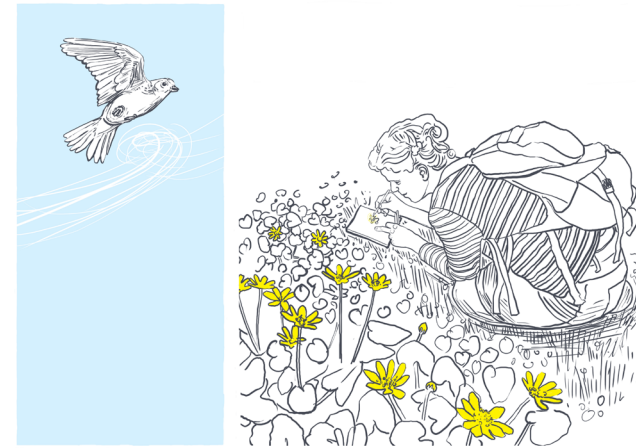


Welcome to Portobello

Iman Tajik

Published by Art Walk Press, *Welcome to Portobello* showcases work made by artist Iman Tajik while on residency with Art Walk Projects between 2020 and 2021. Tajik's work is an interrogation of the unnaturalness of borders, emphasising the significance of movement as a fundamental right for all living beings. The book includes a conversation between Tajik and curator Rosy Naylor, an essay by writer Tom Jeffreys, and detailed documentation of the work that Tajik conceived for Portobello, including durational performance, site-specific installation, posters, film, temporary interventions and a participatory dinner.

Art Walk Hub (H)
Sat 10 September, 4pm-5pm
Book Price: £10
Register via artwalkparty.co.uk



Line Walk Mindful Drawing

- Meet Me at the Bulrushes

Jonathan Baxter, James P Spence

A mindful walk and poetry reading celebrating a year in the life of Little France Park. Includes a brief introduction to *Line Walk Mindful Drawing* by Jonathan Baxter, a mindful walk through Little France Park, and the launch of two new publications. The first is a selection of postcards* celebrating Little France Park; the second is Spence's new collection of haiku, *A Walk in the Park*.

*Key contributors: Jonathan Baxter (editor), Jess Parker (designer), postcards: Sarah Gittins, Michael Inman, Gerry O'Brien, James P Spence.

If you like to draw please bring a pencil, pen and notebook. Dress sensibly for changing weather.

Starting from Thistle Centre of Wellbeing,
10 Queen Walk, Craigmillar EH16 4EA
Sat 10 September, 11am-1pm
Book prices: £5 each (introductory price)
(participants will receive one free copy of each publication)

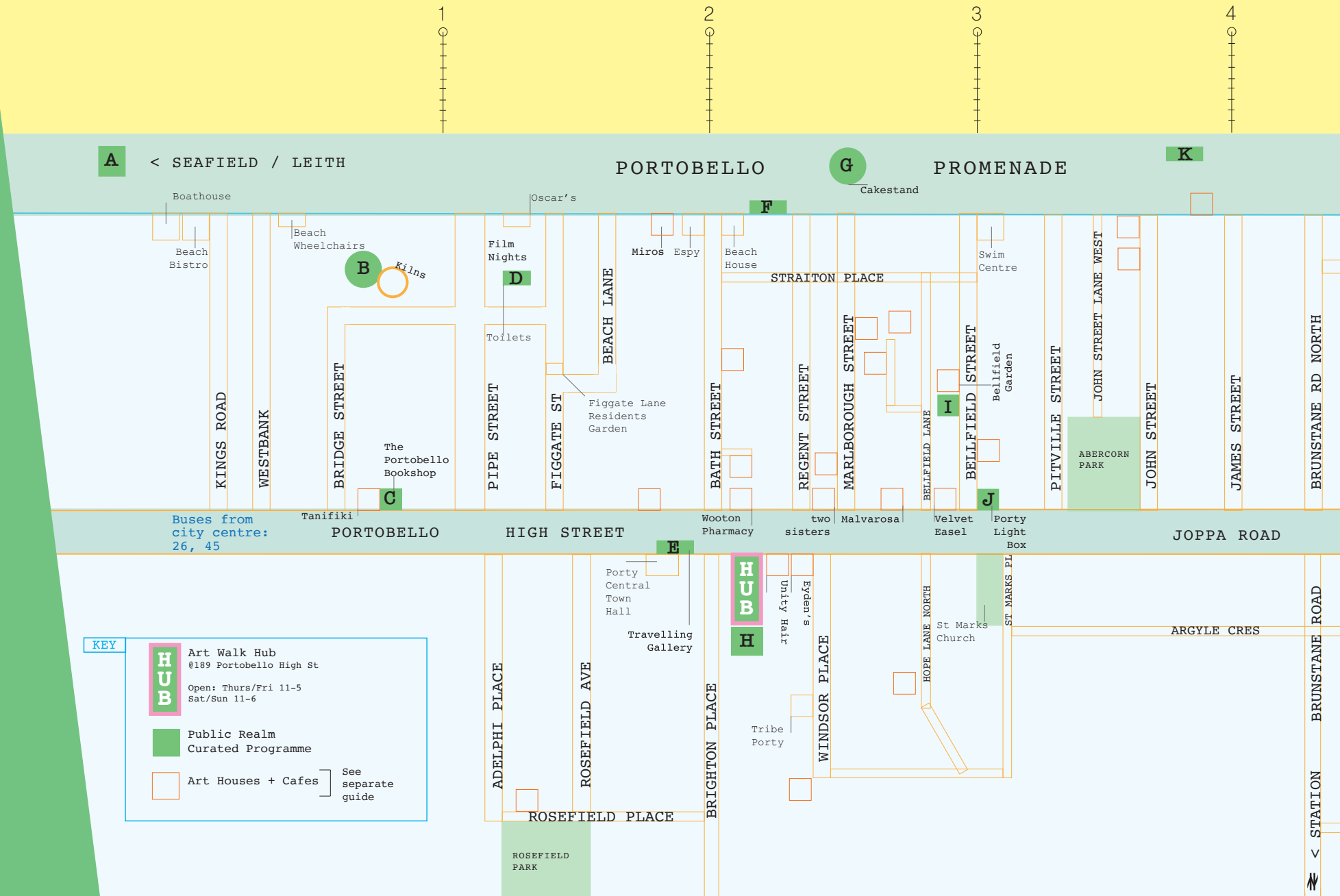
Become an Art Walk Friend

£25 per year
Receive 10% off all purchases in the Hub and Art Houses, as well as receive a free tote bag.
Signup via artwalkparty.co.uk/friends.html

All publications are available from the Art Walk Hub
1-11 September
189 Portobello High Street
(cash sales only)

LOCATIONS

- A** Seafield Beach
by bus station depot
extension of Kings Place
- B** Portobello Kilns
Bridge Street
- C** Portobello Bookshop
46 Portobello High Street
- D** Area around Oscar's,
Portobello Promenade, by Pipe Street
includes outside end walls of toilets
- E** Travelling Gallery
in front of Town Hall
Portobello High Street
- F** Boatyard Fencing
Portobello Promenade
near to Beach House
- G** Cakestand
Portobello Promenade
near to Marlborough Street
- H** Art Walk Hub
Portobello Baptist Church
189 Portobello High Street
- I** Bellfield (Small Hall)
Bellfield Street
garden entrance
- J** Porty Light Box
Bellfield Street
- K** Portobello Promenade
near to John Street
- L** Portobello Beach
near to Brunstane Road North
- M** Steps onto Beach
by Joppa Bandstand
- N** Joppa Bandstand
- O** Joppa Pans
site of old Joppa salt pans
area west of Rockville
- P** Steps down to beach
beyond Joppa Pans site and Rockville
access along Seaview Terrace,
not via beach



KEY

- HUB** Art Walk Hub
@189 Portobello High St
Open: Thurs/Fri 11-5
Sat/Sun 11-6
- Public Realm
Curated Programme
- Art Houses + Cafes } See separate guide

travel

We strongly recommend visitors to use public transport where possible. Portobello is served by bus routes 26, 45 from the city centre (around 20 mins journey time) or Brunstane Railway Station (from Waverley Station, trains every 30 mins).

follow us

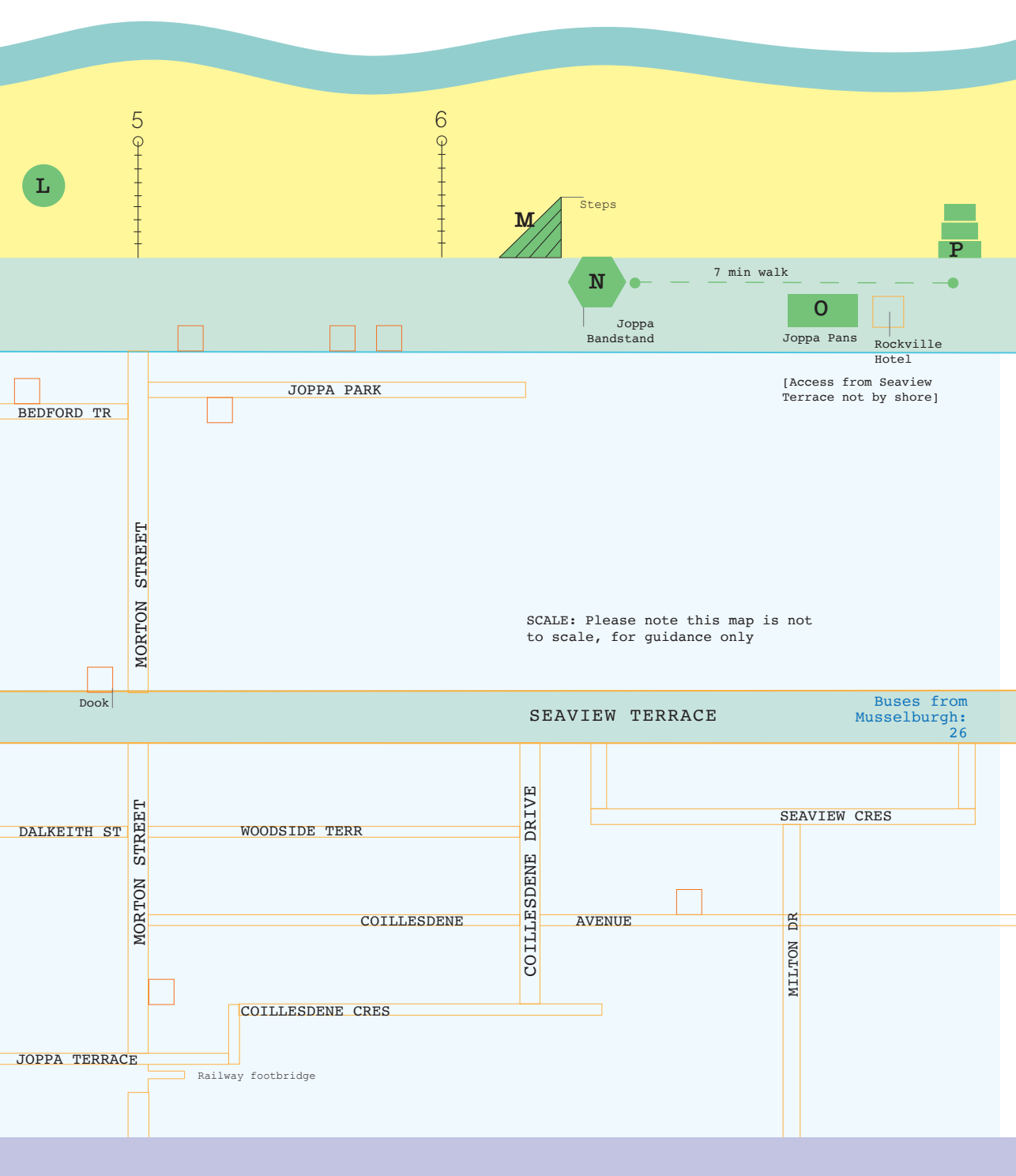
Please Follow Us @artwalkporty on Instagram Facebook Twitter

about

Rosy Naylor, curatorial
Alison Chisholm, production
Tom Jeffreys, editorial
Lizzie Fraser, programme, communication & publications assistant intern
Hannah George, food & diversities intern
With immense thanks to all our volunteers and freelancers who enable this programme to happen.

Enquiries:
info@artwalkporty.co.uk

Art Walk Porty is delivered by Art Walk Projects a community interest company registered in Scotland SC525677



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