

Sat	panels 6	panels 7	eve
	14:00–16:00	16:30–18:30	from 18:30

7.1	Connecting Spaces
HO A12	
[Chair:]	Peter Merriman (Geography and Earth Sciences, Aberystwyth)
[Description:]	The panel addresses the creation of and interventions in connections between places and spaces in reference to artistic engagements with train travel, globalised urbanity, interactive technology and global satellite navigation.
1	Fiona Wilkie (Theatre and Performance Studies, Roehampton) Nothing is moving: train travel and performance
2	Simone Hancox (Drama, Queen Mary) Globalised Localities: Francis Alÿs in Mexico City
3	Emma Cocker (Fine Art, Nottingham Trent) Beating the ‘Invisible’ Boundary – Navigating the space in-between
4	Sophia New (Berlin) (with Daniel Belasco Rogers; plan b) You, me and everywhere we go

1	Fiona Wilkie (Theatre and Performance Studies, Roehampton) Nothing is moving: train travel and performance
	The proposed paper focuses on the particular landscapes of the railway, and considers these through a number of performance examples: from historical protests and ceremonies through documentary celebrations of train travel to recent site-specific practices. The sociologist Ian Carter suggests in his analysis of the place of the railway in British literature that “railways embody social messages”. They do so in a variety of ways: notably in their role as symbols of nineteenth-century progress, in their disruption of or merging with the natural landscape, in their standardisation of the clock time of different regions, in their use as instruments of war, death and atrocity, in their organisation of their publics by class (and, in some instances, by gender and race), and in their gradual decline in the face of faster modes of transport and newer patterns of industry. The train emerges from its cultural representations as a usefully (and sometimes dangerously) contained space, signifying linear movement (physical movement, of course, but also narrative movement and political movement) while simultaneously allowing for the stillnesses of face-to-face dialogue and solitary contemplation. It is the place in which, as Michel de Certeau points out, “nothing is moving”, and this lack of physical movement applies equally to those inhabiting the train’s interior and to the apparently ‘passing’ scenery outside the train. The sense that, in train travel, “nothing is moving” will be used in the proposed paper as a key to thinking through performance’s engagement with railways and what this might reveal about mobility and being in transit. Therefore I am less interested in how performance contributes to the “social messages” of the railway – though it undoubtedly does this too – than in how it makes use of this context to ask questions about cultural and theatrical movement.
2	Simone Hancox (Drama, Queen Mary) Globalised Localities: Francis Alÿs in Mexico City
	The time-space compression of an increasingly globally interconnected world has impacted upon our everyday lives and our experiences of the spaces we inhabit. Some critics argue that globalisation has increased urbanisation and cultural homogeneity – represented particularly by so-called ‘global cities’. In a world of increased mediation, performance offers a form of presentness, a sense of subjective lived experience and thus individuation. This paper intends to focus specifically on the megapolis of Mexico City and its influence on the work of Belgian-born artist Francis Alÿs, who has resided there since 1986. Using my own phenomenological experience of Mexico City, I intend to further understand Alÿs’s relationship to this place as resident foreigner and artist (inspired by his <i>paseos</i> (walks) within the city); interrogating the term ‘glocal’, I will investigate how effectively his work explores space to address the complex relationship between global interconnectivity, local identities and performance.

[cont.]

7.1	Connecting Spaces
[cont.]	
	<p>The key issues I intend to address are: How Alÿs's urban-based performative art is both formed by and informs contemporary experiences of the local and global (with specific focus on Mexico City itself and its relationship to Western modernity); The political efficacy of Alÿs's work, considering that his performative interventions can be both witnessed live, as well as exhibited as media documentations for international audiences spatio-temporally removed from the original act.</p> <p>Alÿs's oeuvre as an artist is that of injecting myth and fable into the everyday of the urban realm in order for these acts to produce a discourse that surrounds how we reconsider our 'place' in society. With regards to both globalisation and imagined spaces, I will draw on theories from David Pinder, Mike Featherstone and Iain Borden, and address their relationship to contemporary arts theories such as relational aesthetics (Bourriaud) and critical spatial practices (Lefebvre, de Certeau).</p>
3	<p>Emma Cocker (Fine Art, Nottingham Trent) Beating the 'Invisible' Boundary – Navigating the space in-between</p>
	<p>New types of communication networks and interactive technologies are transforming our understanding of public and private space, simultaneously delimiting and monitoring known environments and landscapes, whilst creating newly imagined territories at the interstice between the real and virtual, the visible and unseen. Our engagement with the world is now shaped by the logic and order of invisible infrastructures whose influence and reach is difficult to discern. I am interested in how artists are performing, navigating and negotiating these spaces 'in between' the known and the not yet known. Some artists utilise the same technologies in order to both reveal and resist the control of these invisible infrastructures, by identifying and creating 'seams' or moments of discontinuity in the grid that might be inhabited differently; or by drawing attention to blindspots within surveillance or to moments when the system's authority begins to lapse. Focusing on projects such as Heath Bunting's <i>BorderXing</i> and <i>Status Project</i>, and the collaborations between Blast Theory and the Mixed Reality Research Laboratory (Nottingham), my intent is explore the critical function of the artist as both a guide or broker to these indeterminate geographies and virtual realms. Such practices articulate a performative crossing of physical or spatial boundaries, played out at the <i>terrain vagues</i> 'betwixt or between' the real and virtual; the visible and invisible; the physical and psychological. Making conceptual reference to the mythical figure of Hermes - god of gaps and thresholds, of boundaries and travelers who cross them – I am proposing to position the artist/wanderer as a disruptive and resistant (mis)guide to the nascent and unstable territories that are emerging between physical landscapes and digital worlds.</p>
4	<p>Sophia New (Berlin) (with Daniel Belasco Rogers; plan b) You, me and everywhere we go</p>
	<p>Since April 2003, Daniel Belasco Rogers has recorded every journey he has taken with a GPS, out of a desire to see how he was learning about a new city as well as a greater desire to see a drawing of his life. In 2007 Sophia New also began to record all of her journeys in order to compare the subtleties of our different journeys around the same city and those times we are on other sides of the world.</p> <p>In a type of deliberate self-surveillance, we constantly record our motions on GPSs, making sure we have enough batteries, downloading the data periodically before it is overwritten and producing maps and visualisations of everywhere we go. Daily repeated journeys become main arteries that define how and where we are living: a thick, reiterated street, due to GPS imprecision, bleeds out of the width of the actual streets that it traces. The thin, one-line marks attest to unique and memorable journeys to new territory in a familiar city.</p> <p>The question of looking for the right companion to share significant journeys with (or perhaps the significant journey) is one that has confronted and continues to confront us since meeting each other while making performance work in Bristol in 1999. Initially there were journeys together necessitated by touring and then recreationally, to the cinema, or to a restaurant. Now, eight years later, after moving to Berlin together, working together under the name plan b and having a child together, our journeys are often made in each other's presence. Yet the record shows that we have been thousands of kilometres apart, one walking through the other's night in a completely unfamiliar place, trying to lessen the distance with regular telephone calls or text messages.</p> <p>http://planbperformance.net/meandyou.htm</p>

Sat	panels 6	panels 7	eve
	14:00–16:00	16:30–18:30	from 18:30

7.2	Performing Ecology
HO A14	
[Chair:]	Baz Kershaw (Theatre Studies, Warwick)
[Description:]	The panel addresses the relationship of performance to ecological concerns with reference to waste, toxicity, ecological disaster scenarios and environmental protest.
1	David Williams (Theatre, Falmouth/Dartington) Underworld, underground, underhistory: Ecomafia landscapes
2	Stephen Bottoms (Theatre, Leeds) “Almost too Interesting”: Performing the American Landscape from Illinois to Arizona
3	Lis Hughes Jones (Cardiff); Charmian Savill (Theatre, Film and Television, Aberystwyth) Tir Afalau: Planting, Grafting and Performance
4	Helen Bralesford (American and Canadian Studies, Nottingham) Dam(n) Environmentalists – Protest, Performance and Landscape in Earth First!’s Environmental Actions

1	David Williams (Theatre, Falmouth/Dartington) Underworld, underground, underhistory: Ecomafia landscapes
	<p>In 2004, the Croatian performance artist DB Indos took me to a vast rubbish tip near Zagreb; he called it ‘the mountain’, ‘an apocalyptic place, as if something terrible has happened’. A chaotic archive of the broken, the unwanted, the redundant, the forgotten, the repressed: a monumental landscape of fragments of the city’s discarded pasts. He told me about methane build-ups within this mass of refuse, how some years ago a huge explosion had scattered rubbish far and wide across the southern suburbs of the city. Then he told me of his desire to make a performance here, and pointed to a spot high on a crest ...</p> <p>The last twenty years or so has seen the rise of an organized crime phenomenon known as ‘Ecomafia’. The waste disposal industry has become a lucrative context in an extreme form of gangster capitalism, in which toxic materials are dispersed illegally and with devastating effects. In Italy, investigators suggest that about 11 million tons of industrial waste ‘disappear’ every year, of which about 300,000 tons are highly toxic. Around Naples in Campania, for example, in the so-called ‘Land of Fires’, the greatest concentration of illegal dumping and unregulated incineration in Western Europe has poisoned the land and many of its inhabitants; at the same time it has reconfigured the landscape to create ‘previously non-existent hills and suddenly restored lost mass to mountains devoured by quarries’ (Roberto Saviano). Cumulatively, this activity has generated billions of euros for the Camorra clans, and produced spiralling health problems, including an alarming increase in particular cancers. An obscene performance of power and disdain: literally ‘obscene’, barely concealed in a leaky, seeping ‘off-stage’, more or less out-of-sight, underground.</p> <p>In December 2004, the tsunami threw up hundreds of decaying barrels of illegally dumped radioactive and heavy metal waste on to the beaches of Somalia. Recent statements by some of the ‘pirates’ taking ships hostage have justified their ransom demands as compensation to be used in cleaning up the coastline ‘laid waste’ by Ecomafias in this way over the past 20 years. ‘Waste disposal’ as environmental terrorism, the performance of ‘piracy’ as radical environmentalist intervention.</p> <p>With reference to particular landscapes in Southern Italy, this presentation will explore some of the horrifying ‘logics’ and implications of Ecomafia activities, and of our inextricable imbrication in what is disposed of ‘underground’. It will draw on recent writings about waste in cultural studies, archaeology, environmentalism and fiction, including Don DeLillo’s novel of Cold War weaponry and waste, <i>Underworld</i>.</p>

[cont.]

7.2	Performing Ecology
[cont.]	
2	Stephen Bottoms (Theatre, Leeds) “Almost too Interesting” : Performing the American Landscape from Illinois to Arizona
<p>This presentation takes its title from John Cage’s observation, in his “Lecture on Nothing,” that the rocky landscape of Arizona is “almost too interesting,” in comparison to the flat, Midwestern monotony of Kansas farmland. Similarly, Gertrude Stein wrote of America’s vast areas of “flat land” as being distinct from the idea of “landscape”: the latter term has connotations of a vista laid out for, and oriented toward, the human eye, whereas flat land is that in which the human becomes disoriented, unfixed.</p> <p>I will reflect on these distinctions in the process of commenting on my own, ongoing performance collaboration with Illinois-based artist Julie Laffin. In 1999-2000, we created <i>Junior</i>, an urban street piece which eventually mutated into a performance for stills camera in the flat, Midwestern landscapes of Illinois, Indiana and Michigan. In 2008, we began work on a new collaboration in a remote part of Arizona, near the Mormon town of Snowflake. The intervening years have been defined, for Julie, by the life-changing contraction of MCS (Multiple Chemical Sensitivity), which makes her acutely over-reactive to everyday chemicals used in detergents, shampoos, dyes, etc. This condition makes her a recluse, since it is almost impossible for her to be around other people who have not been rigorously de-fragranced. She has had to move out of Chicago to rural Illinois, to find cleaner air, and in the summer she has to retreat to the Arizona desert to get away from agrichemicals.</p> <p>This presentation will draw links between landscape, ecology, and the human relationship to environment, in the process of documenting our recent collaboration process. Although paper-based, it reserves the right to be personal and associative as well as scholarly. Still photographs and video will be used, as will references to laterally-connected performance artists including Spalding Gray and Ana Mendieta.</p>	
3	Lis Hughes Jones (Cardiff); Charmian Savill (Theatre, Film and Television, Aberystwyth) Tir Afalau: Planting, Grafting and Performance
<p><i>Tir Afalau</i> was seeded in December 2007 at Brith Gof’s <i>Between Memory and Archive</i> symposium on <i>Pax</i> (1989/93). Charmian Savill, lecturer in the Department of Theatre, Film and Television Studies, Aberystwyth, invited Lis Hughes Jones, founder member of Brith Gof, to enter into a dialogue on ways in which a contemporary performance project might respond to <i>Pax</i> and its theme of ecological disaster.</p> <p>There emerged a mutual desire to create positive, sustainable actions and to root that activity in a landscape familiar to us both, to the north of Aberystwyth. We began to think about the place of apple trees and orchards in our culture, their current marginal role and their potential within a strategy for survival. Our starting point was one of the earliest Welsh poems in written form, <i>Afallennau Myrddin</i>, in the 12th century Black Book of Carmarthen (Peniarth MS1).</p> <p><i>Tir Afalau</i> is growing. This planting and performance project will take place over an extended period between October 2009 and March 2010 and involve students from the Department of Theatre, Film and Television Studies at Aberystwyth, as well as collaboration with interested individuals and groups. Many people are already contributing their ideas, their memories, their hopes around apples and apple trees.</p> <p>What form will the project take? At this early stage we envisage some or all of the following: a series of plantings, guerrilla grafting, mapping, journeying, celebration, documentation, return.</p>	

[cont.]

7.2	Performing Ecology
-----	---------------------------

[cont.]

4	Helen Bralesford (American and Canadian Studies, Nottingham) Dam(n) Environmentalists – Protest, Performance and Landscape in Earth First!’s Environmental Actions
	<p>On 21st March 1981 Earth First! held its inaugural national gathering at Glen Canyon Dam on the Arizona-Utah border of the United States. In a protest against what Edward Abbey, progenitor of modern radical US environmentalism, called the most hated man-made structure in modern America, a performance was staged. While an audience of some seventy-five Earth First! members watched from the walkway of the Colorado River Bridge, five others unfurled their artwork to visualise the cracking of the despised construction. From an improvised stage—the tailgate of a pickup truck—Edward Abbey gave a speech to the assembly, while country singer Johnny Sagebrush (also known as Bart Koehler) played guitar and led the group in song. The whole performance was filmed by Toby McLeod and Randy Hayes.</p> <p>The performance, now available on YouTube, has become legendary in environmentalist circles. As an act, it both remembered and celebrated the un-dammed Colorado River, while imagining a future in which environmentally destructive political decisions can be reversed. However, the efficacy of environmental performance as protest requires interrogation. Do these performances draw the most effective participants to the causes they dramatise or do they alienate them? What part does the landscape play in the performance? Is performance most effective when it is located in the contested landscape, or when staged at often remote sites of political power?</p> <p>This paper seeks to begin to address some of these issues with reference to the Glen Canyon performance <i>and</i> other dramatised environmental protests.</p>

Sat	panels 6	panels 7	eve
	14:00–16:00	16:30–18:30	from 18:30

7.3	Terrains Vagues – Savage Landscapes
HO C164	
[Chair:]	Jane Rendell (Bartlett, London)
[Description:]	The panel addresses marginal sites and liminal landscapes commonly associated with dereliction, abandonment, suppression or contestation and explores their potential as sites for memory, creativity and sociality.
1	Joanne Lee (Fine Art, Nottingham Trent) On terrains vagues and what might be gleaned from the city
2	Clare Qualmann (Art, London Metropolitan University) Things that have gone: the disappearing terrain vagues of the near East End
3	Simon Murray (Theatre, Glasgow) From Bala to Shanghai, Southwold to Shepperton: wandering and returning to savage landscapes with W.G.Seбалd and J.G.Ballard
4	Steve Hanson (Hereford College of Arts) border countries, permeable landscapes, malleable icons

1	Joanne Lee (Fine Art, Nottingham Trent) On terrains vagues and what might be gleaned from the city
	<p>This paper will explore the sensory and imaginative landscape of contemporary urban <i>terrain vagues</i>. Originally coined by Victor Hugo and roughly translated as “vague-areas”, this term describes those border-areas between nature and civilization and can be said to include such spaces as derelict former industrial sites, waste lots, the more unkempt public parks, certain allotment sites, graveyards, etc. Very often such places provide the opportunity for illicit/illegal activities, and are, as a result, viewed somewhat fearfully by many local residents, and as a problem to be dealt with by city authorities. However, I am interested to consider how for others, these <i>terrains vagues</i> are replete with creative potential and offer a location free from some of the restrictions elsewhere in our cities, where space is frequently owned and policed by corporate interests. My paper takes as its basis the ‘sociology of associations’ proposed via Bruno Latour’s Actor-Network-Theory to explore the network of relations performed in and through such sites.</p> <p>This paper will begin with Derek Jarman’s use of the then derelict Docklands’ landscape as a film location, circumnavigate London with Iain Sinclair’s ‘London Orbital’; listen to the narratives suggested in Anna Best’s anti-guidebook ‘Occasional Sights’ and re-excavate Stephen Gill’s photographic archaeology, amongst other examples. It will examine the contemporary fascination displayed on the web for such spaces, as evidenced through the Flickr.com sets devoted to ‘desire paths’ striking out across open spaces, or Bill Keaggy’s archiving of ‘arbortecture’ (trees growing out of buildings) and ‘sad chairs’ abandoned on waste ground. It will also draw upon my own creative ‘fieldwork’ conducted in Sheffield and Brighton, UK. Ultimately, I am interested to discern how this resourceful and imaginative ‘gleaning’ might allow a shift in the relationships city dwellers have with such marginal urban sites.</p>
2	Clare Qualmann (Art, London Metropolitan University) Things that have gone: the disappearing terrain vagues of the near East End
	<p>This presentation takes as its starting point a by-product of the activities of walkwalkwalk - the documentation of a continuously shifting city landscape. Before I came across the term ‘terrain vague’ I recognised and was inspired by them. These places have no real reason to exist - perhaps other than to offer relief from the places that are designed with purpose and meaning. In their pointlessness lies a freedom from expectation or conformity. They are the places where children build dens, teenagers hang out and homeless people construct temporary shelters.</p> <p>We discovered that this freedom from expectation means that you can do pretty much whatever you like – even when they exist in urban, built up spaces just a stone’s throw from the city of London. Have a fire, cook soup and pop popcorn, erect a screen and show a film, set off fireworks, invite musicians to perform. By inviting people to walk to and through these spaces we take possession of them and transform the urban overlooked into the extraordinary.</p>

[cont.]

7.3	Terrains Vagues – Savage Landscapes
------------	--

[cont.]

	<p>These spaces are rapidly disappearing from this part of the East End of London – land becomes so valuable that no scrap is left uncovered, major civil engineering projects close off ‘waste’ land, zero tolerance policies of fly tipping, and vagrancy bulldoze temporary structures, sanitise and pave any remaining scraps of visible earth that do not belong to an official park or green.</p> <p>Happenstance documentation from the walkwalkwalk archive will be combined with newly filmed footage, and an audio track that explores the narrative and memory of these spaces to draw out their meaning for participants in and performers of, rather than inhabitants of the landscape of the city.</p> <p>[walkwalkwalk: an archaeology of the familiar and forgotten is a collaborative live art project with the artists Gail Burton and Serena Korda inspired by our routine walks. Through a series of live art events, nightwalks, performances, films, audio and text works the project has evolved to become a process for exploring place. www.walkwalkwalk.org.uk, http://ripPedleyStreet.blogspot.com]</p>
3	<p>Simon Murray (Theatre, Glasgow) From Bala to Shanghai, Southwold to Shepperton: wandering and returning to savage landscapes with W.G.Seald and J.G.Ballard</p>
	<p>This presentation/performance will speculate and reflect on curious connections between the writings of W.G.Seald and J.G.Ballard. It will also note how the compositional strategies of both authors resonate with the practices of a number of the most challenging artists in the field of contemporary performance and the tactics they use to make work. Place and landscape, wandering and returning, distraction and inattention are core tropes in Seald and Ballard’s ‘ways of seeing’, and both embrace ‘circling’ as a strategy for tackling subjects of enormous ethical and political concern. Time and again, both writers <i>draw</i> landscapes that frame, perform and offer up narratives, regularly giving voice to suppressed histories and accounts from figures too often sidelined.</p> <p>This presentation/performance/paper – using visual imagery, projection and sound recordings – will explore and circle around these issues, working ‘poetically’ as much as analytically. The event will draw associatively and obliquely on the poetry of R.S.Thomas, the films of Bill Douglas, the ballads of Hamish Henderson, the thinking of Raymond Williams and the presence and absence of friends real and imagined.</p>
4	<p>Steve Hanson (Hereford College of Arts) border countries, permeable landscapes, malleable icons</p>
	<p>This paper examines two rural landscapes of historicised economic and political struggle. The ‘border country’ of Raymond Williams, near Pandy in Monmouthshire, Wales, as well as landmarks and moorland above the border town of Todmorden, which have become iconic within the history of Chartism.</p> <p>It treats these themes of border territory and the malleability of cultural meaning in terms of iconic representations of place, as well as the ways in which both these landscapes are totemic for multiple groups in multiple modes.</p> <p>Patrick Wright has discussed how we ‘rationalise nostalgias’ in representation, yet recent theories of community in a global world now open to flows of people and information have problematised any bounded notion of identity, belonging and place.</p> <p>This paper explores those themes, but also asks how concrete cultural objects within any given landscape can be malleable, permeable in terms of the making and re-making of subjectivity and belonging in any given locale, however arbitrary notions of borders are perceived to have become.</p> <p>In doing this, it attempts to think more widely around recent attempts to re-formulate the subject of ‘community studies’ and considers some potential traps in characterising both sociological and visual modes of representing and understanding.</p>

Sat	panels 6	panels 7	eve
	14:00–16:00	16:30–18:30	from 18:30

7.4	Filmic Landscapes
HO C164	
[Chair:]	Carl Lavery (Theatre, Film, Television, Aberystwyth)
[Description:]	The panel addresses the relationship between filmic space and landscape in reference to cinematic interrogations of liminality, movement and phenomenological experience.
1	Paul Newland (Theatre, Film, Television, Aberystwyth) Ohm Sweet Ohm: moving through liminal landscape(s) in <i>Radio On</i> (Chris Petit, 1979)
2	Patrick Primavesi (Theatre, Leipzig) Experimental Moves: Landscape and Strollology
3	Bren Unwin (Hertfordshire) Phenomenology and Landscape Experience: a critical appraisal for contemporary art practice

1	Paul Newland (Theatre, Film, Television, Aberystwyth) Ohm Sweet Ohm: moving through liminal landscape(s) in <i>Radio On</i> (Chris Petit, 1979)
	On the release of Chris Petit's feature-length film <i>Radio On</i> in 1979, Geoffrey Nowell-Smith perceptively argued that it was 'a film without a cinema'. This paper seeks to explore how far it might be best read as a 'landscape film'; that is, a film which, sublimating narrative, seeks instead to interrogate concepts of 'landscape'. As such I want to suggest that the film primarily operates as a representation of (and, indeed, as a celebration of) space(s); but also as an examination of shifting perspectives on liminal 'cultural' spaces which are at once quotidian, poetic, mythic, and metaphoric. I will try to show how the 'landscape' conjured by this film operates on the limen of familiar spatial genera such as 'setting' or 'territory'. In other words, <i>Radio On</i> engages with the relationship between filmic space and landscape, but also, more specifically, perhaps, with the relationship between film 'setting', popular culture, and the organisation of landscapes into culturally constructed phenomena. So Petit's film constructs a highly complex, fragmented or fissured landscape (or set of landscapes). This is a cultural space informed by evocative visual and sonic signs - grainy images of urban locations (such as the Westway in London, and the Bristol Hippodome) and other richly symbolic or historical spaces (such as Silbury Hill), and a transnational, post-punk musical soundtrack which evokes darkness, slowness, emptiness and ennui.
2	Patrick Primavesi (Theatre, Leipzig) Experimental Moves: Landscape and Strollology
	Based on the assumption that our idea of landscape is related to different ways, traditions and techniques of movement, I propose to examine interrelations between environment, performance and experience. My focus will be the notion of walking as performance in and about landscape. The practice of walking performances may be devised, task-based, referring to a plan, a script or a map, to predefined goals or intentions, and perhaps related to all kinds of guides. But it may also be regarded as a process that allows or even reinforces the risk of getting lost, turning this risk into the chance of an experience. As Walter Benjamin has described the <i>Flaneur</i> as emblematic figure of modernity, losing one's way in a city may even be trained as a practice, close to the process of getting lost in a forest. The question is, then, how this experience of landscape through a loss of orientation can be organized by performances based on the activity of walking, wandering and strolling. A starting point will be Andrej Tarkowskij's film <i>Stalker</i> , where a particular technique of walking through a possibly dangerous 'Zone' is reflected both as a loss of individual control and as a precondition of an experience to be shared. The film shows in a rather melancholic mood the crossing of an enigmatic landscape 'beyond nature', confronting us with traces of civilization and with hidden memories, fears and desires. But it also deconstructs in a playful way the role of the guide as expert and as jester, who may have invented all the rules of the 'Zone' himself to provoke the imagination of his clients. Thus a re-viewing of Tarkowskij's film may lead to some basic questions fruitful also for the practice and theory of walking performances, of which I will discuss some recent examples (mainly from Germany) that experience and demonstrate changing interrelations between urban space and landscape.

[cont.]

7.4	Filmic Landscapes
-----	--------------------------

[cont.]

3	Bren Unwin (Hertfordshire) Phenomenology and Landscape Experience: a critical appraisal for contemporary art practice
	<p>This paper examines some of the ways in which phenomenology might be applied to the representation of landscape experience within contemporary art practice. In particular, the paper examines how embodied landscape experience, informed by an understanding of phenomenology, might be articulated by contemporary art practice that uses the media of film and digital video. Through a conceptual analysis of phenomenology, cultural anthropology, theories of technology, art history, critical film theory and art practice, this paper makes a critical examination of new ways in which art can articulate phenomenological notions of landscape experience, both in the form of a textual document and in examples of my own art practice.</p> <p>An analysis of phenomenological notions of landscape experience within my own art practice has led to the generation of a body of practice that includes film and digital video media. Key examples of my art practice have been selected that can articulate the ideas presented within this paper. Specifically, a 16mm film <i>Line</i>, and a digital video, <i>Length II</i> provide evidence of contemporary art practice articulating an experience of the landscape from a phenomenological viewpoint. Within the production of moving imagery, there is a sequence of human actions and technological interventions that can be considered in phenomenological terms. Through reflection of my own embodied experience – extended by vehicles, cameras and their associating technology – <i>Line</i> and <i>Length II</i> pay specific attention to how the placement of a camera and its associated technology mediates the mobile character of an experience of the landscape. Central to this enquiry has been the contention that through a rigorous application of phenomenology, a new mode of making moving imagery emerges, specifically one that gives particular emphasis to the placement of the camera and its associated technology in order to reveal the dynamic relationship between a perceiver and their environment in the twenty-first century.</p>