

Thu	am	open all day	plenary	panels 1	eve
	7:00–14:00	12:00–20:00	15:00–17:30	17:30–18:30	from 19:30

7:00-14:00	Longshore Drift
itinerant	
[Event:]	Walk
[Presenters:]	Stephen Hodge (Drama, Exeter; Wrights & Sites), Simon Persighetti (Theatre, Falmouth/ Dartington; Wrights & Sites)
[Description:]	Hodge and Persighetti (of Wrights & Sites) lead a shoreline 'drift' against the prevailing current (from Ynyslas to Aberystwyth), collecting, carrying, reconfiguring and temporarily reversing the flow of edgeland material as they go.
[Abstract:]	<p>Starting on Ynyslas spit at the mouth of the Afon Dyfi, and moving southwards against the prevailing current of Cardigan Bay, Stephen Hodge and Simon Persighetti (of Wrights & Sites) will undertake a morning-long 'drift' for up to twenty participants.</p> <p>Constrained, cf. Simon Pope's 'walk from east to west, from sunrise to sunset', participant-walkers will remain within visual contact of the shifting shoreline.</p> <p>From B(orth) to A(berystwyth). Across dunes, past pill boxes, over groynes and petrified trees, participants will create an unnatural backwash: collecting, carrying, temporarily reversing the flow of edgeland material, before reconfiguring it below the promenade at Aberystwyth. Referencing Wrights & Sites' walking practices and recent experiments with fragile architectures and constructed situations, and including material from Phil Smith & Cathy Turner (also of Wrights & Sites), 'Longshore Drift' aims to be a practiced manifesto for drifting on the edge.</p> <p>Wright & Sites are a collective of four artist-academics with a special relationship to site, city/landscape and walking (www.mis-guide.com).</p>

8:00-14:00	Llyfr Gwyn Rhydderch
itinerant	
[Event:]	Run
[Presenters:]	Eddie Ladd (Theatre, Film and Television, Aberystwyth), Tim Bromage (Cardiff)
[Description:]	A run from Ystrad Fflur (Strata Florida) to the National Library in Aberystwyth, following the progress of the <i>Lyfr Gwyn Rhydderch / White Book of Rhydderch</i> , a manuscript which contains most of the myth of the Mabinogi. The run is an attempt to understand the area in its linguistic, geographical, political and historical context.
[Abstract:]	<p>The intention: to run from Ystrad Fflur (Strata Florida) to the National Library in Aberystwyth. It's a journey of nearly 30 miles though I'm not going to run it all in one! I will divide it into three sections of ten miles each and try to do it within about six hours. Nor will I try to run fast and break records. I will be following the progress of the White Book of Rhydderch, which was commissioned by Rhydderch ab Ieuan Llwyd. It is thought that it was made by the monks at Strata Florida in the middle of the 14th century and it is one of the earliest transcriptions of most of the Mabinogi stories. Following the death of its owner it was sold several times and had several homes around Wales. It was bought by the National Library in 1905 where it remains until now. Some of the roads I'll run are historically important; others I've chosen because I don't know them. This is the project's central idea. Running makes one connect directly and physically with the environment and lodges an area in the memory. The journey takes me into areas I don't know and is a way of learning about them. The same concerns were present in my latest theatre show, <i>Cof y corff/muscle memory</i>, as it tried to embody Welsh history and oppose the "destruction of forgetting" noted by poet and essayist JR Jones in his work. The run is an attempt to understand the area in a linguistic, geographical, political and historical context.</p>

Thu	am	open all day	plenary	panels 1	eve from 19:30
	7:00–14:00	14:00 cont.	15:00–17:30	17:30–18:30	
21:00-22:00	Carrlands: Hibaldstow (live remix)				
PWB Studio 1					
[Event:]	Performance				
[Description:]	A live reinterpretation of one section of <i>Carrlands</i> , an audio work for the Ancholme valley in north Lincolnshire, funded by the AHRC <i>Landscape and Environment</i> programme.				
[Presenter:]	Mike Pearson (Aberystwyth), John Hardy and Hugh Fowler (Cardiff)				
[Abstract:]	<p>Hugh Fowler, John Hardy and Mike Pearson present a live reinterpretation of the middle section of <i>Carrlands</i>, a three-hour audio work for spoken word, musical composition and effects inspired by, and set at, three locations in the agricultural landscape of the Ancholme Valley in north Lincolnshire. <i>Carrlands</i> was developed with a small research grant from the AHRC 'Landscape and Environment' programme and is available for download from a dedicated website. Carrlands aims to enhance and stimulate public appreciation and understanding of a particular landscape: by encouraging you to visit out of the way places, by guiding and informing your presence, and by illuminating aspects that do not immediately or easily reveal themselves.</p> <p><i>Carrlands: Hibaldstow</i> is the first in a series of planned reworkings of the original material; it focuses upon the parish in which Mike Pearson was brought up.</p> <p>http://www.carrlands.org.uk/</p>				
21:00-22:00	Phantom Ride				
PWB Studio 2					
[Event:]	Performance				
[Description:]	In the early 20th Century William Haggar, a travelling entertainer from Essex, settled in Wales and unwittingly helped to transform live entertainment into the 'cultural industries'. Good Cop Bad Cop draw on Haggar's long lost films to evoke an era of artistic and commercial experimentation. A time when films could be advertised by length in feet, a Burry Port shipwreck could pass as newsreel of the Titanic and assaulting the police could pass as a comic act. Things could have turned out very differently...				
[Presenter:]	Good Cop Bad Cop (Cardiff)				
[Abstract:]	<p>In the early 20th Century William Haggar, a travelling entertainer from Essex, settled in Wales and unwittingly helped to transform live entertainment into the 'cultural industries'.</p> <p>With their unique brand of 'propositional performance', good cop bad cop draw on Haggar's long lost films to evoke an era of artistic and commercial experimentation.</p> <p>A time when films could be advertised by length in feet, a Burry Port shipwreck could pass as newsreel of the Titanic and assaulting the police could pass as a comic act.</p> <p>Things could have turned out very differently...</p> <p><i>'Phantom Ride' elevates the art of the unreliable narrator to a new level – its very unreliability is unreliable...clever, funny and filled with deadpan charm.</i> (Metro)</p> <p><i>The spectators are implicated in the discovery of the unknown within their familiar environment ... a novel idea, the experience is unexpected and original.</i> (La Presse, Montreal)</p> <p><i>Difficult to define and impossible to categorise, which is the sign of a creative and unique production.</i> (Vibes)</p>				

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

[cont.]

21:00-22:00	Video Tape (October Half-Term 1985)
AAC Studio	
[Event:]	Performance
[Description:]	“The most vivid memory of my childhood comes in the form of a video shot by my father in the half term of 1985. In this performance I present the original footage alongside a second film featuring my five year old daughter shot in the same landscape twenty-three years later.”
[Presenter:]	Tom Payne (Aberystwyth)
[Abstract:]	<p>On October the 12th 1985, aged just six years, I ran away from home. I stole my brother's bike from the garden shed and crossed the busy main road outside my house. On the other side was an old railway line along which ran a well worn BMX track that dodged its way through a sparsely wooded area and opened out upon a cliff top. Abandoning my bike I clambered down the rocks onto the beach below and made my way out to a discarded fishing boat thrown up on the sand, it's under side broken.</p> <p>Some time later I was discovered by my elder brothers and sister, chewing on bubble gum that I had bought using money found in a wallet left on the pavement not far from the beach and the boat. Safely home that evening my mother who through her absence was unaware of what had transpired asked what I had done that day, to which I innocently replied, "nothing really, it was just boring".</p> <p>The most vivid memory of my childhood comes in the form of a video shot by my father in the half term of 1985. In this performance I present the original footage along side a second film featuring my five year old daughter shot in the same landscape twenty three years later. <i>Video Tape</i> is an exploration of memory, landscape, biography and place.</p>

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

Sun	early am	open all day	events	project	plenary
	8:00–9:00	9:00 cont.	9:00–10:00	10:00–11:00	11:30–13:00

Fri + Sat 7:00–9:00 Sun 9:00-10:00	Approaches to Creating Performances in the Landscape
Fri + Sat at site Sun A12	In three parts: work session – discussion – presentation
[Event:]	Work session
[Description:]	These work sessions are designed to allow practitioners to share methodologies for creating work in response to a landscape, moving from embodied practice, to analysis and discussion, and then to public presentation.
[Convenor:]	Marilyn Arsem (School of the Museum of Fine Arts, Boston)
[Abstract:]	<p>This is a three-part project for practitioners, to allow us to share our methodologies for creating work in response to a landscape. It is intended to move from embodied practice, to analysis and discussion, and then to public presentation. Each session will be in 2 hours.</p> <p>Day 1: create work in response to the landscape This part is an open, unguided inquiry (assuming that the group is made up of experienced practitioners). Participants will choose a site, develop individual actions, and present them to each other by the end of the session. Without discussion, participants will write about what they did, how they developed the work, etc. They will also write about the work of the other participants that they witnessed.</p> <p>Day 2: Participants discuss their approaches to making performances in response to site. Participants also discuss what they saw in each other's work. This is an in-depth discussion about different strategies and methods of creating work in the landscape, and will include how they select a site, how they identify and study its features, how they choose materials with which to work, how they develop actions, how they design an event, and how they engage with an audience. The group will assemble a compendium of their approaches to the work.</p> <p>Day 3: Participants make a presentation within the conference, of their compendium of approaches, and will also present a number of site performances as demonstrations of strategies used to make work.</p>

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Sun	early am	open all day	events	project	plenary
	8:00–9:00	9:00 cont.	9:00–10:00	10:00–11:00	11:30–13:00

Fri + Sat 7:00–9:00	Enter, Inhabit, Leave
Sun 8:00-9:00	
Fri + Sat AAC Piazza	
Sun PWB Studio 2	
[Event:]	site work and performance
[Description:]	Through scored durational improvisation, photographic images and writings <i>Enter, inhabit, leave</i> explores presence in a site of flow and transition.
[Presenters:]	Natalie Garrett Brown , Christian Kipp , Niki Pollard & Amy Voris (Dance, Coventry)
[Abstract:]	<i>Enter, Inhabit, Leave</i> will create and move a dance score on site over the four days of the conference. Conceived as durational intervention this activity recognises and foregrounds inter-subjectivity as a state of being. Underpinned by a shared practice in Body-Mind Centering this intervention will be part of an ongoing enquiry into site responsive dance. Central to this collaboration is the notion of site responsive dance as life practice which others may witness rather than an activity which culminates in the creation of dance works or objects performed for an audience. As such our ongoing process explores the ontological status of site responsive dance when informed by somatic practices. Questions around methods of documentation and preservation of such work are explored also, in part by a collaborating photographer as witness and mentor to the ongoing process of score generation and moving.

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

13:30–13:45	Descent of the Angel
NLW	[National Library of Wales]
[Event:]	Performance
[Description:]	Watching over residents, surveying the land and the activities below, the angel serves as golden guardian. Gathering the breath of the wind, the angel unfurls her wings and swoops down. She dances to connect sky and land in her search for a lost soul to deliver to paradise. The angel visits Aberystwyth. Previous witnesses of <i>The Descent of the Angel</i> said: 'Blew me away' 'The afternoon performance, set against a clear blue sky with a brilliant sunshine, felt calm, gentle and warming' 'I was mesmerised. It was like watching a feather fall gracefully through the air - tumbling and moving at the will of the air.'
[Presenter:]	Kate Lawrence (Dance, Film & Theatre, Surrey)
	See also Thu Panel 4.2

12:00–14:00	Present Perspective: Aberystwyth Town
AAC Café	
[Event:]	Performative Installation
[Description:]	A framing and presentation of a (daily) journey from the Arts Centre café to Aberystwyth town which draws attention to the simultaneous closeness and distance of the interior space of café to the 'living landscape' visible from its windows.
[Presenters:]	Jane Bailey (Creative Arts, West of England UWE)

[cont.]

	Present Perspective: Aberystwyth Town
[Abstract:]	<p>This performed intervention will draw attention to the simultaneous closeness and distance of the interior space of the Arts Centre to the 'living landscape' visible from its windows. Via the vehicle of my journey into this landscape, the work will create additional, temporary links between the viewer and the viewed scene; the view and the place itself; the embodied exploration and its presentation. Simple pieces of text, in the form of notes left on café tables will indicate that at an unspecified moment in the day, one of the café customers will leave the cafe and become part of the exterior scene, and that although this person will quite quickly become out of view, a live audio link from them, to the café will be maintained. Simple, paper 'frames' or 'viewfinders' will be placed on the window, close to where customers sit. These frames will isolate an area of the vista and draw attention to the looking, framing, editing, narrative-creation processes at work.</p> <p>My exploratory journey of the view will start inside the arts centre and could end in swimming out into the bay; striking up conversation with someone sitting on a bench; seeking an invitation inside one of the homes visible from the window.</p> <p>The work is a development of <i>At Sea</i> presented at the Newlyn Art Gallery, September 2008. www.janebailey.co.uk see 'recent projects', 'At Sea'.</p>

Fri	panels 3 14:00–16:00	panels 4 16:30–18:00	eve from 19:30
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14:00–15:00	From Where You Are
PWB Studio	
[Event:]	Performance
[Description:]	<p>A performance based on a research and development project involving working artistically with nature and children in the creation of dance film and live performance. The work explores relationships and the embedded interconnectedness to one another and the earth, generating film which resonates deeply with the place in which it was created, namely Porth Colman on the Lyn Peninsula in North Wales.</p>
[Presenters:]	Lisa Dowler, Catherine Hawkins, Paula Hampson, June Gersten Roberts (Performing Arts, Edge Hill; small things dance collective)
[Abstract:]	<p>'small things' is an evolving organisation which since its inception in 2002 has been committed to creating process orientated new work. 'From where you are' is a research and development project involving working artistically with nature and children in the creation of dance film and live performance. The project will involve three dance artists, their children and a film maker. As ecological art the work explores relationships and the embedded interconnectedness to one another and the earth, generating film which resonates deeply with the place in which it was created, namely Porth Colman on the Lynn Peninsula in North Wales.</p> <p>For Living Landscapes, 'small things' will offer a 20 minute performance involving projection and live performance (movement and voice). The projected images will be of child led process on a North Wales beach, whereby the dancers respond creatively to their environment, through improvisation and its implicit phenomenological method, the art of spontaneous choreography and performance. The child's plasticity to their environment is viewed as a learning tool for artists working with nature and landscape. This will include following the child's timing and rhythms of play/creativity and rest as well as the rhythms and cycles of the chosen site. To this end 'small things' will return to this site creating film in each of the seasons. Currently this work explores the beach in winter.</p> <p>The film will incorporate three dancers, Lisa Dowler MA, SL in Dance, EHU, Catherine Hawkins collaborator and founder of 'small things collective' and Paula Hampson Associate Lecturer In Dance, EHU, and their four children aged 3-6. The filmmaker is June Gersten-Roberts, SL in Dance, EHU. The live performance at this stage in the process will involve the three adult dancers, with the children's voices forming part of the soundscape.</p>

15:00–16:00	Hoe in Motion
PWB Studio	
[Event:]	Performance
[Description:]	A performance aiming to locate the landscape of the Hoe through bodily gestures and oral descriptions, borrowed from the people of Plymouth.
[Presenters:]	Saini Manninen & Sylvia Rimat (Bristol)
[Abstract:]	<p>The remit of this research project is to explore the varying relationships between landscape, the body and memory. Drawing on discussions of landscape as an event and the performativity of landscape this project aims to locate a landscape through bodily gestures and traces.</p> <p>The research will focus on the Hoe in Plymouth, which has been designated as a conservation area. It is a landscape containing multiple physical, historical and cultural elements such as the harbour, an island, a military base and an old lido. Residents and passers-by will be asked to describe this significant landscape whilst being filmed. These descriptions form subjective approaches to and variations of this complex place. From the filmed material we will extract and collect gestures used by participants to describe this place. In a second step the extracted movement material will be learned by us, transferred into a performance space and used to develop bodymap(s) of the Hoe as well as to set up an index of gestures applied to signify physical, abstract and human elements contained in this place.</p> <p>The project tests out ideas of performance as a mode of embodied inquiry and analytical tool. By creating a physical map of memories of the place, the landscape is being 're-constructed' rather than 're-presented' and replenishes visual representations of landscape. We will interrogate in practice the idea that to perceive a landscape is 'to carry out an act of remembrance' (Tim Ingold). The performance makes visible the invisible parts of a landscape and interrogates how the public space of a conservation area relates to the private acts of remembering and embodiment. We aim to ask, what happens to a landscape that is lived in when it is mediated and worked on and how do these questions relate to live performance?</p>

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

Fri 17:30; 21:30	Further Afield
Sat 17:30, 19:30, 21:30	
itinerant	
[Event:]	Simultaneous Performance Walk (anticipated duration 60 – 90 min)
[Description:]	A one-to-one performance walk experienced simultaneously with a co-walker in Montreal, Canada. How are two seemingly disparate locations connected and implicated in each other through performance? How do we translate space into words? What role does distance play in constructing our sense of place? How can a walk taken in dialogue change the way you view your surroundings?
[Presenters:]	Sorrel Muggridge (UK) and Laura Nanni (Canada)
[Abstract:]	We have been collaborating long-distance (usually with an ocean between us) for the last two years; with works being shown in Nottingham, Sheffield, London, Edinburgh and Bethesda UK as well as Toronto and Banff, Canada. Collaboratively, our works embrace the unusual and inspiring consequences of the distance between us. We make site-specific artworks that articulate the value in wandering and being curious, that discover and communicate a sense of place; investigating how people understand and connect with their surroundings. Within our collaborative practice walking acts as a bridge between our locations and as a dynamic structure behind the site-specific performances and installations we create.

[cont.]

	Simultaneous Performance Walk (anticipated duration 60 – 90 min)
[Abstract:]	<p><i>Further afield</i> is a series of performance-journeys involving negotiation of landscape, language, distance, and one-to-one exchange. Each performance, facilitated by us, is designed for two participants at a time to experience simultaneously in separate locations one in Aberystwyth UK, one in Montreal Canada.</p> <p>Mirroring our own collaborative relationship over distance and expanding on our previous methodologies for navigating space, this intimate and playful performance will allow participants in both communities to investigate their own landscape, whilst their observations shape the journey of someone they have never met. The journeys taken will intertwine the two landscapes and the walkers through an exchange of experience and interpretation.</p> <p><i>Further afield</i> asks: How are two seemingly disparate locations connected and implicated in each other through performance? How do we translate space into words? What role does distance play in constructing our sense of place? How can a walk taken in dialogue change the way you view your surroundings?</p> <p><i>Further afield</i> provides an active companion to the topics and investigations explored over the course of the conference.</p> <p>Documentation of these performances will appear on our blog: www.sorrelandlaura.blogspot.com</p>

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

19:30–21:00	Home of the Wiggler
AAC Theatre	
[Event:]	Performance - (followed by post-show discussion)
[Description:]	<p>In a disused factory, away from the raging weather, a team of investigators unearth the legends of a city, the fragmented stories of the people who lived there, and the mythical things they made called cars...Full of humour and with a haunting conclusion, Home of the Wiggler examines how our personal fates are entwined, for better or worse, with an industrial heritage, in a volatile global economy, on a warming planet</p>
[Presenters:]	Stan's Café (Birmingham)
[Practicalities:]	80min. Presented in collaboration with the Aberystwyth Arts Centre.
[Abstract:]	<p>In a disused factory, away from the raging weather, a team of investigators unearth the legends of a city, the fragmented stories of the people who lived there, and the mythical things they made called cars.</p> <p><i>Home of the Wiggler</i> is a fresh take on documentary theatre. Combining research and speculation, the show unravels the threads of a thousand people's stories to ask, who are the people who make the sandwiches, who cut the hair, who teach the kids, of those who shape the parts that make the cars that fill our roads.</p> <p>Full of humour and with a haunting conclusion, <i>Home of the Wiggler</i> examines how our personal fates are entwined, for better or worse, with an industrial heritage, in a volatile global economy, on a warming planet.</p> <p>Stan's Cafe has been devising exciting and thought-provoking theatre since 1991. Their work, which is always fresh and engaging, is in demand throughout the world.</p> <p>All of the light and sound in this show is generated, by the cast live on stage, using a range of aging technologies.</p> <p>"A Kaleidoscopic collage of impressionistic fragments which evoke the lives of generations touched by the manufacture and use of motor cars. (The Birmingham Post)</p> <p>"Stan's Cafe is one of the UK's most innovative and exciting theatre companies." (The Independent on Sunday)</p> <p>Presented in collaboration with the Aberystwyth Arts Centre.</p>

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

21:00–22:00	something happening/snapshot
PWB Studio	
[Event:]	Performance
[Description:]	An instance of the long-term collaborative research and production project ' <i>some things happen all at once, some things happen more slowly</i> '
[Presenters:]	Mike Brookes and Rosa Casado (Spain and UK)
[Abstract:]	The works presented here are details and instances of the long-term collaborative research and production project ' <i>some things happen all at once, some things happen more slowly</i> '. ' <i>something happening/snapshot</i> ' represents the intersection of two discrete areas of inquiry: the event of interventions and propositions in social space; and the desire to generate, and retain, tangible mementos of such events. Context specific instances of ' <i>something happening/snapshot</i> ' have been commissioned for Teatro India, Rome, Italy 2008; Temporada Alta, Barcelona, Spain 2008; and MAPA, Pontos, Spain, 2008.

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

9:00–19:30	Walking the Conference
PWB Foyer	
[Event:]	Performative Installation
[Description:]	Interventions / Interceptions: During the course of the conference two visual artists create with the delegates an original piece of interactive photography that documents the energy, fulfillment, expectations and human engagement of the conference. We will take photos of walking, resting and waiting feet for our: "FEET" memory board. Join Us. www.bluemacaskill.com
[Presenters:]	Blue MacAskill and Alex Allpress (UK)
	During the conference, we will intercept people involved in the day, and passers by engaged with all aspects of the conference, and record their walking, feet, shoes, socks, trousers, skirts, heel, foot, angle, view, during the day. Especially walking to and from talks and waiting, (What are they thinking?). During the photography, we will invite them to view our growing page: a huge board of walking all over the conference. A huge interactive growing sculpture wall. This will be done via a little invitation with a map to our site, where we might be based. People will be invited to come and document their contribution, and how they felt the day was going, as per their feet and lower legs felt! The idea is to discover the day, by how you feel and think about your body after it. How mentally secured are we to our feet and their memory of the day physically. The Conference "FEET" MEMORY BOARD, will be invocative of the day and people's energy; as well as being a constant engagement with visitors and the makers of the conference, and them walking the landscape. Through my work, I really like to interact with others, viewers and audience as much as possible, leave ideas to chance, I believe the motivation and energy of the performance is more exciting. I also think any chance to document art conferences in a form of their own performance enhances the experience rather than conventional recording. After the day, I would like to see if my findings and the official ones are the same. I really hope their are performances and interventions about the conference itself, because it will give an alternative insight into their importance and assistance to the discourse. Also I am investigating via this project the idea of documenting movement and how involved the final work feels with the engagement with the viewer at the time of the photo.

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

10:15–cont.	Art – Action – Exhibition
PWB Foyer	
[Event:]	Drawing Event
[Description:]	A group of 20 artists from various disciplines have been invited to draw their individual response to the landscape during a walk from the Arts Centre to the Railway station; participation and dialogue welcome
[Presenters:]	Catrin Webster (Art, Aberystwyth)
[Abstract:]	<p>I will work collaboratively with a group of established and student artists in a series of one-day events to begin in London, November 2008, then relocate to Venice during the Biennale 2009 before transferring to Aberystwyth to take place as part of the <i>Living Landscapes</i> conference, June 2009.</p> <p>The performance will investigate the multiplicity of interpretation of landscape and environment via the individual creative outlook of each artist and their method of record, description, visual exploration and development of visual language. The artists will begin and end their journeys at designated sights and will otherwise work independently, choreographing their interrelationship with one another and members of the public.</p> <p>I and group of artists, from a variety of backgrounds, meet in the arts centre foyer and begin a walk through the campus, via the National Library, the School of Art, past the Station and west down Terrace Road, past the Museum and onto the prom. We will stay together as a group and each in our own way record the journey – the changing landscape, via a series of drawings or a single image, which will be created during the progress of the walk. It is meant to be informal and the artists approachable - to enable members of the public and one another to discuss the walk the drawings and their interrelationship - language, record, interpretation and intervention.</p>

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

14:00–16:00	Welcome To...Aberystwyth
PWB Foyer	
[Event:]	Performance Walk
[Description:]	A guided walk with a difference; gathering local hearsay, intelligence, memories and stories to re-present the town through its vernacular history.
[Presenter:]	Mark Hunter (Performing Arts Development, East London)
[Abstract:]	<p>“Welcome to...” is a series of guided walks led by a man who knows little or nothing about the location in which the walk takes place. “Welcome to...Aberystwyth” invites the local population to construct a guided-walk of their own town. Bragging, confessions, digressions, ear-bendings, facts & figures, hidden histories, information, opinions, picaresque peregrinations, rants, raves & reminiscences, shaggy-dog stories, tall-tales and urban myths combine to present an alternative narrative to the ‘official’ guided walk or tour. The role of ‘expert’ is shifted from the guide to the local population. The aim is to resist the grand narrative and monumentality of many ‘professional’ guided walks and to reconstitute the guided walk as an investigation of local knowledge and history, and a celebration of the qualities of the unsung and quotidian - a realm that is often elided by traditional guided walks.</p> <p>The opportunities that this format offers for repetition, contestation and misinformation about the locale highlights the contingent nature of any attempt to ‘account’ for place. The landscape here is considered as both topography and narrative, with the local stories acting upon the physical landscape to order it. The work then is also an investigation of the borders and hierarchies between public and private realms of knowledge/information. Although the walk will take a specific route, the content may or may not refer directly to the landscape in an overtly geographical sense. When asked to talk about ‘place’, people often talk about <i>themselves in place</i> and as such the local terrain acts as an aide-memoir to personal accounts of place as lived space.</p>

Sun	early am 8:00–9:00	open all day 9:00 cont.	events 9:00–10:00	project 10:00–11:00	plenary 11:30–13:00
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9:00–10:00	PINGS (Water Table)
PWB RR1	
[Event:]	Performance
[Description:]	Over the last year <i>PINGS</i> has emerged from the geographical distance between two friends and collaborators, working directly from their remote locales Simon Whitehead and Barnaby Oliver explore the physical space between them through rivers, air and the internet. For Living Landscapes the artists share synchronous actions between Aberystwyth and Melbourne.
[Presenters:]	Simon Whitehead (Wales) and Barnaby Oliver (Australia)
[Abstract:]	<i>PINGS</i> springs directly from the geographical distance between two collaborators. Working directly from their locales they explore the physical space between them through rivers and air and a range of other terrains with their own qualities, such as the web, phone, post, and the less tangible links of memory and synchronicity. In January 2008 the artists began an exchange of performance and materials through these various channels as a means of mapping these terrains. Movement artist Simon Whitehead and Sound artist Barnaby Oliver have been working simultaneously from their local rivers in Abercych, west Wales and Melbourne, Australia. Although a few thousand miles apart they share the intention to meet at a particular time each week and approach their rivers as an unbroken body of water through which they correspond. Their instincts are improvisational and over time they have been building a body of performative material from these shared events. Linked by their shared intentions and the physical rivers this material (in video, sound and image) begins to create its own character responsive to season, the time of day, the level of water and the meandering presence of each artist. This unedited material is shared through the net and snail mail and the artists now invite you to subscribe to these events through podcast, email and post. PINGS is funded by an Artsadmin (London) 'Roaming' Bursary. You may be subscribe to PINGS as a podcast / rss 2 feed at http://www.untitledstates.net/pings/

[INSTALLATIONS, EXHIBITIONS, SOUNDWORK]
open throughout the conference – for times see daily schedules

various times	Midnight at the Oasis
PWB RR1	
[Event:]	Sound Installation
[Description:]	The nocturnal music of the Kalahari desert.
[Presenter:]	Chris Watson (Wildlife Sound Recordist, UK)
Thu-Sun	Fragments of the Los Angeles River
PWB RR3	
[Event:]	Film Installation
[Description:]	These video fragments present varied and contradictory visions of the Los Angeles River and are difficult for the viewer to assimilate into one coherent portrayal, thereby raising questions about the nature of representation.
[Presenter:]	Richard O'Sullivan (Theatre, Film and Television, Aberystwyth)
[Abstract:]	<p>Digital Video/ D.V.D., 2009</p> <p>A video work intended for installation, <i>Fragments of the Los Angeles River</i> has been created through a process of itinerant wandering, and brings together fragments from the artist's journeys along the river. Juxtaposing scenes and images from a wide variety of landscapes and communities, the piece presents a kaleidoscopic survey of the river's course and the city itself. In the process it raises questions about the nature of representation, and the need for elision or hierarchical structure in order to create a functional or stable and coherent portrayal of any subject.</p> <p>The Los Angeles River is by turns – or at once – an urban blight and a natural refuge in the middle of a notoriously anti-natural city. It is both a shocking industrial wasteland and a place blossoming with wildlife. It is an inhuman place, a vision of concrete and wastewater scoured by the Californian sunlight, and yet it is also a refuge to the lost and the homeless. While the concreting of the riverbed has imprisoned the water-flow, the unappealing environment has created a rare un-policed public space where children play. How then do we characterise this place in all its complexity? How can we portray it?</p> <p><i>Fragments of the Los Angeles River</i> is intended to present all these contradictions, these contrasting qualities, without resolving their difference, or subsuming them in a structured opposition, or even subordinating them to a dominant conception of the river. In the piece, different areas of the river's course are portrayed through clearly demarcated fragments, divided abruptly by a title over black. These fragments suggest varied and contradictory visions of the river, and are difficult for the viewer to assimilate into one coherent portrayal. There is no voice-over to help the spectator privilege one perspective, and the structure of the work does not prioritise one reading over another. As so, the piece relates broadly to key ideas of post-structuralism, and especially the ideas of deconstruction, and reflects these ideas in the form and structure of its portrayal of the river.</p> <p>As a result, the work deviates from what we might expect of a 'conventional' or mainstream documentary seeking to portray the river. The piece does not portray the river in a strongly univocal way, merely as a post-industrial nightmare, or straightforwardly as an unlikely haven for wildlife; nor does it attempt a balanced portrayal that shows aspects of both in an orderly structure but ultimately subsumes one to the other. Instead it portrays the river as a nebulous cloud of different qualities with little apparent relationship, order or hierarchy. As a result, the issue of the film's communication with the viewer comes very much to the fore, as do our systems for understanding and representing a place. Rather than rigidly organising a portrayal of the river, and offering a straightforward opposition of different qualities, the piece attempts to maintain a form of fragmented collage.</p> <p>The work provides a unified experience formally rather than intellectually, through the subtle rhythm created by shifting visual elements and strategies of editing. This creates a sense of coherence that might otherwise have been achieved by a consistent portrayal of the river across the piece.</p>

Thu+ Fri	one small white house far away
Foundry	
[Event:]	Installation
[Description:]	An instance of the long-term collaborative research and production project ' <i>some things happen all at once, some things happen more slowly</i> '.
[Presenters:]	Mike Brookes and Rosa Casado (Spain and UK)
[Abstract:]	The works presented here are details and instances of the long-term collaborative research and production project ' <i>some things happen all at once, some things happen more slowly</i> '. ' <i>one small white house far away (with text)</i> ' sculpturally restructures elements developed within the performance work ' <i>some things happen all at once</i> ' – a work commissioned for Escena Contemporánea, Madrid, in February 2008, and which has subsequently been performed widely in Spain, Italy, Germany, Croatia and Slovenia. Versions of ' <i>one small white house far away</i> ' have been exhibited in Centro Torrente Ballester Ferrol, Spain 2008; the American Academy in Rome, Italy 2008; the Spanish Academy of Rome, Italy 2008; and PANORAMA, Olot, Spain 2008.

Thu-Sun	Sub : Sail : Steam
PWB	[PWB Foyer, G38 computer room and www.vortex.uwe.ac.uk]
[Event:]	Exhibition and Online Project
[Description:]	A site-responsive set of drawings, texts and very short films reflecting the dramatic rescue of HMS Universal P57 in Cardigan Bay, February 1946.
[Presenters:]	Anna Farthing (Applied Theatre Research, Manchester) and Paul Gough (Creative Arts, West of England UWE)
[Abstract:]	On 5th February 1946 the Aberystwyth Lifeboat was launched to come to the aid of HM Submarine Universal P57. In a ferocious westerly gale the vessel floundered and drifted in a north Easterly direction 11 and a half miles west south west of Aberystwyth. The motor lifeboat was aided for a short while by the New Quay lifeboat under the command of Coxswain Arden Evans. This lifeboat was of the old pulling and sailing type and this was probably the last service launch of a sailing lifeboat around the UK coast. During a lengthy, dangerous and dramatic rescue 27 submariners were rescued from the stricken submarine. The survivors were taken to an hotel in Aberystwyth and provided for by the ship wrecked mariners society, their clothes dried by the town's steam laundry. Farthing and Gough plan a sequence of events in response to the largely unrecorded and uncelebrated event of 1946. Through drawings and writings made from the promontories overlooking the bay, photo-montages of contemporary events, and charts of the harbour approaches, the project will unfold through fieldwork, storytelling and digital narratives created during the course of the conference. How exactly the responses will be communicated and opened up for critique will be determined by the site itself, though walking, measuring and scrutiny. Drawing on Farthing's work in digital storytelling and dramatic scene-development, and Gough's work on topographic survey and memorialisation, the project will consist of presentation, physical and virtual display, as well as memorial objects left to mark untold and untellable pasts.

Thu-Sun	Borderland Postcards - responding to postcards from the physical and cultural borders of Europe
Penbryn	
[Event:]	Exhibition
[Description:]	An exhibition of responses to postcards sent out to conference delegates in advance to explore how boundaries and methodologies are perceived and/or performed in research that engages with urban and rural landscapes.
[Presenters:]	Iain Biggs (Creative Arts, UWE) and Sarah Blowen (French, UWE)
[Abstract:]	Aim: To make an intervention via an informal exhibition of responses to post cards - sent out to conference participants in advance - during the conference. These will potentially be included in a web-based publication/archive and/or book. The work forms the second half of a project initiated at the SIEF 2008 conference Transcending 'European Heritages': Liberating the Ethnological Imagination (16-20 June)

[cont.]

Thu-Sun	Borderland Postcards - responding to postcards from the physical [cont.]
	<p>http://www.ulster.ac.uk/sief2008 <http://www.ulster.ac.uk/sief2008></p> <p>Outline: <i>Borderland postcards</i> is designed to encourage delegates to think about how boundaries and methodologies are perceived and/or performed in research that engages with both urban and rural landscapes. It proposes that, while photographic images are commonly used in all our work, we may not think enough about how are they interpreted by readers/viewers. We would send each participant one out of a collection of ten postcard images representing an undisclosed European “borderland” - geographical, cultural, political, historical or environmental. An accompanying letter requests that participants ask themselves: What thoughts does it provoke? What links do you make? What questions does it raise? They are invited to respond to this image in any way - using words, drawing, poetry, collage ... - on the blank side of the card. Cards should ideally be posted back before the conference or else brought to Aberystwyth and returned to us to be included in an informal exhibition. No information as to the site depicted is given with the cards themselves, but the identity of the location and a short statement by the photographer is added to the exhibition space on the final day of the conference.</p>

Thu-Sun	Exquisite Landscapes – Revealing the Act of Drawing in Chance
enroute	Locations
[Event:]	Exhibition
[Description:]	A collaborative project between two drawers (one based in Aberystwyth, one in London) which explores the act of drawing specific points in the landscape.
[Presenters:]	Kasia Coleman (Aberystwyth) and Eleanor Cardwell (London)
[Abstract:]	<p>The project aims to explore the act of drawing specific points in the landscape. It will be a collaborative project between two drawers - one based in Aberystwyth the other in London. The process will adopt the same form as the Surrealist game ‘Exquisite Corpse’. By following this format but applying it to drawing landscapes a dialogue or juxtaposition should emerge between the two locations of Aberystwyth and London.</p> <p>The precise locations to draw at, as well as the time spent actually drawing that location will be entirely determined by the spinning of dials, therefore reducing the artist’s aesthetic preferences for pre-conceived framings of their local landscape. Furthermore there will be an additional 2 dials to determine the compass direction to walk in to locate the drawing point ‘X’ and the proximity of the drawer’s body from this point.</p> <p>These dials function as tools to focus the project upon the task of <i>achieving the act of drawing in various places</i>, as opposed to the focus being on the final product of the drawings. The challenge to achieve a drawing according to predetermined criteria should provide comment upon the particularities of the landscapes. Indeed the inability to achieve the set criteria in any given landscape may provide the most interesting work.</p>

Thu-Sun	Involution
Penbryn	
[Event:]	Soundwork
[Description:]	A binaural soundscape composition to be heard over headphones whilst wandering through environments of your choice.
[Presenter:]	Jon Aveyard (Music, Central Lancashire)
[Practicalities:]	mp3 players available from registration desk
[Abstract:]	Involution is a soundscape composition to be heard over headphones whilst wandering through different environments. Participants can, at a time of their own choosing, borrow a portable sound system to listen to an audio track assembled from recordings of a variety of urban and rural environments. The recordings have been captured using in-ear microphones so that, played back over headphones, the sounds are externalized (i.e. they are perceived as originating outside of the head unlike most recordings heard over headphones). As such, the virtual events of the fixed media audio playback share space and form relationships with the actual events of the indeterminate environment. In contrast to the way in which headphones and portable audio systems are usually used – to provide a means of distraction from the listener's actual location and activity by blocking out the sound of the actual events – Involution is intended to heighten the listener's awareness of his/her surroundings. As the piece is heard along different routes, different relationships are generated between the virtual and actual events as different parts of the piece resonate with the environment in which it is heard.

Fri	early am	open all day	panels 2	plenary	lunch event
	7:00–9:00	9:00–18:00	9:00–11:00	11:30–12:30	12:30–14:00

9:30–18:00	Responding to Thomas Rowlandson
NLW	[National Library of Wales]
[Event:]	Installation
[Description:]	Responding to the National Library of Wales' collection of drawings by Thomas Rowlandson made on his Tour of Wales in 1797, the project aims to reclaim a sense of the visual within the study of landscape and asks if the tracing of another's path and mark making is a form of erasure?
[Presenter:]	Lee Hassall (Hereford College of Arts)
[Abstract:]	The work will be shown in the National Library of Wales and centres on drawings within the collection. The drawings were made by Thomas Rowlandson who, in the summer of 1797 made a tour of Wales with Henry Wigstead. I will begin by making a series of drawing after two of the original Rowlandson drawings in the National Library of Wales. The works focus will be to see how the figural and two-dimensional become articulated and translated into performances. I will make performative responses to the drawings. The Ballad Singer (Y faledwraig) will be interpreted as a durational semi static performance. The performance will be developed around the dog type figure seen depicted on the margins of Rowlandson's drawing. The problematic objects the figure holds will be made and a costume and mask developed based on some of the details visible in the drawing. These items will be brandished and worn during the performance. The performance will be filmed on 16mm film and on mini dv tape; it will also be photographed with a medium format camera and a digital camera. The second response will be to Rowlandson's drawing Bank of the Dee at Llangothlen (Glannau afon Dyfrdwy yn Llangollen). Here in this location a sculpted horses head will be worn with a Hessian suit whilst holding a parasol. This persona will represent the emergent (or disappearing) characters barely visible in the drawing. This performance will be mobile the figure moving repeatedly through the landscape and picture plane. I will show two of my drawings, two photographs documenting the performances and a film piece alongside the original Rowlandson drawings in the National Library of Wales. Is the tracing of another's path and mark making a form of erasure?

[FILMS AND VIDEOWORKS]**shown throughout the conference – for times see daily schedules**

Thu-Sun	For list of individual showing times please check info desk or schedule in room
PWB Seminar Room	
	Inappropriate Responses
[Description:]	An exploration of the appropriateness of contemporary dance to a rural Welsh-speaking culture, driven by thoughts about place, culture and gender.
[Presenters:]	Margaret Ames and Roger Owen (Theatre, Film and Television, Aberystwyth)
[Abstract:]	My concern is that contemporary dance may be an inappropriate medium within a rural Welsh speaking culture. After a six minute dance improvisation in a traditional Welsh chapel which was driven by thoughts about place, culture and gender, the act becomes written, in counterpoint to the dance. The writing is filmed and placed in contexts and settings which are redundant but speak of a pride still attached to the industry which Ceredigion has depended upon – the milk stand is the soap box from which I make my speech.
	Sitting on a Birch; Year of a dog - Sitting in a tree
[Description:]	Performing landscape with trees - examples of self-imaging, of transformations taking place in the landscape over time, of blurring the boundary between organism and environment... (8 min; 24 min)
[Presenter:]	Annette Arlander (Theatre Academy, Helsinki)
[Abstract:]	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 Year of the Dog – Sitting in a Tree (2007). However, the action of the performer, as in Year of the Dog in Kalvola – Calendar (2007), or the position of the performer, as in Sitting on a Birch (2006) easily turns the focus away from the environment. Or makes the performer completely indistinguishable, as in Under the Spruce I-III (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.
	Yatra (Thames river)
[Description:]	A soundscape and short film about the River Thames, made by site specific sonic artist, Lee Berwick. (8mins 40secs)
[Artist:]	Lee Berwick (London)
[Abstract:]	It is the year 2001. Men are still setting eel traps and trawling the riverbed as they have done for hundreds of years. People are crossing the river on the Woolwich Ferry. The Thames barrier rises and sinks to protect London from possible floods. Water laps the banks. Boats sail the river, their wash hisses along the shingle. Foghorns boom, piers creak, barge sails flap. Shipyards clang distantly and iron buoys strain against the tide. People work and play along the river or its shores- mudlarks squelch, tour guides blare from their boats. And the river is rich in wildlife - Canvey Island seals bark, Shelduck cry on the Isle Of Sheppey, and the heronary on Grain goes through another breeding season. All of these threads, and many more, have been captured and woven into a sound scape and short film about the River Thames, made by site specific sonic artist, Lee Berwick.

	Yatra (Thames river) [cont.]
	<p>Berwick: I am originally a musician who after working with experimental electronica music became over the course of years more and more interested in working with found sounds that I recorded at various places. I enjoyed the limits set by collecting my source material in one place be it a scrap yard, Cathedral, one way system etc.</p> <p>A few years ago a lifelong interest in the river Thames led to me recording all along the length of the tidal Thames and using these sounds to compose a piece of music entitled Yatra. This Yatra project led to me talking to various galleries and museums and I ended up being funded to walk from Tower Bridge to the source of the Thames making my first film enroute.</p> <p>I am now making a film of the courses of all of the rivers in south London, Some are entirely below ground and some only partially so. I am doing this only because I feel drawn to do so .</p>
[Event:]	Menyw a ddaeth o Gatraeth / A woman came from Catterick
[Description:]	In my Grandmother's suitcase I keep the relics of a long forgotten strife; a response to the artist's book 'In Debatable Lands...': a border ballad. (7 min)
[Artist:]	Rowan O'Neill (Wales)
[Abstract:]	<p>An investigation of war and the ends of wars through recourse to the medieval Welsh text <i>Y Gododdin</i>, David Jones' <i>In Parenthesis</i> and the work of a blind ballad singer from Llanybydder.</p> <p>Including footage of a performance created in Berlin, a city whose landscape and history is synonymous with division, the film cites landscape as too often a site of contest and conflict where borders aren't fixed and change is inevitable. The ends of wars don't necessarily bring stability but rather chaos and recriminations. Postwar eras are inevitably periods of realignment. In such circumstances is it ever possible to proclaim peace?</p> <p>My Grandmother moved to West Wales in the 1950s and lived on rabbits. She came from the North. As a child I returned there with her. We pissed on Hadrian's Wall.</p> <p>This ten minute short film is a mixture of live action and animation. The film has been made as a result of an invitation to respond to an artist's book about landscape, identity and song by Iain Biggs titled <i>In Debatable Lands</i>. This project has been funded by the Welsh Arts Council.</p>
[Event:]	Marine Dialogues
[Description:]	Whall composes digitally artificial scenarios within which she is attempting to communicate with various marine creatures on deeply personal, social, and current political matters. The results are both humorous and melancholic monologues on the impossibility of meaningful exchange between human and animal.
[Artist:]	Miranda Whall (Art, Aberystwyth)
[Abstract:]	<p>Marine Dialogues: 2007 – ongoing</p> <p>Dialogue with Sea Gooseberries; Is it OK if? Dialogue with a Jelly Fish; Will you miss me? Dialogue with a Sea Anemone; My Attributes. Dialogue with Prawns; I've got loads to do too.</p> <p>In the ongoing series of videos, <i>Marine Dialogues</i>, I pursue my interests in the exploration of how self expression can coexist alongside and within the social, political, animal and natural environment by creating humorous and unlikely scenarios between myself and other things. The scenarios play with the vain and futile pursuit of attempting to make connections between others and myself. In <i>Marine Dialogues</i>, I compose digitally artificial scenarios within which I am attempting to communicate with various marine creatures on deeply personal, social and current political matters. This is of course fruitless and so inevitably the results are a series of both humorous and melancholy monologues. I exaggerate the impossibility of any meaningful exchange and expose the gulf that exists between us by overwhelming the creatures with all that is profane and profound in the plight and joy of being a human being.</p>

[Event:]	Marine Dialogues [cont.]
	The misplacement of my expression is awkward as is its inappropriateness, and the pathos and frustration of my desire to connect is palpable. I appear disconnected and self-indulgent. But my pursuit lies in wanting to draw upon and share all that is simultaneously idiosyncratic and universal about being me and about being them.
[Event:]	Touring Round Great Britain with a Rock
[Description:]	For <i>Touring Round Great Britain with a Rock</i> , He Yun Chang casually selected a rock from a beach on the coast of Northumberland and carried it around the island of Great Britain in a counter clockwise direction, eventually returning it to the exact location from where it was taken. The route was a rough circumnavigation of Great Britain over a distance of approximately 3700 kilometres (2300 miles) and took 113 days to complete, with the artist walking roughly 20–26 miles a day. This work was a journey in which He Yun Chang was a figure moving through the landscape, carrying a small part of the landscape with him, it was a heroic task but one that denied its own heroism. <i>Touring Round Great Britain With A Rock</i> was commissioned by amino and co-produced by amino and Spacex.
[Artist:]	He Yun Chang (China)
[Abstract:]	<p>He Yun Chang was born in 1967 in the Yunnan province of China and graduated from Yunnan Art Academy in 1991. He is one of the leading performance artists of his generation working in China. Over the last sixteen years he has created unique solo performances in which he place exceptional physical demands upon himself both in terms of strength and endurance. These performances have astounded audiences with their simple ambition combined with the difficulty of their implementation and, ultimately, their apparent futility. He Yun Chang's work often makes references to the natural world and it is a theme that he explored and experienced through <i>Touring Round Great Britain with a Rock</i>, (2006–2007). This was He Yun Chang's most challenging and ambitious performance to date and is a landmark project in the history of durational performance art.</p> <p>For <i>Touring Round Great Britain with a Rock</i>, he casually selected a rock from a beach on the coast of Northumberland and carried it around the island of Great Britain in a counter clockwise direction, eventually returning it to the exact location from where it was taken. The route was a rough circumnavigation of Great Britain over a distance of approximately 3700 kilometres (2300 miles) and took 113 days to complete, with the artist walking roughly 20–26 miles a day. This work was a journey in which He Yun Chang was a figure moving through the landscape, carrying a small part of the landscape with him, it was a heroic task but one that denied its own heroism.</p> <p>He Yun Chang stated that this work was: “an attempt to represent the iron will of an individual and the living conditions of his being with simple and pure methods, and criticise the current trend of mass culture.....”</p> <p>As with most performance works, He Yun Chang's works are temporary, transient and fleeting in their presence. His awareness of this has led him to develop a well-considered approach to photographic and video documentation that becomes the trace of the temporary work. The documentation is the agent, not the work itself, it separates the seeing of the performance from the reading afterwards.</p> <p>The notion of endurance runs through his earlier work, from being embedded in a concrete block for 24 hours (<i>Casting</i>, 2004) to staring directly at 10,000 Watts of electric light for 60 minutes (<i>Eyesight Test</i>, 2003). He wrestled 100 opponents in 66 minutes (<i>Wrestle: One and One Hundred</i>, 2001) and in <i>River Document, Shanghai</i> (2000), over a period of 8 hours, he extracted 10 tons of water using a bucket from the lower part of the Suzhou River, Shanghai and transported it to a place 4 kilometres north, in the upper reaches, pouring all the water back into the river making it re-flow for 5 kilometres.</p> <p><i>Touring Round Great Britain With A Rock</i> was commissioned by amino and co-produced by amino and Spacex.</p>

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

9:00–19:30	RECALL: The longMarch of Displacement
PWB RR2	
[Event:]	Film / Installation
[Description:]	An engagement with the history of British imperialism and its intertwining with religious faith. The work is informed by two events in 1897: the pageantry of Queen Victoria's Diamond Jubilee celebrations at St. Paul's Cathedral and the infamous British punitive expedition and capture of the pre-colonial Kingdom of Benin
[Presenters:]	Leo Asemota (London)
[Abstract:]	<p><i>RECALL: The longMarch of Displacement</i> is a recording of Leo Asemota's site-specific live art work which took place on September 25, 2008 along the Victoria Embankment and at St. Paul's Cathedral in London. Informed by the pageantry of Queen Victoria's Diamond Jubilee celebrations and the infamous capture of the pre-colonial Kingdom of Benin in 1897.</p> <p>The performance featured three characters called "Agents of The Union" – with Asemota as The Commandant and two Attendants - that are based on a photograph of a Gold Coast Protectorate Soldier who fought in the Benin campaign. The location for the presentation was the arc of the Victoria Embankment, beginning at Westminster Bridge then along the esplanade north towards Blackfriar's Bridge en route to "The Station of Commemoration", St. Paul's Cathedral where it concluded with an action in its forecourt.</p> <p>The presentation was entirely incidental, engaging audiences in a manner that fused the landscape, performance and viewer into one physical, constantly fluctuating form. Also, the location's site-specificity from the Embankment to St. Paul's is one of an extensive and unbroken view of a landscape that is the embodiment of the foundations of Britain's historic richness. Aside from this view, the route itself is also lined with memorials and monuments to the British identity.</p> <p>The primary materials used in the performance are natural resources excavated from two specific landscapes that attest to the history and symbolism Asemota is recalling; orhue (kaolin) is a ritual chalk of the Edo people of Benin and coal, the chalk of Britannia.</p> <p>Asemota devised <i>The longMarch of Displacement</i> as a direct engagement with the history of British imperialism and its intertwining with religious faith whilst as the same time opening up the scope of Diaspora narratives of displacement and exile. <i>The longMarch of Displacement</i> also concluded the first phase of Asemota's on-going work <i>The Ens Project</i> and was the final act in a sequence of performances which began at the National Portrait Gallery in London.</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

9:00–19:30	What's Going on Here? (compilation)
PWB RR2	
[Event:]	Film / Installation
[Description:]	A compilation of six short video pieces which are outcomes of recent projects that explore the representation of places, places that are reconfigured over time and through people's perceptions and activities.
[Presenters:]	Tea (UK)
[Abstract:]	<p>Tea is a collaborative group of visual artists who investigate the representation of places. Tea's processes aim to articulate the fluid, richly layered identity of a place. Of central interest is how places are reconfigured over time and through people's activities and perceptions. Tea's critical spatial practice resists familiar readings by engaging with the actual place and activating, documenting and representing interactions between the physical environment and how it is variously seen, known, experienced and imagined.</p> <p>At the conference Tea will show a 15 minute compilation of six videos which are outcomes of recent projects in the North-West of England.</p> <p><i>What's Going On Here?</i> (extract) Archive film footage of an incident in Piccadilly Gardens, Manchester is juxtaposed with re-enactments shot from the original viewpoint as the gardens undergo regeneration.</p> <p><i>Boat Trip Nothing But Flowers</i> (extract). Passengers aboard a boat on the Manchester Ship Canal witness the passing bank mediated through live video and commentary. These are intercut with recordings of 'incidents' which reflect upon the changing environment.</p> <p><i>Tea at URBIS</i> (Manchester's museum of the city). Artists and visitors interact with a glass-sided room and the spaces around it. The voiceover describes photographs of the building that once stood on the site</p> <p><i>Tea in Oswestry</i>. Incidents referencing the history of Castle Mound are represented to stallholders in the adjacent market through the presentation of a cake.</p> <p><i>Spinning A Yarn</i>. Cotton production ceased at Royal Mills in Manchester in 1959. In 2006 they were converted into desirable living spaces. New 'residents' spin threads that connect these two events.</p> <p><i>Brown Fields Blue Skies</i>. At Widnes Waterfront, where the spoiled remains of a once prosperous industrial past are evolving into a new form, Tea's temporary 'hides' facilitate an active dialogue between past, present and potential uses of the land.</p>

Thu	am	open all day	plenary	panels 1	eve from 19:30
Fri	7:00–14:00	14:00 cont.	15:00–17:30	17:30–18:30	
Sat	7:00–14:00	14:00 cont.	15:00–17:30	17:30–18:30	

22:00-23:30	Showroom Short Cuts
AAC Studio	
[Description:]	During the day, members of Showroom will develop an index of the conference that will provide a stimulus for daily wrap-ups in an informal setting
[Presenters:]	Richard Allen , Kasia Coleman , Gareth Llŷr Evans , Daniel Ladnar , Esther Pilkington , Louise Ritchie (Theatre, Film and Television, Aberystwyth)
	As part of the Living Landscapes Conference Showroom will present Showroom Short Cuts. Members of Showroom and guests will choose their individual routes through each day of the conference, employing a variety of techniques and technologies to map, document and trace the events taking place. As a working hypothesis, we will imagine the conference itself as a landscape to navigate through. Among the things we collect will be objects, images, gestures, drawings and powerpoint slides. From these an index of the conference will be developed that will provide stimulus for daily wrap-up sessions that aim to enable new perspectives on the conference and the issues it addresses by presenting different journeys through the conference day: what have I missed, what else has happened, how have other people experienced the same event?

Fri	7:00–14:00	14:00 cont.	15:00–17:30	17:30–18:30	from 19:30
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22:00-23:30	Showroom Short Cuts
AAC Studio	
[featuring:]	The Audience
	A surreal yet personal response to ideas of landscape, what man has made of it, how we see it now, and where we see it going. It mixes desperation with humour, placing the audience in impossibly varied settings...
[Presenters:]	Ant Hampton (UK)
	2008 based on an online project by Ant Hampton and Britt Hatzius: 'This Site Could be Yours' developed as a 'Peachy Coochy' contribution by invitation from Tim Etchells and Adrian Heathfield with subsequent audio additions by Not Applicable artists > not- applicable.org All photos by Ant Hampton and Britt Hatzius except 02 - Edgar Martins / 05 - Simone Hampton / 11 - Nicolas Moulin / 14 - Anon / <i>The Audience</i> is a surreal yet personal response to the ideas of landscape, what man has made of it, how we see it now, and where we see it going. It mixes desperation with humour, placing the audience in impossibly varied settings somehow managing to string together as a single experience which may either be a 'show', a lifetime, or the splintered memories of our word seen from some distant future.