

Fri	panels 3 14:00–16:00	panels 4 16:30–18:00	eve from 19:30
-----	-------------------------	-------------------------	-------------------

<b>3.1</b>	<b>Enacting Landscapes through Art</b>		
<b>HO A12</b>			
[Chair:]	David <b>Matless</b> (Geography, Nottingham)		
[Description:]	The panel addresses negotiations of localized identities within particular land- and cityscapes through a variety of artistic practices. Papers discuss land art in South West Britain and southern Portugal, R'n'B music in 'Trentside' and popular music practices in different urban environments.		
<b>1</b>	Harriet <b>Hawkins</b> ; Nicola <b>Thomas</b> ; David <b>Harvey</b> (Geography, Exeter) <b>Landscape and Art – an enduring relation</b>		
<b>2</b>	José Alberto <b>Ferreira</b> (Theatre History, Évora) <b>Escrita na Paisagem – festival of performance and land art</b>		
<b>3</b>	Hannah <b>Neate</b> (Geography, Nottingham) <b>'Down by the riverside' – The River Trent and Performance in the 1960s</b>		
<b>4</b>	Sara <b>Cohen</b> (Popular Music, University of Liverpool) <b>Popular Musicscapes and the Characterisation of the Urban Environment</b>		

<b>1</b>	Harriet <b>Hawkins</b> ; Nicola <b>Thomas</b> ; David <b>Harvey</b> (Geography, Exeter) <b>Landscape and Art – an enduring relation</b>		
	<p>This paper is based on a series of engagements between the authors and the landscape practices of artists who live and practice in South West Britain. Through an analysis of the spaces and practices of the production, consumption and circulation of selected examples of contemporary landscape art the paper will work together three sets of dialogues: first, an analysis of the enacted geographies and embodied enquiries on the part of the producers and consumers of the pieces. Secondly, the negotiation the contemporary practice has with the art worlds of the region and its identity politics. Finally contemporary landscape art will be used as a perspective from which to consider current landscape theory.</p> <p>In working these artistic engagements the paper will reinforce the rich potential that contemporary art practices offer in the development contemporary landscape theories. Through the analysis of a range of contemporary media through which the artists work the paper centralizes landscape art as an embodied exploration, but does so alongside an exploration of issues of identity, locality and public pedagogy which preoccupy a number of artists in the region. In so doing, the paper aims to explore the articulation of a history and a politics so often held to be at stake in contemporary landscape theory's turn from ideology.</p>		
<b>2</b>	José Alberto <b>Ferreira</b> (Theatre History, Évora) <b>Escrita na Paisagem – festival of performance and land art</b>		
	<p><i>Escrita na Paisagem</i> aims to bring to the Alentejo's landscape artistic projects that are able to draw the attention and thus promote the landscape, the traditions and local cultural values, assuming the landscape as a peculiar venue for the contemporary creation. On dealing with Alentejo as a wide venue, the Festival looks for it's own traditional territories as a cultural support and as a basis for the contemporary creation, believing that it will result in a complex input and output system sustained on the culturally different perspectives and on the rebuilding of the traditions.</p> <p><i>Escrita na Paisagem</i> also aims to promote the circulation of contemporary objects (performance and visual arts, music, theatre and new media) in order to promote new relations with a public — young and older, popular and cult — with not many opportunities (Alentejo is one of the poorest regions in the European Union) to approach contemporary arts. Aiming to bring to Alentejo many layers of cultural diversity, we try to build a cross cultural field of interests and opportunities, in that way focusing on the cultural values of this region, providing contact with the traditions and stimulating the artistic creation from those inputs. Fulfilling this program raised a number of questions: on the role of the landscape as a development tool and artistic venue, on the very significance of the landscape, on the various expectations of the public and the funding partners (local municipalities), on the unbalanced nature of the different systems of values engaged (rural and urban, traditional heritage and contemporary trends of creation, popular and learned). These are the questions we are still working with, and this presentation intends to bring to discussion.</p>		

[cont.]

<b>3.1</b>	<b>Enacting Landscapes through Art</b>
------------	--

[cont.]

<b>3</b>	<b>Hannah Neate (Geography, Nottingham) 'Down by the riverside' – The River Trent and Performance in the 1960s</b>
	<p>In 2001 an exhibition was held at the Lakeside Art Centre at the University of Nottingham with the title of 'Trentside.' The exhibition examined for the first time the topographic and symbolic importance of the River Trent via its course through the East Midlands by drawing on how landscape artists have produced representations of the river. This paper takes a small stretch of the River Trent adjacent to the southern end of the Trent Bridge in Nottingham and looks to examine 'Trentside' as a performance space, and to consider it as a form of 'lived landscape' that mainly eluded formal representation. As a symbolically rich area marking the boundary between city and county, mainly dominated by the municipal grandeur of Nottinghamshire's County Hall and the sporting associations of the Forest Football Ground and Trent Bridge County Cricket Ground this paper looks beyond these standard associations of civic administration and sporting pursuits and instead draws on a landscape that exists mainly in the form of memories of past practices and performances. Focusing on a time period in the 1960s which forms part of wider PhD research that is looking at the intersections between urban landscapes and performance the paper takes a riverside example to shed light on the importance (albeit relatively short-lived) of particular practices in creating an alternative reading of this Trentside scene. Drawing on a series of oral history interviews the paper examines a series of riverside boat clubs which leased their premises for performances by British Blues and R'n'B groups who were growing in popularity at the time. Drawing on intersections between memory and performance, music and practice, and themes of fashionability, transience and youthfulness the paper highlights the relevance of performance when interpreting landscapes.</p>
<b>4</b>	<b>Sara Cohen (Popular Music, University of Liverpool) Popular Musicscapes and the Characterisation of the Urban Environment</b>

Fri	panels 3 14:00–16:00	panels 4 16:30–18:00	eve from 19:30
-----	-------------------------	-------------------------	-------------------

<b>3.2</b>	<b>Walking Practice</b>
<b>HO A14</b>	
[Chair:]	Hayden <b>Lorimer</b> (Geography, Glasgow)
[Description:]	The panel addresses walking as an art practice in reference to questions of gender, age, autobiography, mediation, participation and context.
<b>1</b>	Dee <b>Heddon</b> (Theatre, Glasgow); Cathy <b>Turner</b> (Performing Arts, Winchester) <b>The Art of Walking: An Embodied Practice</b>
<b>2</b>	Esther <b>Pilkington</b> (Theatre, Film and Television, Aberystwyth) <b>A Long Walk</b>
<b>3</b>	Liesbeth Groot <b>Nibbelink</b> (Theatre Studies, Utrecht) <b>Walking</b>
<b>4</b>	Misha <b>Myers</b> (Theatre, Falmouth/Dartington) <b>Walk with me, Talk with me: the art of conversive wayfinding</b>

<b>1</b>	Dee <b>Heddon</b> (Theatre, Glasgow); Cathy <b>Turner</b> (Performing Arts, Winchester) <b>The Art of Walking: An Embodied Practice</b>
	<p>This paper will outline the methodology, map initial findings and discuss the key questions of this joint research project, which is taking place through 2008-9.</p> <p>In <i>Autobiography and Performance</i> (2007), Heddon noted that though she could name numerous artists who used walking in their arts practices, she struggled to name more than a few women. Equally, there was very little critical material relating specifically to women walkers. The objective of this research is to examine the practices of women walking artists, filling an important gap in current knowledge. A preparatory survey has revealed that there are in fact many women walking artists including Walk and Squawk, walkwalkwalk, Breathe, Simone Kenyon and Tamara Ashley, Jen Hamilton and Jen Southern, Sorrel Muggridge and Laura Nanni, Anna Best, Lucy Harrison, Claire Thornton, Gayle Chong Kwan.</p> <p>Heddon and Turner will be interviewing women artists, asking each to take the researchers on a walk that has particular significance to them.</p> <p>The research aims to answer the following key questions:</p> <ol style="list-style-type: none"> <li>1. What sorts of walking do women artists in the UK undertake?</li> <li>2. How/Does the dominant theory that conceptualises walking apply to these examples of walking?</li> <li>3. Is there a gender politics to walking? How embodied is walking?</li> <li>4. Is this walking rooted in any specific traditions, personal or socio-cultural practices – walking practices they have inherited, assimilated or emulated?</li> <li>5. Are there any common trends in relation to the women's age, family ties (or lack of, or kinds of), ethnicity, class, personal geographies?</li> <li>6. Do we need to have broader conceptualisations of 'walking' in order for more work to become visible? Does a focus on endurance/epic walking render invisible local/domestic walking practices?</li> <li>7. What new theories of walking can this work prompt?</li> </ol>
<b>2</b>	Esther <b>Pilkington</b> (Theatre, Film and Television, Aberystwyth) <b>A Long Walk</b>
	<p>In 1987 the walking artist Richard Long walked from Aldeburgh on the English east coast to Aberystwyth on the Welsh west coast and back, on each way carrying a stone from one coast to the other. The short text work <i>Crossing Stones</i> serves as the only documentation of this 626-mile-walk. While Long seems to have chosen Aldeburgh and Aberystwyth as starting point and destination of his journey mainly because of their geographical location, to me they are the only two places in Great Britain I have a personal relationship to: Aldeburgh as the place where my grandparents used to live, Aberystwyth as the place where I live now. That Long's walk coincidentally traces two coordinates of my biography leads me to read the documentation of the journey as an instruction: in April 2009 I will attempt to re-enact <i>Crossing Stones</i>, my starting point being Aberystwyth. Whilst acknowledging the ongoing importance and influence of Long's walking practice, this re-enactment also tries to open up new perspectives on some aspects of his work that is characterized by an emphasis on the encounter of a solitary male figure with the landscape. Re-doing the walk will allow me to raise questions of gender and age with regard to the activity of walking. Furthermore, both the personal significance the two places have for me as well as the relation that my walk enters with Long's initial walk will allow me to discuss historical, cultural and social implications of landscape that Long's work seems to disregard.</p>

<b>3.2</b>	<b>Walking Practice</b>
------------	-------------------------

[cont.]

	<p>The lecture performance <i>A Long Walk</i> will present and reflect on the experiences of the re-enacted walk, combining various elements: a travelogue, biographical narrative, and theoretical reflections on the fields of walking, performance and performance documentation.</p>
<b>3</b>	<b>Liesbeth Groot Nibbelink (Theatre Studies, Utrecht) Walking</b>
	<p>In the Dutch performance <i>Sporenonderzoek</i> (Trail Tracking) by Dries Verhoeven, singular spectators wander around an old railway station. Through a mobile phone, a performer guides the spectator through this industrial/economical landscape. Traversing the railways and platforms, the spectator is asked to remember a particular often-used childhood route. Material space folds into remembered space. In Rimini Protokoll's <i>Call Cutta</i>, presented in Berlin, a mobile phone is used in a similar way. However, this time the performer-guide does not share the same space but is far away, in Call Cutta, India.</p> <p>In these 'travelling performances', the mobility of the spectator brings about a reconfiguration of performer and spectator positions in the theatre and their relationship to space. The performance is an encounter between spectator and (urban) landscape. Simultaneously, the performance reveals itself as a landscape, in a Gertrude Steinian way: a spatial entity with fluid borders.</p> <p>These performances provide interesting questions about the qualities of walking and the impact of walking on perceiving the landscape. Walking can be understood as an act of de- and reterritorialisation, a nomadic activity. Gilles Deleuze states that a nomad is not only a figure of continuous movement, but that the nomad also retraces his own trails. This allows for understanding walking as in-between displacement and locatedness. Concerning the perception of (moving) landscapes, the performer-guide and the spectator-nomad explore various cartographies. Cartographies that exchange between the tour and the map, as described by Michel De Certeau in his essay <i>Spatial Stories</i>. The Situationist movement used the <i>détour</i> to invite unexpected ways of perceiving the city. Surprisingly, the mobile phone, symbol of global economy par excellence, is able to provide a similar disturbance. Through a playful exchange between the 'here' and the 'over there', between fictionality and materiality, these performances enforce a personal, physical engagement with landscape.</p>
<b>4</b>	<b>Misha Myers (Theatre, Falmouth/Dartington) Walk with me, Talk with me: the art of conversive wayfinding</b>
	<p>This paper considers forms of guided walks that conduct <i>percipients'</i> attention to landscapes through whispering voices in the ear or the live voice of the performer. Three walks in particular will be discussed: Graeme Miller's guided walk <i>Linked</i> (2003), Platform's 'operatic audio walk' <i>And While London Burns</i> (2006) and Tim Brennan's alternative tour of quotations <i>Luddite Manoeuvre</i> (2008).</p> <p>Each guided walk employs various strategies to conduct a convivial way of interacting with and knowing place: attunement to place through kinaesthetic, synesthetic and sonesthetic perception; sharing 'earpoints' and 'viewpoints' with another through intimate or conversational conviviality; use of present tense and the tension between the real time present and a past present; and the use of particular rhythmic structures of narrative paces and paths to encourage experiential, creative and critical states of witness appropriate to the content and context of the walks.</p> <p>This form of performance is explored for its <i>convivial</i> potentiality as a way of knowing and expressing people's perceptions and experiences of places through a sociable, conversational or dialogic mode of interaction. Readings of Filipa Matos Wunderlich's distinction of different modes of urban walking practices (Wunderlich 2008), Jo Lee and Ingold's conception of the 'shared walk' (Lee and Ingold 2006) and Stephen Feld's notion of 'acoustemology' (Feld 1996: 97) inform my definition of this particular mode of guided walking as <i>conversive walking</i>.</p> <p>Walking with another provides opportunities for a methodology of 'coperformative witnessing' as opposed to participant-observation, or of a 'participatory epistemology' (Conquergood 2002: 142). This discussion contributes to a shared development of the language and concerns of performance studies, ethnography and geography through a close examination of specific processes and conditions that converge to create convivial walking events as both ways of knowing place and as presentations of placed knowledge through non-representational forms of address.</p>

Fri	panels 3	panels 4	eve
	14:00–16:00	16:30–18:00	from 19:30

<b>3.3</b>	<b>Conflicted Landscapes – Northern Ireland</b>
<b>HO C164</b>	
[Chair:]	John <b>Wylie</b> (Geography, Exeter)
[Description:]	The panel addresses artistic engagements (through theatre, film, performance art and music) with places characterised by histories of conflict, with particular reference to the landscape of Northern Ireland.
<b>1</b>	Catherine <b>Rees</b> (English and Drama, Loughborough); Elizabeth <b>Mavroudi</b> (Geography, Loughborough) <b>Performing Space: Identity, place and geography in the films and plays of Ireland and Palestine/Israel</b>
<b>2</b>	André <b>Stitt</b> (Cardiff School of Art and Design) <b>Conflicted Landscapes: Site Specific Performance Art in Northern Ireland</b>
<b>3</b>	Brian <b>Connolly</b> (Art, Ulster) <b>In Place of Passing</b>
<b>4</b>	Carl <b>Lavery</b> (Theatre, Film and Television, Aberystwyth) <b>Belfast to Boston: Orphic Landscapes in Astral Weeks</b>

<b>1</b>	Catherine <b>Rees</b> (English and Drama, Loughborough); Elizabeth <b>Mavroudi</b> (Geography, Loughborough) <b>Performing Space: Identity, place and geography in the films and plays of Ireland and Palestine/Israel</b>
	In this paper, Catherine Rees and Elizabeth Mavroudi discuss the intersections, resonances and relationships between performance, place and identity in Geography and Theatre/Drama and Film Studies. They explore the use of landscape as an active and flexible notion in two political contexts, Ireland/Northern Ireland and Palestine/Israel, in order to discuss the significance of borders, boundaries and life at the margins of national consciousnesses. They address a range of performances, site-specific, theatrical and film, to explore the various ways in which artists from these disputed regions, as well as from the position of exile and diaspora, negotiate their engagement with the landscape. The paper will discuss how they experience, position and construct their attachments to the landscape, as practices and performances, as well as the problems associated with producing art from contested spaces. Questioning the limits and relevance of representation are crucial, and this paper examines a variety of non-representational approaches in order to stress the important role that notions of performance and emotion play in exploring complex landscapes and the relationships between place and identity. Underpinning their approach is a commitment to interdisciplinary research and the need to expose and articulate the synergies between human geography and drama/theatre.
<b>2</b>	André <b>Stitt</b> (Cardiff School of Art and Design) <b>Conflicted Landscapes: Site Specific Performance Art in Northern Ireland</b>
	For nearly forty years artists have been creating performances in Northern Ireland during a period of traumatic civil conflict. This experimental art, created as a consequence of 'the troubles' in Northern Ireland, is explored through examples of performance artists interventions in the urban environment of Belfast. The presentation looks at how artists utilised ritual and catharsis as a means whereby public artistic testimony, intervention and memorialising might be converted into acts of transformation in a conflicted environment. Through recall and documentation examples of performance art will be presented that illustrate formative explorations using site-specific performance art in Belfast made during the nineteen seventies to the present. The presentation will show how artists sought to resolve through visual representation and ritual enactment a de-construction of cultural and political conditioning that contributed to personal trauma in a landscape dominated by civil conflict. The presentation considers how and why radical art was made in an environment of political conflict taking place in a developed western society, such as Northern Ireland, and if remembering this art contributes to conflict transformation.

[cont.]

<b>3.3</b>	<b>Conflicted Landscapes – Northern Ireland</b>
------------	---

[cont.]

<b>3</b>	<b>Brian Connolly (Art, Ulster) <i>In Place of Passing</i></b>
	<p>A presentation on "<i>In Place of Passing</i>" Project which took place in June 2005, across various sites, places, locations, environments, communities across Northern Ireland. The project was initiated by Brian Connolly and was organised by <i>Bbeyond</i> with input from Interface at the University of Ulster, Belfast.</p> <p><i>In Place of Passing</i> was a unique and innovative project within the realm of Performance Art. No previous Performance Art Event/Project within Europe is known to have toured artists to a range of distinct locations/contexts/communities in which to create reflexive artwork.</p> <p>The project invited a range of International and local Performance artists to make in-situ performances or time based work in various locations around Northern Ireland over a five day period. The artists encountered and engaged with a variety of places and contexts including: an urban market place, city centres, rural scenic locations, areas of scientific interest, small towns and an offshore island.</p> <p>An engagement with place and public was at the heart of the project, and the artists were asked to respond creatively, with "lean means" to the specifics of time, place, and audience. The variety of locations whether a remote rural location with a small audience or a busy urban market made differing demands on the artists and resulted in a wide range of artistic responses.</p>
<b>4</b>	<b>Carl Lavery (Theatre, Film and Television, Aberystwyth) <i>Belfast to Boston: Orphic Landscapes in Astral Weeks</i></b>
	<p>Critical studies accounting for aesthetic representations of landscape tend, for the most part, to concentrate on painting, poetry, cinema and classical music. Although it has not been neglected entirely – one thinks here of the pioneering work of the cultural commentator Greil Marcus on the American gothic of the 'murder ballads' in the South-Central states of the US – the attention given to the representation of landscape in contemporary song-writing (or popular music) has been largely minimal. This paper seeks to redress that balance by reading for and listening to landscape in Van Morrison's 1968 album <i>Astral Weeks</i>, a work which, as I will show, is predicated upon Morrison's attempt to resurrect his dead lover through an Orphic journey which takes him beyond linear notions of time and space and ultimately back to the erotically charged Belfast of his youth. The paper is divided into two sections. In the first, I study Morrison's compositional technique for representing landscape (what I refer to as his Orphist kaleidoscope of voice, image and music); in the second, I argue that Cultural Geography's commitment to understanding how landscapes are imaginatively produced has much to learn from Morrison's album. A key text here is Denis Cosgrove's recent publication <i>Geography and Vision: Seeing Imagining and Representing the World</i> (2008). In that book, Cosgrove explains how the 'geographical imagination' is necessarily bound up with a sophisticated and complex notion of 'vision(ing)' that ought not be reduced to a reductively constructed monolithic 'gaze'. By analysing the ways in which <i>Astral Weeks</i> evokes a strange, mythical landscape inflected by loss and desire, I intend to show how Morrison conjures an alternative vision of Belfast, a city that is no longer immediately tied, as it so often is, to the Troubles, and which, for that very reason, deserves to be seen in terms of what the Marxian thinker Ernest Bloch would see as properly utopian.</p>

Fri	panels 3 14:00–16:00	panels 4 16:30–18:00	eve from 19:30
-----	-------------------------	-------------------------	-------------------

<b>3.4</b>	<b>Histories of Occupation: Archaeological Landscapes</b>		
<b>HO C165</b>			
[Chair:]	Mike <b>Pearson</b> (Theatre, Film and Television, Aberystwyth)		
[Description:]	The panel addresses archaeological and historical approaches to the performance of landscape in reference to practices of travelling, dwelling and community building, and to attitudes to the subterranean in the history of colonial occupation.		
<b>1</b>	Kathryn <b>Soar</b> (Archaeology, Nottingham) <b>There and Back Again: Performing the Landscape in Minoan Crete</b>		
<b>2</b>	Claire <b>Halley</b> (Archaeology, Cambridge) <b>Building Chaco: Performance, Place and Culture Formation</b>		
<b>3</b>	Penny <b>Bickle</b> (Archaeology, Cardiff) <b>From a single posthole: How archaeological landscapes are performed</b>		
<b>4</b>	Heidi V. <b>Scott</b> (Geography & Earth Sciences, Aberystwyth) <b>Landscape and the subterranean in colonial Latin America</b>		

<b>1</b>	Kathryn <b>Soar</b> (Archaeology, Nottingham) <b>There and Back Again: Performing the Landscape in Minoan Crete</b>		
	<p>The archaeology of Crete has discovered at least 25 peak sanctuaries which were in use during the Middle and Late Bronze Age. Despite the vast amount of information regarding the sites themselves, very little work has been done on the experience of how people travelled to these sites and the experiences and performances which occurred as part of this. In terms of landscape and performance, the aim of this paper is to show that performance space is not just restricted to the spatially confined or specifically built architectural spaces of these sanctuaries, but can also be found within the landscape itself and the movement of people through it as they reached these cult spaces. The route to the sanctuary on Mount Juktas, the most famous of all Minoan peak sanctuaries, is presented in order to understand these sanctuaries and performances in a more dynamic fashion. As specific topographic features, peak sanctuaries are part of the landscape in a formal sense, while various forms of archaeological evidence also suggest a performative function. By bringing these two strands together, I hope to sketch out an idea of the performative landscape of Crete, which offers a more dynamic view of the interrelationship between the physical, the embodied and the sacred landscapes.</p> <p>Various geographical and spatial markers would have been passed by these people en route to the summit. Sites such as cemeteries, sacred caves, as well as the route itself and the spatial location of the shrine, would have acted as symbolic cues, transforming the natural landscape into a performance space by the enactment of certain themes. The movement of people through different forms of landscape transforms the natural environment into a stage for the enactment of relations, memories and ideologies.</p>		
<b>2</b>	Claire <b>Halley</b> (Archaeology, Cambridge) <b>Building Chaco: Performance, Place and Culture Formation</b>		
	<p>This paper examines the role of performance in forming, maintaining and negotiating community. Using multiple lines of archaeological evidence from the pre-puebloan period in southwest America, together with modern ethnographic accounts, the paper demonstrates the role of performative actions in creating a common and shared sense of identity and ideology in classic Chacoan society (AD 920-1220).</p> <p>The pre-pueblo period is a critical stage in the cultural development of the southwest. The spread of agriculture during this time leads to a more sedentary lifestyle with the establishment of settlements and villages together with the construction of the first identifiable performance space. This paper discusses how performative activities were used in these newly forming communities to form and renew bonds among and between individuals and to create and negotiate relationships between individuals, the land, deities and other worlds.</p> <p>Performances are ephemeral activities but they leave material remains which can be recovered from the archaeological record. These include the spaces that are created for performances to be enacted e.g. kivas, plazas, processional ways and 'great houses' together with the materials used to create auditory and visual impact e.g. costume, musical instruments, wands, pipes etc.. In addition, representations of the conduct of performance</p>		

<b>3.4</b>	<b>Histories of Occupation: Archaeological Landscapes</b>
------------	---

[cont.]

	are found in media such as rock art or ceramic design. These sources together with accounts from modern Puebloan groups are used to elucidate the experience and meaning of performance as a mechanism for enacting community relations. The paper demonstrates how performance had a central and defining role in Chacoan culture. The continual interplay between the constructed landscape which materialised Chacoan cosmology and the performative acts which these spaces facilitated created a sensory experience of community and a shared understanding of the world and the appropriate way to engage with it.
<b>3</b>	<b>Penny Bickle (Archaeology, Cardiff) From a single posthole: How archaeological landscapes are performed</b>
	The landscape does not exist outside of the domestic arenas in which everyday lives are conducted, but rather it is continually constructed in the imagination through performed routines. The concept of landscape should not therefore be confined exclusively to a notion of environmental habitat, entirely separate from the social worlds of the community. Rather we live with the multiple landscapes of the body, home, work, city and environment and through performing within them, particular understandings of the social and natural world arise. Archaeology faces the challenge of discussing concomitant and diverse landscapes from a seemingly impoverished position. For example, the early Neolithic longhouses from central Europe are known only from the postholes that are preserved in the subsoil. This has, however, not prevented some archaeologists from discussing the various landscapes created inside and around these structures. In the present, we imagine what living with this architecture was like on the basis of the holes dug into the ground and into which the post were placed. Therefore, while the post created one of the landscapes of the early Neolithic, a feature to perform around and to act off, it is the posthole that stimulates the Neolithic landscape that exists in the present. During the early Neolithic discursive engagement with different performances came to shape the landscape of the longhouses, facilitated as much by the community and patterns of daily routine as by the arrangements of posts within the architectural shape of the house. Through exploration of the tension between the imagined house and the lived landscape, multiple interpretations of these performances can be envisioned and accommodated in the narrative of the early Neolithic. This paper will examine the relationship between these two acts of creation, discussing not only the experience of living with the longhouse, but also the archaeological act of interpretation.
<b>4</b>	<b>Heidi V. Scott (Geography &amp; Earth Sciences, Aberystwyth) Landscape and the subterranean in colonial Latin America</b>
	The term 'landscape' typically evokes images of horizontal spaces and practices – visible surfaces that recede towards the horizon and across which movement takes place. Landscapes, however, also possess a vertical and subterranean dimension that exists in the form of mines, caves, tombs and underground dwellings, to name just a few. Although hidden from view, these subterranean phenomena often significantly affect the ways in which 'surface' landscapes are used, experienced and given meaning. In many areas of colonial Latin America, the underground was of intense interest as a rich source of mineral wealth, and large-scale mining rapidly became a central feature of colonial society in these regions. Yet colonial perceptions of the underground were by no means straightforwardly utilitarian. In early modern Europe and Latin America alike, the desire to exploit sub-surface wealth was complicated by moral and religious anxieties. At the same time, on both sides of the Atlantic, the underground became a source of growing fascination and object of study for a nascent modern science. In Latin America, however, colonialism added further complexity to the ways in which societies engaged with the subterranean realm. For some colonisers, the wealth contained below ground constituted God's reward for the efforts of the Spanish in converting indigenous peoples to the Catholic faith. For others, however, the exploitation of this wealth was morally reprehensible and spelled the destruction of the native peoples and hence of the inhabited landscapes of the surface. For indigenous populations, meanwhile, the arrival of Europeans transformed the nature of their relations with the underground. In drawing on a variety of documentary sources, this paper illustrates the complexities of colonial relationships with the subterranean in Latin America and examines the ways in which lived-in landscapes were shaped by what lay beneath.