

Sat	early am	open all day	panels 5	plenary	lunch
	7:00–9:00	9:00 cont.	9:00–11:00	11:30–12:30	12:30–14:00

5.1	Landscapes of Encounter
HO A12	
[Chair:]	Nigel Stewart (Theatre, Lancaster)
[Description:]	The panel addresses encounters between performers and audiences and between bodies and spaces in relation to site-specific dance, participatory choreographic and environmental design and street performance.
1	Victoria Hunter (Dance, Leeds) Spatial Translation, Embodiment and the Site-Specific Event
2	Natalie Garrett (Dance, Coventry University) Scored Mediations for Site
3	Alison Hirsch (Design, Harvard) Scoring the Participatory City: Lawrence & Anna Halprin's Experiments in Environment
4	Paul Simpson (Geographical Sciences, Bristol) Theatre without separation: or, on saying 'I love you' to a street performer

1	Victoria Hunter (Dance, Leeds) Spatial Translation, Embodiment and the Site-Specific Event
	<p>This presentation explores processes of embodiment and 'spatial translation' occurring within the performer-audience interaction in site-specific dance performance. These concepts are explored in relation to the author's practice-led PhD investigation which explores how site-specific dance performance can transform the individual's experience of space and place. Informed by phenomenological theory (Parviainen 1998, Fraleigh 1987, Sheets-Johnstone 1979, Merleau-Ponty 1962) the presentation explores how phenomenological inquiry can produce site-specific dance performance and effectively reveal the site to the audience through the medium of movement. The presentation explores the following questions:</p> <p>How can site-specific dance performance informed by phenomenological inquiry invoke a 'present' sense of engagement with space and place for both performer and audience? How can this process 'reveal' the site to the individual and inform their sense of 'being-in-the-world'? What is the nature of the performer-audience relationship in this context? Drawing upon the research findings from the author's site-specific durational performance work entitled <i>Project 3</i> the presentation explores how, through the performers' processes of 'embodied reflexivity', the site is metaphorically transformed into movement revealing a wealth of phenomenological 'essences' and 'truths' communicated to the audience member through a process of 'spatial translation'. This process and the associated potential to engage the individual with the site in a corporeal and holistic manner is explored in relation to concepts of presence, 'present-ness' and self-reflexivity. Landscape in this context refers to both the physical built environment and the individual's own personal and experiential version of the landscape constituting a form of 'site-reality' experienced phenomenologically from within. Through the discussion of the performance work combined with references to performer and audience interviews the presentation explores how site-specific dance performance engages the individual with space and place and informs their negotiation of the external / internal landscape.</p>
2	Natalie Garrett (Dance, Coventry University) Scored Mediations for Site
	<p>Drawing on corporeal feminist enquiry and Deleuzian philosophy this conference paper speaks to the gendered space of the city landscape and the ability of somatic informed site responsive dance practice to disrupt this. Reference to my own work and that of other dance artists will serve to illustrate the discussion.</p> <p>[See also Natalie Garrett 'Scored Meditation for Site' under Abstracts – Performances]</p>

[cont.]

5.1	Landscapes of Encounter
[cont.]	
3	Alison Hirsch (Design, Harvard) Scoring the Participatory City: Lawrence & Anna Halprin's Experiments in Environment
	<p>This paper extends from my doctoral thesis entitled "Lawrence Halprin: Choreographing Urban Experience." It examines the collaboration between San Francisco-based landscape architect Lawrence Halprin and his wife Anna Halprin, the avant-garde dancer and choreographer. Larry Halprin's most provocative work responded to the dramatic urban transformations of the 1960s and 1970s. During these tumultuous decades in the United States, the Halprins developed a participatory design process called Taking Part in response to the public alienation from environmental decision-making and the subjugation of communities to inhumane urban renewal schemes. Take Part Workshops were <i>scored</i> as a series of cumulative experiences "bringing together art and theatre and dance and the environment." The performance of the choreographed sequence would generate a "common language of environmental awareness" amidst the diversity of participants who represented a cross-section of their community, thus diminishing polarities and heightening a sense of collectivity.</p> <p>After briefly presenting the basic structure of the process, the paper will examine its context and origins. Taking Part grew out of a larger demand for public participation. In addition to the uproarious social landscape, the "progressive liberation of the spectator"² - from observer to active participant - occurred in the visual and performing arts, which were reciprocally informed by participatory forms of social protest and performance: marches, sit-ins, riots, etc. Anna, with her San Francisco Dancers' Workshop, was directly involved in these developments and their experiments soon infiltrated Larry's work. Anna, considering the environmental dimensions of performance, and Larry, considering the performative dimensions of environment, organized a series of "Experiments in Environment," multi-day collaborative workshops involving designers, performers, writers, psychologists, teachers, visual artists, and musicians to investigate "cross-professional creativity" and heightened kinesthetic awareness. The focus will remain on these "Experiments" and how they informed the Take Part Process in the broader urban environment.</p>
4	Paul Simpson (Geographical Sciences, Bristol) Theatre without separation: or, on saying 'I love you' to a street performer
	<p>A central aspect to the ways in which landscapes are lived in, or lived through, is that we live in them together. As Nancy (1991; 2000) highlights, there is no being-there that is not always already, and by necessity, a being-with – there is no isolated 'I' without others. Further, to echo Schechner (2002), a performance takes place only in action, interaction and relation; it is not 'in' anything, but 'between'. However, Blau (1990) suggests an originary split between performer and audience. Blau argues that theatre originates from difference and that 'there is no theatre without separation'. Performance and landscape then present a tension of proximity and distance, being-with and separation. In this paper I want to pursue this tension of the 'presencing' of the other in the relations between performer and audience. This is discussed within the specific context of the practice of street performance. In this practice there is a blurring of Blau's suggested split between performer and audience both in the architecture of the landscape (there is no 'stage'/bounded performance area) but also in the nature of the practice itself (the term 'busking' comes from the French term 'busquer' meaning 'to seek'; buskers <i>seek</i> an audience). Here then the street performer inhabits the landscape as radically exposed and vulnerable, open to both positive and negative affects in its encounters with members of the audience. I therefore narrate one particular empirical event from my ethnographic experience of street performing where the 'originary splitting' of performer and audience was breeched in a proclamation of love, and discuss the resultant visceral affects of such an encounter. From this I want to think about what a street performing body can do, and in doing so approach the limits of what such a body can take in in its being exposed to others in the experience of the urban landscape.</p>

Sat	early am	open all day	panels 5	plenary	lunch
	7:00–9:00	9:00 cont.	9:00–11:00	11:30–12:30	12:30–14:00

5.2	Redefining Space through Performance
HO A14	
[Chair:]	Cathy Turner (Performing Arts, Winchester)
[Description:]	The panel addresses site-based performance practices and their impact on performers, audiences and sites with reference to a variety of environments, including derelict urban spaces in central London, North Frisian islands and forests in Finland.
1	Hari Marini (English and Drama, Queen Mary) Redefining Urban Space Through Performance: Faust in Wapping
2	Marijn de Langen (Theatre Studies, Utrecht) Sublime Landscapes
3	Annette Arlander (Performance Art and Theory, Theatre Academy Helsinki) Performing landscape with trees
4	Simon Pascoe , Caitlin Easterby (Red Earth) Landscape: The protagonist

1	Hari Marini (English and Drama, Queen Mary) Redefining Urban Space Through Performance: Faust in Wapping
	Considering the highly regulated urban fabric of the contemporary metropolis, such as that of London, with its well-defined and mostly single-purposed spaces, this paper investigates the ways in which alternative spatial practice through theatre performance can question and recontextualise established ideas concerning the function and categorisation of urban spaces. This paper employs as a case study the performance <i>Faust</i> by Punchdrunk Theatre Company, which took place in 2006-2007 in a disused warehouse, located in Wapping Lane within London Docks complex. The historical and strategic location of Wapping, as well as the materiality of the labyrinthine interior of the neglected building, will be examined in order to demonstrate the parameters that contributed to audience experience. The performance, responding to the geometrical qualities of the building, created a language of movement for both performers and audience, since the audience had to experience the performance through the act of walking around the five storeys of the warehouse. In addition, the walk towards the Wapping Lane building through a landscape that resists attachment to the passer-by – Wapping is not considered to be a tourist area, although close to the heart of London – increased the anticipation and the mystery for the solitary walker. The encounter with this unfamiliar though highly redeveloped area, and with a site which awaits demolition and it is not in general open to the public, transformed the audience member into an 'urban explorer', who was invited to edit and recompose the city through their experience of and towards the performance. This paper will argue that the re-engagement of the audience with the urban landscape through a performance that adopts a 'useless' or even 'dangerous' space as a performance space, emphasises the dynamic of alternative performance practices, which can challenge attempts to categorise space, and the notions of order and disorder, distance and engagement.
2	Marijn de Langen (Theatre Studies, Utrecht) Sublime Landscapes
	This paper will present a few examples of recent Dutch landscape theatre and from these examples raise questions on the way landscape 'acts' in performance. <i>'Walking'</i> (2008) is a four hour long slow motion walk through a nature reserve on the island Terschelling, one of the islands in the north of the Netherlands on which the annual festival Oerol takes place. The way in which this festival challenges theatre makers to create performances in, with and through landscape is unique. <i>'Walking'</i> was made by young theatremakers Boukje Schweigman and Theun Mosk, in collaboration with Robert Wilson. The result was impressive for several reasons, amongst others in the way the landscape was the main character; the performance was in a certain way an 'approach' to landscape, an attempt to come close by slowing down. Most Dutch landscape theaterpieces show the spectator the sublime beauty of nature; soothing, comprehensive, silent. Nature, landscape, is 'used' to install a form of 'sileo': 'a sort of timeless virginity of things, before they are born or after they have disappeared.' (Roland Barthes) Some pieces though, are set in a totally different 'landscape'; a square in a crowded city centre, as Lotte van den Berg did in her piece <i>'Gerucht'</i> (2005), in which the spectators were sitting in a soundproof box, looking through a window at the outside world; the 'landscape'. What is the 'landscape way' of making theatre?

5.2	Redefining Space through Performance
------------	---

[cont.]

	How can we explain the recent tendency towards landscape performance? What does landscape have to offer? Who is acting? How can we relate the notion of Presence to landscape performance? How is the body of the spectator involved? Why is it so hard not to be 'in the moment' when the sun is rising?
3	Annette Arlander (Performance Art and Theory, Theatre Academy Helsinki) Performing landscape with trees
	<p>When performing landscape for camera by returning repeatedly to the same place and compressing the edited material, thus showing the transformations taking place in the environment over time, a blurring of the boundary between subject and environment can be created, as in the <i>Year of the Dog – Sitting in a Tree</i> (2007). However, the action of the performer, as in <i>Year of the Dog in Kalvola – Calendar</i> (2007), or the position of the performer, as in <i>Sitting on a Birch</i> (2006) easily turns the focus away from the environment. Or makes the performer completely indistinguishable, as in <i>Under the Spruce I-III</i> (2008). This type of "self imaging" (Jones 2006) could be understood through Bateson's famous axiom "organism plus environment" developed into an "ecology of the imaginary" (Kershaw 2007). Besides attempts at performing landscape with particular trees – two pine trees, a birch and a spruce – some of them were autotopographical exercises (Bal 2002, Heddon 2007) due to the practice involved in their making, which aimed at revitalizing the performers relationship to a personally relevant site.</p> <p>This paper will thus address and relate to following questions in the call, with practical examples: How are landscape and environment imagined, experienced and represented by, in and through performance? How can performance inform, extend and enhance engagement with and the appreciation of landscape and environment? What strategies and forms of performance exposition does working with landscape as medium inspire and necessitate? Short extracts from the works mentioned will be included in the presentation. [See also Annette Arlander – Film screenings]</p>
4	Simon Pascoe, Caitlin Easterby (Red Earth) Landscape: The protagonist
	<p>Red Earth (www.redearth.co.uk) creates site-specific installation/performances in and in response to the landscape. Interdisciplinary, cross-cultural and participatory, Red Earth projects are produced in collaboration with artists, archaeologists, geologists, environmentalists and land managers. We have worked in Europe, Java, Japan and Mongolia.</p> <p>Focusing on two projects, <i>Enclosure</i> (exploring the Neolithic mindset, Hambledon Hill, Dorset, 2007) and <i>Long Shore Drift</i> (interpreting coastline erosion at Dunwich Heath, Suffolk, 2008) the illustrated paper will identify Red Earth projects as examples of <i>experiential</i> interdisciplinary interpretation that articulate the intuitive relationship between human and landscape.</p> <p>The paper will deliver brief perspectives on: <i>Site-specific</i>: landscape as inspiration, catalyst and protagonist; <i>Interdisciplinary</i>: Who and why? The intent and effect of landscape performance. The importance of partnerships; <i>Entering the deep landscape</i>: visceral journeys across liminal boundaries; <i>Inspirational necessity</i>: the logistics of creating in the landscape; <i>Minimalism</i>: allowing the landscape to speak.</p>

Sat	early am 7:00–9:00	open all day 9:00 cont.	panels 5 9:00–11:00	plenary 11:30–12:30	lunch 12:30–14:00
-----	-----------------------	----------------------------	------------------------	------------------------	----------------------

5.3	Performing Regionality
HO C164	
[Chair:]	Stephen Daniels (Geography, Nottingham)
[Description:]	The panel addresses different ways of accounting for, narrating, articulating and mapping 'regional' landscapes, contemporary and historical, in reference to the Norfolk Broads, North Lincolnshire, South Ridings and Nottingham.
1	David Matless (Geography, Nottingham) Describing Landscape: Six Regional Sites
2	Maggie Jackson (Art History, Chester); Jeremy Turner (Fine Art, Chester) Crossing the Border: A Right Bloody Performance
3	Mick Wallis (Performance and Cultural Industries, Leeds) Fields of practice: landscapes in interwar English village theatre
4	Jo Robinson (English Studies, Nottingham) Transforming landscapes of performance: Nottingham 1865

1	David Matless (Geography, Nottingham) Describing Landscape: Six Regional Sites This presentation reflects upon the performance of what might seem an ostensibly straightforward task, landscape description. It will draw on research investigating landscape via an account of a particular region, the Norfolk Broads, a wetland area in eastern England. Via discussion of earlier statements on the nature of geographical description, and recent experiments in landscape writing, description is addressed as a task at once generative and calculating, a procedure giving an <i>account</i> of landscape in the sense of both dramatic narrative and patient itemisation. Description carries a usefully dual sense of distanced representation – the observer set back from a scene – and performative enactment – the instrument describing a line. The paper also considers the 'traditional' geographical theme of regional cultural landscape, to ask, given the retheorisation of region, culture and landscape, what happens when these terms are brought together again in their altered states? After a brief survey of the Broads region, the second half of the presentation will consist of a reading of accounts of six Broadland sites, offered as examples of landscape description.
2	Maggie Jackson (Art History, Chester); Jeremy Turner (Fine Art, Chester) Crossing the Border: A Right Bloody Performance Plucked from the virtual exchange landscape of ebay, the 1936 booklet ' <i>Rambles in Lincolnshire</i> ' published by the London & North Eastern Railway, (price sixpence), is fast becoming the hub of the joint research of the art historian Maggie Jackson and sculptor Jeremy Turner. Jackson and Turner find themselves displaced by circumstance to the University of Chester, from where they plot their (often undercover) forays to the more familiar landscape of their native North Lincolnshire. In 'The Practice of Everyday Life' de Certeau recognises the transition between melancholic speculation in the railway carriage and emergence from it to resume life at the terminus. "There is another threshold," he says, "composed of momentary bewilderments in the airlock constituted by the train station." Our current practice and research, re-enacting rambles through a familiar landscape, navigating by seventy two year old instructions that simultaneously highlight the longevity and impermanence of that landscape, operate in reverse. The threshold remains central, but our constant engagement and re-engagement with mundane and everyday activity takes place in Chester. The performance of the lecture or tutorial; the demands of the department meeting etc. are simply structured pre-ordained engagements. A constant performance at the everyday level. The threshold to speculation is crossed at the border, the Humber Bridge, the Isle of Axholme, the Trent in Gainsborough. Entry into this landscape signifies a change of speed, a change of intent and a shift from managed performance to speculative and unfolding narratives with uncertain outcomes loaded with potential.

[cont.]

5.3	Performing Regionality
------------	-------------------------------

[cont.]

3	<p>With Michel de Certeau, Susan Stewart, Iain Sinclair and the like, a wholesome dose of 'Rambles in Lincolnshire' and illustrated through a growing archive of photographs and artefacts, Jackson and Turner will present a paper that meditates on the transactions between landscape, place and participants. The jettisoning of the performance of the everyday at a physical boundary, and what fills this vacuum will be explored.</p> <p>Mick Wallis (Performance and Cultural Industries, Leeds) Fields of practice: landscapes in interwar English village theatre</p> <p>In the interwar period, the English countryside underwent major physical, social and demographic change. An expanding road system brought places closer together; ribbon development stretched villages and towns; a quarter of the land surface changed hands and land-use changed; aristocratic and gentry influence were challenged; villages lost young people and urbanites moved in. Meanwhile, organised amateur drama was seen as a tool for rural regeneration and education. The paper traces a route through the practices of four village theatre practitioners, foregrounding their articulation of sense of place. It meanwhile considers the village theatre movement as an intersection between various fields of practice. Mary Kelly, gentry-woman founder of the Village Theatre Society, figured the agricultural worker's habitus as closely tied to nature's rhythms in their own landscape; mapping this as a fundamental distinction between rural and urban people. She figured village soil as a deep layering of history, specific to place but continuous with the nation's earth. She criticised her family's history of subjugating villagers. Town-bred F.G. and D. Irene Thomas pioneered amateur theatre as a means to deliver rural adult education, stressing that in villages as distinct from towns, only one activity could be offered – and that this should bind the community. FGT wrote about the need to raise cultural expectations without suburbanising villages. In <i>The Changing Village</i> (1939) he rehearses the changes sketched above, and makes an urgent argument for planning. By now, his view on the rural landscape had changed: the solution was a 'rurban' synthesis on the US model. Daughter of a Westmoreland paper-mill owner Margaret Cropper wrote poems and dramas, including several dialect plays – one broadcast by BBC Regional from the kitchen in which it was written. There are tensions and continuities between the practices of dialectology and broadcasters' fetish for authenticity. Cropper's <i>Country Cottage</i> (1939) is typical in that it fantasises the victory of locals over incomers in the struggle to maintain affordable village housing, through the agency of a benefactor. But here, the good deed is done not by the gentry but by the aged daughter of a solicitor. Thomas argued that new county council professionals were positioned to solve the rural crisis, while the gentry usefully maintained authority in villages. Winifred Holtby's novel <i>South Riding</i> (1939) concerns interrelations between county councillors and ordinary lives. A romantic thread rehearses the decline of gentry efficacy, squeezed by the big-landowning aristocracy and democratic progress. At the close, the teacher heroine takes a plane-ride to view the landscape; her panoptic view is denied – the plane crashes. She reflects that, while things are a mess, people together can muddle through to clarity. And in 1939, Kelly wrote to Dorothy Elmhirst at Dartington, celebrating peace while looking towards her own death from cancer. She situates herself on the cathedral green – which we might read as part of the rural landscape, as mapped by the county hierarchy. Meanwhile, the pyramid of local, regional and national drama competitions organised by the British Drama League brought a new striation to the habitus of village drama enthusiasts.</p>
----------	---

[cont.]

5.3	Performing Regionality
------------	-------------------------------

[cont.]

4	Jo Robinson (English Studies, Nottingham) Transforming landscapes of performance: Nottingham 1865
	<p>On 2 October 1865, the Mayor of Nottingham, heading a procession of Corporation officials together with a body of the borough police, proclaimed the annual Goose Fair open in the town's Market Place before proceeding to the new street just completed between the Market Place and Nottingham's new Theatre Royal, which was duly ceremoniously named. According to the report in the following day's newspaper, the Mayor declared that: "There has been a great deal of discussion as to the name of this street, but if we look at its utility, and to the fact that other streets have been named according to the places of interest to which they lead, &c., the inhabitants will not be surprised to find this thoroughfare called Theatre-street. (Cheers.)"</p> <p>With this act of procession through and naming of landscape as its starting point, this paper takes the 1865 Goose Fair as an exemplar of the changing landscapes of performance in Nottingham in the 1860s, and addresses the different ways in which landscape and movement through/performance within that landscape were transformed through a process of urban development and changing usage/perceptions of space. Examining a series of itineraries and performances – from the herding of the geese into the town which gave both Goose Gate and the town's Fair its name, through the processions of Wombwell's Royal Menagerie No 1 and Manders' Mammoth Menagerie which made their way to the Market Place for the opening of that Fair, to the procession of the Corporation officials which named the street which they occupied – I address the changing places of performance within the town, and explore the role of interactive mapping as a means of representing these historical changes and usages of landscape for the contemporary historian of performance culture.</p>

Sat	early am 7:00–9:00	open all day 9:00 cont.	panels 5 9:00–11:00	plenary 11:30–12:30	lunch 12:30–14:00
-----	-----------------------	----------------------------	------------------------	------------------------	----------------------

5.4	Geographies of Love
HO C165	
[Chair:]	Sally Mackey (Central School of Speech and Drama)
[Description:]	The panel addresses questions of attachment to landscape in reference to debates on affect, autotopography and ephemerality through a variety of presentational formats.
1	Iain Biggs (Art, UWE) Performing ‘geographies of love’ – landscape between presence and absence
2	Owain Jones (Countryside & Community Research Institute) The Severn Crossings: displacement and parallaxes of memory, self and landscape around the Severn Estuary
3	Leila Dawney (Geography, Exeter) Landscapes of Affect: A critical commentary
4	Richard Downing (Theatre, Film and Television, Aberystwyth) The Butterfly Man (sculpture and other ephemera)

1	Iain Biggs (Art, UWE) Performing ‘geographies of love’ – landscape between presence and absence
	In his paper <i>Landscape, absence and the geographies of love</i> (forthcoming) John Wylie argues that the recent emphasis on phenomenological understandings of self and landscape that privilege a stress on ‘ <i>presence</i> in various ways’ needs to be tempered by the acceptance of a position ‘entailing instead a simultaneous <i>opening-onto</i> and <i>distancing from</i> ’. The proposed presentation will build on my previous ‘performed paper’ – <i>Spacings</i> - presented at the <i>Performativities of Emptiness</i> Conference, June 2008 in Bristol. This was based on field work on the island of Mull and took as one of its starting-points a quotation from Wylie’s earlier paper - ‘A single day’s walking: narrating self and landscape on the South West Coast Path’ (2005). The presentation concluded by ‘recasting’ that quotation on the basis of a performance on Mull and in a way that might be said to have anticipated something of the ‘turn’ represented by Wylie’s forthcoming paper. The proposed presentation will identify and then explore, in the spirit of a critical solicitude for Wylie’s ongoing academic project, some of the implications for arts practice of the shift in his approach between the two papers referred to above. It will do so for the perspective of a hybrid position vis a vis landscape that is itself predicated on the presupposition that significant academic research concerned with landscape always requires a privileging of ‘ <i>distancing from</i> ’, just as successful arts practices engaged with the same topic always require a privileging of <i>opening-onto</i> . It will begin by re-viewing elements of the <i>Spacings</i> before using a similar juxtapositions of image and text to present in dialogue with Wylie’s more recent paper.
2	Owain Jones (Countryside & Community Research Institute) The Severn Crossings: displacement and parallaxes of memory, self and landscape around the Severn Estuary
	I have long struggled with the challenges of ‘representing’ personal entanglements of self, memory and landscape in the context of the Severn Estuary around which I have lived/worked and moved since I was born. Landscapes <i>are</i> at once imaginative and material entities, but if the self is <i>fully inserted</i> into the picture – or performance – (as it has to be in one way or another), then the complexities/entanglements, the unrepresentationalness, expand(s) exponentially. Here I seek to tease out critical filaments of these entanglements <u>in this case</u> . Firstly I consider memory and the extent to which time-space coordinates of self-in-landscape render a deep, hard to read, always-being-rewritten, time-space map. Thrift (2008) citing Gell, sees ‘people as rather ill-defined constellations [] which “are not confined to particular spatio-temporal coordinates, but consist of a spread of biographical events and memories of events, and a dispersed category of material objects, traces, and leavings which can be attributed to a person”’. I am particularly interested in <i>the parallax of memory</i> , where more distant objects/events seem to be in relatively fixed, slow moving relationships to the ‘viewer’, while the rushing foreground of passing, more recent events slide in between. Secondly I consider the extended materiality of landscape - how it extends into other spatially distributed materiality (e.g. photographs/books/maps/videos) and how this intersects with memory.

[cont.]

5.4	Geographies of Love
------------	----------------------------

[cont.]

	<p>Thirdly I have thus far skirted around questions of loss and displacement, but they are central to this narrative of self-in-landscape (and of course to many others too). I address non-representation and performance as a means of 'knowing' these processes in what Heddon calls 'autotopography'. A glance at a map of the Severn Estuary will show two huge road bridges which gather (as in Heidegger) the surrounding landscape. These are used as autotopographical motifs to gather this story of a lived/living landscape</p>
3	<p>Leila Dawney (Geography, Exeter) Landscapes of Affect: A critical commentary</p>
	<p>I start from the premise that landscape emerges relationally through performed interaction between bodies and worlds. Recent work on cultural geography has theorised landscape in this way through phenomenological approaches, through ideas of embodiment and affect and through the concept of the non-representational, many of which emphasise the immediacy of experience. (McCormack 2003; Wylie 2005; Spinney 2006; Lea 2008; Saville 2008)</p> <p>This paper questions this immediacy of ways of knowing landscape, arguing that complex relations of subjectivity and identity are complicit in the perceived immediacy of the affective moment. I suggest that to understand the performing of landscape as a space of affect, the relations between the bodily and the social need to be interrogated. Drawing on the work of Elspeth Probyn and Teresa Brennan on spaces of and the transmission of affect, I address the sociality of the affective landscape (Brennan 2004; Probyn 2005). The colouring of the phenomenological moment in the performance of landscape can be interrogated through engagement with a complex matrix of historical and biographical associations that are never fully knowable, but act as powerful portals through which the affective landscape is experienced.</p> <p>In the performative construction of a landscape of affect – a landscape of memory, fear or freedom, for example - intertextual imaginaries are drawn upon and built upon. Landscapes, as body-world interactions, resonate with discursive meaning, shaping imaginaries and writing on the body in the form of emotive and affective response. Through these imaginaries, demands are made of us – in our interaction with spaces - to feel. When our bodies perform behavioural conventions in particular spaces, when we engage with and through norms, we <i>feel</i>. Bourdieu writes that "the body believes in what it plays at: it weeps if it mimes grief" (Bourdieu 1990: 73). We bring the affective encounter into being through our engagement with imaginaries. At the moment of the affective response, we draw on and engage with these demands in order to render our world intensive.</p>
4	<p>Richard Downing (Theatre, Film and Television, Aberystwyth) The Butterfly Man (sculpture and other ephemera)</p>
	<p><i>The Butterfly Man</i> project embodies and explores concepts of permanence, presence, ownership and ephemerality in relation to art and landscape. A human figure, formed from 'butterfly-hands' of re-cycled glass stands precariously for two weeks, before eventual deconstruction and further flight(s). In the work the emotive power of transience becomes a key player in our understanding of art and landscape, with strength in this context being considered, ultimately, as a matter of fragility.</p>