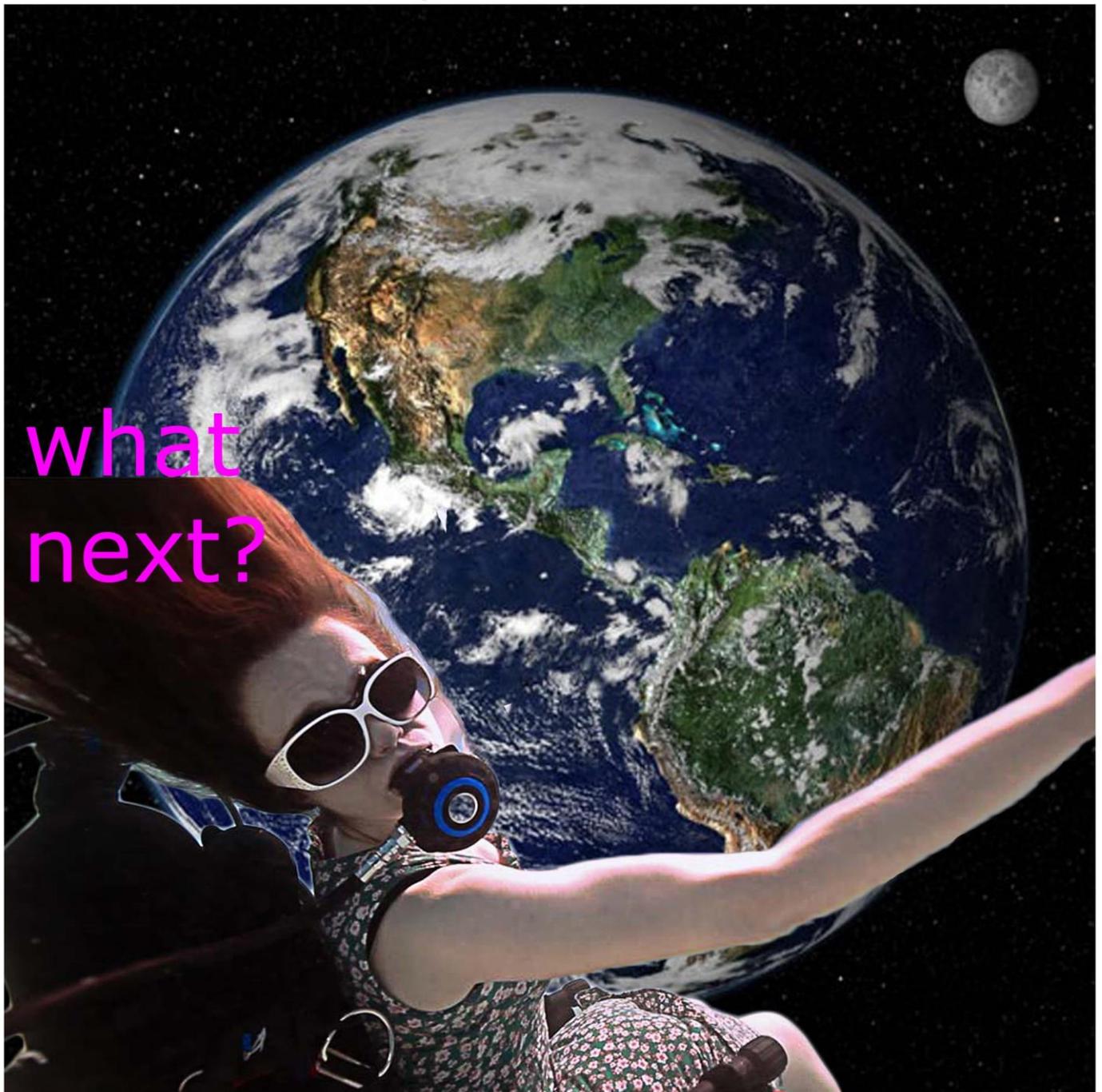


Taking the Underwater Wheelchair into new dimensions, Sue Austin visits NASA



Welcome

The New Year always promises fresh ideas and hopes; and we are looking forward to a Creative 2014!

The committee are working hard to organise some exciting activities. Plans are afoot for a new story-telling project this year; we will publish further details when we know more.

Café LUA will visit and respond to Salisbury-based exhibitions (both at SAC and beyond) over the next few months – read on to find out more!

We very much look forward to seeing you at an event soon!

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MEET THE LUA COMMITTEE

We held our annual AGM in December and amidst the excitement of Sue and Trish arriving at SAC straight from NASA and showing us photos from their trip, we also found time to appoint officers and affirm the rest of the Committee. We are pleased to introduce you to our Committee for the coming year:

GINI – CREATIVE DIRECTION & CHAIRPERSON

"I call myself a visual artist and wordsmith. I trained as a printmaker, specialising in etching and stone lithography, but migrated from two dimensional expression via life-size soft sculpture figures, to a preoccupation with capturing and performing words - words which I seek to interpret in drawings and three dimensional forms - words which also find expression blogged on DAO.

LinkUpArts has been an important part of my life since its beginning. It is through the process of evolving the organisation that I am learning to trust my disabled gaze and work with the more personal issues that are most relevant to me as a wheelborne artist."

TRISH WHEATLEY – TREASURER



Trish Wheatley is Director of Dao (www.disabilityartsonline.org.uk). Working in the arts sector since 2005, she has developed a passion and specialism in working with and supporting disabled artists having started her career at Holton Lee curating and managing the Disability Arts programme. In 2009 she moved into freelance work and has a significant portfolio which includes: Shape in London, LinkUpArts, Roaring Girl Productions, project

development for many individual disabled artists and the creation of Freewheeling. Her other part-time work is currently as co-producer for Freewheeling which supports the creation and dissemination of artwork by Sue Austin.

HAYLEY DAVIES – SECRETARY

“My journey working within the arts sector began at Holton Lee in 2006. The job involved archiving over 30 years of Disability Arts material some of which will hopefully become part of the National Disability Arts Collection and Archive (NDACA) where I am now Company Secretary. It was here I developed a passion for the arts in particular Disability Arts, the history of the movement and preserving it. Since then as well as being involved with LUA, I have worked and volunteered with several different organisations including Disability Arts Online, Shape and The National Archives.”

SUE AUSTIN – COMMITTEE MEMBER



Sue Austin is a multimedia, performance and installation artist with a socially engaged practice. As Artistic Director of Freewheeling she “recognises the power of starting at the ‘personal’ and finding archetypal, numinous images that ‘communicate’ through connecting with the universality of human experience.” She aims to find dramatic and powerful ways to reveal the ‘Hidden Secret’ of disability, arguing that this ‘secret’, if explored, valued and then shared, can act to heal the divisions created in the social psyche by cultural dichotomies that define the ‘disabled’ as ‘other’.

‘Creating the Spectacle!’ presents a groundbreaking series of live-art and video works of an underwater wheelchair.

In an extract from her DAO blog, Trish Wheatley, Director of Disability Arts Online and Co-Producer of Freewheeling talks about her recent trip to NASA with fellow LUA Committee member, Sue Austin

Sue Austin's latest project, 'In at the Deep End USA' takes Freewheeling to the States to develop links with potential partners across the arts and sciences, exploring new opportunities to propel 'Creating the Spectacle!' and the underwater wheelchair into new dimensions.

'In at the Deep End USA' is supported by Plymouth University and the Artists' International Development Fund, an Arts Council England and British Council programme.

In 2012 we literally were literally were thrown in at the deep end with how the artwork took off. This is our chance to capitalise on the approaches and connections that have been made since the Unlimited commission. This project takes in visits and talks with NASA, Stanford University, Monterey Bay Aquarium, an independent Software engineer and artists, activists and producers connected to the documentary [FIXED: The Science/Fiction of Human Enhancement](#).

Our three days at NASA were a real once-in-a-lifetime experience. Sue kept saying "pinch me, I can't believe this is happening!" Della Cardona, who organises the SAIC Innovation Technical Speaker Series at which Sue was invited to speak, put together an absolutely wonderful programme that included a great mix of touring the buildings at Johnson Space Center with meeting people who work in a variety of roles for NASA.

Our first experience was the Sonny Carter Training Facility, which contains the Neutral Buoyancy Laboratory. This is a vast pool, the largest of its kind in the world, in which the astronauts train underwater to experience a weightless environment. Inside the 6.2 million gallon pool is a large replica section of the International Space Station (ISS). Sue has been dreaming of a performance in this tank, but never imagined we would even ever get the chance to see it in real life. The first thing that struck me when we arrived at surface level was that this is clearly a very slick operation, where briefing and defined job roles are paramount to the safety of all involved and ultimate success of the activity. Peering over the edge of the water we could see the Space Station below. Scuba divers were busy preparing to enter the water as a training session with two astronauts was about to begin and feeling a little bit of kit envy we listened to Steve, our tour guide, with interest as

he explained the details of the training facility. Moving around the pool, we were introduced to various team members, including astronaut

Douglas Wheelock who questioned Sue about the underwater wheelchair.

We then had our photo taken with Kate Rubins, one of the astronauts suited up and about to embark on the six hour training session. We watched them enter the water on a platform lifted by a crane before continuing on the tour of the facility. Pictures and posters decorated the walls of corridors, with cabinets containing old diving and space paraphernalia indicating a pride in the history of NASA that would



become more apparent throughout our visit. Specific to NBL, were posters of almost every space film you can think of that has utilised the facility for filming scenes in recent years.

Lori Wheeton, our main tour guide for the day gave a real insight into the experience of being part of the NASA community. In Building 9, where astronauts train inside replica sections of the space station, we walked the floor as we looked up at people on a glass screened walkway taking the public tour.

We were allowed to get up close to robonaut, a current robot being developed and used to take on tasks in space to reduce human risk. In amongst the lunar vehicles and unearthly equipment it was almost so unreal that it felt like a sci-fi film set. As Lori explained, NASA is much smaller than it used to be when the Shuttle programme was still in full operation. There was a real sense of nostalgia and regret amongst people we met that Shuttle is not still in operation.

The Americans currently rent spaces on the Russian spacecraft at \$70 million per seat to access the ISS. The new NASA spacecraft Orion is in development and I got the impression that until it is operation NASA's reputation, certainly with the American public won't be fully restored.

By Trish Wheatley

REVIEWS

BEAUTY AND THE BEAST

**By one of us, in co-production with improbable
Starring Mat Fraser & Julie Atlas Muz,
Directed by Phelim McDermott Young Vic, December 2013**

Where to begin? On the train to Waterloo, I asked myself what was I expecting from this 'adult' version of 'Beauty and the Beast?' Nudity, to be sure, but more importantly, an exploration into body image and what it is, that attracts.

The set was beautifully ornate, in the style of William Morris, with lead swirling with roses and buds. There were steps going up, with an animal head with horns on a banister. On one wall, hung a mirror and a red Parrot mask. Roses abounded and a beautiful gate served as an entrance, giving the feeling that it was almost as if the outside was in.

We were gently introduced to the classic story by speedy narration from the protagonists and a 'paper cinema' effect, where projection and puppetry masterfully showed us Beauty's removal from her family and journey to the castle. When it was clear that Beauty was trapped in the castle, the cinema ceased and the physical acting began.

Their sexuality and love was powerfully depicted through burlesque, cabaret and masks. I was fascinated by how Mat Fraser and Julie Atlas Muz's autobiographical love story interwove so cleverly with that of Beauty and the Beast's. One moment, the Beast would be taunting Beauty in his splendid purple robe; the next, he would step out of character and become 21st Century Mat, talking very honestly about his life. In one very 'real' moment, Julie told us about her farewell ritual when parting from Mat. The nature of their work means that the couple often spend time apart, and when it's time for him to leave New York for London, she'll chase the taxi down the street, blowing kisses, catch it at a red light, kiss him passionately and watch him drive away.

The physical undressing was like a peeling away of the layers. As Beauty and the Beast's love grew, he allowed her to see more of himself. When Beauty arrived; the act of eating was a solitary and formal one – the Beast presided as she ate, but, he would only drink wine. The act of eating can be uncomfortable for some, and it was uplifting when the Beast eventually felt relaxed enough to play – their fruit fight was both a funny and sensual experience.

The comic, personal and passionate love stories of Beauty and the Beast and Mat Fraser and Julie Atlas Muz will go down a storm in New York where the show is headed next.

By Tam Gilbert

WEARING AND BEARING

Lya Garcia
Salisbury Arts Centre

Cafe LUA met at Salisbury Arts Centre as Lya Garcia's exhibition was being installed. I admit to being somewhat curious and distracted by the intriguing shapes stretching out over the walls and the video playing on the alter stage in front of us.

A French artist, born in Algiers to Spanish parents fleeing the Franco Regime, Lya's primary medium is crochet, mainly in the form of wearable art, but there are also stitched fabric pieces, photographic works and 'Horloge Anglaise' a work specially created for this exhibition. Unable to attend the preview, I nevertheless manage to spend my lunchtime viewing the exhibition next day and am not disappointed. Horloge Anglaise (English Clock) grabs my attention on entering. The rust-red and blue colours echo the stained glass of the building's windows, and stand out among the dark neutrals that dominate the rest of the exhibition: 'Past, present and future converge in this symbolic time-measuring device whose hands point to all of the 12 hours at once...At the centre a hollow crocheted life-belt is presented as if after a long moment of exhalation.'

The life-belt links this piece to the rest of the exhibition, recurring in the 'Wearing and Bearing' video where Lya appears on the tower of Roche-Guyon castle with two translucent green life-belts, a black tubular dress and a grey blanket.

At Cafe LUA my stolen glimpses of this video left me with the impression of something dark, sombre and unfathomable. Giving the piece my full attention next day reveals something 'stranger than fiction' with the funny, the elegant, the serious and the daft adding depth to this expression of Lya's very individual take on life.

The life-belt also appears in Vetements Migrants, migrating clothes that express the evolving nature of identity and the variables of a fluid personality. Just knowing that Lya can get trapped in these clothes adds new dimension to the panic I feel when trapped in my own garments. While video and photograph invite me to observe, the Becornette Hats invite me to participate; to try on a hat and check out how I feel, photograph myself and post comment on social media. Lya's wearable art has strong personality of its own. For me the crocheted pieces seem full of the medieval influence of religion and witchcraft with echoes of ceremonial bulls, sacred spirits of Ancient Greece or Egypt. And they play enticingly with exploring aspects of personal diversity.

Perhaps contrary to the artist's intentions I find it easier to see elements of me in the shifting images of the video than in the dominating presence of the crocheted head headpieces.

Wheelborne, I am constantly made aware of the shallow impression my wheels make on people and the constant need to resist the easy option of conforming to that warped reflection. Lya's expression of her own journey in wearable art challenges me to pursue latent ideas for communication through my own personal presentation and to interpret more uncomfortable aspects of my journey from a much bigger point of view. I am challenged to reflect a social self of greater diversity.

In 'Wearing and Bearing' Lya's experiences of migration and shifting identity have been transformed and elevated to a symbolic level that I easily identify with; the life-belt (protection for those traversing the oceans) encourages me to seek a rescuing symbol for my own rootless life; to rethink my social relationship with my wheels.

Given time and attention, this exhibition could have designs on you too.

By Gini

Artwork in this issue:

Front cover: Image of Sue Austin taken from 'Creating the Spectacle!'
Copyright Freewheeling.
Earth image - NASA
Artwork by Gini

Page 3: Photograph of Trish Wheatley, LUA Treasurer

Page 4: Photograph of Sue Austin, Committee member

Page 5: Photograph of Sue Austin and Trish Wheatley with astronaut Kate Rubins, at the Sonny Carter Training Facility, Johnson Space Center, NASA

OPPORTUNITIES AND EVENTS

Get Creative this spring and take advantage of these opportunities:

Unlimited Funding

Following the success of the Cultural Olympiad in 2012, Arts Council have awarded £1.5 million to Shape and Artsadmin to deliver a new three year program, with Jo Verrent as Senior Producer. There will be festivals nationally, and at the Southbank in 2014 and 2016, with the first deadline for Round 1 applications on 17 February. Round 1 has two elements: funding is available for existing work which can be shown at the Southbank in the autumn, also for research and development to create new work.

To find out more, about this exciting opportunity, please visit www.weareunlimited.org.uk.

Practice – call for artists

Salisbury Arts Centre are looking for submissions from practitioners to test new and innovative contemporary performance and dance work in front of a live audience. Practice will consist of up to four selected extracts of work in progress by solo performers and companies, with the potential for some of the works to be further developed and performed at ICIA University of Bath and Salisbury Arts Centre.

The next Practice platform will take place at SAC on Wednesday 26 February 2014.

Application deadline: 24 January 2014. To find out more, or to book tickets, please go to

<http://www.salisburyartscentre.co.uk/opportunities/practice.aspx>.

Wiltshire bursaries for Arts and Health Training

Arts and health specialists Willis Newson are offering two five-day professional development programmes for artists, arts and health practitioners and managers. The courses, which take place in Bristol and run from February – April 2014, are *Evaluating Arts, Health and Wellbeing Initiatives* and *Participatory Arts in Health and Social Care*.

Wiltshire Council have subsidised this training to offer 4 bursaries for Wiltshire artists/arts managers to attend. The cost to participants will be £125 for the 5 days. This will be a first come first served opportunity. To register, please contact Christina ASAP at Christina@willisnewson.co.uk or visit <http://theartsinwiltshire.wordpress.com/2014/01/10/wiltshire-council-offers-arts-and-health-training-bursaries-for-wiltshire-arts-practitioners/> to find out more.

If you fancy taking in an exhibition at Salisbury Arts Centre, you might be interested in:

Wearing and Bearing - Lya Garcia

Salisbury Arts Centre

9/01/2014 to 23/02/2014. FREE

Exploring the relationship between fashion and identity and the way that the things we wear - or don't wear - reflect our nature.

Lya Garcia considers the artificial nature of social conventions which define and restrain our appearance and bodily expression. Can we change by simply putting on someone else's clothes?

Read Gini's Review (above) or see more at:

<http://www.salisburyartscentre.co.uk/whats-on/Event.aspx?EventID=904>.

Skin Deep

Salisbury Arts Centre

27/2/14 - 6/4/2014. FREE

Skin Deep brings together four contemporary artists whose painted surfaces play tricks with appearance and reality.

Artists: Harriet White, Heather Wallace, Clare Chapman & Mike Newton.

Join us at Café LUA on 12 March at 2pm to view and share thoughts.

See more at: <http://www.salisburyartscentre.co.uk/whats-on/Event.aspx?EventID=906>.

REMINDERS FOR YOUR DIARY:

Café LUA

February.....12th 2014

March12th 2014

Café LUA takes place every second Wednesday of the month (except August) at Salisbury Arts Centre from 14.00 to 16.00. We usually meet in the café area, but specific projects can mean we are in one of the work spaces, do ask at the Box Office if you are in any doubt. Café LUA is a social get together for artists with disabilities – an informal, open space for inspiration and discussion. However you are involved with or interested in the arts, do come along and meet us, find out about us, and about Disability Arts. We'd love to meet you and hear more about your arts practice or interests. Each month, as well as open discussion and networking, we focus on a particular topic or issue

NB: February's Café LUA WILL NOT take place at the Arts Centre. See below for details about joining us for a visit to Salisbury Museum

Wednesday 12th February

Join us for a visit to Salisbury Museum to see their exhibition 'Mediolanum: Roman Saintes' which explores the archaeology of Salisbury's twin town of Saintes in France. The town, located on the bank of the Charente River, dates back to Gallo-Roman times; discover more, and please do stay for an informal discussion, over a cup coffee! Meet in the Museum's Foyer at 2pm. Entrance fee, £5.

The museum is located in Cathedral Close, opposite the West Front of Salisbury Cathedral. There is some parking in the Museum forecourt for orange/blue badge holders – reserving a space is advised!

For further info, about the exhibition, please see:

<http://www.salisburymuseum.org.uk/whats-on/exhibitions/mediolanum-roman-saintes>

Wednesday 12th March

Join us at SAC for the exhibition 'Skin Deep' bringing together four contemporary artists whose painted surfaces, play tricks with appearance and reality. For further details please see

<http://www.salisburyartscentre.co.uk/whats-on/Event.aspx?EventID=906>.

At the heart of LinkUpArts:



For more information about the career artists in LUAN: linkupartistsnetwork@gmail.com

NEWSLETTER FORMATS

You can receive this Newsletter in print form, it is **available in bigger type** and an audio cassette. You can also download it from salisburyartscentre.co.uk -> Resident Companies ->LinkUpArts



creative direction
Gini

gini@linkuparts.org.uk

Administration & Fundraising Assistant
Tam Gilbert

admin@linkuparts.org.uk

LinkUpArts, Salisbury Arts Centre,
Bedwin Street, Salisbury, SP1 3UT
Arts Centre Enquiries: 01722 343 020

LinkUpArts and Salisbury Arts Centre work together for the benefit of both organisations. LUA advises and consults with Salisbury Arts Centre on its Disability Arts programming and helps to promote the events. Salisbury Arts Centre gives LUA its home and provides marketing and administrative support. LUA is a strategic creative partner in Salisbury Arts Centre's Creative Family.

Registered office: Salisbury Arts Centre, Bedwin Street, Salisbury Wiltshire, SP1 3UT
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