

<b>Thu</b>	am	open all day	plenary	panels 1	eve
	7:00–14:00	14:00 cont.	15:00–17:30	17:30–18:30	from 19:30

<b>1.1</b>	<b>Body/Landscape</b>
<b>PWB Studio 2</b>	
[Convenor:]	Frank <b>van de Ven</b> (Body Weather Amsterdam)
[Description:]	A presentation by participants of the <i>Body/Landscape – Workshop</i> , led by Frank <b>van de Ven</b> (Snowdonia, 11-17 June 2009).
	Peter <b>Snow</b> (English, Communications & Performance Studies, Monash) <b>Performing in the interstices: bodies and landscapes bringing each other into being</b>

<b>1</b>	<b>Body/Landscape – Workshop (11-17 June 2009)</b>
	<p>Workshop exploring the relationship between Body and Landscape led by Frank van de Ven (Body Weather Amsterdam); Guest teacher Peter Snow (Monash University) Intensive 7-day workshop in North West Wales set in Snowdonia National Park ('Eryri' in Welsh meaning 'place of the eagles').</p> <p>The workshop proposed strategies to confront our bodies with the multiplicity, unpredictability, directness and autonomy of the natural environment. The aim was to explore and develop consciousness of the body itself being an ever evolving landscape within a greater surrounding landscape.</p> <p>Programme included MB (mind/body, muscles/bones) dance training; practice of and reflection on physical and mental training; walking and wandering, silent walk, pilgrimage and nocturnal journeys; various modes of experiencing body, movement and landscape; investigating divergent senses of space and time; peripatetic records, drawing, writing, immediate contact with surroundings; mental topography of a location, myth, archaic mind and genius loci; local geology, archaeology and history.</p>
<b>2</b>	<b>Peter Snow (English, Communications &amp; Performance Studies, Monash) Performing in the interstices: bodies and landscapes bringing each other into being</b>
	<p>Since returning from Japan where he was a leading dancer for nine years with Min Tanaka's butoh company, Mai Juku, Frank van de Ven has been based in Amsterdam. As well as performing, directing and teaching, he has for many years conducted body/landscape workshops in the Pyrenees, in Iceland and in the Czech Republic. Immediately prior to the Aberystwyth conference, van de Ven conducted a similar workshop in North Wales which will issue in a performance presentation at the conference. I participated in the workshop and will present a paper in association with the performance. In the paper I will discuss some of the relations between bodies and landscapes where both might be conceived as permeable associations, even as envelopes for each other. On this view performing takes place in the interstices. It is sometimes proposed that bodies are landscapes and landscapes bodies, which begs the question what symbolic resources are being mobilised to facilitate this analogy. I will suggest rather that bodies and landscapes are in constant flux and in continually variable relations with one another. From a phenomenological perspective, place, or emplacement, is as relational as embodiment. The discussion will consider actual performance exercises undertaken in the body/landscape workshops. I will propose that, mediated by performance, bodies and landscapes bring each other into being.</p>

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<b>1.2</b>	<b>Site-Specific Dance and Live Art: <i>Still Life</i>:</b>
<b>HO A12</b>	<b>Composition and Decomposition in Site-Specific Dance and Live Art</b>
[Chair:]	Carl <b>Lavery</b> (Theatre, Film and Television, Aberystwyth)
[Description:]	This double presentation focuses on <i>Still Life</i> , an on-going interdisciplinary site-specific dance and live art project co-produced by Sap Dance and The Lou Wilson Company that has emerged directly from Lancaster University's AHRC-funded project <i>Re-enchantment &amp; Reclamation: New Perceptions of Morecambe Bay through Dance, Film and Sound</i> . <i>Still Life</i> explores the ways in which perceptions of a place can be controlled through scientific and aesthetic schemes of description, but also the impact that those schemes of description have on our aesthetic and ethical engagement with environment.
<b>1</b>	Nigel <b>Stewart</b> (Sap Dance & Lancaster Institute for the Contemporary Arts, Lancaster)
<b>2</b>	Lou <b>Wilson</b> (The Lou Wilson Company, London)

- 1** Nigel **Stewart** (Sap Dance & Lancaster Institute for the Contemporary Arts, Lancaster) and  
**2** Lou **Wilson** (The Lou Wilson Company, London)

This double presentation focuses on *Still Life*, an on-going interdisciplinary site-specific dance and live art project co-produced by Sap Dance and The Lou Wilson Company that has emerged directly from Lancaster University's AHRC-funded project *Re-enchantment & Reclamation: New Perceptions of Morecambe Bay through Dance, Film and Sound*. *Still Life* explores the ways in which perceptions of a place can be controlled through scientific and aesthetic schemes of description, including various approaches to mapping and narrating a site, but also the impact that those schemes of description have on our aesthetic and ethical engagement with environment. The work will be performed at Morecambe Bay and possibly other intertidal locations in Britain – including Cardigan Bay – in Spring 2010.

This presentation is in three parts. The first consists of a general introduction to the project and a description of the first phase of research and development undertaken at Far Arnside in Morecambe Bay during September 2009. In the second part, Lou Wilson will show photographs, art works and sound recordings to describe the geological, bathymetric and sonic mapping strategies which she employed during the second phase of creative work in June 2009. With particular reference to historical and contemporary narratives of children and adults who have died on the sands, she will reflect on how those mapping strategies can trace the ways in which the landscape holds the memory of historical events; how sands and tides regurgitate, over time, the objects and people that they have claimed; and how the life and death forces of the living landscape impact on and are reflected in the human body.

In the third part of the presentation, Nigel Stewart will reflect on those life and death forces in terms of processes of composition and decomposition that went into the making of the work. Firstly, the work emerged partly from the imposition of pre-determined performance material *onto* each location. This material includes: dances based on biomechanical studies and the systematic movement notation of bird flight, tape recordings concerning visual composition in landscape painting, arrangements of maritime artefacts, methods of categorizing flora and fauna, and a number of different installations and sculptures that literally frame found and gathered objects. Through this compositional logic locations are made "observable" and thus knowable. Secondly, however, the work also emerged from the ways in which that prepared material and the performers themselves are "decomposed" or "weathered" by a location's physical conditions. Central to this "weathering" is an experience of gravity making way for a new, if disorienting, perception of the alterity of place and of the interdependence of place and person.

Altogether, then, the presentation suggests that environmental dance and site-specific live art offer a unique means of developing ecological knowledge and of entering into a dialogue with place, but also that they offer an alternative approach to performance-making and mapping based as much on the force of what lies outside the frame as what can be controlled within it

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<b>1.3</b>	<b>Arrivals</b>
<b>HO A14</b>	
[Chair:]	David <b>Williams</b> (Theatre, Falmouth/ Dartington)
[Description:]	An opportunity to reflect on the itinerant performances presented earlier in the day (see <b>Thu 7:00-14:00</b> – Abstract performances--p.61 for further details)
<b>1</b>	Stephen <b>Hodge</b> (Drama, Exeter; Wrights & Sites), Simon <b>Persighetti</b> (Theatre, Falmouth/ Dartington; Wrights & Sites) <b>Longshore Drift</b>
<b>2</b>	Eddie <b>Ladd</b> (Theatre, Film and Television, Aberystwyth), Tim <b>Bromage</b> (Cardiff) <b>Llyfr Gwyn Rhydderch</b>

For full abstracts see under 'performances' -- p.61

<b>1.4</b>	<b>Landscape, Art, Communities in Wales</b>
<b>HO C164</b>	
[Chair:]	Heike <b>Roms</b> (Theatre, Film and Television Studies, Aberystwyth)
[Description:]	The panel introduces two projects located in Mid-Wales and engaging with landscape, heritage, communities and art practice.  Points under discussion include: art in the public realm; creating a sense of place and site through art practices; the role of interpretation in telling stories about place/landscape; whose stories/whose landscapes are interpreted; ways of working with communities to communicate a significance that is both particular/local and universal.
<b>1</b>	Alice <b>Briggs</b> (Project Manager, <i>Blaengar</i> ) <b>Creating art in the landscape and built environment</b>
<b>2</b>	Shelagh <b>Hourahane</b> (Director, <i>Creu-ad Heritage Interpretation</i> ) <b>Telling a landscape: ownership and audience</b>

<b>1</b>	Alice <b>Briggs</b> (Project Manager, <i>Blaengar</i> ) <b>Creating art in the landscape and built environment</b>
	Blaengar is an Aberystwyth-based not-for-profit arts organisation, whose principal objective is to provide a forum for dialogue and collaboration. Formed in 2006 by a small group of emerging artists, Blaengar aims to stage events and exhibitions outside the traditional gallery space, and the projects – which include performance, installation and new media – take place in the landscape and built environments of mid-Wales. Previous projects include <i>Interaction</i> , an exhibition of public art surrounding Aberystwyth's promenade and museum (which will be continued in summer 2009); and <i>Spoilio</i> , a site-specific work at Llywernog Silver and Lead Mine near Ponterwyd. We are currently working in a disused shop in Aberystwyth and recently created a site-specific installation in partnership with Ceredigion Museum and a local youth group. www.blaengar.org
<b>2</b>	Shelagh <b>Hourahane</b> (Director, <i>Creu-ad Heritage Interpretation</i> ) <b>Telling a landscape: ownership and audience</b>
	<i>Creu-ad</i> is an independent interpretation consultancy. <i>Creu-ad</i> engages with communities in an interpretive process that helps them to express their sense of identity through projects that use a variety of media and in which the arts have a particularly important role. www.creu-ad.co.uk

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<b>1.5</b>	<b>Gwesyn</b>
<b>PWB Studio 1</b>	
[Description:]	An illustrated presentation and soundscape documenting the six mile journey following the Afon Gwesyn from its source on the peat bog slopes of Drygarn Fawr (621m) in the heart of the Cambrian Mountains to its confluence with the river Lrfon in the village of Abergwesyn.
	Liz <b>Fleming-Williams</b> and Simon <b>Fraser</b> (Wales)

<b>1</b>	<b>Liz Fleming-Williams</b> and Simon <b>Fraser</b> (Wales): <b>Gwesyn</b>
	<p>An illustrated presentation and soundscape documenting the six mile journey following the Afon Gwesyn from its source on the peat bog slopes of Drygarn Fawr (621m) in the heart of the Cambrian Mountains to its confluence with the river Lrfon in the village of Abergwesyn.</p> <p>'Gwesyn' is the title of a 25 minute sequence of still photographs with surround soundscape.</p> <p>This is a six mile journey following the Afon Gwesyn from its source on the peat bog slopes of Drygarn Fawr (621m) in the heart of the Cambrian Mountains to its confluence with the river Lrfon in the village of Abergwesyn. In 2006 we documented the source material in photographs and multi-track sound recordings and have edited and mixed 'Gwesyn' entirely from that material plus one additional local voice recording.</p> <p>The combination of still images and 5 channel surround sound allows the audience to experience the sensation of 'being there'. On our journey we follow two components, the natural environment and human culture, and their deep interaction: from dramatic waterfalls and woodlands to prehistoric stone cairns and remains of a medieval church. There is a strong ecological thread in this submission, and one which is empowered by the 'conversation' between the image and the sound. The acute sense of responsibility for this landscape and its contribution to a region and nation is felt in this sensual celebration of our natural environment. The three minute lark song epitomizes this, as it and many of the images were appropriately recorded on World Environment Day 2006. We first showed this piece in April 2008 and since then have screened it in a further 5 venues, including the World Forum of Acoustic Ecology conference in Mexico City in March 2009 and the Drwm in the National Library of Wales.</p>