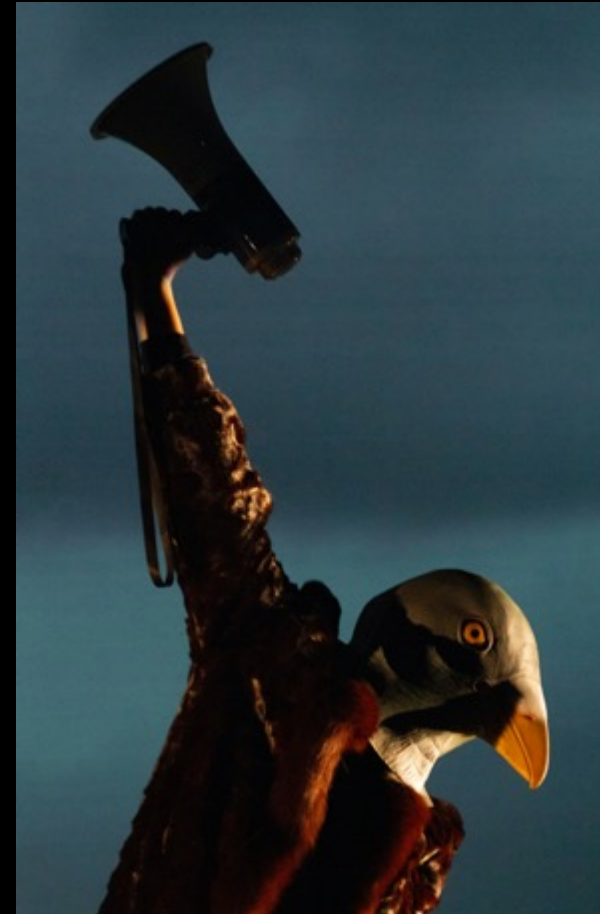


# The clown, the suitcase, and the pigeon: artful practices/methods and pedagogies towards citizenship

*Kathryn Ricketts*



# Ancestry of Practice





















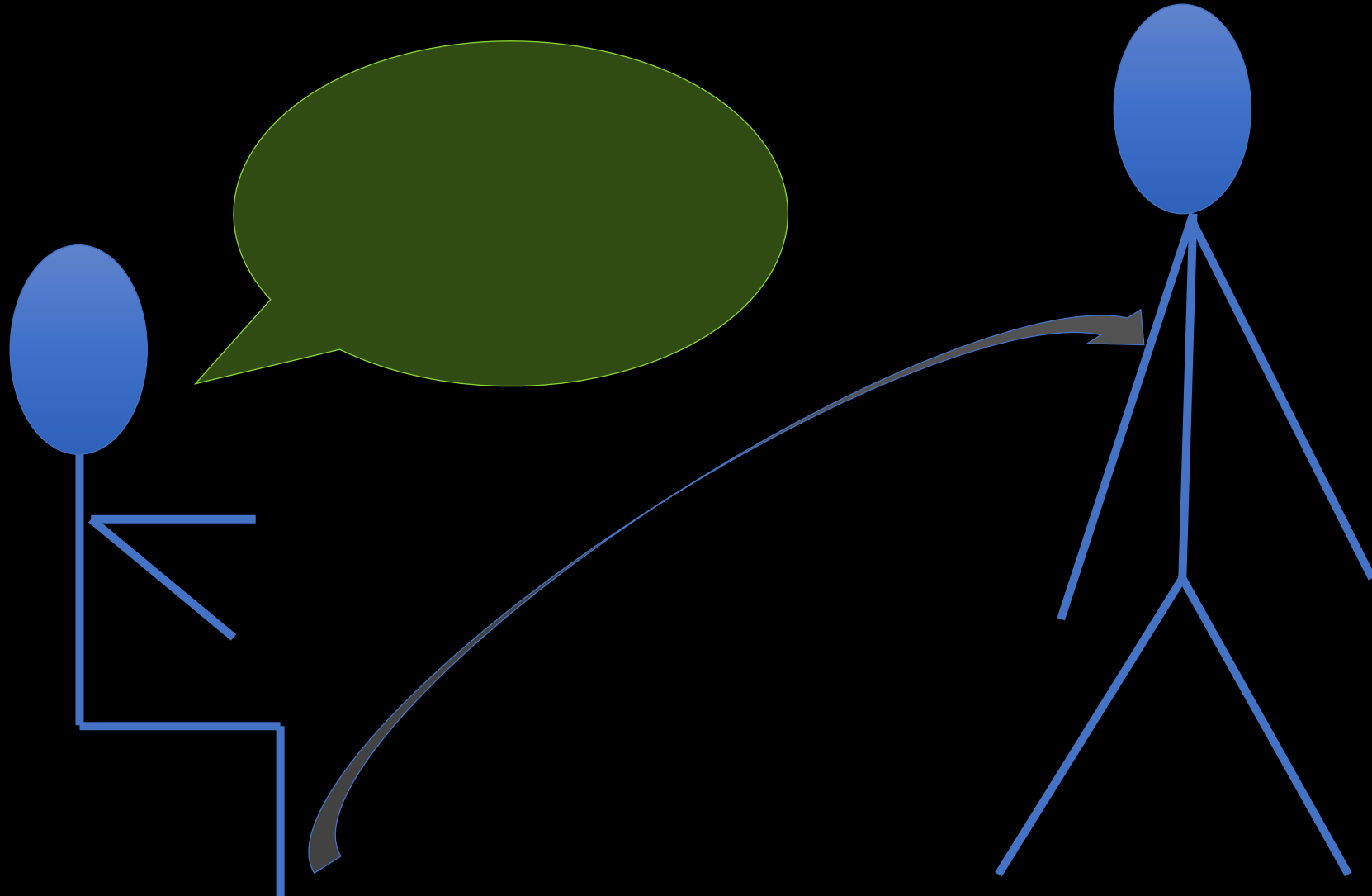




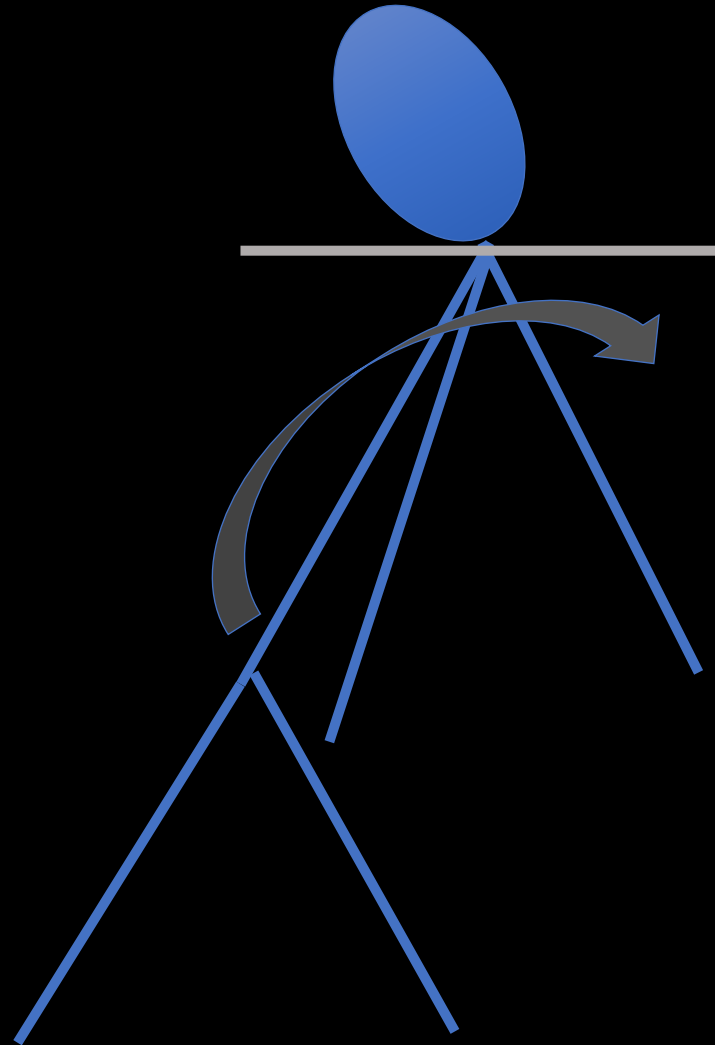


Jorge Holguin 1952 - 1989

# A kinesthetic conduit for the stories of others



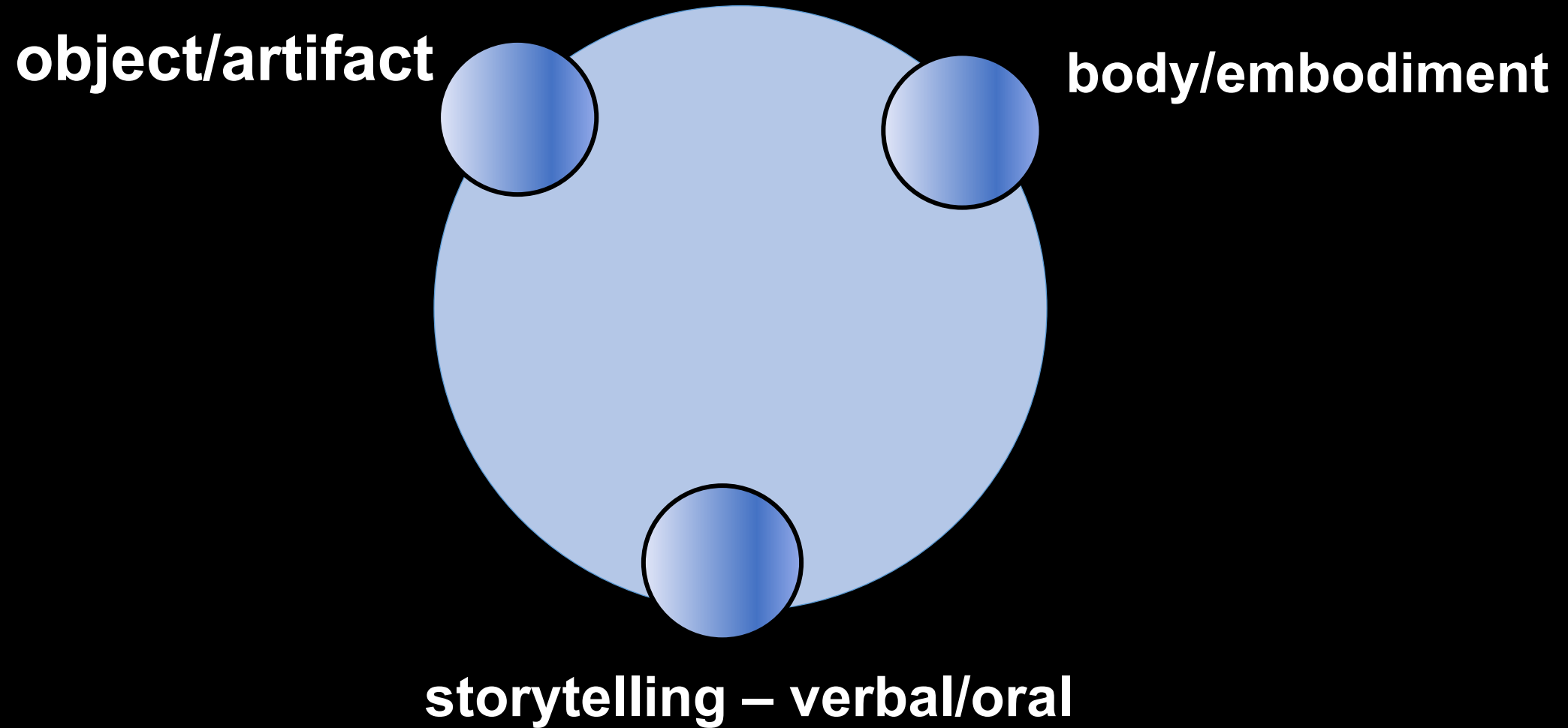
Working off axis disrupts habituated ways of knowing





# Methods

# Embodied Poetic Narrative



# Who and what has and continues to influence me?

Through my PhD work I have articulated a methodology Embodied Poetic Narratives which involves stories, objects and the body but I have drawn from and continue to draw from

Performative Inquiry – Fels , L - 2012

Embodied Inquiry – Snowber, C – 2016

A/r/tography- Springgay, S., Irwin, R. L., Leggo, C., & Gouzouasis – 2008

Narrative Inquiry - Connelly, F. M., & Clandinin, D. J. – 2006

Poetic Inquiry – Prendergast, M., Leggo, C., & Sameshima, P - 2009.

Living Inquiry- Meyer, K. – 2010

Interfaced with concepts from Design Thinking and Enabling Constraints

*play is to risk: to risk is to play* (Ackerman, 1999)

A foundational principle of creative work is that we must be willing to take risks and we must be willing to fail (Finn, J 2015)



“Language thinks us as we think within the language” (Bowers, C.A. 2005, p. 86).

“The flesh of the body, the flesh of the word and the  
flesh of the world.”

Snowber, C 2016

3 characters

# LUG













# Remington























# Rufus

...a tired clown explores place as an interior landscape harnessing humor and notions of fertility within the dissonant, inviting us to look underneath the error.

“Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better.” (Beckett, 1983, p. 7)

What sediment is revealed?

What raises to the surface?

What saliency sheds new light?

Which words move forward otherwise hidden  
or silenced in the recesses of our body?

“...what I have been calling the observer evaporates, and what really takes place is a *betweenness* (for lack of a better word): part of me is the object, and part of the object is me. There is no such thing as a pure self, or a pure object apart from that self.” (Elkins, 1997, p. 243)

# Anthropology of the Discard









# ANTHROPOLOGY OF THE DISCARD

*BAGS OF STORIES WAITING TO BE TOLD ...*

UNIVERSITY OF REGINA  
APRIL 25TH - MAY 13

Exhibition by:  
Kathryn Ricketts

Open rehearsal, workshops & performances by  
Kathryn Ricketts | Jayden Pfeifer | Johanna Bundon



the fifth  
parallel  
gallery

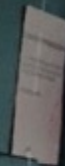
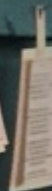
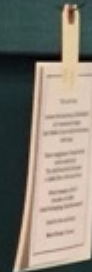
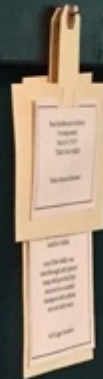
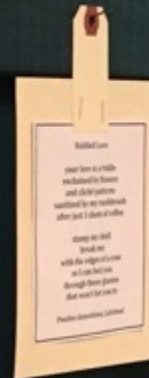
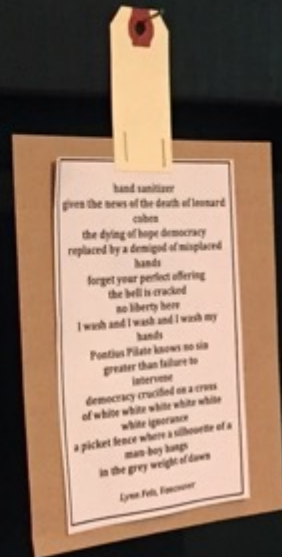
May 2016  
7<sup>th</sup> Performance at 7:30PM  
8<sup>th</sup> Workshop 12-1 PM  
8<sup>th</sup> Performance at 7:30PM  
13<sup>th</sup> Performance at 7:30PM  
Workshop 12-1 PM

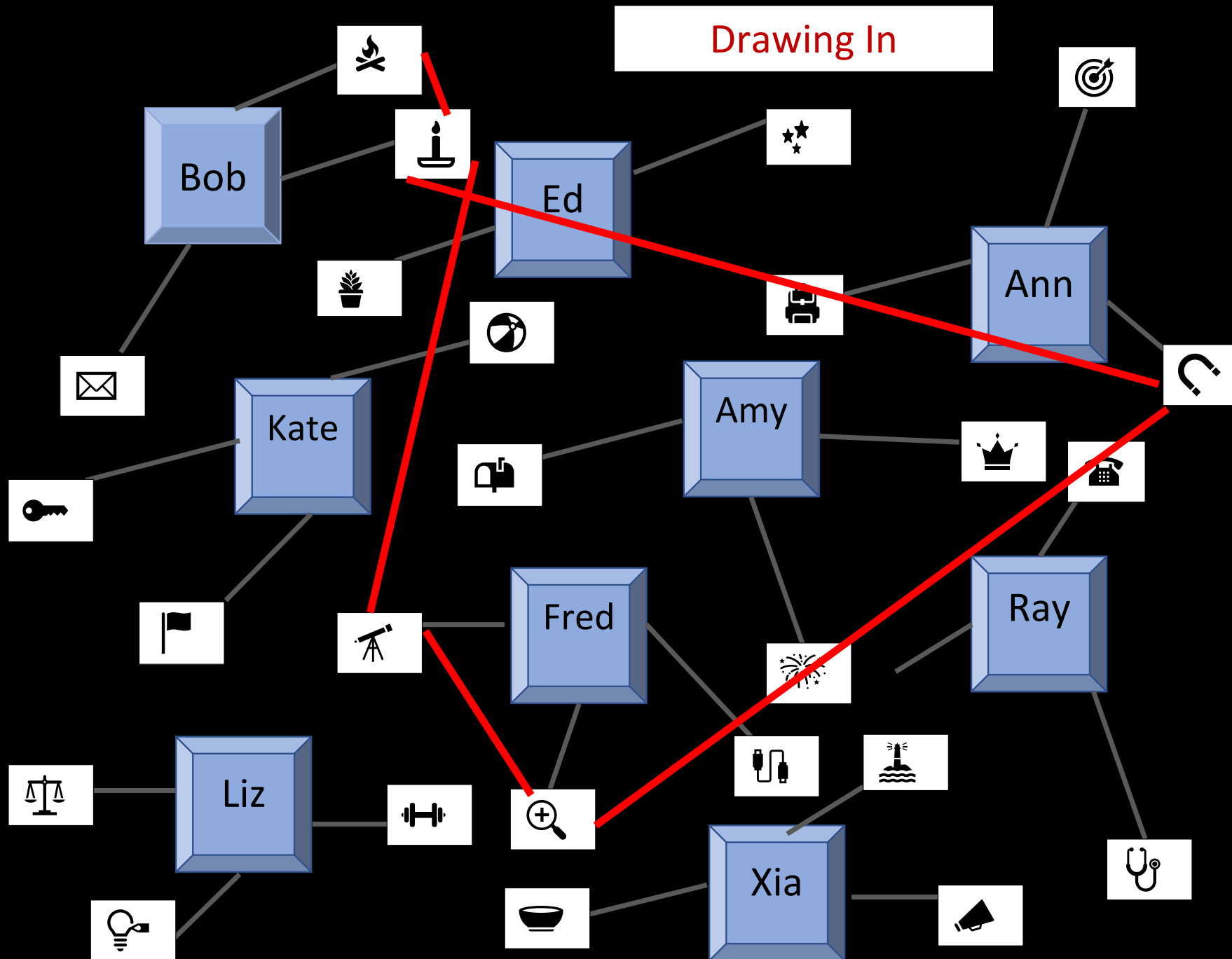
















## **Terry Sefton, cellist & Kathryn Ricketts, dancer**

*Downtown/s - Urban Renewals Today for Tomorrow*

*The 2017 Windsor-Essex Triennial of Contemporary Art*

**October 21, 2017 – January 28, 2018**

*We are looking for personal stories about Windsor. Tell us your story and where it (exactly) happened. We will create a performance inspired by your contribution. Come to the Art Gallery of Windsor to see **Stories of Windsor** come to life!*



*Write your story above and drop it off at the gallery or submit to*



storiesofwindsor



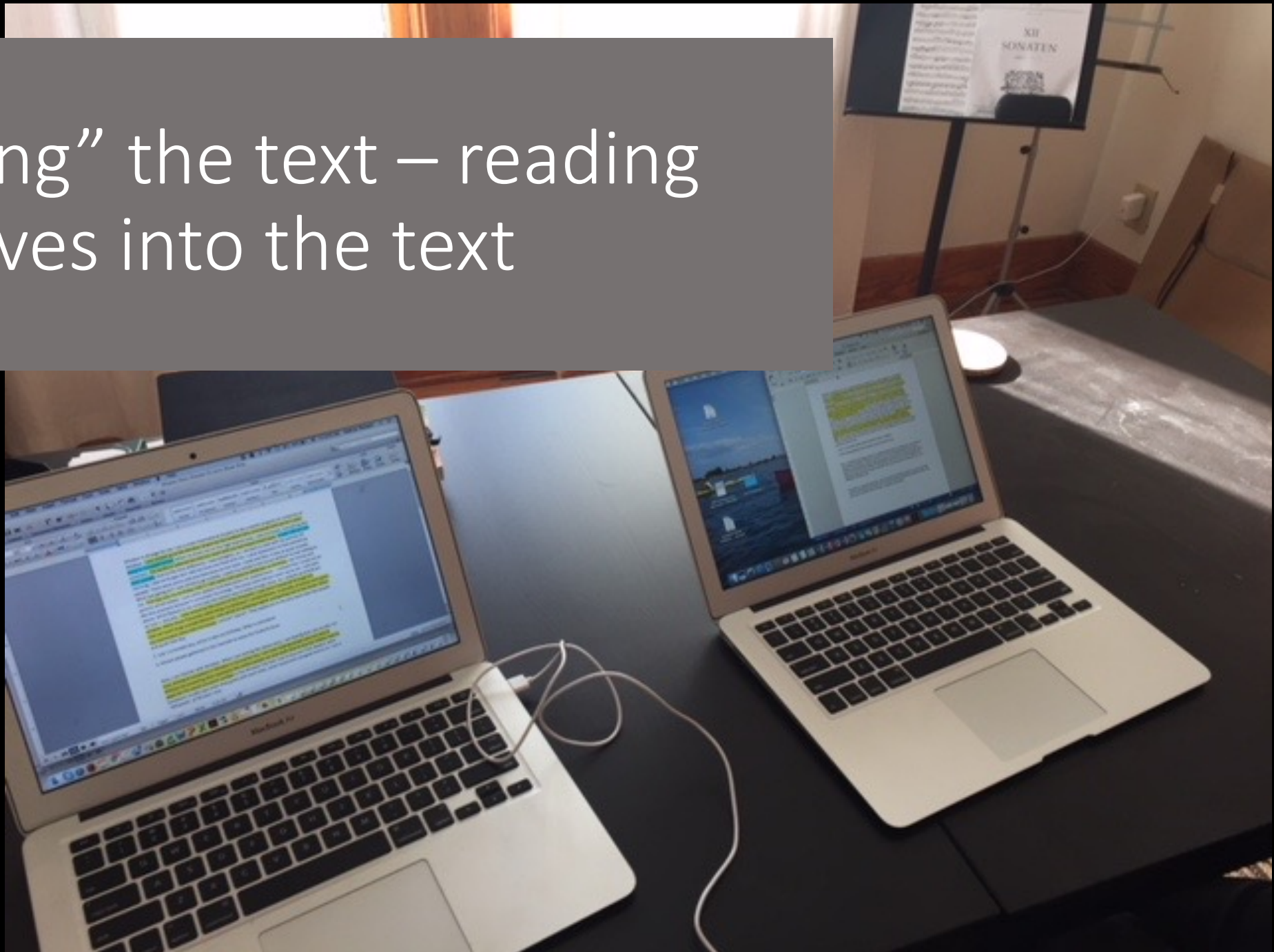
<https://storiesofwindsor.blogspot.ca/>



#windsorstories

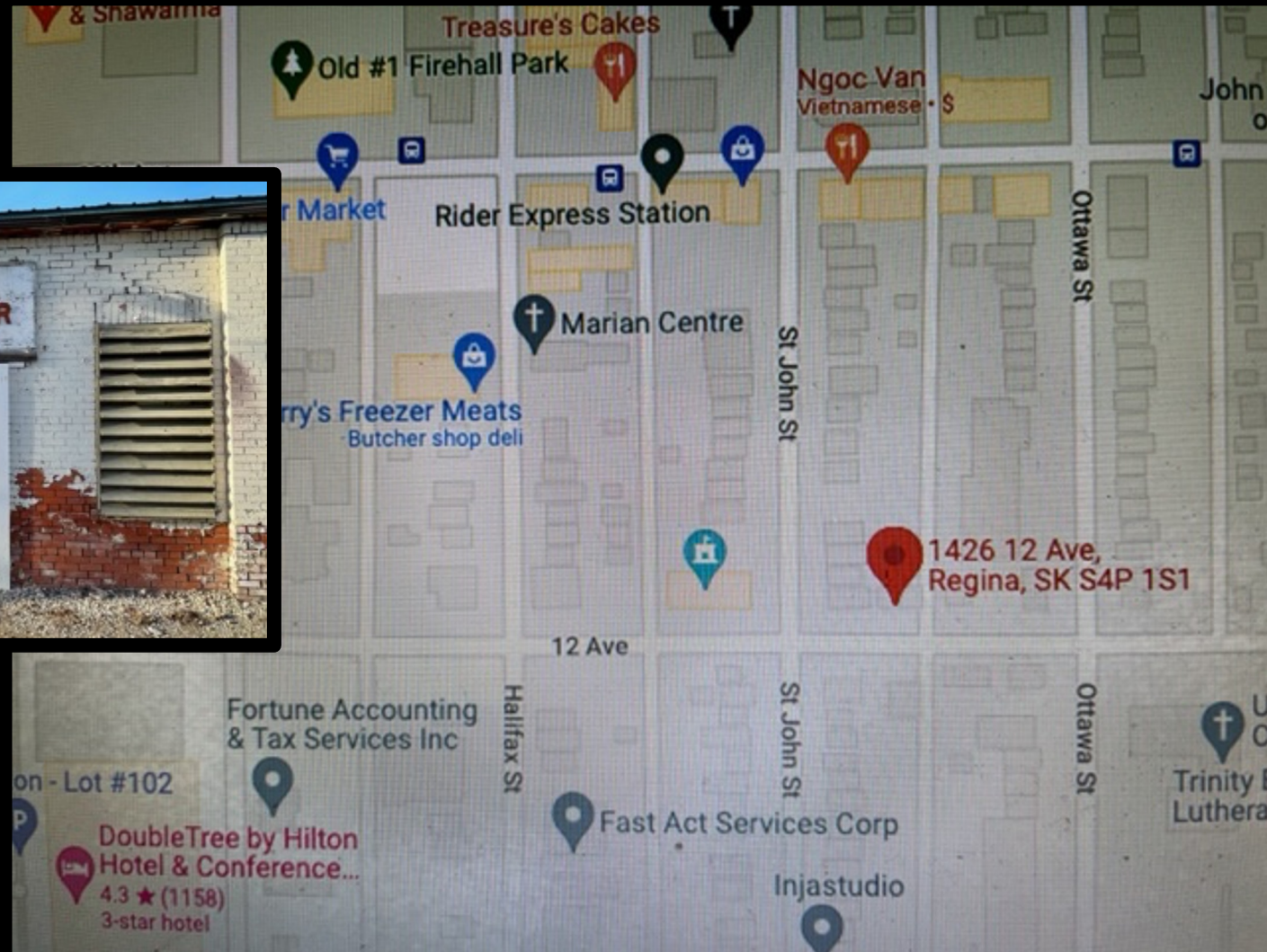


“reading” the text – reading  
ourselves into the text









## Regina Stories

Terry Sefton, cellist & Kathryn Ricketts, dancer  
*June 6th– 3 PM – 5<sup>th</sup> Parallel Gallery, U of R*  
*Free Live Performance*