



# Deep Time Futures

moving with the more-than-human

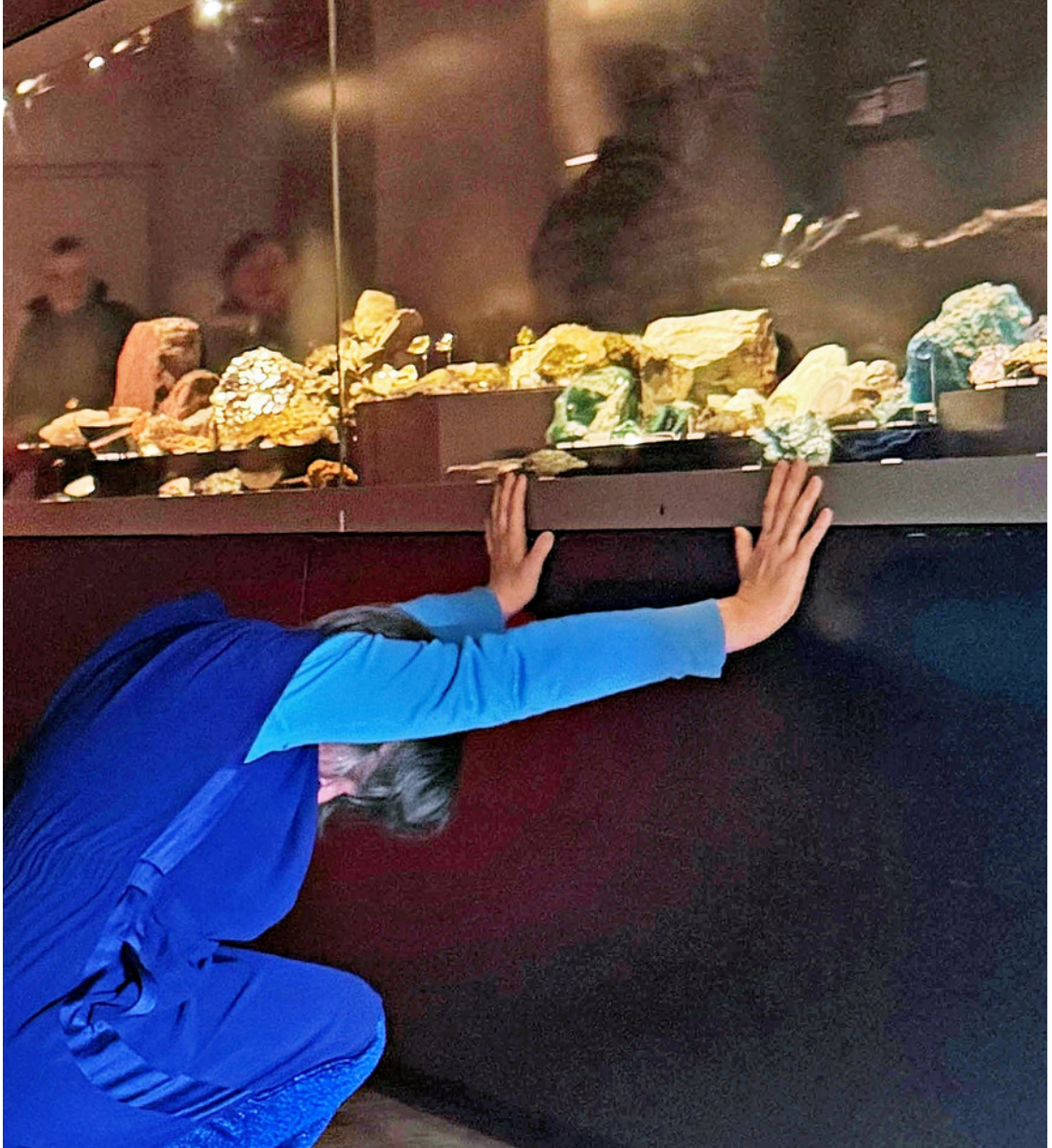
Rainbow of Research



***Deep Time Futures – moving with the more-than-human*** evolved over the course of eight improvised movement sessions that were co-designed by Liz Pavey (dance practitioner and lecturer at Northumbria University) and Bridget Kennedy (visual arts practitioner and lecturer at Newcastle University) between October and December of 2024. Together with the project participants Bridget and Liz looked to extend ideas of Deep Time beyond the historical and geological into the speculative territory of the future. *Deep Time Futures* built on the communities and knowledges formed through *Deep Time Bodies*, a series of movement workshops initiated and led by Liz Pavey in 2023.

The content of each *Deep Time Futures* workshop was crafted in response to the findings of previous sessions, but the overall plan was to investigate ways in which improvised movement, arising from a set of shared experiences and discussions, might address questions such as: How can we individually respond to the massive, long term implications of climate change? What agency do our bodies have in the light of these beyond human scale issues? How do I relate to the geological aspects of the planet?

This modest publication is intended to capture some of the moments of shared joy and discovery that the project brought about, and perhaps serve as inspiration for further self-exploration, either individually or collectively. It is also a way of saying thank you to everyone who took part in the journey, and gave of themselves so freely and generously, and to acknowledge the support this project received from The Great North Museum, Northumbria University, Newcastle University and Goldsmiths University of London. Apart from the referenced quotes, the fragments of text in the body of the publication are participant comments that arose during the reflective discussion sessions.



### **Workshop participants:**

Annie Twyford  
Belinda Bateman  
Bobby Felstead  
Bridget Kennedy  
Brigid Black  
Cleone Bostock  
Eira Treasure  
Karen Melvin  
Liz Oughton  
Liz Pavay  
Lottie Simpson  
Louisa Cooper  
Maggie McColl  
Nancy Daykin  
Paulina Minchowska  
Sally Cooper  
Sumire Sakuma

### **Project supporters**

Ruth Sheldon- Great North Museum  
Mandy Roberts- Northumberland National Park  
Maria McArde – Killhope Lead Mining Museum

### **Project funders**

Bartlett Fund – Newcastle University  
Doctoral Development Award – Goldsmiths University

### **Photographic documentation provided by**

Paulina Minchowska – project photographer  
Penny Payne  
Karen Melvin



Noticing a resonance, a connection in my body,  
something is churning in my head and comes out of my body.

...because this takes the time it takes....

When the dancer stops dancing where is the dance?  
It's in the resonance, in the memory of the audience.

We have come from the same thing.







“‘Deep time’ is the chronology of the underland. Deep time is the dizzying expanses of Earth history that stretch away from the present moment. Deep time is measured in units that humble the human instant: epochs and aeons, instead of minutes and years. Deep time is kept by stone, ice, stalactites, seabed sediments and the drift of tectonic plates. ”

Robert MacFarlane, 2019, *Underland*, p15.



.....time effects everything and the entrapment of time and the release of time.....

Commitment of time, letting things go on longer than felt familiar ....

Willingness to indulge in time – let things go on ..

Time as different to clock time.

This is a time created at that particular time when we are doing the movement

Thinking about how we embody time how we conceive of time

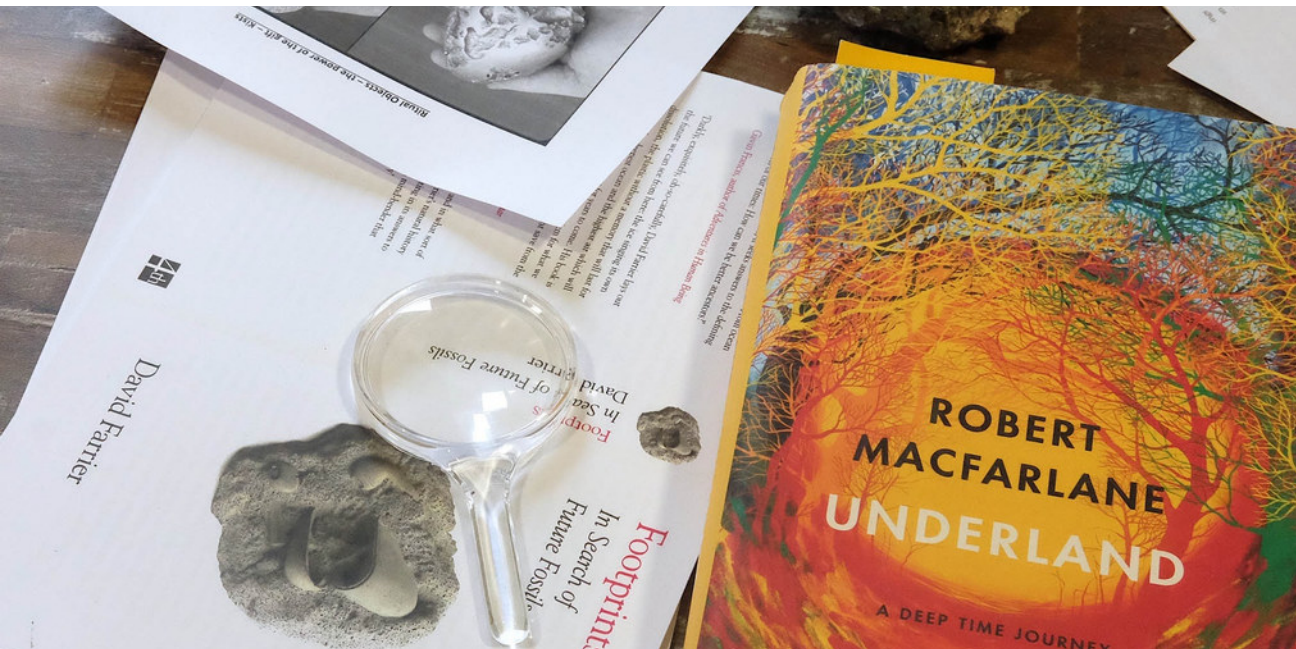
Very difficult to conceive of deep time on nuclear scale, the three hours of being here, it is an opening.

"Radioactivity inhabits time-beings and resynchronises and reconfigures temporalities/ spacetime matters. Radioactive decay elongates, disperses, and exponentially frays time's coherence. Time is unstable, continually leaking away from itself."

Karen Barad, 2017, *Troubling Time/s and ecologies of no Thingness: re-Turning, re-membering, and facing The incalculable*, p63.

"Caring with, or for, or about a living being or entity that is more-than-human disrupts expectations of how human time should progress. The human must adjust to other times. To care for the contaminated, the lands, waters, and animate life altered by human nuclear industries extends this adjustment into distant, deep time."

Wallace Heim, 2022, *The Times of Caring in a Nuclear World: Sculpture, Contamination and Stillness*, p1.





“A tree stands in its own place. Its life is sedentary. It is a life in one place, a life without anxiety. Not only is a tree in its place, it actively contributes to its place, filling it up with its own organic substance. It knows no menacing void, even though to move from its own place is to risk the death of the organism.”

Edward S Casey, 1993, *Getting Back into Place: Toward a renewed understanding of the place-world*, p ix.



"viewed in deep time, things come alive that seemed inert.....New responsibilities declare themselves.....  
A conviviality of being leaps to mind and eye. The world becomes eerily various and vibrant again."

Robert MacFarlane, 2019, *Underland*, p16.

*“Certainly, place is something more often sensed than understood, an indistinct region of awareness rather than something clearly defined.”*

Tacita Dean and Jeremy Millar, 2005, *Place*, p14.

*“Self, body and landscape address different dimensions of place in contrast with space. The self has to do with the agency and identity of the geographical subject, the body is what links this self to lived place in its sensible and perceptible features; and landscape is the presented layout of a set of places, not their mere accumulation but their sensuous self-presentation as a whole.”*

Edward S. Casey, 2001,  
*Between Geography and Philosophy: What Does It Mean to Be in the Place-World?* p683









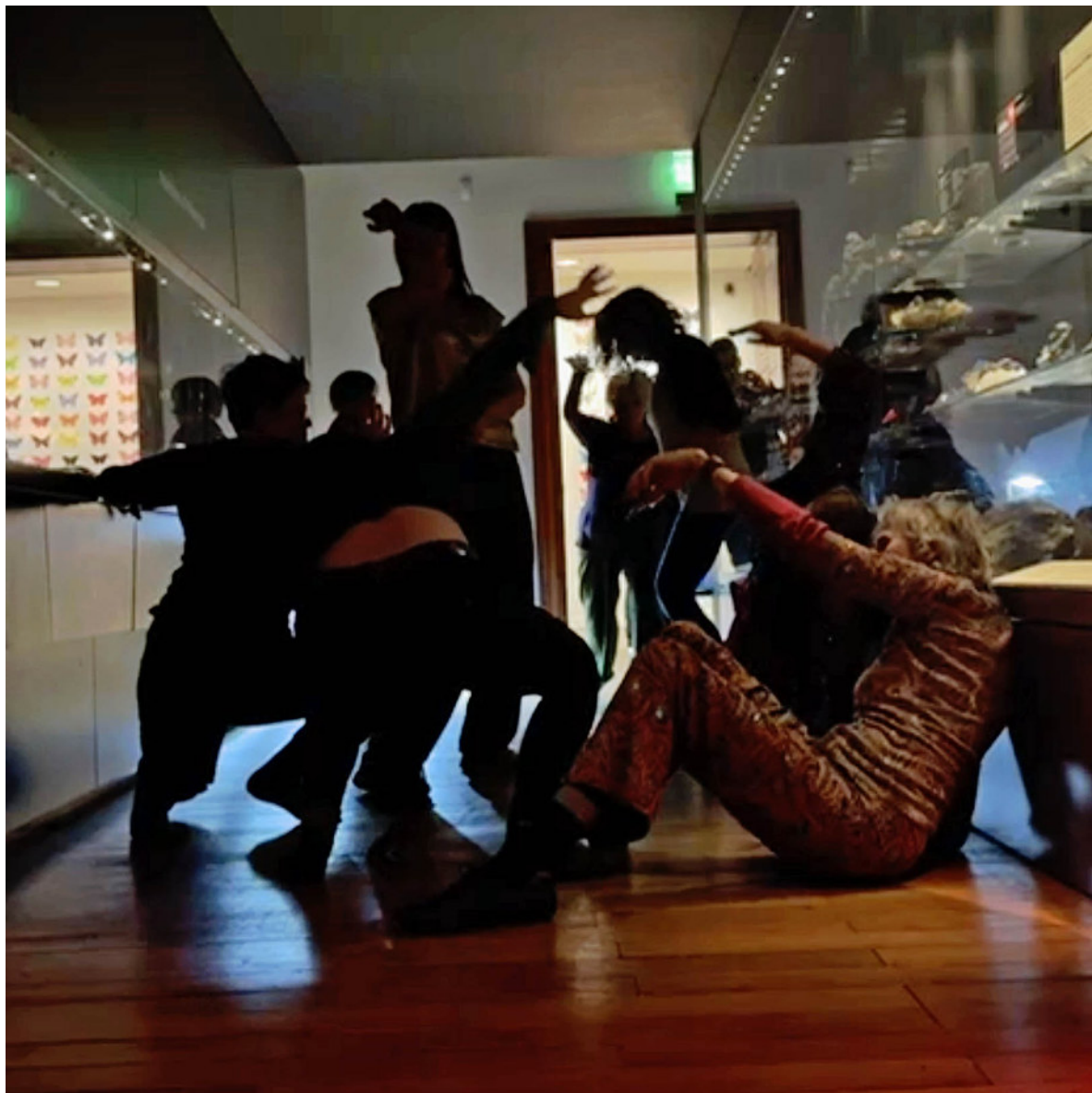
Mass of bodies, movement.  
Gaps appear, limbs appear.

Moving as a unit.  
Bodies compressed in space,  
mimicking crystal formations through  
pressure.

Performing for the minerals: our audience  
and our inspiration. The gallery as a fissure in  
which liquid becomes crystal.

Our collective movement puts energy into  
the world, something we did might shift the  
universe.





Worldwide minerals

Over the last 100 years, the world has seen a huge increase in the number of minerals discovered. This is due to the fact that we now have the technology to analyse rocks and minerals in much greater detail than we did in the past. This has led to the discovery of many new minerals, some of which are now being used in a variety of ways, including in the construction industry and in the production of electronics.



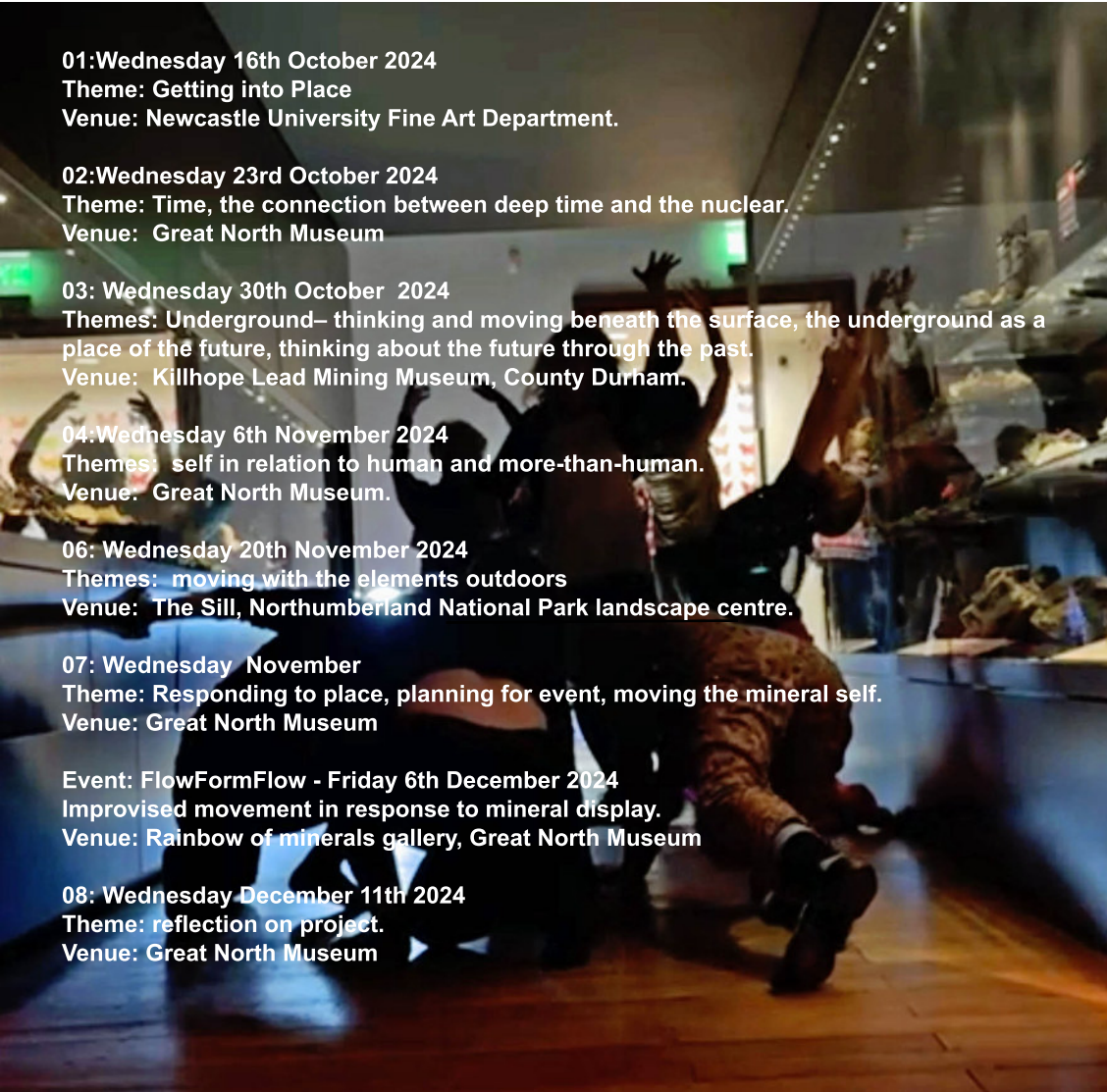


## FlowFormFlow

Drawing on their experience in the lead mine at Killhope and their collective responses to the display in the mineral and gem gallery at the Great North Museum, the project participants seek to embody the crystalline structures that surround them.

Reflecting on the geological processes that formed these fantastic specimens, their movements also consider the chemistry that is shared between human and mineral.

They seek to move with their mineral selves, speculating as to whether this conviviality could be a way to move beyond an extractive attitude towards geological matter.



**01: Wednesday 16th October 2024**

**Theme: Getting into Place**

**Venue: Newcastle University Fine Art Department.**

**02: Wednesday 23rd October 2024**

**Theme: Time, the connection between deep time and the nuclear.**

**Venue: Great North Museum**

**03: Wednesday 30th October 2024**

**Themes: Underground– thinking and moving beneath the surface, the underground as a place of the future, thinking about the future through the past.**

**Venue: Killhope Lead Mining Museum, County Durham.**

**04: Wednesday 6th November 2024**

**Themes: self in relation to human and more-than-human.**

**Venue: Great North Museum.**

**06: Wednesday 20th November 2024**

**Themes: moving with the elements outdoors**

**Venue: The Sill, Northumberland National Park landscape centre.**

**07: Wednesday November**

**Theme: Responding to place, planning for event, moving the mineral self.**

**Venue: Great North Museum**

**Event: FlowFormFlow - Friday 6th December 2024**

**Improvised movement in response to mineral display.**

**Venue: Rainbow of minerals gallery, Great North Museum**

**08: Wednesday December 11th 2024**

**Theme: reflection on project.**

**Venue: Great North Museum**

Still from video of FlowFormFlow. Image credit Penny Payne



Exiting the mine at Park Level, Killhope Lead Mining Museum: Photo credit Karen Melvin

