

Fri	early am	open all day	panels 2	plenary	lunch event
	7:00–9:00	9:00 cont.	9:00–11:00	11:30–12:30	12:30–14:00

2.1	Landscaped Occupations and Preoccupations
HO A12	
[Chair:]	Alan Read (Theatre and Performance Studies, King's, London)
[Description:]	The panel brings together reflections on the 'phenomenalities' of landscape in its relation to questions of identity, culture, experience and the body, and on art practices that intervene into the occupation and experience of landscape and environment.
1	Mitch Rose (Geography, Hull) Fundamental Geography
2	JD Dewsbury (Geographical Sciences, Bristol) Landscaped Preoccupations
3	David Crouch (Cultural Geography, Derby) Flirting with space: thinking landscape relationally
4	Matthew Cornford (Fine Art, Brighton) Past, Present and Future: Recent Projects by Cornford & Cross

1	<p>Mitch Rose (Geography, Hull) Fundamental Geography</p> <p>This project draws upon Emmanuel Levinas' concept of the subject in order to theorise landscape as the fundamental means by which culture gains its capacity to appear in the world. While traditional conceptions of cultural identity conceptualise culture as something subjects have, this project endeavours to locate identity outside the subject. Specifically I argue for a conception of culture as an asymptotic horizon – not something we have but something we covet. An idea we move towards but never reach. In this framing, what we experience as culture is the ongoing movement towards culture. And what we narrate as culture, is the culture we desire to have. Given this framing of culture, landscape stands as a way of marking culture's existence in concrete form. Thus, landscape is no longer a representation engendering and supporting a pre-existing identity, culture or consciousness. On the contrary, it is a marker - the material means by which culture appears in time and space. Geography, therefore, does not reflect culture. It is what gives culture its capacity to exist in concrete form. This is why geography is fundamental. Geography is what gives culture its primordial phenomenality.</p>
2	<p>JD Dewsbury (Geographical Sciences, Bristol) Landscaped Preoccupations</p> <p>This paper locates landscape as a phenomenon producing a certain kind of body but questions the performative 'phenomenalities' we use to make landscapes appear. Materially landscapes already preoccupy us in that the material world is seen to afford action that is already thought practical intelligence. And we are well versed in such matters, with technological advances scripting such affordances in ever more subtle ways. In taking phenomenological thoughts directly and going back to lived nature, however, the occupation of being in a landscape is seen to be much more explicitly constitutive of what it means to be human. Therefore this paper proposes to think over this constitution in the way it stages an unavoidable tension between thinking landscape experience as both biological, in body dispositions that can be habitually practiced to be otherwise, and cultural, as that which frames experience through registers that make it manifest and accountable, and thus solicitous of maintaining meaning and furthering value. At the heart of both the biological and the cultural is the immediacy of experience: nothing puts this into sharper relief than in the interdisciplinary space of performative concerns. This paper then considers this interface between biological rewiring of bodies re-engineered in the lived spaces of immediate occupation of landscaped activity and that of cultural preoccupations disposing vistas and thoughts that contextualize any approach towards the landscape: in this it makes use of two workshop events from the AHRC funded network <i>Living in a Material World</i>, those experienced at the MoD site at Mynydd Epynt and the Avonmouth Severn Beach Littoral.</p>

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2.1	Landscaped Occupations and Preoccupations
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3	David Crouch (Cultural Geography, Derby) Flirting with space: thinking landscape relationally
	<p>For over a decade landscape has been exemplary of the critical debates between representational and so-called non-representational theories affecting cultural geographies. At the same time discussions concerning mobility contest the familiar emphasis upon the habitual and situated character of landscape and its role in the work of representations. This paper offers a contribution to the growing awareness of a need to try and engage these debates surrounding landscape across geographical, anthropological, cultural and art theory amongst others. It considers different debates on landscape through the notion of spacing particularly in terms of how we understand artwork and representation, insistently in relation to practice in a broader discussion on other fields of practice and inflecting mobility. Landscape is considered as the expressive-poetics of spacing in a way that makes possible a dynamic relationality between representations and practices both situated and mobile.</p>
4	Matthew Cornford (Fine Art, Brighton) Past, Present and Future: Recent Projects by Cornford & Cross
	<p>My art practice is collaborative I work with David Cross whom I met whilst studying at St Martin's School of Art, London in 1986. Since then as Cornford & Cross we have been included in exhibitions at the ICA, Photographers Gallery and South London Gallery and realized a range of projects in England, Europe and the United States.</p> <p>Each of our projects engages with its context, which includes the physical site, the social situation and historical moment. As our interventions are often large in scale, and disruptive to the flow of everyday life, realising them demands intensive interaction with the organisations and people who occupy places and influence events. Yet far from making observations from an oppositional viewpoint, we aim to encourage a 'reflective scepticism' towards individual actions and their collective results. As well as the visible artwork, the project outcomes include exchanged attitudes between our selves, the people we work with and hopefully those who respond as our audience.</p> <p>A number of our recent projects including <i>The Once and Future King</i> (2008 - www.meadowarts.org/meadowgallery-sh.html) and <i>The Lion and the Unicorn</i> (2008 - www.wolverhamptonart.org.uk/wolves/exhibitions/003713.html); are concerned with our past, present and future relationships with, the environment, fossil fuels (coal, gas and oil) and the everyday. The visual presentation for 'Living Landscapes' will detail the context, research methods and theories that inform our practice, the challenges and logistics' of the works realization and the public response.</p>

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2.2	Gardens
HO A14	
[Chair:]	Andrew Filmer (Theatre, Film and Television, Aberystwyth)
[Description:]	The panel addresses our engagement with the landscape of the garden as a space to live in, work on, visit, imagine and enact. Papers discuss written, photographic and performative engagements with domestic, public and artificial gardens.
1	Mark Bhatti , Paul Stenner (Applied Social Science, Brighton); Andrew Church , Amanda Claremont (Geography, Brighton) Experiencing and expressing the garden landscape: lay narratives of domestic gardens
2	Mark Bhatti (Applied Social Science, Brighton) re/Imagining the Garden
3	Phil Smith (Theatre, Plymouth) Gardens Always Mean Something Else
4	Minty Donald (Theatre, Glasgow) The Garden Project (working title)

1	Mark Bhatti , Paul Stenner (Applied Social Science, Brighton); Andrew Church , Amanda Claremont (Geography, Brighton) Experiencing and expressing the garden landscape: lay narratives of domestic gardens
	The AHRC Landscape and Environment Programme project entitled <i>Writing the landscape of everyday life: lay narratives of domestic gardens</i> was based upon data from the Mass Observation Archive (MOA). We use the narratives from MOA to explore how the ordinary people that have contributed to this archive write about the experience of living, working and imagining the landscape of the domestic garden. The contradictions and paradoxes of everyday life as enchanting, transformative and oppressive are revealed in the emotions and meanings attached to the garden. The desire to own, possess and privatise domestic space is challenged by the range of intrusions into the garden landscape and the elusiveness of everyday life. This paper analyses some of the different ways in which these lay writers describe their garden landscapes and gardening experiences and activities into four distinct <i>modes of occupation</i> . The naturalistic mode is occupied with the garden as expressive of 'nature'; the nostalgic mode is occupied with memory, self-reflection and reverie; the pragmatic mode concerns the more or less effortful activities that constitute the routine practices of gardening; and the mimetic mode is occupied with the interpersonal dynamics and processes of human social activity. It is hoped that this analysis lends some empirical substance to recent theoretical and philosophical speculations about why the home garden appears to be so significant to so many people.
2	Mark Bhatti (Applied Social Science, Brighton) re/Imagining the Garden
	Britain is often portrayed as 'a nation of gardeners' - it is the most popular national pastime. In the summer months two-thirds of adults in the UK are regular gardeners. In rural and urban areas gardens attached to dwellings are a significant, 'everyday' element in a range of landscapes, spaces and terrains. When gardening people shape and co-create their everyday landscape literally, through 'mixing with the earth'. This Photo-Essay uses material from the Mass Observation Archive (MOA) to consider, document and make suggestions about the meanings of domestic gardens. How people write about and Re-Imagine their own gardens gives valuable insights into the relationships people have with one of their closest and most intimate environments. The essay offers snapshots of domestic gardens all over Britain, with photos, text and puzzles to help make sense of why gardens are such beloved spots in both the imagination and at home in our everyday lives. This rich material offers a rare opportunity for research into how landscapes are narrated by lay or 'ordinary' people. The MOA material also reveals how those narratives, and the landscapes that inspire them, change during the life course, how people remember their gardens, and what they remember: why does the garden feature recurrently as a special place in the memories of so many people? We will be focusing on the research themes of

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	<p>time and memory, and embodiment and ageing, emotional attachment and belonging, and gendered home- and place-making. The essay takes viewers into other people's gardens. Where are the people in these gardens? Who made them? Do we need gardens for contented, sustainable urban living? Does what people say about their gardens change how we view them? Is there a difference in how men and women write about and work in their gardens?</p> <p>This photo-essay is a part of the AHRC Landscape and Environment Programme project entitled <i>Writing the landscape of everyday life: lay narratives of domestic gardens</i>.</p>
3	Phil Smith (Theatre, Plymouth) Gardens Always Mean Something Else
	<p>Research by the National Trust into visitor behaviour has revealed that a majority of return visits to their larger properties involve a visit to the gardens of these properties, but not the house toured on the first visit. Questionnaires suggest that many visitors regard the buildings as the 'working' part of their visit and the gardens as relaxation, 'realisation', reward and subjectivisation.</p> <p>Taking this as a starting point I want to examine a particular relationship of a garden to a house, and its telling and experiencing, at one National Trust Property: the sixteen sided, eighteenth century house and its grounds at A la Ronde, near Exmouth, Devon, UK. I will examine the original intentions for the gardens - a micro-rural scene with hay meadow, sheep flock and cow, possibly a camouflage for the continental European model for, and the eschatological symbolism of, the house. I will look at the various developments of the garden - source of free fruit for Exeter's poor, a tamed 'lawn', the very recent return to meadow with consequences for the uses of the gardens and the impact on a newly returned wildlife and the preparations for the opening up to the public of a very private garden made by a previous site manager's partner.</p> <p>The paper is framed by an ongoing series of performances at A la Ronde, challenging the conventional narratives of the property with alternative, sometimes extreme histories, autobiographical 'guiding' and a sensual visiting; the first in 2007, the second this year (with Simon Persighetti) and the third due to be made on the final day of the Living Landscapes conference. The paper will be coloured by this and will include performative elements related to the three performances.</p>
4	Minty Donald (Theatre, Glasgow) The Garden Project (working title)
	<p>Using audio-visual material, the presentation will describe and reflect on the development, realisation and reception of <i>The Garden Project</i> (working title), a performance piece which will take place in an 'authentic' garden created in a conventional theatre space in Glasgow in early June 2008.</p> <p><i>The Garden Project</i> is a collaboration between performer Adrian Howells, currently AHRC Fellow in the Creative and Performing Arts at the Department of Theatre, Film and Television Studies, University of Glasgow, and Minty Donald, artist, scenographer and lecturer in Theatre Studies.</p> <p><i>The Garden Project</i> marks the culmination of Howells' three-year programme of practice-led research, which has explored questions around intimacy and risk in the context of confessional one-to-one, solo performance practice. The research investigates the process by which specific sites can be recreated in other sites, and the potential affect of such recreation on the sense of intimacy.</p> <p>The choice of garden as <i>mise en scene</i> for Howell's performance – stemming from his interest in the spaces and places of confession and contemplation - offers rich opportunities for the consideration of relationships between 'landscape' and 'performance'.</p> <p>Although in the initial stages of its development, it is anticipated that <i>The Garden Project</i> might explore questions and topics including: the affects of gardens; the garden as conducive to contemplation and meditation; the garden as sacred site; gardens and 'the real/artificial', natural/cultivated'; the garden as microcosm; the garden as utopia; the garden as heterotopia; gardens as guided walks/ staged experiences; the theatricality of gardens...</p>

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2.3	Sacred, Spiritual and Therapeutic Landscapes
HO C164	
[Chair:]	Heidi V. Scott (Geography & Earth Sciences, Aberystwyth)
[Description:]	The panel addresses the role of landscape in religious, spiritual and therapeutic practices, with reference to neo-Paganism, pilgrimage, Aboriginal dreaming and the healing properties of walking.
1	Kathryn Rountree (Social Anthropology, Massey) Family Reunions- Neo-Pagan Engagements with Living Landscapes
2	Sarah Goldingay (Drama, Exeter) The performance of pilgrimage: Playing the role of the better-self in a processional, utopian landscape
3	Geoffrey Samuel (BAHAR – Body, Health and Religion; Religious and Theological Studies, Cardiff) Walking Through the Sacred Landscape: The Aboriginal Dreaming as Generative Model
4	Karolina Ronander Taylor (Geographical Health Research; Geography, Southampton) Moving encounters: The Therapeutic Potential of Walking in Nature

1	Kathryn Rountree (Social Anthropology, Massey) Family Reunions- Neo-Pagan Engagements with Living Landscapes
	<p>The natural landscape and environment are vitally significant to participants in the heterodox religious sub-culture of contemporary Western Paganism, in which love and reverence for nature and kinship with other-than-human beings (animals, trees, rocks, rivers, wind, for example) are central values. For neo-Pagans, divinity is immanent in the landscape; the planet – and indeed the cosmos – is the living body of ‘Goddess’. Many neo-Pagans are polytheists, honouring numerous deities and sacred beings, including some associated with particular parts of the landscape, along with ancestors, spirits and land-wights. Religious rituals (Sabbats), by preference conducted outside ‘in nature’, are explicitly tied to the seasonal Wheel of the Year (solstices, equinoxes and the quarter days between) and the moon’s phases. Because a neo-Pagan worldview makes no animate/inanimate distinction, these rituals may constitute, in a sense, family re-unions: performative expressions of kinship with the landscape’s seen and unseen occupants and constituents, present and past.</p> <p>Certain nodes in the landscape, particularly sites associated with the worship of pre-Christian deities, become portals for connecting intimately not only with the divine, but also with ancestors who lived or worshipped there in past millennia. Thus, as Mike Pearson and Michael Shanks (2001: 55, 138) have argued in relation to ancient sites, such a site is ‘as much a temporal as spatial concept’; walking over a site ‘is like a story, a series of events for which the land acts as a mnemonic.... To travel across such a landscape is to remember it into being’. Whether neo-Pagans are visiting or performing rituals in a sacred place near their home, or making a pilgrimage to a site on the other side of the world, landscapes can be deeply evocative. Some report a sense of time looping back on itself, past-life experiences, embodied ‘memories’ and visions. Their claims are reminiscent of Shanks’s (Pearson and Shanks 2001: xvii) suggestion that ‘the past does not hold comfortably some point in a linear flow of time from past through to present’; rather ‘the past bubbles around us’. This paper, drawing on several years of anthropological research, explores neo-Pagans’ imaginative constructions and bodily experiences of living landscapes.</p>

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2.3	Sacred, Spiritual and Therapeutic Landscapes
2	<p>Sarah Goldingay (Drama, Exeter) The performance of pilgrimage: Playing the role of the better-self in a processional, utopian landscape</p> <p>“The congregation from the chapel had left their Sunday service in order to wave to us. They clapped as the procession of banner-carrying, drum- beating, Goddess worshippers passed by... The representation of Our Lady of Avalon continued to dance its way towards the hills of Glastonbury.”</p> <p>“We’d been waiting for almost an hour in the late afternoon sun. The instruction to “shush” flowed back across the assembled line of stretchers and wheelchairs, ‘malades’, ‘handmaidens’ and ‘brancardier’. We lit our candles. The icon of Our Lady of Lourdes was lifted on the shoulders of the bearers before us and the first words of <i>Ave Maria</i> flowed out across the domaine.”</p> <p>Extracts from field notes, July 2008</p> <p>I spent the summer of 2008 on an interdisciplinary-pilgrimage. The first took me to Lourdes with fifteen hundred Catholic pilgrims from Westminster, one clinical psychologist and a historian; the second to Glastonbury with four hundred worshippers of the Goddess, the same clinical psychologist, an archaeologist and a neuroanatomist.</p> <p>This paper will compare my experience of public processions that marked critical points in each pilgrimage. From this focus, the discussion will expand to consider how these events might be understood in two ways. Firstly, it will ask what is revealed about pilgrims’ relationships to place and self-narrative if the processions are explored in terms of mythogeography. Secondly, it will look at how, through their performativity - by facilitating the playing of ‘the role of pilgrim’ - these events are performances of an attempted utopia. Where, in a location set apart in space and time, through the sustained enactment of a transposed, ludic self, the performer can foreground aspects of their behaviour that they perceive as morally preferable; a public expression of their better-selves.</p>
3	<p>Geoffrey Samuel (BAHAR – Body, Health and Religion; Religious and Theological Studies, Cardiff) Walking Through the Sacred Landscape: The Aboriginal Dreaming as Generative Model</p> <p>The Aboriginal Dreaming, extensively researched by anthropologists over the last half-century, and popularised some years ago through Bruce Chatwin’s <i>Songlines</i>, provides an intellectual model of the relationship between people, social groups, and landscape. More importantly, it is the basis for an embodied relationship to the landscape and to the other people who are connected with it. This relationship exists at the level of feeling, emotion, moral imperatives, and ways of movement through the landscape as much as in cognitive terms. The travels of the founding beings in primal time are re-enacted in ritual, dance and song, and less spectacularly in the everyday experience of walking through the landscape. Indications of similar ways of relating can be found in many societies; the Tibetan mythologies of <i>Gesar</i> and of <i>Padmasambhava</i> and the narratives of the Irish <i>Dindsenchas</i> provide instructive parallels. Can we make such ideas real in the contemporary world? The <i>BAHAR (Body, Health and Religion) Research Group</i>, based in the School of Religious and Theological Studies at Cardiff University, has been exploring these ideas in its recent workshops, and will present them in a variety of modes, academic and experiential, with a focus on the living landscape of South and West Wales.</p>

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4	Karolina Ronander Taylor (Geographical Health Research; Geography, Southampton) Moving encounters: The Therapeutic Potential of Walking in Nature
	<p>This paper engages with the practice of walking and its potential benefits for subjective wellbeing through a study of two walking groups in the New Forest National Park, Hampshire. The research explores the embodied interaction between walker and landscape in what could be termed the 'performance of the therapeutic' within the relational nexus of the group walk. The paper draws on early results from fieldwork carried out during spring 2009. Methodologically, the research builds on recent work in cultural geography and beyond, which emphasises mobility, rhythm and kinaesthetic experience.</p> <p>In order to examine bodily comportment and movement, the research takes an innovative approach in the use of head-mounted video cameras (headcams) that will be carried by selected participants during group walks. The headcam is an under-utilised technology in social research, with untapped potential for exploring the argument that movement itself can be therapeutic. It allows for the 'witnessing' of kinetic experiences that would otherwise be inaccessible if relying exclusively on post-hoc discursive data. The video material will also be used in focus groups with walking group members, to elicit memories and evoke emotions that can then be discussed. In addition, the research will utilise more conventional ethnographic interview techniques as well as an established wellbeing scale questionnaire.</p> <p>This paper contributes to discussions on how places and practices may be rendered therapeutic. It argues that affording attention to bodily comportment as well as the emotional dimensions of relational practices in 'nature' can add to understandings of how these engagements may become meaningful and significant for subjective wellbeing.</p>

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2.4	Transient Place-making
HO C165	
[Chair:]	Iain Biggs (Art, UWE)
[Description:]	The panel addresses transient strategies for place making through art projects that engage with rural and suburban communities and contested histories.
1	Sue Palmer (Theatre, Falmouth/ Dartington) Transience
2	Sally Mackey (Central School of Speech and Drama); Sarah Cole (Fine Art, University of the Arts, London) Cuckoos in the Nest: artists as transient place-makers
3	Jane Lloyd Francis (Equilibre Horse Theatre, Machynlleth) Equilibre 1993 -2009 Ceffylau Carreg
4	Jose Ferreira (Sculpture, School of the Art Institute Chicago) Sweeping Maputo

1	<p>Sue Palmer (Theatre, Falmouth/ Dartington) Transience</p> <p>For the past 11 months I have been working as an artist on a landscape project in the Neroche area of the Blackdown Hills on the Somerset-Devon border, as part of 'Revealing the Landscape' run by the Neroche Scheme (Forestry Commission) and Somerset Art Works. My arts practice is founded in contemporary performance making, but in this artwork I wanted to create a 'site' where my interpretation of this very particular rural landscape could find a variety of exposures and manifestations – a space (a website) in which the landscape could perform recognisable yet unfamiliar versions of itself. Mapping the landscape through walking, google earth, conversation, encounter and image making, the 'Transience' project tracks things migratory: events, ideas and species passing through Neroche. The 'Transience' site, a click-and-drag map with embedded media files, locates and places (paradoxically) some of these transient events - a moth watch interrupted by doggers, the elusive summer arrival of the migrant painted lady – and draws out relationships: a bird saved from the edge of a road and another killed by a car, a monument built to a Duke and another built by a farmer trying to sell his cider, swallows passing between continents and a woman arriving from Hungary to learn English. An accompanying blog maps the broader process of collection.</p> <p>This presentation will map a 'revealing' of Neroche through my artistic interpretation and construction: how is this particular landscape both distinctive and ubiquitous, defended and porous? The work opens up the paradox of locating transient appearances within an artistic frame and container, and explores the context of making, addressing some of the key questions arising from the meeting point between rural 'conservative' communities and contemporary art – the performance of the encounter between Neighbourhood Watch and a curious investigative artist.</p>
2	<p>Sally Mackey (Central School of Speech and Drama); Sarah Cole (Fine Art, University of the Arts, London) Cuckoos in the Nest: artists as transient place-makers</p> <p>Artists in the UK and elsewhere are frequently employed as the facilitators of 'making place' with or on behalf of a community – yet without necessarily inhabiting the environment as the community does. This paper draws upon one project, <i>Nest</i>, to illustrate and interrogate such potentially paradoxical practice.</p> <p><i>Nest</i> was the final stage of a three-year arts project taking place in school buildings on an estate on the edge of Basildon, UK, in 2008. Led by artist and academic Sarah Cole, and with several other artist practitioners participating, the three-year partnership was a protracted creative engagement with a particular, located community. <i>Nest</i> itself comprised the building and development of a range of inhabited 'nests' across the site and made available for viewing in a promenade performance. It was an evocative demonstration of re-performed environments. The project offered an opportunity for research into transient inhabitation and the performance/performativity of place where traditional, anthropological notions of place as permanent, fixed and static are challenged and place is instead articulated as immanently temporary. Artists travelling into a location to create community-focussed work that celebrates or interrogates place may well be perceived as nomadic, temporary place-performers. How might artists respond to this description and how does their response impact upon theories of temporary places? The artists – or cuckoos – of <i>Nest</i> provided an opportunity to explore these ideas.</p>

2.4	Transient Place-making
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3	<p>Jane Lloyd Francis (Equilibre Horse Theatre) Equilibre 1993 -2009 Ceffylau Carreg</p> <p>Equilibre Horse Theatre is neither circus nor pageant. Equilibre is probably the only group in Britain and one of very few in Europe integrating horses and equitation into serious and innovative projects using devised theatre, music, art and contemporary dance to create unique performance events. “Horses have a totally organic and unobserved presence. As a performer I seek that in my work. A purity in action that isn’t preconceived or artificial”.</p> <p>(Ian Morgan performer and collaborator).</p> <p>The fundamental element of the work is the horse, present throughout - horses saddled, unsaddled, working or at rest. The ridden work emphasizes the fascinating fusion of two beings, offering the rider an education that is both physical and spiritual and the audience an insight into the subtlety of this relationship. Situated in a remote Welsh valley far from any major conurbation Equilibre has relied heavily on the surrounding Bro Ddyfi community and their integration into the company alongside professionals with international reputations. This rural manege provides a neutral setting for the gathering and cross fertilisation of ideas, local and universal, rooted in the mythology of the horse.</p> <p>This presentation will share our experiences of creating spectacular events and of forging unexpected and varied relationships – equine and artistic –, extending from Abercegir to many corners of the world. This will be supported by film, photographic and written evidence. The natural location, powerfully elemental, has inspired both uninitiated and well established artists to create the fresh responses integral to our work. The result is “a sense of wholeness, of organic completeness, of total connected-ness - a condition lost and mourned in our fragmentary world where a sense of exile prevails” (B. Allen).</p>
4	<p>Jose Ferreira (Sculpture, School of the Art Institute Chicago) Sweeping Maputo</p> <p><i>Sweeping Maputo</i> presents to the viewer/participant a space of contradiction. Footprints are wiped away by systematic, meditative sweeping, a seemingly meaningless act. Synchronous to this act the bristles of the broom comb new textures into the sand, drawing a line down the coast. There are many implications in this gesture most notably though are questions around spatial neutrality, and the remote possibility of assuming any form of cultural impartiality. At first it might seem like an act of erasure, an elimination of identity, which it is, but at the same time it is an attempt at manufacturing space. It implies intermediacy, a spatial dimension constantly in flux – or a grey area. It is a cathartic rendering of the landscape that entails cleaning, wiping, sweeping.</p> <p>The work has many references, like those cinematic conventions present in South Africa when I was growing up. I make reference to footprints in Hollywood films with similar material and draw parallels between the local and the ‘foreign’. Hollywood movies often established new paradigms in places far removed from their original creation, they establish trends, and effect many lives beyond their projected markets. In these films the footprint is a means to gauge, measure and pinpoint the direction of someone, often a fugitive. It often implicates the individual as a guilty party, perpetually in conflict between landscape and body; it is a hybrid cliché presented in Westerns especially in the mid-seventies and early eighties. These clips are axial fragments of this performance; all suggest a contestation between the loaded history of a place and individual conflict. It is the struggle of the individual dwarfed by uncertainty, consumed by a dominating landscape so emblematic of South Africa. The multiple references in the work can be read more directly, sweeping is often seen as a repressive act, the lowest form of labour. Considering the racist criteria for employment during Apartheid South Africa, domestic labour was a denigrating form of employment. So this performance became a form of subverting that rhetoric on a personal level by doing the so-called lowest form of work.</p> <p>Along with this reading of the work, other readings, subtler and more remote in reference fascinate me. In the narrative of Robinson Crusoe he realises that others occupied the island prior to his arrival, and thus it could not have been “virgin” territory.</p> <p>I have in this work attempted to expose fragile elements of a corrupt culture. I am interested in the way that cultural conventions overlap, and the manner in which the layering of these influences exist all around us. As our histories increasingly intersect and hybridise, our stories elucidate new vectors of overlap in a world of unimaginable information and exchange. It is this area that I’m interested in, a point where identities fuse, become plural, and a space in-between is formed.</p> <p>Somewhere that resonates with the loaded complexity of history and implies complicity. I am speaking here of an emotional space I am not always sure of myself. And when I am not sure I clean, wipe, and sweep.</p>

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2.5	Sonic Landscapes
PWB Studio 1	
[Chair:]	Paul Newland (Theatre, Film and Television, Aberystwyth)
[Description:]	The panel addresses the aesthetic, philosophical, ethical and ecological implications of capturing and evoking landscape through the medium of sound and its recording.
1	Cathy Lane and Angus Carlyle (CRiSAP – Creative Research into Sound Arts Practice, University of the Arts, London) Listening to Landscapes
2	Wallace Heim (Public Space Ltd) Hearing the mean heat: how the measure of change on land leads to the valence of <i>phronesis</i>
3	David Reid (Photography, Nottingham Trent) (with Rhodri Davies and Angharad Davies, artists - Newcastle and London) half-light

1	Cathy Lane and Angus Carlyle (CRiSAP – Creative Research into Sound Arts Practice, University of the Arts, London) Listening to Landscapes
	<p>How does the landscape yields its life through sound? How can we begin to translate heard experience to recorded artefact? What is the significance of the presence of the listener/recordist in a recording? How is the relocated recorded/composed artefact received by listeners? The capture and evocation of the landscape through the medium of sound is a growing area of artistic practice and research. We welcome the opportunity to engage in debate and discussion of the aesthetic and philosophical implications of capturing and 'exhibiting' the landscape in sound. We shall concentrate on a specific tension identified between two moments of listening. The first occurs 'in the field' when the artist is engaged in capturing sound for composition and exhibition and is immersed in the multi-sensory dimensions of a landscape that is heard but also felt, seen and smelt. The second takes place when a listener encounters that recording-based composition with restricted access to the rich sensory registers that accompanied the original moment of capture. Deploying notions of performance, presence and theories of the 'acousmatic', we will explore the tension between the two moments of listening as a creative and critical resource with a dynamic potential for other artistic endeavours that seek to represent the landscape.</p>
2	Wallace Heim (Public Space Ltd) Hearing the mean heat: how the measure of change on land leads to the valence of <i>phronesis</i>
	<p>The concept of landscape implies change, whether in the perspectives offered by moving horizons, the spans of material entities and living beings, or the shifts in political and aesthetic judgments. Comprehending the scale, speed, history and projection of change is a complex task. Performance is one mode for attempting this, whether scientific, quotidian or aesthetic performance. Lorraine Berry's sound-scape 'The Sound of the Climate' translates historical, scientific measurements of land temperatures into sound. The piece is embedded in and resembles science practice, and as such operates and circulates like an object of fact in itself. But the sensorial displacement from representation in visual number and line into sound produces an estranged and affecting perception of landscape and change, produces a clarity and a disorientation. The piece is also like an object of concern: it generates emotional responses; it can make one do things. But it is devoid of explicit normative directives. Rather than conjure a rule-based ethics, the work sets the conditions for Aristotelian <i>phronesis</i> as a response, appropriate to the relativity of measurement and interval. <i>Phronesis</i> is a moral knowledge, a pulling together of epistemology, ethics and rhetoric at the level of a particular situation. It is a way of knowing what to do in an unprecedented situation, when there is no principle, ethic or experience to show the way. It is an improvising of order in a landscape of complexity, randomness and contingency.</p>

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2.5	Sonic Landscapes
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3	David Reid (Photography, Nottingham Trent) (with Rhodri Davies and Angharad Davies, artists - Newcastle and London) half-light
	<p>A project that enquires into the relationship between music/sonic performance, audio video recording, time and the environment.</p> <p>Over twenty-four hours, two musicians/sonic artists and an audio-visual artist will walk the landscape surrounding a Neolithic site in Dyffryn Ardudwy. Throughout their perambulations they will explore notions of silence, sound, stasis, movement, dark and light and their intersections through performance and recording.</p> <p>The investigation will be performance-based and will take place in and around this rural and often overlooked neolithic site in North Wales: the burial cairn in Dyffryn Ardudwy. Neolithic sites are of interest because it is not clear how they were used or what function they played in ancient societies. The project will work with this openness and with the historical, archaeological and mythological associations that have been attributed to the site. The AV recording will allow attention to be focused not only on place but also on change in the interfacing layers of the differing environmental worlds that constitute the landscape.</p> <p>David Reid has been recording and filming improvisation concerts and sound art events by Angharad and Rhodri and other performers for the last eight years. This exploration will take place outside of the concert hall or art gallery with all three artists responding to each other's work as well as the environment. David is also engaged in a related project, a series of audio and video encounters with environmental space.</p> <p>Angharad and Rhodri began their investigation into Neolithic sites in August 2007 whilst working on HALF LIFE a major landscape work and co-production between The National Theatre of Scotland and NVA. This project will build and develop upon the recordings made at those sites.</p> <p>The project will be recorded over one day and one night and the outcome for Living Landscapes will take the form of a presentation of audio and visual material.</p> <p>The work of all three participants can be found at http://www.insidespace.org.uk/MishMusic/MishMusic09.html Unless specified otherwise all filming and sound recording is by David Reid.</p> <p>Rhodri Davies http://www.rhodridavies.com/</p>