Beyond the Picturesque, the manifestation of landscape change via the embodied experience.

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A practice-based research thesis examining landscape change utilising walking art and photography

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Abstract

This practice-based thesis examines how the walking artist spans the gap between themselves and the audience. The work is a physical, immersive, and phenomenological (Glossary p. 138) exploration of the landscape since William Gilpin's (1782) coining and contextualising the word picturesque. The research investigates changes since Gilpin's search for the pastoral and formal recording of landscape through painting. It was an interrogation of terrain and environment at a human pace of travel, following two rivers: routes favoured by Gilpin, the Wye and the Duddon. The research frames the work of the walking artist as both temporal and transitory, a visceral encounter as the mind and body engages with and experience the land. The process has clarified that through my practice, I find a silent comfort in being with nature, using a methodology of analogue photography and handwritten text to accompany my journeys. These moments of image-making and writing become places of significance along the route — capturing both 'now' and 'then' from something past. I use documentation and illustration of such incidents, which allows the research to explore and identify the 'gap' between the juncture and eventual translation to the audience.

Therefore, the artefact's physical surface becomes new strata as a story on which I, as an artist, can layer the distant physicality of the durational experience. This way of interpreting the photograph via audience intervention utilises the image as an interactive artefact, thus allowing a storytelling technique to emerge as decoding for an audience. Through this research, a specific dissemination (Glossary p. 137) activity, 'See:Saw', has evolved for both the artist and the audience. See:Saw is an outcome of my practice-based research and has become the core of this thesis. It enables a new way of storytelling and sharing perceptions of landscape in response to my practice of Walking Art (Glossary p. 138), bridging the gap between audience and artist.

Results demonstrate that See:Saw successfully engaged audiences in shifting agency between artist and audience. The audience's role in constructing the narrative around the images concerning landscape change occurred through this method because of the egalitarian approach of the model. See: Saw's impact suggests that this approach could be adapted to address other geographical challenges, such as climate change discourse and landscape planning.

Walking a small shepherd's track *JH Transparency 2021*

Before you begin to read, I urge you to understand that this thesis is part of my practice. I am a storyteller and like all good stories, it meanders. Its intention is to make a journey which is why, as this thesis unfolds, (sometimes slowly and off kilter), it will deliberately keep you in the dark. However, dear reader, hold on and trust that the light at the end of the tunnel will emerge.

One

INTRODUCTION

Feelings about landscape still occupy the English psyche. However, much credence to atavistic ownership continues to support a bucolic, imagined green and pleasant land aesthetic, internally mapping memories and giving continuity to one's life, sometimes termed today as the picturesque (Mabey, 1985, p. 19). This version of the picturesque is far from Gilpin's (1782) original terminology that he used to describe a formula for painting the view. Today, the contemporary usage of the word picturesque, in relationship with an aesthetic of landscape, sits between the sublime and beauty (see Chapter 2, Literature Review).

Whilst making art walks in these places, it became apparent that Gilpin's (1782) 'picturesque' no longer existed. This thesis uncovers a requirement for further understanding of the picturesque. It considers the word picturesque from his perspective and how the prospect and its title of 'Beyond the Picturesque' came into being due to continued historical landscape changes. These sentiments and ideas are further supported by burgeoning city and suburban countryside dreams of a countryside once estranged by geographical aberration. Today, it has become realised and promoted as an advantage of 'being in' the countryside.

The expectant feelings still invoke responses through imagination and physicality, reverted to and responded through such writers of natural history as Mabey (1985), Clare & Robinson (1986), Rackham (1986), and more recently MacFarlane (2015) and Blythe (2023).

Such writers mark a link between the human and the natural world. Of course, it should not be forgotten that an ever-developing landscape is a continuum for those who labour and make a living out of such places. Landscapes are not static entities wrapped in cotton wool to be left to n as if pickled in a jar. The prospect of the landscape as a place viewed as an object emerged as part of an impending Romantic 18th-century movement. As an artist and priest, Gilpin (1782, pp. 16 - 18) proposed a 'pretty as a picture' aesthetic and coined it 'The Picturesque'. Landscapes are dynamic and sometimes considered through the lens

of a nature/human dichotomy yet linked through agriculture. Today, those who have been estranged geographically, through being city-based, via the continued industrial/consumer revolution (Mabey, 1985) are slowly realising the need for the countryside - contemporary writers regularly explore this facet of landscape realisation.

However, my practice questions the idea of landscape as a refuge or prospect. As a result of this practice-based research, I began this thesis by asking the following questions:

- How have landscape changes been perceived since Gilpin's (1782) picturesque?
- How does the picturesque manifest itself in the contemporary gaze?
- How does the walking artist photographer experience these changes?
- How does the audience receive/perceive these changes?

This introduction acknowledges and introduces a reasoning for examining the emergent research questions.

The picturesque is still considered and given value by the English Tourist Board as a repository of national pride despite the lack of access to most of the countryside that the public is afforded (Harrison, 2018). There is a disjunction between Gilpin's context of picturesque culturally inherited landscape, which gave a simple living to those who worked it and fed a great group of people. The coming of the English mechanical/industrial agricultural practices based on consumer capitalism led to a landscape of the present (Massey, 2017), examined in Chapter 2.

My beginnings

The layout of my work started a long time ago when I left an established rural religious community for a landscape of unknowns carrying all I had. The routine of such an institution and disciplined life ended with me discharging my expectant way of the cloth to become a journeyman. I headed out of the gates bound for another but much bigger world. I was just eighteen and on foot. I was not, back then, an artist and had no preconceptions of research or academic rigour. Since I was nine, I knew I would eventually be an artist. Being in the landscape defined me as a child, however as I

grew up, I knew I had to move to progress and continue moving. My metier became perambulant in form and continues as such. This itinerant search for artistic nirvana continues through a need to occupy the landscape as well as being occupied by it and the stories it holds.

I have embarked on a practice-based PhD, a validation of all my journeys as an artist over forty years. This is not just about my past but also refers to my current situation as an artist. I am an 'animator/storyteller' of the landscape through walking and occupying the land as a journeyman. To fund my art work I have planted trees, taught wilderness survival skills, scythed acres of grass to make hay, grown food, worked cows and pigs and chickens, made charcoal, and travelled widely doing land work. I spent fifteen years with a community theatre arts company, Word And Action (Dorset). Its purpose was to question the power of the proscenium and the relationship between audience and artist/actor creating a system of working together to create new stories/theatre/writing and performance. My practice, like my life, is nomadic.

Chapter 3 uncovers my practice as methodology and the reasoning behind this as supported in Chapter 4 on Environmental Aesthetics (Glossary p. 137) and Philosophy. This Ph.D. has allowed a reflection and hopefully, validation of my original work. It has become a re-imagining of possibilities via my research. It has interrogated the transference of power to the audience and through the relationship between perceiver and receiver. The question of traversing the gap between artist and audience is ever more apparent in my search for new knowledge. Work that is deeper than just looking.

Using my model of the three 'C's (Consider, Contemplate, and Communicate) I continually examine, question, and own my approach to making photographs: When we see, what is it that we look at, and then, do we really see what is there? Do we really look? Why do we think that we look? What do you see? What do I see? Why? What? What happens next? Who sees and who saw? Who will tell this story?

Interestingly, wherever I was and whatever I did, the draw to the land was always present. Post my durational walk across the Southern Balkans in 2019 (the artwalk titled; Ko Pu Shkon – Where are you going?) a working title for my PhD emerged: *'Beyond the Picturesque, the manifestation of landscape change via the embodied experience.'*

As discussed earlier, Gilpin (1782) proposed a 'pretty as a picture' aesthetic, contextualising this as an art style, which he coined 'The Picturesque' and concentrated his work on the River Wye. Therefore, I decided to test his theory by choosing the river Wye (which he explored and painted). His view was one of the artist's compositions, as opposed to nature's. Today, this paradigm is still considered valid, and many people visit the original places he described and painted in the hope of experiencing what he witnessed. Over the past 250 years, the countryside has changed dramatically, confirmed through my walking art journeys.

There are odd flashes of Gilpin's inspiration, but the dramatic change in the rural landscape is due to agri-technological-industrial development. My art walks, photography, and texts show these changes. However, as an artist, Gilpin's 'Picturesque' no longer exists. Hence, the title of this thesis is 'Beyond the Picturesque'.

Through their practices, contemporary photographers such as Raymond Moore, Fay Godwin, Paul Hill, and John Blakemore have also questioned the critical engagement of landscape occupying cultural and geographical histories. Spatial human-ecological systems deliver a wide range of functions, primarily valued by humans despite the standard approach to beauty and aesthetic value with objective qualities (Termorshizen & Opdam, 2009; Reynolds, 2016). When I interrogated applied environmental aesthetics, a gap between the artist and the audience in relationship to the picturesque emerged. By recognising the sensorial experience between the perceiver and environment (Berleant, 1992), the reception of the language of 'the gaze' is changed. The identifiable gap between the expected observation of a picturesque past, present, and future implies a division between the artist's visual perception of land and the audience. There is no longer an unmediated relationship between the human, the land, and the soil they once occupied and worked.

The word landscape has its roots in the Dutch sixteenth century, described as a pictorial representation of the land (Giblett & Tolonen, 2012, pp. 55-56), further examined in Chapter 4, Philosophy and Environmental Aesthetics. It suggests a process of intervention through which nature separation manifests itself between subject and object and, eventually, the spectator as seen through the artist's eyes (Pryor, 2011, p. 684). By

considering how places are conceived and eventually perceived, a new approach must affect space, as well as periods of change between people/nature/landscape (Lefebvre, 1974, Serres, 2019).

Through this research and my artistic curiosity, I have understood that the artist can disseminate to the audience that walking and photography permit a questioning of the critical engagement of landscape.

This thesis will address and consider my work and practice via a thorough literature review, my practice methodology, the philosophy, questions arising, and the results, finally acknowledging new knowledge and impact.

This research, primarily directed by the Literature Review, began to recognise that Gilpin's proposition of the 'pretty as picture' aesthetic, coined as 'Picturesque', opened a discussion of what the artist perceived, and the audience might eventually receive. Therefore, the rigour of this Ph.D. required a historical reference point to begin the research, and the paradigm of the picturesque is still used and considered valid today.

Acknowledging the dramatic change in the rural landscape due to agri-technological-industrial development, the artist can disseminate this intervention and its relevance through walking and photography. My research examines landscape changes that have emerged since Gilpin's 'Picturesque', experienced by the perceiver and brought to the audience. I proposed to walk two rivers that are referred to by Gilpin: the Wye (Welsh Borders), 144 miles, and the Duddon (Southern Lake District), 27 miles, slowly exploring in a phenomenological way. (Further geographical information is available in Chapter 3, subsection Two Rivers). I framed my practice and research via walking, photography, and text, embarking on a literature review answering the emerging research questions through specific objectives:

- How can the gap between the experiences of the walking artist/photographer and the audience be bridged?
- How does an audience perceive the environmental aesthetics presented by the artist in as much as they can ask questions to be informed?
- How do I, as an artist, communicate with the audience orally and via image and Carnet de Voyage?

- Can photography be more than just evidencing landscape change in a way that an audience can question and discuss the image taken?

Chapter 5 will show how the testing of these questions emerged as part of the practice. The process of testing the questions arose from the research regarding the audience reception of the art/artefact manifested as a re-appropriating of the previous theatre-based system of my work with Word And Action (Dorset). This work was originally influenced by Augusto Boal (1994) and theatre director Stephen Joseph (1967): both of whom wanted to question and challenge the power of the actor concerning the audience. I worked with Word And Action for 15 years and it will become clear in the following chapters how it informed my practice and approach.

Throughout this practice-based research Ph.D. I traverse the gap between artist, audience and academic by re-situating the grammar of the reveal. I propose that this new system of dissemination shapes my practice; it becomes a catalyst for the viewer to re-engage with a photograph. See:Saw as a specific dissemination (Glossary p. 137) activity, as discussed previously (p. iii), has, through testing (see Chapter 5, Testing the Research Question, and Chapter 6, Results) indicated that this bridging between audience and artist has been achieved.

The COVID-19 Pandemic has given me different opportunities, not only providing more time for my literature review but also through my practice, examining different ways of dissemination. I have developed a temporal approach towards my work which through the examination of the Ph.D. has allowed me a deeper understanding of my practice.
Today's approach to the picturesque questions the role of the original picturesque, its '*Hauntology*' (Fisher 2014, p. 97) nostalgia, and expectations. The appropriating of landscapes for art perpetuates framing and control, however, the artist's phenomenological experience is both distanced and historic once brought to an audience as a new embodied experience for the artist. This research investigates and proposes new ways to understand the relationship between artist, landscape, and audience.

Reasoning

Following my artist's residency at Ilam Hall Park, National Trust, in the summer of 2018 regarding the picturesque, titled 'Pretty as a Picture', I investigated the visual reaction of the visitors/walkers to the picturesque in Dove Dale through painting. Interestingly, the landscape had changed, and the 'view' was no longer Gilpin's original, leading to more questions than answers; participants' photographs of the view did not tell the same story as the original paintings, although taken from the same place. Notably, in this image-making residency, children chose to paint when offered paint or a camera. Photography, therefore, was crucial to my future ongoing interrogation.

The English eighteenth-century 'picturesque' style was concerned with making wild and natural places (private country estates) more beautiful. This contrasts with 'the Picturesque legacy' (Bermingham, 1986 p. 105) of a green and pleasant land of the 19th century, presenting as a shift in perception of the countryside as a value of nature itself.

Brady (1998, p. 433) 'implies a division between the self and land' supporting Hirsh's intervention process through which nature separation manifests itself between subject and object: as per the experience of viewing being 'subject' and the countryside as 'object'. In occupying the English landscape idyll when using a romantic lens to view these riparian border landscapes (Literature Review Chapter 2) it seems that R Vaughan William's (1914) musical piece 'Lark Ascending.' https://www.udiscovermusic.com/classical-features/vaughan-williams-lark-ascending/ is still used today to perpetuate an English bucolic idyll of green and pleasant land.

However, this research will indicate that it no longer exists. Larks are few and far between, especially as only 3% of original wildflower meadows (breeding grounds and vital habitats for the skylark) remain in Britain since Williams wrote his piece. The picturesque view is considered nostalgic in today's contemporary landscape, used to perpetuate a green and pleasant land of yesteryear (Chapter 2, Literature Review).

This narrative can no longer be considered relevant as an observation. The action of contemporary agri-industrialisation has dramatically changed the landscape, by-passing Gilpin's original concern of the disappearance of pastoral two centuries ago, and is even more relevant today (Virilio, 2006).

Photography mimics this change, from analogue to digital (more in Methodology, Chapter 3 and Environmental Aesthetics, Chapter 4) as beauty through the form, which is

an approach I carry within my practice (Friday, 2002). However, my work is a conjoining of the disciplines of walking art, photography, text, and eventual telling of the story to the audience. These walks are my artwork. The photography employed becomes a recording of a series of moments. A search for simplicity. It has become a seeking of more engagement with the process, rather than that of a result (Chapter 3, Methodology). All the subsequent items/artefacts are not because of the walk but as direct happenings/events/moments during the walk.

My texts and photographs are made in the present and are always unplanned. The work is purely analogue, these art walks being intentions of motion through a particular landscape. This is particularly relevant in my recent (December 2021) 5-day winter art walk tracing the Great Manoeuvre of the Greek Democratic Army 1948-1949 in the Pindus mountains, Greece, and W Macedonia.
https://soundcloud.com/user-2719028/the-frozen-timethe-great-manoeuvre?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

I deliberately leave out human presence as a reality, reasoning that the landscape echoes both a human present and presence but not seen, notwithstanding that the landscape is a human product telling us something about cultural attitudes and histories (Pryor, 2011).

In my mother tongue Gaelic, the word Larach is particularly important here: Larach – is a place where something happened once but is now unseen (Image 1). A monument in an empty village tells the story of those missing in action. The cleanness of the carved marble indicates a formal loss of men from wars that this now empty and ruined village has endured. The place is empty. Once a busy farming village, razed by the National Army in 1949, nature is taking over. I am present as human, and this is part of my photograph - you just can't see me.

Image 1 Monument to the fallen Dec 2021 *JH 35mm transparenc*

Beyond the picturesque

Most landscapes in Britain result from human intervention, transforming a natural phenomenon I am part of as a walker. There is little wilderness, if any, now. Given the hunger for the contemporary picturesque that feeds the contemporary tourist industry, it is inevitable that 'aesthetic resources' should be singled out for consideration. This approach for countryside tourist boards/Areas of Outstanding Natural Beauty (ANOB) begins with the search for some means of treating this as a new category yet within the usual model of evaluation and regulation.

https://www.wyevalleyaonb.org.uk

With the publication of Allen Carlson's Environmental Aesthetics paper '*On the Possibility of Quantifying Scenic Beauty*' in 1976,

https://plato.stanford.edu/entries/environmental-aesthetics/

initiated a virtually new field of inquiry. However, that very attempt reveals several assumptions about the nature of the aesthetic response and its appreciation. This, in turn, has impelled some philosophers into the debate (Berleant, 1992 & Carlson, 2000).

However, despite its continuing importance and the range of persons contributing to its literature, there has not been any large-scale attempt to redefine the picturesque via this new endeavour or even to survey its range and probable application. However, Sepanmaa's (1993) 'The Beauty of the Environment' addresses these theories and attempts to quantify beauty as an environmental object, regarded as a landmark publication.

Relating this to the presence of being in an environment that has changed radically since Gilpin's time and coining of 'the picturesque', walking through a day-to-day palimpsest of the landscape brings an awareness of history and self-progression (Gros, 2015). As an artist-researcher one is constantly aware of the embodied experience manifested as a breathing in and recomposing of the beauty of rivers and hills as a point of departure and immediacy, as well as being aesthetically valuable (Sepanmaa, 1993).

This research has led to further ecological understanding and environmental progression regarding my practice and a questioning of the picturesque as it stands today. The reader will accompany the artist along their journey and walking art practice in exploring a landscape post-Gilpin. 'Beyond the Picturesque' in the title refers to that ongoing change as a contextualisation of his original usage of the word and as a new

descriptor. Gilpin was aware of imminent changes in England's landscape and was keen to share his concerns. His paintings, based on strict composition, describe a small-scale pastoralist view (limited livestock, human-scale fields, and worked by numerous owner-labourers) of the 18th century. However, such a landscape is dramatically unrecognisable in today's enormous commercial agro-industrial landscape, owned by a few wealthy landowners. Even the hills have been sheep-wrecked by overgrazing for a dream of commercial success.

I suggest through this work that the picturesque today is different from one as termed initially by Gilpin. It now occupies a place beyond Gilpin's original approach. Today, the picturesque, promulgated as 'pretty biscuit-tin' images of whitewashed cottages and idyllic sunsets. At this point, there must be an understanding that 'the sublime' and 'the beautiful' play a part in this discussion of the contemporary picturesque.

Towards the end of the 18th century, ideas regarding aesthetics (See Philosophy and Environmental Aesthetics, Chapter 4) were challenged by examining beauty experiences and sublimity as non-rational. Discussions regarding the aesthetic experience were more than rational decisions of an artist looking at a pleasing curved form and deciding it was beautiful.

Gilpin's 'Picturesque' was never going to be able to continue as a formula, yet the word has come to embody his ideas of composition. This picturesque is, and was always, a framing through a mediated lens. It has been re-adapted by tourist and landscape organisations to promote a particular appeal in which specific views are seen as artistic but sometimes contain elements of wildness and beauty, be that in the landscape itself or even the weather (See Results Chapter 6).

There is a complicity between spectator and picturesque from the personal phenomenological approach of making an art walk. The visual expectation of the picturesque as an aesthetic, sitting between the sublime and the beautiful (Burke, 1757), is still considered a landscape view component (Chapter 4 Philosophy and Environmental Aesthetics). It is 'bound to the observer' (Sepanmaa, 1993, p. 34) through which an aesthetic moment takes place. There is a relationship between the viewer and the place as picturesque. This observation is topophilia, an aesthetic perception of the duality of the eye of both the artist and the audience. Physically, it becomes directly contorted by the

light and environment available, what the brain interprets, and what the spectator sees and then re-imagines (Tuan, 2001). However, it should consider the relationship between nature and humans. Throughout history, even clothing and any reference to it has been coined picturesque (Solnit, 2001).

Further to Gilpin's (1782) original view of the picturesque, does the category change when considering it through the lens of environmental aesthetics? For Gilpin, it was a context of specific scenery, a means to examine and stylise the view through painting. Today, the picturesque is transient, open to metamorphosis via environmental change.

What happens later when watching or observing is compromised as the spectator becomes a doer (Phelan, 1993) through discernment of the image and readdressing it as part of their own story? (Further examined in the 'See:Saw Testing and Results' Chapters 5 and 6.)

New knowledge

This research will extend the emerging body of walking art through the materiality of photography, story, and audience participation. It will develop an understanding of dynamic space via the embodied practice in the post-picturesque landscape (Pryor, 2011). The significance is a re-evaluation of Gilpin's language of 'the gaze' and picturesque. It will show how the embodied artist conceptualises and contextualises these experiences by bringing them together. Therefore, a new way for the artist to engage the audience is indicated through this research which became See:Saw.

This is the outcome of the practice as an activity/encounter with the audience rather than that of an exhibition. It enables a new way of storytelling, thus bridging the gap between the experience of the walking artist/photographer and the audience. This system becomes the catalyst for the preceding fieldwork through direct engagement between the artist and the audience. It involves two key elements:

- A re-situating of walking art within present critical vocabulary indicating the embodied artist is not merely 'responding to' but 'engaging with' landscape. My practice is one of lived experience, the phenomenology of the storyteller and the need for sharing.

- Through the development of this research, a specific encounter method (See:Saw) was created as an outcome of the practice rather than exhibition, bridging the gap between the audience and the artist.

This new knowledge will bring meaningful insights to considering and questioning a new picturesque, not just in recognition of the environmental aesthetic but in creating new strategies to question imagery and an inquiry into geographic/historical changes (Pryor, 2011). Further examined in the Results Chapter 6.

Testing

What is emerging from this research within the Ph.D. journey is gathering all my previous work, validating over forty years of practice. The work is built on the existing methodology used in Word and Action (Dorset) – redeploying that original model and how it is now being re-appropriated as a methodological encounter and dissemination. The eventual work realises embodied practice-based research questions about how the audience and artist can share more than just an image or idea by traversing the gap between the perceiver and the receiver.

I developed a contemporary means of encounter to test this for new knowledge. I named this system See:Saw. It is the result of three years of research. A new way of showing work through the direct engagement of artist, audience, and story (this is explored thoroughly in Chapter 5 Testing and Chapter 6 Results). The research has shown that the story can fire the audience's imagination in every individual slide. There is an understanding of 'conscious attention' with the artist being present with the viewer. Bringing together new stories and myths from the original artefact and walk.

Image 2 Artefacts of the walk, slides, viewer, and carnet *JH 35mm transparency*

These monochrome slides, as artefacts of the walk (Image 2), facilitate perceptions of the real, imaginary, symbolic experience, and memory, reflecting upon truth and landscape (Adams, 1996), becoming vital to anchoring my work beyond one of just an observer taking a photograph. The authority of a photograph depends upon the construct of view. I consider this as a means of interrogation of the environment. Gilpin (1782) created a system of seeing, building upon a Renaissance view of the world's imagery ruled by thirds.

Seeking harmony with his paintings and the landscape he was depicting, his Picturesque emerged. It was often modified through 'post-editing' by adding/placing trees/buildings in a more visually pleasing position in his paintings – could this have been an early form of 'photoshop'?

Speculations

Does my context of practice through the Testing of See:Saw influence or facilitate a new image through the eyes of the viewer? What becomes of the process of reception and, eventually, new interpretation? Through my ongoing research, See:Saw demands that the other viewers listen, engage, and respond without seeing the image that only one viewer is witnessing. They must trust the explanation in the same way that other audience members trust them when describing their slides. The individual analysis of the viewer, when shared with the remaining audience, brings a new inflexion to the image/artefact.

The slide in hand becomes a new private artefact of inter-relational aspects between the artist and the audience. Does it become symbolic of another story invented there and then the narrative of the artist/audience, perceiver/receiver?

Testing has been thorough (Results, Chapter 6). Re-developing the paradigm of Theatre in the Round for the See:Saw encounter, I propose that the viewer/spectator becomes a spect-actor (Glossary p. 138) Bishop (2012, p. 122) and is re-appropriated from Boal's (1994) work with Forum Theatre in the 1970's. I propose, through this work, an alternative to traditional art spectatorship by empowering the audience through direct sharing. Phelan (1993, p. 173) touches on this, suggesting a moment when the spectator becomes a collaborator in creating a new piece of work in response to the artist's images. In my practice, the moment arises as See:Saw, when the viewer discusses and creates new stories with the artist-storyteller (see Chapter 5, Testing the Research Question).

Through this academic scholarship, the work and practice emerge as a search for new knowledge (a spanning of the gap between artist and audience). This thesis will acknowledge and interrogate previous research and consider the writings of many that have influenced and allowed my practice to develop and uncover new knowledge.

This work is located through the Literature Review (Chapter 2) and through understanding the practices of Methodology (Chapter 3). It engages with an interrogation of Environmental Aesthetics and Philosophy (Chapter 4). It is followed by the Testing of the Research Question (Chapter 5) and eventually through a consideration of Results and Impact (Chapters 6 and 7). There is also a comprehensive Appendix and Glossary of Terms. As a result of this research, I was involved in presenting several papers at international conferences (Appendix 5) and now have a book commission with three other writers speculating on the work of John Berger through a geographical lens.

Two

LITERATURE REVIEW

The work in this literature review is in walking art, yet there is a polymorphous relationship between geography, environmental aesthetics, photography, and a changing landscape. Upon examination, this work requires a greater emphasis on how these areas are perceived, contextualised, and eventually inform a practice-based research project. Thus signifying and illustrating that walking art is a challenging practice. As a species on the move, we are not supposedly sedentary, yet we spend our time sitting at desks, sitting in meetings, sitting looking at screens, sitting to travel. Walking has been side-lined. The phenomenological aspect of walking art is still in its infancy.

Through the understanding of the relationship between the environment and aesthetics, to its methodology, this document shows an emergent gap between artist and audience, encouraging even more so that 'the artist self' to get off one's backside and experience landscape (Sepanmaa, 2016; Kaage 2019). The 18-19th centuries were a golden age of landscape painting. The aesthetic emergence of the Picturesque accompanied both Pastoral and Sublime. The push for the mediated view was paramount with the Claude glass, with which the perfect view only existed if the artists had their back to the landscape and peered through the convex mirror, thus offering a 'corrected' image (Pavord, 2017).

Here, a modern take is one of the uses of the Smartphone. William Gilpin's push for the picturesque was not only as an aesthetic, a chance for the painter's eye to have validity and formulae, but also as emergent commercialism of the landscape through tourism for those middle classes who were denied and had no access to the 'The Grand Tour'. The developing growth of the middle classes at this time wanted but could not afford the privileged aesthetic experience that the 'Grand Tour' (European) offered. A new opportunity emerged to perceive and embellish the English county scenery through painting the singular prospect. In considering this, for painters post-English Civil War, it was clear that their work played, as well as benefitted, a large part in future values for estate owners (Birmingham, 1986).

These paintings enabled landowners to affirm their social standing, personal and landowning value, and status through their visual content; therefore, a socio-political stance was embraced and is still evident through these significant works of art (Wells, 2011).

In seeing this gap, Gilpin proposed tours notably in the Wye Valley, North Wales, parts of the Lake District, and eventually, a new grand tour of Scotland. The continued return of people to view the landscape as a pastime materialised and has continued ever since, supported by glossy magazines, tourist boards, and television programmes. However, this picturesque construct later enabled large estates to create their own pleasing (but private) views, an idea of a new natural yet more beautiful, allowing owners to maximise their land value. Estate owners Uvedale Price and Richard Payne Knight, adopted, recognised, and developed this through a softening of distance over their private land, indicating a controlling of nature as man/owner required (Andrews, 1989).

The 'pretty as picture' movement is still relevant today through tourism, land management, land value, and capitalisation. This pastoral image has changed dramatically since Gilpin's time despite evidence lingering in small corners of Britain (Rackham, 1986). Workers and their families emptying of the land due to the 19th century Napoleonic Wars and gravitation towards the new industrialisation of towns and cities has meant that large-scale machines and developments replaced the peaceful and replete harvests and benign feudalism depicted in romantic paintings. The Sublime, articulated by Edmund Burke (1757) in his Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful, still holds onto its fearsomeness despite the digital age of mapping and accessibility.

Sitting in between the two is the picturesque paradigm. Its fashionable style, an approach via the painter's eye, conflicts with a constantly 'improved' landscape occupying a space that its origins can no longer bracket. Its imposition depends on the landowner's choice, and deliberation of what is natural, then becomes the view.

Society is not static, and the ambitions of landowners are in a constant state of flux; broader cultural practices have eroded the representations of the rural idyll (Elson & Shirley, 2017).

The Council of Europe's (2000) landscape convention continues, acknowledging that interaction with human factors and the natural is still ongoing. The commodification of

the countryside alongside industrialisation questions yet endorses the picturesque as an intrinsic part of how the landscape is perceived.

Leading to an acceptance of what nature and the view can be within the boundary of the environmental aesthetic through creating specific landscape settings.

The gap between the artist and the audience is ever-present, especially whilst walking the landscape (Gros, 2015), in what the artist perceives, and the audience receives. These gaps are environmental, aesthetic, or theoretical and within the practice. Using contemporary technology through photography can bring an embodied experience of the countryside to the artist.

They lead to a greater phenomenological understanding of the over-layering and folding of history, a palimpsest conditioned by both time and place. However, considering all these issues, this study will enable a being in, being part of, and physically witnessing landscape changes, as Berleant (1992, p. 151) noted: '....grasping the environment via our body'.

Picturesque

Gilpin proposed and tested a theory of a particular view to which the painter adhered. Such a formalised construct defines a painting system alongside the appreciation of the nature aesthetic, with side screens, foreground, and a horizon. Therefore, the picturesque could only clash with the agrarian revolution and how the English landscape was and is now perceived (Matless, 2016). Two landowners, Payne Knight and Uvedale Price from Herefordshire and Shropshire, took advantage of Gilpin's proposals for their benefit. They knew each other and admired one another's estates and writing.

In 1794, Uvedale Price first published his '*Essay on the Picturesque*'. In the same year, Payne Knight (1794) published a long poem, *'The Landscape'* (held in the Royal Collection Trust) and dedicated it to Price and his work. In response to Gilpin's push for tourism, their ideas became charming experiences for viewers, comprising well-heeled painters or affluent visitors.

Driven by Gilpin's 'Picturesque,' the private country estates developed wild, natural places to make them more beautiful. It was asserting control over the land that 'enhanced' already inherent natural beauty. It also ameliorated land capital (an early improvement style). Without a doubt, Uvedale Price and Payne Knight had later input to the picturesque

as landowners, which benefitted the gentry and their wealth. A social distinction emerged between them and Gilpin's original coded rationale of composition for middle-class tourism and landscape taste (Daniels & Watkins, 1994; Jenkins, 2000).

In maximising their land value via agricultural improvements and fixed boundaries, Knight and Price's ideas paradoxically conflicted with Gilpin's theories. These theories proposed and recorded rough boundaries, ruinous shacks, country workers (peasants), and the occupation of a wilder, more naturalistic land. Price moved the picturesque to his garden (estate-wise), also contravening ideologies of garden designers such as Capability Brown, Repton, and Cranston, whose work embraced order, mechanisation, and standardisation, proposing a ready-made landscape, described in his republished essays of 1810, which eventually led to an influence of Victorian gardening and was used as a sourcebook for a growing conservation/preservation movement. However, for this research, their work, although requiring this acknowledgement, has little to add to the immediacy of the interrogation from a walking art perspective.

The following century saw a gradual ignoring of the Picturesque due to the Industrial Revolution (Appendix 2). The unpopularity of the picturesque continued between the wars, but gradually, a 'new picturesque' impulse was introduced by the Conservative Government post-Festival of Britain 1951, desperate to develop a practical aesthetic for the reconstruction of landscape (notably National Parks and Areas of Outstanding Natural Beauty -ANOB's).

These organisations were predominately placed in public ownership across Britain (Reynolds, 2016), trying to reconcile the visual post-war form of the concept of Britain as a rural nation. However, modern roads, buildings, industry, and agricultural developments have dramatically transformed the countryside, creating new landscapes and places (Shroad, 1987). Interestingly, Frank Newbold's posters of the WWII era provide clear evidence of an empty yet still 'green and pleasant' land, an imagined bucolic still pursued today.

Does this mythology play a more significant role here than we think? Gilpin learned about biodiversity and ecology, but in explaining the mix of landscape and human engagement, he touched upon these theories through his idea of the picturesque. The

conundrum of economics, commerce, and the role of nature is still valid today (Glover Report, 2019).

The picturesque is still considered a system of observation, not as per Gilpin's original principles but one of an aesthetic requiring a more comprehensive approach, becoming an examination of the environment and the part it plays in the eye of the viewer (Berger 1972) used to explain the sublime/beauty of the landscape itself. As time progressed, the search for the picturesque was re-appropriated by Constable's naturalism and Ruskin's truth to nature (Andrews, 1989). Interestingly, this way of using the picturesque by See:Saw participants as an appraisal for the nature, scenery, or even older buildings, situating their perception as a specific framing often emerges (see Results Chapter 6).

Environmental Aesthetics (see Glossary p. 157)

The gap between artist and audience in relationship to applied environmental aesthetics (Sepanmaa, 2016) and the picturesque is emerging and acknowledges that the phenomenological experience between perceiver and environment, the perception and reception of the picturesque between artist and audience (the language of 'the gaze') impacts upon a response to physical geographical shifts, agrarian revolutions, and industrialisation as well as the mythical qualities of an English landscape (Berleant, 1992, Matless, 2016).

These spatial human-ecological systems deliver a wide range of functions valued by humans either economically, socio-culturally, or ecologically (Termorshizen & Opdam, 2009). Pevsner, the broadcaster, asserted that the attitude to 'landscaping' was one of England's most significant aesthetic achievements. These formalised manifestations became an aesthetic developed and controlled by those who owned the land, rather than those who lived on, worked on, or visited it (Games, 2014).

Human intervention ensures landscape change, which leads the artist to question how we conceptualise our aesthetic interactions with nature. However, identifying beauty and aesthetic value with objective qualities alone is expected, as seen in the Results Chapter 6.

As a construct, landscape encodes our ideas and expectations, suggesting how places are conceived and eventually perceived. Lefebvre (1974) questions the idealised image, offering a new reference point allowing a contemporary relevance regarding

people/nature/landscape aesthetic value and the status of art about nature (Brady, 1998). Supported in the *Glover Report* (2019, p. 13) DEFRA's Landscape Review made the following statement:

'In a technological age, when global travel is easy and digital systems provide instant entertainment, it is reassuring that people still find spiritual and physical enrichment in beautiful places. Indeed, perhaps because the rest of our lives have changed so much that the tranquil, the raw, the wild, and the matter even more today.'

Today, the relationship between artist and audience is even more apparent concerning landscape. Berleant (1992) suggests gaps between nature and art, primarily as humans significantly affect nature almost everywhere. In considering the picturesque, these landscape alterations are visible and manipulated for art's sake. Such divisions between nature and art misrepresent the natural world and should not be segregated from environmental aesthetics. The environmental concerns are more significant than just historic landscape changes.

However, the classification of a particular painting creates a particular illusion; it is different from the actual landscape despite being a viable view (Hoskins, 1955). The beauty of the work of art is not the same as that of the object itself. Sepanmaa (1993) suggests that the observer, artist, photographer, and writer should be aware of the classification of the object and the deviations made by society and the audience to propose a new value judgment according to the new classification.

For the viewer, today's landscape is reduced to a surface and becomes a mere prospect of land lying before one's gaze (Giblett & Tolonen, 2012). The unseen, its hidden depth, is both environmental and ecological. These harmonies of the countryside, supported by a geographic aesthetic, allow a deeper questioning of the approach (Matless, 2016).

Landscape cannot be regarded as an artefact, although it regularly is and continues to be referred to romantically as wild. History has played a part in changing 'the view' – the understanding of this as appearance conflicts yet is still considered relevant in different eras.

Bergson's (1904, p. 5) 'Duration' is relevant here when he writes, 'Duration is a continuous progress of the past which gnaws into the future, and which swells as it advances'. Its irreversibility and impetus as time becomes inscribed in objects, places, and landscapes.

These also become folded in time and held tight within a palimpsest, slowly manifested throughout notable landscape changes in the past three hundred years. Similarly, although on a much smaller scale, a labourer cannot see the yield at the time of sowing, neither a painter sees the result of their painting until it is completed (Bermingham, 1986). Brady (1998) suggests gaps between action and audience; therefore, what becomes of the space and periods of change between artist photographer, landscape, and audience? For me, the photograph is the fabric of my walking self.

Here, the gap is apparent: can the photograph be more than just evidencing pictorial media? I propose that they can be two-dimensional time.

Perceiver and receiver

Both perceiver and receiver can influence the landscape view, creating new perceptions. These spatial human-ecological systems and relationships deliver a wide range of functions, primarily valued by humans economically, socio-culturally, or ecologically (Termorshizen & Opdam, 2009). Policy and broader cultural practices have eroded the representations of the rural idyll (Elson & Shirley, 2017). How, then, can we conceptualise these aesthetic interactions with nature?

There is an expectation to identify beauty and aesthetic value with objective qualities. Landscape, as a construct, encodes our ideas and expectations. On suggesting how places are conceived and eventually perceived, Lefebvre (1974) questions the idealised image, offering a new reference point allowing contemporary relevance.

Geographical approaches use photography as a tool, giving both holistic and qualitative narratives through creating a graded visual quality considered resource collecting; it becomes a document beyond the artist's work (Swetnam & Tweed, 2018). However, further aesthetic values are present regarding nature and geography through the status of art and approaches to the picturesque.

These elements will allow me to draw down questions as a body in the landscape, using the methodology of walking time and practice given to foraging for photographs, as well as keeping a Carnet de Voyage (daily 'moments' diary/sketchbook).

It questions the narrative of the leisured elite, allowing such experiences to belong to their making, and divulges an ecology and environment that may be disappearing, becoming the co-terminus of perception and the memory of experiences (Kaage, 2019).

Through this coextensive situation, when considering the properties of making an artwork, Berleant (1992, p. 64) considers 'Sensing an experiential unity with landscape ' to reiterate the phenomenological. In my practice, this is eventually transcribed to the audience through story and image, intonating or constituting an artistic experience via landscape.

My practice has been instrumental in creating a unity between landscape and self through combining walking methods, making photographs, and exhibiting work. Such art territory now emerges as psychogeography and mythogeography, occupied and populated through an urban practice. It is critically acclaimed and promoted by numerous well-known artists and writers in current debates. Blake Morris's (2023) *Walking Networks* argues for such unique attributes of walking as an artistic medium. By documenting the city in this way, the distinction between the built environment and the Appropriating landscapes for art and pleasure remain vital in tourism, notably via social media, despite the waning of Gilpin's original picturesque culture and environment (Jacobs & Maes, 2009, p. 9).

My art work and research allows an interrogation of how landscapes permeate and engage the past, present, and future. These landscapes and literature inform where my research sits and allow a deeper exploration of issues regarding the emergent research questions (Matless, 2016).

There is a relationship between an individual and their environment, a situation which is forever acting onwards. It allows questioning differences between a democratic and heritage approach using photography as a supportive method. John Riddy implemented this method in his work and book *'Views from Shin-Fuji'* (2013), based on the original 17th-century sketches of Hokusai. Riddy journeyed around Mt Fuji, re-seeing, and reviewing Hokusai's original views, utilising the materialism of photography as a medium.

This work questions the construct of 'the gaze' or prospect and how the layers of folded time lie within a landscape (Serres, 2019). This method will allow me to investigate and question how the rhetoric of a bucolic English landscape post-picturesque is visualised and experienced. The gap between the artist and the audience is ever-present, especially whilst walking the landscape (Gros, 2015).

Walking Art and Philosophy

When a landscape is observed, the artist can never entirely remove themselves from the image even if the view is over there, supported here by Berleant (1992, p. 154):
'The environment is all around us interplaying with our vital forces of presence'. rural offers a framing of a potential gap, thus allowing the application of this discourse on the built environment now transferred to a rural focus, emerging as future and new knowledge for me as an artist. There is an identifiable gap between the expected observation of the picturesque past, present, and future machines allowing memory to be reinvigorated.

Just because there is no documentation it does not mean that the event did not occur. The lexicology of the walk is key for me here. It through this very personal making that walking for me, means that I still 'get with' something, not get away from it all!

Walking fits the rhythm of life, not too fast and never too slow. It connects artists and geographies. It allows a definition of temporality, a slow passing through that is hardly noticeable. Walking carries resilience through the medium as the body; this visceral encounter allows an occupation and visualisation of the rural (Serres, 2019), becoming a phenomenological experience. Although critical vocabularies are evolving, cultural geographer Lorimer (2011) identifies Richard Long (1991) and Hamish Fulton (2010) as jointly responsible for promoting the walk as an artistic medium and suggests this as new walking studies.

The acquisition of knowledge and practice by being present makes this kinetic energy and corporal agency the grammar of the physicality of moving through space itself. It is a definitive point of equilibrium not only within oneself but also within the landscape itself. Here, a metamorphosis occurs; the walker is no longer an observer but entangled within the palimpsest of landscape, inhabiting whilst being inhabited. These layers, be they physical, visual, spiritual, or historical, tie together the rigour of the process of walking.

Morris (2023) is concerned with what is produced after the walk and walking art practice, based on the built environment as psychogeography and mythogeography (Qualmann & Hind 2015). Although Kester (2004, p. 90) categorises this as dialogical aesthetics, suggesting works do not depend on the concept of the performer as the expressive locus

of the work, walking can be made distinctive and meaningful by the physical features and material textures of the place and landscape.

In considering the physical aspect of being human, walking is egalitarian, surviving on simplicity but based on complex ideas. When walking, we experience place not only through our eyes but also through smell, breath, touch, and feelings of past and present alongside the biodynamics of our bodies in reaction to the land as an expressive value.

How do we, as walkers, respect the environment? When building his mountain retreat, Norwegian philosopher Arne Naess never walked the same route for fear of damaging the ecology by creating a mark on the ground, indicating a great respect for the land. Being in nature requires the walking artist to have the environment inscribed in the body itself; the relational act of being curious as well as being a part of the action of a physical being within a landscape becomes, Solnit (2001, p. 275) suggests 'The primaeval bodily encounter with the earth'.

My body has evolved through feeling and awareness of land and space and the position of the sun, and I recall witnessing salmon and reindeer migrating – that I followed in the 1980s as a phenomenological experience. The rhythms of light and shade, a constant awareness of subtle changes in atmosphere and terrain. The associations of being in place and reading a landscape become congealed with what is passed and what sits in the past.

This is a visual sensibility, the feet enable looking and being a part of the transaction, treading over stories grounded in the present and creating new ones for the future. Through this research, I am aware of my specific approach. Walking inscribes a companionship with the Earth, a grounded connection, a one-ness with the landscape.

This functional harmony enables connectivity beyond 'moving through' or 'travelling over'. The land I occupy through walking is not passive but rather one that holds active participators, an unfolding alongside my own experience, an instinctive arrangement between the senses and one's surroundings.

The landscape is different when I am not there, in the same way, that it becomes different when I walk through. These are not effects but real events, not augmented reality. The art of walking has physical and spiritual relevance (Bergson, 1904) and health benefits. It is a phenomenological experience, the opposite of watching a screen, holding the idea that one can save the planet, get to know people well, respect the environment

and love the Earth from the comfort of a warm and cosy house (Kaage, 2018). However, not looking up, around, and physically moving through landscapes means we spend our time looking down – not even seeing the sky. What is inscribed in the body when one walks is greater than any equivalent screen experience. By using GPS/Digital, we possibly cancel our attunement to the landscape.

How can I determine/work out/take responsibility for 'I am here' simply by relying upon 32 circling satellites telling me to 'turn left in 3 metres' without thought or decision? The lack of paper maps has removed the necessity of 'looking up'. GPS removes us from the immediacy of a local terrain. Screens determine a 'looking down'. The responsibility of finding one's way means that the skill of using a map and compass has been eroded over time due to the use of digital systems. I accept technology; however, using technology determines a reliance on others (often far away) rather than oneself. Therefore, how can this be a 'lived experience'?

The walking artist has the intention of proving the work as art it is difficult for others to define or see; there is no concrete artefact to hang, display, or present, just a palimpsest of folded actions and time; this idea underscored through non-documented performance such as Tino Sehgal's (2023) work *'This Entry'*.
https://factoryinternational.org/whats-on/tino-sehgal-this-entry/

In producing a walk, I must abandon the idea of completion/finishing the whole to produce a later work which relies on Kant's 'disinterested regard' – a framing of the view through photography or text. For me when one walks the work is made there and then. The walk survives through photographic documentation for the audience as a piece of art.

I note Sepanmaa's (1993, p. 23) quote: 'The observer must be aware of the classification of the object (or make such a classification himself). This then presupposes a new value judgment according to the new classification.'

A considered philosophy and encoding through walking and image become a prescient point of viewing, unplanned but trusted upon its' arrival. My antennae are always open to the landscape. Despite the informality of the walk, there is a formality in making the photograph – and more consideration is required here as my research progresses.

Deciding upon from what position the image will be made, forward or sidewards looking – never backwards from when I have come. Occupying the space and taking the photo

allows me a fleeting ownership that could only happen by human power. Arrival by car or train does not give one the same ease into the frame, the point of arrival on foot is hard-won. It enables a slow but measured pre-consideration, a thinking about a concentration of the moment, slowly but very methodically, always under my own power. It requires thinking about it as it is dependent on me alone how I feel, how I am, how I have slept, how I have eaten, how my spirit is, and, of course, the weather and geography of the place. It is all about the landscape, me, and the landscape (Kalhoven, 2015).

Walking creates a folding and capturing of time within the body, bringing an understanding that history is not inert. The body occupies the landscape both within as well as a physical dynamic shifting, simultaneously moving across and through.

Reimagining the importance and implications of folding and enfolding, paths that cross, land that has changed, emerge, a flux, encompassing the process of flowing in or out (Serres, 2019). It is a part of, not just one of mere observer, integrating nature and experience through walking (Borthwick, Marland & Stenning, 2020). This spirituality allows a different framing of time and dynamic topology volumes (Cognetti, 2017). What happens now if we recognise the trajectory of place?

The awareness of time is one of both Kairos and Chronos, a circular a-synchronous opportunity yet manifested in real-time. The association of being in a place at the same time and moving across it becomes an inhabiting of the moment at the same time as moving through it, which is critical to my practice (Perrec, 2010). Contextually wise, my work has much originality, and I find it challenging to indicate similar contemporary practices of walking and photography.

Artists

John Riddy (work referenced earlier) bears a similar approach, yet his practice is undetermined by walking, although he has used it in some of his projects.
http://www.johnriddy.net/palermo.html

I note that critically acclaimed walking artists such as Richard Long and Hamish Fulton did both used initially photography in their practice, yet no longer do so.

For further clarification of comparison and review, I suggest a couple more contemporary artists with similar traits to my work (walking and photography). However, they both used

digital image-making techniques: Michal Iwanowski's Walk Home to Poland "Go Home Polish" (2018-2023), an art film.
https://www.michaliwanowski.com/go-home-polish

Their work is similar, involving walking distances and storytelling through photography. It is different, however, to my practice, despite sharing a similar methodology, walking, storytelling, and photography. Iwankowski's work is digital, and he uses cinematic filming techniques for a particular documentary purpose. There needs to be participation with the eventual audience within the practice itself.

Ellie Berry (2018) is a young Irish walking artist who uses photography and walks long distances, thinking of images as tech to describe her actions. Again, there is no later interaction with the audience apart from gallery/digital dissemination.
http://www.ellieberry.com

Finally, Tino Sehgal (mentioned earlier), who is interested in the human body, movement, and social interaction as encounters, should be considered as a placing of a similar but different performative practice to mine. For Sehgal and I, the work produced demands no recording of the performance, which can be shared publicly later, apparent for both our ways of producing art (for me, this happens in See:Saw). Each piece/encounter, therefore, is a one-off and can never be repeated; this could be considered through the prism of relational aesthetics (see Glossary p. 138).

My artwork made as See:Saw, creates a social environment in which people come together to participate in a shared activity, which becomes a dissemination of substantiality rather than one of tokenism purely for consumption as per Bourriaud's (1998, p. 6) 'autoroutes de la communication'. Chapter 4 on Philosophy and Environmental Aesthetics explores this further regarding my work's territory.

Photography

On the first use of the term picturesque, photography was in its infancy. Photographers like Gutch, Keith, Vigier, and BB Turner were still enigmas in the art. Their large photographic implements attracted crowds. Their encounter was with the landscape and those who worked /occupied it, the relationship between the seeker of the view and the

viewfinder. The form had yet to arrive; the landscape was just a surface. Engaging aesthetics as beauty through the form, Friday (2002) proposes that photography mimics this.

The photographer creates a prospect when the scenery is apprehended and presented on a new surface, whether on glass, transparency, or paper (Scruton, 2008; Sontag, 2017). Such an approach is still relevant today when acknowledging the analogue since the surface viewed becomes a new surface on which the photographer presents the physicality of the experience. The 'photograph', therefore, becoming an object and slide an artefact both handleable in my practice is, as Bazin (1945, p.14) states, '.....freed from the conditions of time and space that govern it'.

The construct of the 'gaze/prospect' can only be what the artist mediates through whatever medium they choose. This 'landscape', therefore, reduces land to surface – that which lay before or within or under – its hidden depth is unseen by the artist; the image is purely surficial, thus denying an ecological and environmental aspect (Flusser, 1983). Hence, the requirement of the walk. This physical interaction enables a deeper appreciation of the landscape when all the senses are applied. However, this does not privilege one vantage point above all others, notably when the walker/viewer experiences natural or wild settings (Fisher, 2014).

For me, the photograph is made through a moment of occupation, a being in that place at that time. It, therefore, becomes a necessity of reality at the point of observation; for me, the photograph is the world that I witnessed at that moment as opposed to a painter who makes a work of the world. Documentation moves the aesthetic experience of the embodied encounter to a representation of someone else's (audience) experience; therefore, can the photograph hold judgment upon this perceived landscape, allowing the viewer a choice?

John Riddy, in his practice, uses the photograph to announce this gap as an intentional point of engagement for me; I have adopted this approach to provide content to further the discussion of walking art (Ryan 2000).

The Claude Glass and Grey Glass removed the viewer from the immediate experience. A 'screen' that enforced a working from nature and a secondary view rather than within nature and an immediacy of looking directly. The digital camera screen replicates this. This Lockean notion is under that of nature being something apart from humans,

whereas looking through the viewfinder allows a Spinozistic concept of being all-inclusive within nature for the artist, which goes beyond the picturesque (Giblett & Tolonen, 2012).

This engagement lies deep in my practice. How does one look or even view a countryside under constant change when the camera holds an image in time? The picturesque is and was always a framing through a particular lens.

I use a fixed manual lens, which enables more forethought and composition. Therefore, photography becomes the evidence and, later, a new work, the analogue system complements this approach in a methodologically slow way. Although the act of photography speaks of a contemporary age, it does not mean it holds any more validity than any other form of documentation. It is not the work of the walk but an integral piece – like a sinew. Interestingly, without the walk, there would be no image; however, without the image, the walk can still be achieved!

Landscape space itself is not empty; its very existence implies the order of nature and time passing. When walking in the landscape, the folding of a map enables an understanding of motion as a passing of time, folded and then unfolded or even as Serres (2019, p. 116) writes, 'A handkerchief folded over itself to fit in a pocket becomes a gathering of time then released'. Through considering this, even before a place becomes occupied, the actual physicality of a map and action becomes sensuous.

The action here of unfolding the map using the hands reveals a story eventually released to the eye; this is only a direct perception of the artist. It is not an 'ornament' but one of connection between body, mind, and place, allowing a panorama, not yet physically visible, until in the field. By becoming reliant on a screen, the rapport/knowledge of being aware of the countryside and one's mind about this has been interrupted; the phenomenological experience becomes shut down.

The eroding of photography's visual and physical culture has occurred through the modern instantaneous flicking of a hand across a screen, a cultural change through which the capture of the image is more important than the object itself that has been photographed (Flusser, 1983). Here, the analogue practice creates a consideration of the object rather than one of the moments of 'I was there'. Thus, we are passing responsibility to a digital world beyond our ability. We arrive at a place having researched it on a screen, taken by a machine and screen protecting us from the elements, then looking at a screen

to tell us where we are and where we are going. We no longer inhabit/co-habit a place, a primal experience gained through generations; instead, we rely on 32 satellites 12 kilometres above our heads!

The feeling of the immediate, the vital force of living as Bergson (1904) proposed an 'Elan Vital' – the intuitive experience of being in the moment and a durational and temporal passage of my human-powered journey. I am there at the very moment of travel. Which, of course, leads to a gap between the artist and the audience.

Writing

The story of travel and travel writing has been instrumental to this practice and approach. The personal and physical act of writing plays a part in my work and in this literature review. Many writers have inspired my practice, namely:
Steinbeck (1980), Macfarlane (2007), Zola (1980), Newby (1958) and Murphy (1965). More recently, Booth (1985) and Hunt (2014) informed my research, practice, and approach to writing as a technique for recording.

The physicality of writing recognises the handmade and historical references the writers above as relevant to my approach to walking as an art form. My read-out texts are accompanying stories and as an accompaniment to the encounter - under pressure from the world of digitisation, I have published some on SoundCloud, online via https://soundcloud.com/user-2719028

My notes and Carnet de Voyage are constant companions, enabling a low-tech solution to mark-making and text writing. The texts support my eventual encounter with the audience (examined in Methodology Chapter 4).

Gap

A walk offers me, as an artist, a sequential experience – it is liminal. The following question is: how is this taken up by the audience/spectator? There has been a gradual change in landscape use throughout history, but on examination, this gap between perceiver, receiver and landscape is more apparent. Those historical originators and recorders, through pen and ink, paint, and words, have produced an imagining of what was there at the time of observation. It required investment and considerable learning, only available to the educated and elite. This two-dimensional space depicts not only a

physicality but one enhanced by memory and privilege, developing a tension between those things that people consider picturesque, for example the bare hills of the Lake District, despite their nature value being much denuded.

The reality of landscape today, through historical and ongoing changes, forms a different role for the picturesque. There is an identifiable gap between the expected observation of the picturesque past, present, and future, especially when approaching it through other art forms (Giblett & Tolonen, 2012; Macfarlane, 2015). Brady (1998, p. 433) writes about the division that walking artists experience:' This practice implies a division between the self and land' supporting Hirsh's intervention process through which nature separation manifests itself between subject and object.

Landscape is a unique entity. Bermingham (1986) suggests not only gaps between action and audience but also the gaze and viewer, and therefore, if the properties of going for a walk constitute an artistic experience, what becomes of the space and periods of change between the walking artist (photographer), landscape and eventually audience? The material translation of 'walk' via other mediums has become vital in walking art terms: writing, text, graphics, and mapping objects in response to action remains a constant (Fulton, 2012), indicating that photography can present as dissemination, although not necessarily reliant on artist or viewer (O'Rourke, 2016). Here, the gap is apparent, becoming a translation of the original work (the walk) through various media.

However, the original work for me is always the walk itself; notably, in my practice, photography is used as a present action instead of one of evidence placed as pictorial media, as shown in Long's work 'Walking in Circles' (Long, 1991). The spectator views the images but has no idea of the action, which relies on their imagination. Sepanmaa (1993) calls upon this as classification – presupposing a gap between an object in the environment, the artist, and the audience.

A dismantling of existing communication combined with what occurred via photographic structures. When walking in nature, what code is adopted or occupied? For example, in Ian Sinclair's *'M25 Walk'*, when the city occupies one side and the country the other, Sinclair threads through both. Are these gaps or coded conjunctions?

Simon Faithfull (Artist) talks about capturing a set of lines filtered through his head when considering his 'iPhone' drawing. For the walking artist, however, what happens to the filter for the audience? Through filtering, does the subsequent work become

documentation? If so, has the walk become a method? What gap emerges between artists as makers and artists as producers? There is a gap between nature, art, and artists, which leaves the question of the right place for the walking artist. However, the gap is more apparent than is visible. It is the invisible which occupies and straddles this void.

Appropriating landscapes for pleasure and art continue to be important when considering spaces designed to provide an instance of beauty for the viewer or even pleasing, immersive environments (Reynolds, 2016), leading to a questioning alongside the presentation of the picturesque in perpetuating framing and control. The picturesque is an experience as well as a construct. Once brought to the audience, the artist's view and immediacy of experience are distanced. It is based upon a given view of the landscape (and not necessarily an understanding) and for a particular gaze. Considering the reactions and expectations of today's picturesque artist and their audience reveals an almost unconscious bias to support that sacred tenet of modern English property laws.

The landowner possesses their land exclusively and can do what he/she wants, including preventing real access for people. They are subject only to a few very rudimentary controls (Hayes, 2020). Historically, gifting landowners the benefit of the doubt that their concern is for the visual beauty of the landscape reveals a deep-seated belief that we (as commoners) and our children have a kind of vested interest in their land rather than one of aesthetic, thus the continued prevention of access and experience to all and sundry (Shroad, 1987).

The art of walking itself has both physical and spiritual relevance as well as health benefits. It contradicts the aesthetic of the 1951 Festival of Britain's newly invigored view of the British post-war landscape. It promotes the 'Picturesque' as a reflection of a green and pleasant land amid the growing industrialisation, which offered only one answer: 'walking for a specific view', originating in Georgian and Regency times as an expression of a particular social class.

No one who had to earn their livelihood, whether in trade, commerce, or industry, would have had the free time to cultivate such a refined aesthetic sense (Collins & Bennett, 1983). To appreciate nature with 'a painter's eye' requires time; a painting of the prospect presents a mediated view for the audience and considerable learning for the artist. This

type of connoisseurship could only be acquired by those with access to private collections of the best landscape art (Pavord, 2017). It was an attribute limited to a wealthy elite: sensibility whose display provided 'proof' of elite status and cultural refinement. It marked one out in ways impossible to emulate through mere cash expenditure. Perhaps in examining this, one should consider intersectionality – a place where research takes place, where no audience is aware or involved with the artwork's thinking/making/doing. In this research, a gap arises between the creative (perceiver) and theoretical/scholarly practices (receiver).

The public participates in the landscape daily. Each iteration, a 'telling of place' that was once relevant to that place, now has a very different meaning in its form when on a wall. The gap between what has occurred and what is occurring now regarding landscape change is ever more apparent, for example, place names I have noted whilst on my two river journeys. These become edges of once a countryside but are now the built environment, with only the name to jolt a memory:

Malt Kiln Cottage
Old Barn House
Blacksmith's Forge
Meadow's Way and even Meadows Way (depending on how much land has been taken)
Skylark Place
Orchard Crescent

These names reflect the difference between being in the reality of a place and the perception of being in that place. My work/walk stitches together embodied experience and the countryside; through this practice, I become part of everything that has happened to us (Kaage, 2019).

Conclusion

In this comprehensive literature review, a complex situation arose mediated by influences and conditions of landscape through walking. The physicality of motion clashes with the emotional and environmental aspects of the landscape, which is under constant change as one passes over or through it on foot (Atha, Howard, Thompson & Waterton, 2019; Hoffman, 2019).

There must be a consideration of the role methodology plays within the research. Does the art walk reveal another artwork later to the audience? This is undoubtedly the case for my practice as an analogue system. However, paradoxically, I now suggest that, because of my ongoing research, it may also have a role later when digitised. The traversing of this gap is yet to be tested here.

I acknowledge that through this literature review and alongside my practice-based research, I must consider how my practice requires further investigations to clarify the emergent gap between artist and audience. The research indicates a robust study, interrogation, and examination of my practice and its search for new knowledge is considered and indicated in Chapter 3 on Methodology.

Three

METHODOLOGY

My practice is based on a methodology developed, clarified, and eventually cemented within my research via this Ph.D. process. This chapter focuses on how the methodology permits the research question to emerge.

Walking is a fundamental practice. The methods adopted here address an understanding and the aims of how the embodied experience as walking art can empower an interrogation of landscape change. As practice-based research, this work is iterative, becoming a conversation and relationship with the landscape, not only as an artistic journey but as means of research .

For the sake of simplicity, I have organised this chapter into three parts: These are Acts, as if in a play. This approach clarifies that the practice and dissemination shaped for the artist, in this case, are integral and for a practising artist, the audience or viewer is a constant. The artwork as an art walk (embodied in landscape) emerges with a view 'beyond the picturesque'. The picturesque in question is the original one contextualised by Gilpin (1782). As an artist, I am not searching for Gilpin's picturesque, for it no longer exists. My search is for what has changed since then. I am interested in what is beyond Gilpin's time of contextualisation.

Act 1: The action of the artist, a making of the original art; walking, photography, and text making - a practice methodology.
Act 2: The reveal of the image for the viewer.
Act 3: Dissemination of practice as storytelling and sharing, See:Saw.

Finally, there is a short description with hand-drawn maps of the two field sites encountered.

This work has been a journey of paring down of artist and landscape. After hours of walking, making photographs, and understanding Gilpin's (1782) work on the

picturesque, arriving at the emergent research question: 'How does the artist span the gap between their work and the audience?' Through this, I examine and discuss ways and reasoning of the methodology of my daily practice, as well as regarding my research.

Image 1 A path made by lots of walking *JH2022 35mm transparency*

Act 1

Through reaching a methodology of my practice, landscape becomes the mediator, a dominant factor with which my practice and walk would exist. Walking means I 'get with' something; it is not to get away from it all. Echoes of my life filter through me when I am walking.

A kaleidoscope of ideas and events flows alongside every moment of reality and the variety of experiences of putting one foot in front of the other. This is a moving forward onward in both time and space. These reflect and engage deeper harmony patterns with

the landscape, understanding that each new step allows another occupation of yet another space. I live it – every step made inhabiting the walk when making my practice (Image 1).

This is not just a simplicity of action but also one of concentrated repetition. It has become a thread of endurance throughout my work, not a chest-beating, macho endurance event, but one of a temporal and durational happening (Bergson, 1904). My practice method slowly brushes away the ethos of consumerism and the need for instant communication through its simple methods . When I walk, I can spend time and find space to stop and ponder the encounter along the route as an action of emancipation of the body from the daily grind (Bourriaud, 1998, p. 64).

In one's daily life, one is in danger of becoming a lab rat of the digital motorway age, constantly pursuing a piece of instant digital cheese, and therefore lacking the human relationship as per Debord's (1967) 'Societe du Spectacle". The walk, for me, is an ongoing occurrence; I abandon the idea of completing or finishing the whole to produce a later work to be seen on a wall in a distant gallery. This process eventually becomes a framing of the view and experience utilising photography or text, eventually becoming an artefact, although paradoxically, the work, for me, has already been completed as an art walk.

These art walks I make locate me as an artist in the reality of the moment and within the culture of the landscape at a juncture of private engagement; I am not performing for anyone. However, this is shared later via my performative encounter with the audience as a photo-troubadour.

This encounter, I named 'See:Saw' (what the viewer 'Sees' and what the artist 'Saw'), has come about directly through answering the research question - how does the artist span the gap between themselves and the audience? It has been developed through the Literature Review, detailed in Chapter 3. A realisation of the difference between the then and the now. In making an art walk, I utilise traditional skills such as map reading and compass work: locating one's physical place with a map and compass. These supposed 'old skills' are still relevant today and regarded as vital by the rescue services.

However, from a critical viewpoint, despite their accuracy and helpfulness, OS maps cannot tell you what exactly is happening in the actual spaces on the map. An area of woodland may be marked as coniferous or deciduous but still does not say what trees are present. Is it a hazel coppice or ancient oak woodland? Is the symbolised orchard one of

damson, apples, or pears? One must be present to witness the 'exactement' of the landscape.

The landscape is handmade over centuries of human organisation for growing, pleasure, and hunting, alongside agriculture, industrialisation, and road building; flux is a constant in the landscape – there is no beginning or end to landscape (Pavord, 2017). Yet artists and writers through recent landscape history continue to embody themselves within it and make comments.

For example, John Clare (1783-1864), through his poetic communion with nature, spent quite some time walking rural Northamptonshire, noting changes since the Enclosure Acts of 1604 – 1914. His witnessing some of the 2,500 enclosure actions of over 4 million acres of land in England created a practice for him, noting how the landscape had dramatically changed (Clare/Robinson, 1986).

Walking long distances inevitably involves some amount of hardship and discomfort. Although seen as 'eccentric' it was a feature of everyday life for our forebearers using the body as human power to get from one place to another (Murphy, 1965).

These multi-day journeys, for me, can bring with them a sense of longing, melancholy, searching and memory, and sometimes difficulty. This is an individual action; as a labourer toiling the land, this work is hidden once the yield is realised. Walking is a fundamental human action that allows deep connectivity with the land; when we walk, we are landscape (Kaage, 2019).

The landscape is under constant change. The 'view' is no longer Gilpin's original, leading to more questions than answers. This changing view is crucial to my future ongoing interrogation. The English eighteenth-century 'picturesque' style had been causal in creating wild and natural places in private country estates that were more beautiful. This contrasts with the later twentieth-century reconstruction: a 'green and pleasant land' taken over by 'dark satanic mills' of the 19th century. Birmingham (1986) presents this as a guarantee of the value of nature, landscape represented through an ideological vision.

Brady (1998, p. 433) suggests walking 'Implies a division between the self and land', supporting the artist's intervention process through which nature separation manifests itself between subject and object, indicating the experience of viewing as becoming a 'subject' and the countryside as 'object'.

Photography mimics this, engaging aesthetics as beauty through image-making (Friday, 2002). However, my work is a conjoined practice: photography when walking whilst making art by walking.

The walk becomes a navigation of both contemplations and responses at the same time. I am walking from place to place, day after day. My practice has moved on quite considerably through this research. Having the opportunity to think and reason has allowed me a much deeper understanding of the process: what I do and how I do it. It has become a practice reliant on lingering and sustained methodology. The walk is my artwork. All items/artefacts following are not because of the walk but as direct happenings/events/ moments during the walk. My texts and photographs are in the present.

As I proceed, the photographs and text emerge. An art walk intends to work in motion, emphasising the relationship between the experiential, the real, and the imaginary; this temporality is not just a human trait but also one of landscape (Bachelard, 1964). Disseminated through what we observe and question. There is a recognition of prudence in my work. It is both considered slow and iterative.

Image 2 Crow field - Larach *JH2021* 35mm transparency

I deliberately leave out human presence in my image-making, although human interaction is always there. The reality is that the landscape echoes both a human present and presence, but not seen. Landscape is a human product - telling us something about cultural attitudes and histories. In my mother tongue, Gaelic, the word Larach is significant here: Larach is a place where something happened once but is now unseen (Image 2). There was a wooded hill above the Duddon Valley where the crows used to nest; however, trees were felled to make room for sheep grazing, so the crows disappeared. As an old shepherd told me, "No trees, no crows". The hillside, now bare, is a monument through name to a past unseen. The present is dislocated from the past yet is still present. Most landscapes result from human intervention, transforming a natural phenomenon that, as a walker, I am part of (the human is part of my photograph - you cannot see me).

Tools of Enquiry

My work concerning long, slow distances has gone through many iterations and is underscored by walking. The first is when I arrive/move through a place, the second is stopping to make an image, and the third is developing the image sometime later, as it is an analogue. Eventually, an audience will get to experience the image. Using photography and storytelling, this latest iteration, See:Saw, invites the audience to look and see.

Eventually, via the audience encounter, new stories emerge, initially made by me, and become something else, thus spanning the gap between artist and audience. It is a deliberately slow process.

This research has enabled me to approach my practice in a very different way. It has encouraged me to question how and interrogate why I tell such stories that I could only have imagined as I set out on this journey. This work shapes my experiences as an artist. My practice is primarily one of internalisation. However, it becomes external once verbalised, and through See:Saw (more of this later in this chapter during Act 3), my story becomes someone else's.

My attachment and attraction to human power and the analogue is not a nostalgic yearning but of philosophy, a connection to the real, and one of temporality. It is slow in action, there is time for consideration, and it is eminently fixable if it goes wrong. It is a profound and deliberate choice in a world where the digital rules almost everything. I accept the digital – I am using it now as I write (although I would have much preferred

writing this document in longhand), I understand its purpose and necessary inclusion in my research.

Components of practice

Walking
Photography
Writing
Voice
Clothing and equipment
Paper Map and Compass
Planning and logistics
Slow

Walking

One foot in front of the other, usually alone, my walking art consists of long, durational journeys over many days through a palimpsest of landscape. When walking, I am self-sufficient and human-powered and, as a result, have a low impact. It is both simple and unhurried, physical, as well as thoughtful. Alone and by myself, but never lonely.
Gros (2015, p. 22) comments:
'....and when you are walking, there is only one sort of performance that counts: the brilliance of the sky, the splendour of the landscape. Walking is not a sport.'

For me, at this speed and way of moving, nature and land are allowed the opportunity to enter the self, ensuring that I, as a walking artist, am truly in the picture and not merely an observer; it is never a competitive action. It becomes, by its very being, anti-consumerist. I do not search for a 'view' or imitate the image-making style of the Romanticism movement or even challenge the Age of Enlightenment as per Rousseau or Wordsworth. However, my work questions the work of earlier landscape painters, Lorraine, Gainsborough, and Landseer. It creates a dialectic opportunity between those choosing to pass through and those who stay. Such practice relates to discursive methods associated with postmodernism.

There is an innate necessity to progress when walking – both slowly and purposefully. It becomes the disembodiment of everyday life; de Certeau (1984, p. 103) states: "To walk is to

lack a place.' When I walk, I do not have a particular place to be wedged into or occupy. My heels strike the ground, and I am aware of the movement across a landscape and within myself; my feet are part of the tools that enable me to take step after step, day after day. It is a palpable action of passing over and through the landscape (Snow, 1976, p. 21).

The slow realisation that one's thoughts become lighter in contradiction to the longevity of time I spend walking. The aesthetic experience of moving slowly through the landscape on foot cannot be denied when one becomes open to the surroundings in terms of the magnificence of nature and the feeling of awe (Berleant, 1992). I do not measure kilometres undertaken only hours walked. 'Follow the path that the day tells you to.' (Hastings, 2020, p. 341) was told to me when walking with the last trading aniers in the Cevennes with whom I spent a month walking and living with along the length of their final 280km trading route back in 2018.

I have learned to be 'of the present' giving me a mindset of immediacy. A here and now. A strict but simple walking methodology, carrying only what is required and, contrary to the modern ideas of mindfulness, my zen is one of moving one foot in front of the other. Recently I was interviewed by Andrew Stuck of the Museum of Walking, https://www.museumofwalking.org.uk discussing my practice whilst walking together at the Girona 2022 walking conference: https://www.talkingwalking.net/jez-hastings-talking-walking/ where I presented a walkshop (see Glossary p. 138): https://www.artdelcaminar.org

For me the recognition that my walking art practice is one that is always iterative yet onward, an enunciative action, and for that, I am grateful.

Photography

Photography is for me, all about the small moments along a journey. The practice is analogue. Using a fixed lens rangefinder, a camera handed down to me, mechanical and repairable. I use monochrome reversal transparency film made in the EU. It is a fit with my eco practice of the four R's – Reduce, Repair, Reuse, and Re-instate. I make a single-exposure and artefact/transparency for each image. I use the 'sunny 16' method of calculating the light. It is a system by which an awareness of lux levels has been bred into

me over years of practice. I oversee taking the image, I am not an extension of the digital button and screen (Flusser, 1983). The use of a viewfinder is important to me. A way of looking through, framing the view, and of course composition at eye level–close, personal, and private. It gives time to think and ponder.

The 35mm format is easily portable by humans in the landscape, this is important for my practice. Originally Ilford film was used but this is no longer available as a transparency, so I am now using Fomapan 35 mm film. The monochrome gives a softness to the image that resonates for me and my eye. The transparency is true to the moment of making. It cannot be altered or edited in any way. It carries with it a risk of failure. Every shot is precious.

However, alongside my philosophy of 'less is more', a small handheld camera with a single fixed lens does not limit but rather expands my imagination and temporality with a landscape. I am not hindered by extra and heavier kit, be it medium format or digital. I believe it is difficult to simulate the look and use of film digitally without shooting the same ISO. Physical choices must be made and are not reliant on an integrated circuit in one's all-singing and dancing camera. For example, Fomapan 100 must be shot at 100 ASA, Portra 160 at 160, and so on. This analogue choice is not decided for you by a chip. Of course, should the choice be digital, there is then the electricity one must carry: employing a battery, kit to recharge the battery followed by the worry of not finding a place to re-charge! The digital requires a throwaway mentality to operate– take loads of images you will never use and then spend extra time 'chimping' to find the one you may want. I make the analogue image there and then. If it does not come out as I expected I still profit from the physicality of making the image on film, the moment of creating, and the slow but steadfast methodology of the analogue procedure. It gives me time to think and ponder. I limit myself to the number of photographs I make. I have always pursued a philosophy of frugality – this allows the small amount of money I can make/gather to go further within my practice.

The transparencies shown and shared in the See:Saw encounter numbering only 25 are chosen from 48 originals taken. The choice is not of 'what is best' but of all that is viewable through a viewfinder. The remaining rejected 13 transparencies were due to bracketing for poor light or overexposure and even once, filmic failure (operator error!). It needs to be recognised that no light meter is used, and work only exists within the bounds of the

Sunny 16 method of exposure where no meter is used. Alongside the determination of conscious consideration of what the image will say once 'published', I always work within my imposed boundaries of consideration, contemplation, and communication.

Writing

Using a fountain pen (refillable) for writing/ drawing handmade pocket-sized, Carnet de Voyage, (these are handmade notebooks, fabricated before I depart, Image3). It has a regular leather overcover that has accompanied me on almost all my journeys – its patina is a recognition of miles travelled, and time spent. All part of the preparation. Each has longevity and a 'no throw' ethic. The directness of head-to-hand is part of my creative process. Earth and plants become crushed for colour. I write in longhand, using ink or pencil. A skill passed down over centuries. These techniques were taught to me by priests as a way of expressing myself.

This is a moment of hand-to-eye and eye-to-hand. For me and my practice, using a pencil or a fountain pen and colours from the earth (old habits die hard) is key to making sketches in my handmade Carnet de Voyage (Image 3). And again, they are both items are difficult to break, yet easy to fix. Paper and pencil - easy peasy! I use my hands to make things, be it images, texts, books, or whatever else may be around the corner.

Image3 Carnet de Voyage (handmade note book) *JH 21/22*

Voice

It is not just a reading out of the Carnet de Voyage texts to place the image at the point of dissemination (See Chapters 5 and 6) but also an acknowledgement of the digital through recording on 'Sound Cloud'. These texts were written during the walk (recorded post-walk), and interestingly, my voice became performative, creating a culture of resonance of

belonging and thus enabling another form of dissemination to an audience. It is due to a need to recognise that digital work has added value to this 'analogue heavy' practice. It remains an experimental way of getting my work out there and requires considerable further research to discover the value of such communication. I have found it is not my everyday voice that says the words I have written but one that harks back to my 'Then' cultural voice, reciting these texts on my return:
https://soundcloud.com/user-271902828/albania-frontiers?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Clothing/Equipment

I have always been drawn to the handmade mainly because it is what I do, making art with my body and mind. It is part of me and part of the landscape I occupy.
The shoes I wear, made by skilled people who know what I am required to do in my job, enable me to pursue my daily practice, requiring my feet to operate to the best of their advantage and allowing me to traverse landscapes without worry. The making covers everything from choosing the leather to clicking, closing, lasting, sole making, attaching, levelling and eventually finishing these solid shoes. They have screwed-on (allowing eventual replacement) Italian Vibram non-slip soles, allowing me to concentrate on my work.

The wool jacket I wear, yarn spun from our sheep (ones I watched being born and nurtured on the hills behind our small croft house), coloured and dyed by our own hands, the tweed designed by myself (yet more artistic practice) and woven at our local mill when we lived on Islay, sewn together by my wife. Twenty years on, it still works well. I made the buttons from Red Deer antlers I found on the hill. I knew which stag had cast them. The jacket has a drop tail so I can sit on the damp ground without feeling cold. I like the knowledge that has come with these items; they will outlive me if I look after them.

Making this equipment required patience, and enabled a grasping of the handmade imperfection; this accrued tacit knowledge is due to years of experience alongside an understanding of utilising the correct tools at the right time and place.

Paper map and compass

Using a compass (a Silva no:4 Expedition), I have had years of map reading experience; both map and compass go hand in hand. Throughout my practice, there is a requirement to understand the visual messages/ signs they offer. I started pouring and pawing over maps as a child (and still do), imagining places marked encouraged by a geography teacher and climber who was a keen Bartholomew's 'fan'. It became known that OS (Ordinance Survey) maps would out-compete the painterly 'Barts' morphology with their detailed contours, becoming a standard for accuracy.

With modern technology, digital handheld devices are now the 'go-to'. Although functional, they disassociate and disempower the user, removing responsibility for spatial awareness, a sense of geography, and the inability to read a map or even place oneself physically in a landscape can lead to all sorts of danger (Parker, 2009). When using a map, my fingers 'walk' the sheet, tracing a route I will follow later with my feet. This interaction between self, map, and imagination is essential to planning and, as an indication of intention, a pre-amble to the eventual elemental interaction of the artist in the landscape.

Maps permit a pre-planning (primary research) to unfold. Through my practice, the embroilment of information could suffocate the experience of a phenomenological relationship with the landscape. This pre-planning stage sketches out what may or may not happen. Today, paper maps are becoming less and less available – only 10 per cent of all OS sales are through paper maps, so the skill level of usage is also shrinking. Contrary to an ever-popular GPS/digital system, which adheres one to the pre-planned route, limiting the flexibility of choice.

Planning/ Logistics

I am fastidious about pre-planning (see mapping above). However, even more decisions need to be considered depending on what to take and how to carry it before I set off. These simple items must accompany me depending on how long a journey I may take. I only ever use paper maps and compass. I have always had maps and see no need to purchase GPS systems, which require ongoing financial, electrical, and digital support, and neither do I wish to be under a watchful eye in space, gathering the correct, well-made, long-lasting equipment to survive the trip – tent, mat, sleeping bag, stove (Eco fuel/wood only), proper clothing, and other necessities that I can carry alone. These are picked based on

my experience of walking, exploring, working, and living from as far North as the Arctic Circle to as far south as Cape of Good Hope in South Africa.

Slow

No rush: it is deliberate in context and procedure, made in human time. I have termed this: 'Slowism'. Today, we are forever engulfed with the need for speed and driven by a motorway of digital communication. These routes are fast and unidirectional. No more villages or places to dander, slow down or think, to save the idea of the locale, only different motorway services offer the same brand of refreshments, rushing us from one destination to the next, consuming the virtual kilometres with moments of convivial places to recharge and reflect. Because of this speed and urgency, we are impoverished, becoming like lab rats in some experiments, constantly chasing a small quantity of cheese (Bourriaud, 1998). Yet more slowness; 'slowism' has emerged steadily over my lifetime, primarily through this Ph.D. research.

There has never been a better time to reflect upon and emphasise the importance of individual craftsmanship, especially in this throw-away society. For me, there is a need to be humble in my approach to life. I am not motivated by money and power but by skill and the sustainability of what the hand can produce, countering the dissatisfaction of a society all too ready to prostrate itself in front of the deity of consumerism.

To be aware of the skill one has in one's own and others' hands. A slowness of pace long learned and mastery of dexterity, as well as developing a lived ease of making, is more important than ever in this now throw-away society. I am constantly assessing what I put in my body (food) to what I wear and the tools I use: from the Leica M3 camera, assembled by hand in the country I was born in, to the shoes I use to make my walks and handmade jacket I wear to keep me warm and dry. I know their provenance: the skilled craftspeople who were engaged in making all of these and much more – including my wife and myself. These items needed to take time to be created and made.

Kit as a whole

I carry everything I need; it is a human engagement with the landscape. For me, less is more. My camera and Carnet de Voyage, maps and compass, and associated kit are not purely mechanical/ physical/ analogue recording devices operated by the artist in the

present (Elkins, 2013). Symbiotic based on mutuality, a phenomenological way, poetical engagement, and praxis with land and humans. By accepting the ordinariness of territory, taking just what I require, being stoic in its approach, frugal, austere, and acknowledging temporality, I am creating a walk weaving into nature through direct daily contact with the land.

Even my cooking is a lot of foraged food or bought locally en route cooked on scavenged biomass. I am finding the silent comfort of being part of nature. Above all, the body is the walk. I know how to gauge my legs and physique as I travel across the landscape, what effort is required to go up or downhill, and what requirements are applied to enable this. A deep sense of knowing from years of mistakes.

Why does this matter?

These tools of my practice allow the ingredients of my work to mix and flow and eventually become folded into place. I cannot predict what will emerge, but I trust that a new story will arrive through working with these tools. There is never a guarantee of this; however, after all these years, it still surprises me that anything emerges! The beautiful materiality of repairable things requires thinking and deciding upon, contrary to the need for immediacy and speed of modern items. In my slowness of approach and determination within my practice, I ask myself: can I afford to carry X or Y, or can I not afford to carry X or Y? This reaches a point of realisation of 'Only bear what you can carry' (Galatians 6:2).

I am documenting and illustrating moments of my journey, exploring the 'gap' between juncture and translation to the audience. These incidents (viewed as transparencies and heard/ read as texts) manifest hidden stories. When one walks as I do, one has no choice but to invoke and nurture' nature time', becoming alive in what I am doing, so tied to the action itself, I am unable to separate myself from the physicality of walking (Kaage 2018, p. 112.).

Moving slowly and deliberately, I cannot help but be part of the picture, not a 'passer through' but a 'being in/ being part of'. The only windows are our eyes, and the only air conditioning is the wind. Through my journeys, I want to realise a state in which, as a walker, I am 'with-in' via the embodied experience. The heightened sense of empathy with the earth when on foot, like the mountain, I am there, whether seen or not.

Image 4 Small card and paper book, hand assembled *JH2022*

My practice also includes making books, Image 4, to bridge the gap between artist and audience. Some are entirely handmade, and others are hand-designed and assembled. They are small and portable (Image 4), being postcard size. I can carry them as gifts for those I meet en-route or send them to those who have helped me (which is especially relevant to my 'Great Manoeuvre' work in N Macedonia). They are only distributed by me in person, so the giver and receiver can chat about them when giving and receiving.

More recently, I have been thinking about and exploring other ways of working on dissemination and have produced three different 'exhibitions on an A4 sheet'. These are printed images on Hahnamühle 200gsm a-cellulose, The Great Manoeuvre international project, one for the River Duddon journey, and one for my River Wye journey (Image 5); they have a QR code that links to a SoundCloud recording of my Carnet texts read by myself.

Image 5 Exhibition on an A4 sheet *JH 2022*

They work well as an easily carried addition to my kit. From these developed a short film with images and voice of my texts to be shown for the Great Manoeuvre show later this year in Athens, Belgium, Girona, and maybe New York – depending on Nina Felshin, the group's appointed curator's decision which can be seen:
https://art.jeremyhastings.uk

Explanation of an artwork

I have also made occasional postcards to fit with a postcard recipe, which I employed for the Great Manoeuvre team back in 2021. This involved walking to the final point of battle for the Greek Democratic Army in 1948 high above the Prespes isthmus. There is playfulness in this work, for example, and the sent postcard, handwritten, and printed on Hahnamühle paper (Image 6).

Image 6 Postcard *JH 2022*

The following, on page 50, is a typed copy of what was written on the back of the postcard.

Recipe for a piece manifested as a postcard for an art walk – JH 2022

Make a walk, intentionally (Don't do this quickly or use a whisk - for me this is durational - therefore not just one day!).

Using your analogue camera make some photographs – not too many – less is more (these need to be folded into the walk rather than stirred or beaten - if using digital technology continue to follow the recipe).

Make some relevant texts in your handmade Carnet de Voyage (this can be an ordinary notebook – if you don't have time to prepare/make a book).

Wait for several days.

On your return leave all (camera, film, and carnet) to settle in a cupboard or drawer for a week or two at least.

Once enough time has gone by process/develop the images (this will depend on what else is going on in your life/schedule).

Look at the texts in the Carnet (same as above).

Decide which images could be transferred to a different medium – digitisation.

Once carefully considered, take the images, and put them gently into a scanner (not needed if using a digital camera).

Wait till the process has happened. Sometimes called seasoning!

Upload these images (only one or two) onto your computer.

Decide on the postcard format – portrait or landscape.

Choose a suitable system/programme to transfer to a postcard.

Set this up correctly and then wait 24 hours.

After 24 hours re-visit your work and check it is what you want to see – does it fit the three verities of Landscape photography: Geography, Autobiography, and Metaphor?

If happy with what you see, then send it off to printers.

Wait for two weeks for the cards to be made.

On receipt look at them and then put them away for seven days.

Re-look and examine the image/images – this should take at least an hour. Make a coffee/tea/hot chocolate to enable the process of relaxation and consideration/seeing.

Choose whom you wish to send the postcard to.

Decide on a suitable text from the Carnet.

Take your fountain pen, make sure it is filled, and start to write – address first (this will help you concentrate on the person you are addressing the text to) and then sprinkle the appropriate text.

Leave for a day to settle, ease, and prove.

Walk to the post office with the card(s).

Buy correct postage and attach stamps as required.

Post in box.

Wait and then wait some more.

Hopefully, the recipient will let you know when the card arrives.

Enjoy!

Throughout this practice-based research, I continue to explore how the reveal of the work could manifest itself. There are all handmade, hand assembled, earth paintings on postcards, maps, and compass and are tools of my metier. These are variants of my developed methodology through this research and practice. On permanent show in a small cabinet in the Staffordshire University library of my works as seen below (Image 7).

Image7 Exploring the embodied experience, the story with image/ Carnet de Voyage, photobook, and associated equipment. Library Cabinet Staffs University, *JH2018*

My lifetime of very different experiences has given me an adaptability allowing my curiosity to expand. Absorbing a place has been key to my practice.
The work is, like my practice, fluid and constantly on the move. I need to be aware of this and in so doing accept the journey the Ph.D. is leading, whilst also guiding me to a research question that led me onto Act 2.

Act 2

The reveal is via the handheld viewer. The slide viewer is an approach contesting the age of digital and that of instant image making/receiving (further examined in Chapter 4, Philosophy and Environmental Aesthetics). It fits with the origins of photography, a

capturing of light. Each member was offered to take one from an open, flat box, in which the 'exhibition' occupied for travel. It is explained that the slide in hand is exactly what was seen through my camera's viewfinder, I tell them there is no manipulation of the image– what you see is what I took. It is the integral lifting of the eye and looking that becomes a point of dissemination.

This is a methodological tool enabling an embodied experience for the spectator. The eye circle of the viewfinder replicates the round viewfinder in my Leica camera. The audience seemed content to take one and immediately put it to their eye, turning heads to get the best light for the slide held within their fingers. Their eye reacted to exactly what I originally saw. These slide viewers are 'low tech', reliant on natural light, and not battery powered. Again, this fits in with my 'low impact' practice.

Image 8 Slides/transparencies and Handheld Viewfinder *JH 2022*

This is without doubt personal, through the handheld (Image 8). An intentional bringing to the eye by the hand is a private occurrence, for only the viewer's eye to behold thus becoming a 'private view' through the hand and viewer. Holding the viewfinder to the eye manifests as an invitation to look through, investigate, and immerse oneself in the image (further discussion of this embodiment is in Philosophy, Chapter 4). The transparency is a tangible record of a particular moment of being and an occupation of a specific place at a particular time during the art walk (Tuan, 2001). The image in the transparency does not mean anything as it is but becomes something once viewed by the spectator. As an artefact, it remains within its energy of moment as an existing object instead of the digital, for which the possibility for entropy is far greater, even to the extent of disappearing. It is

essential at this stage to clarify that the images are not 'hunted' for but are ones patiently awaited, trusting in what the day would bring. Some days I made no images.

The slide gives the viewer a chance for purposeful remembering aided by the handheld viewer as an ornament of forgetting, which changes when viewed (Jacobs, 1971). Once the viewer has seen the image in their hand, there is a moment in which other ideas of memory and the audience accede, not only as individuals but the group as a whole. The conditions become cinematic, remembering their own experiences because of looking at my image when this occurs. In this case, the slide becomes deployed in a different context when viewed by the audience as opposed to the artist.

They are exploring how an audience and artist can share more than just an image or idea by traversing the space that emerges between perceiver and receiver. For this research, the slide sits somewhere in between; could it occupy a space between film and photography, manifested as an artefact (Bathes,1980)? There are liminal spaces between the walk, the making of the transparency, and its transition to the audience via story and image. What the artist and viewer see (when holding the viewfinder) indicates the development and answers the research question.

Act 3

Dissemination of my art walk as storytelling and sharing - See:Saw.

Through all the many years of practice, questioning the fundamental disconnect between artist and audience, I propose a new way of shifting the agency from artist to viewer, what the viewer as receiver sees and what I, as artist and perceiver, saw. Hence the name.

What has emerged from this research and critical inquiry of my practice is a gathering of all my previous work, an examination, and validation of over forty years of practice, building on the existing methodology used whilst working with Word and Action (Dorset). This re-deploying of the original model is now a newly developing system, as See:Saw, creating new knowledge as seen in collected data in the appendices. (See Chapter 6 on Results later.)

How it works

This action is to answer the research question based on an ethnographical system embodied in the landscape to understand landscape changes. In questioning that a visual

piece of work for the artist and gallery becomes something physical for an audience, I suggest a new way of engagement through direct communication.
Once complete, I wanted to understand and answer the research question regarding spanning the gap between artist and audience, the way a specific group of people can understand, interpret, and have agency with my artwork. A different encounter must occur. Although employing this as a redeveloped methodology, this could be considered less controlled and more interpretative. This new system (re-appropriated from my experience with Word And Action) of See:Saw enables the audience to participate as spectators, seeing and reacting to the slide and each other. Eventually, through engaging with the artist and other group members, every individual becomes Bishop's (2012, p.122) spect-actor (see Glossary p.138). I have re-appropriated this term to indicate how the viewer becomes a visual actor in the See:Saw encounter.

The system is as follows

When entering the space, the audience, invited to sit on the chairs in the round, are assured that nothing will be expected of them. It is made clear by me that all participation is voluntary.
I introduce myself and talk briefly about the work; each audience member is offered a viewfinder (supplied by me) containing a slide – immediately becoming something tangible in every audience member's hand, offering a proximal, physical, and private view. There is only one of these in the world, so I explain that these are precious and are to be guarded. Each encounter results from walks made along two river valleys: the Duddon, Cumbria, and The Wye, Wales, and English borders. A tiny window into the past held in the present. The way of looking through a handheld viewfinder onto an individual artefact, which is a one-off slide, sharpens the concentration. The physicality of raising the viewer to the eye between thumb and forefinger offers a minute exchange between hand and brain. A moment of realisation for the viewer is like the very moment I experienced in making the photograph originally.
There are very particular rituals through gestures in making a photograph in this analogue way. Some of these are repeated by the audience: the decisive moment (Cartier-Bresson, 1952) to engage in looking, the raising of the viewfinder to the eye, a looking through. Eventually, this observation, consideration, and contemplation, followed by an

action of looking through, was originally brought by the action of the photographer's hand. This viewfinder experience allows a very private but vivid conjuring of artefact, a personal emersion into the image. This is indicative of the way the world changes when viewed from the inside (Steinbeck, 1980).

The form of the round enables a questioning of power and encourages equality and an egalitarian exchange. When enough time has passed (I know when because of the vibes), I will invite anybody to start by volunteering to share their slide/transparency by talking about what they see. I then reply with a text that relates to the transparency I wrote about, as text when in the original Carnet as a record of place, and then will talk a bit about the image/tell a story. If nobody says anything, then we can wait. It is like my practice, phenomenological. I ask if they or anyone else has a response to this. And so, we go on. If a person does not want to 'share' their slide, then that's fine with me. It is a truly democratic egalitarian way of working.

The work is political, as I am engaging the audience as an artist and the audience is engaging with me. Even if they say nothing just by being there, they are engaging and accepting the agency of the image viewed. It is in the form of audience participation (as was the original W&A methodology) and is voluntary. Its working strips away the convention of the 'white cube exhibition space', leading to a questioning of the role image/art can have as a point of meaningful engagement as well as recognising the public's distrust of artistic value and expertise in the process. Deliberately simple, questioning power and elitism, engaging the audience through voluntary participation, whilst enabling a deeper understanding of the ecology of the land through the phenomenological experience of the artist.

Interestingly for me as a method, it destabilises the conventions of the spectacle whilst most importantly recognising the value of the artist's position about the importance of the audience and vice versa. It is a shifting of the agency could escalate into something quite profound not only for the audience but also for the artist/researcher.

Every performance is a concrete evolution of the story, opening different and variable prospects reliant on the authority of each group/audience (Bourriaud, 1998). These are 'works in progress'. Once complete, we are left with new stories and a journey shared through each member's private but voiced view

Participants

Participants were sourced through the university from three distinct disciplines: Geography, Fine art, and Photography (Image 8). These were students from Staffordshire University and an exterior group of mature students from Newcastle University – mainly Architectural students. I was there to specifically run this workshop as part of the 'Beastly Landscapes' Symposium:
https://www.ncl.ac.uk/apl/events/beastly-landscapes-symposium/

Participant engagements

Sessions were as follows:
They were set both at Staffordshire University, where 82 students took part over 14 months and Newcastle University, 24 Students in one shorter 1-hour session. The Holmes Chapel Photographic Society hosted a public encounter with 16 participants. The six Staffordshire University sessions lasted 90 minutes each. The maximum number of students in any session was 20, and the smallest was 4. I acknowledge that this may affect the quality of the data, but evidence shows no indication of such. The work was observed by myself and an independent notetaker as I was also leading the workshop. As usual, three questions were asked at the end of each presentation - a dreaded feedback session. (See below). Although sticking with the oral tradition, everyone will be anonymous in writing down the answers (data) by a notetaker arranged by myself, in a long hand (an ink pen), and in a notebook. No details, such as name or age, will be recorded (the consent form will not be involved here and will be stored separately).

Questions to indicate a bridging of the gap

1. Thoughts on what just happened?
2. Monochrome - thoughts?
3. Shape of presentation - thoughts?

These questions are deliberately brief and non-leading to hand power to the audience rather than leading them (a method learned whilst in Word And Action). It is part of the procedure of testing the research question. Consent is the main objective here and having worked in this way within the fields of Theatre in Education and Community Arts for forty

years, I understand the importance of such. If people do not wish to contribute to the feedback conversation, then that is fine; nobody, at any time, should be forced to participate. My practice becomes an ethnographic embodied presence as a researcher, and I acknowledge there will be an impact on the participant as part of an audience.

Upon finishing, we packed away, and all that was left was the story and the space. The results of each encounter are revealed and examined in Chapter 6, Testing the Research Question.

There follows a short description of the two field sites for this methodology

Two Rivers

Both the Wye and the Duddon today are considered and framed as picturesque, for this research it is important to use this idea in contrast to the context suggested originally by Gilpin (1762). These two rivers were field sites as part of the method of my practice.

The Wye

It is one of the major rivers of Britain, 250 kilometres, from its source in mid-Wales to the Severn Estuary. It is the fourth longest in the UK. Forming part of the border between England and Wales it rises on the eastern slopes of the uplands of Plynlimon (GR SN7886).The upper valley, a result of glaciation, deeply cut into the ancient grits and shales of the Welsh upland. Geological structures determine the journey of this river and are very different to that of the Duddon. At most early points along the flow, there is only a narrow strip of farmland between upper peaty moorlands. As it matures the valley expands with plenty of farming activity within its active floodplain (Gregory, 2010).
The lower part is designated as an Area of Outstanding Natural Beauty (ANOB), being important not only for conservation but recreation as well. It has, in recent times been severely affected by pollution. Importantly and with recognition to the present discourse regarding pollution of England rivers, specifically in the case of the Wye, not only is the land depleted but the Wye itself is blighted. Due to the Wye's watershed, it is widely affected by intense farming, chicken factories, and continued chemical and herbicide spraying.

https://www.theguardian.com/environment/2022/sep/25/chicken-farm-giant-linked-to-river-wye-decline-was-sued-over-water-blight-in-us

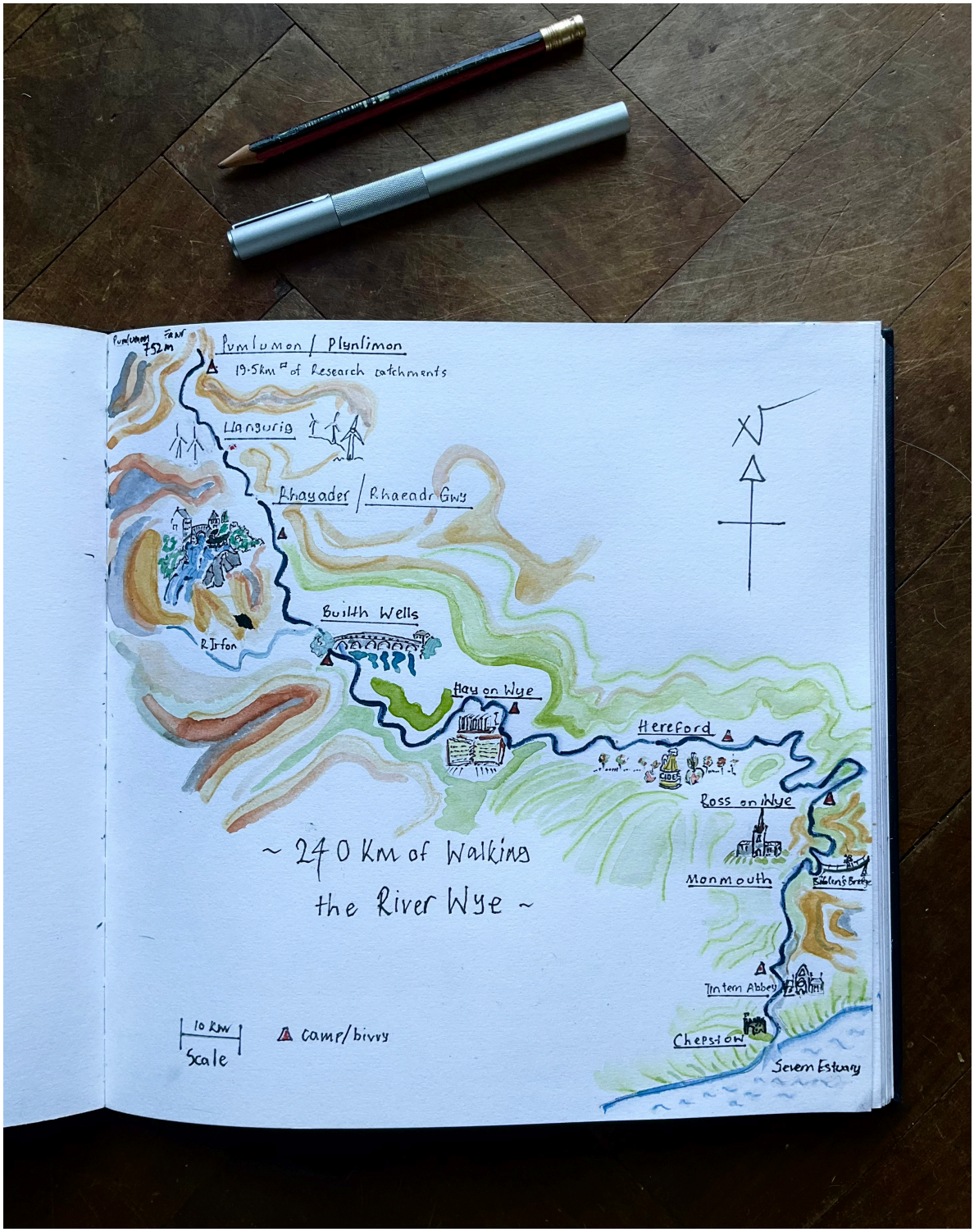


Image 9 River Wye (Pen, Ink, and Watercolour). *JH 2023*

The Duddon

Rising at a point 1,289 feet (393 m) above sea level near the boundary marker of Three Shires Stone, just northwest of the Wrynose Pass (OL6 GR 2774032) in South-West Cumbria. The river descends to the sea over a course of approximately 43 km. It is considerably smaller than the length of the Wye. Over its course, it follows a steeper gradient before becoming part of a tidal floodplain on entering the Irish Sea at Duddon Sands (OL6, GR 2038400),(Strahler & Strahler, 2002) . For its entire length the Duddon forms the boundary between the original counties of Lancashire and Cumbria. For much of the river valley, there is still a concentration of the pastoral through small farms and woodland which is quite different to that of the Wye.

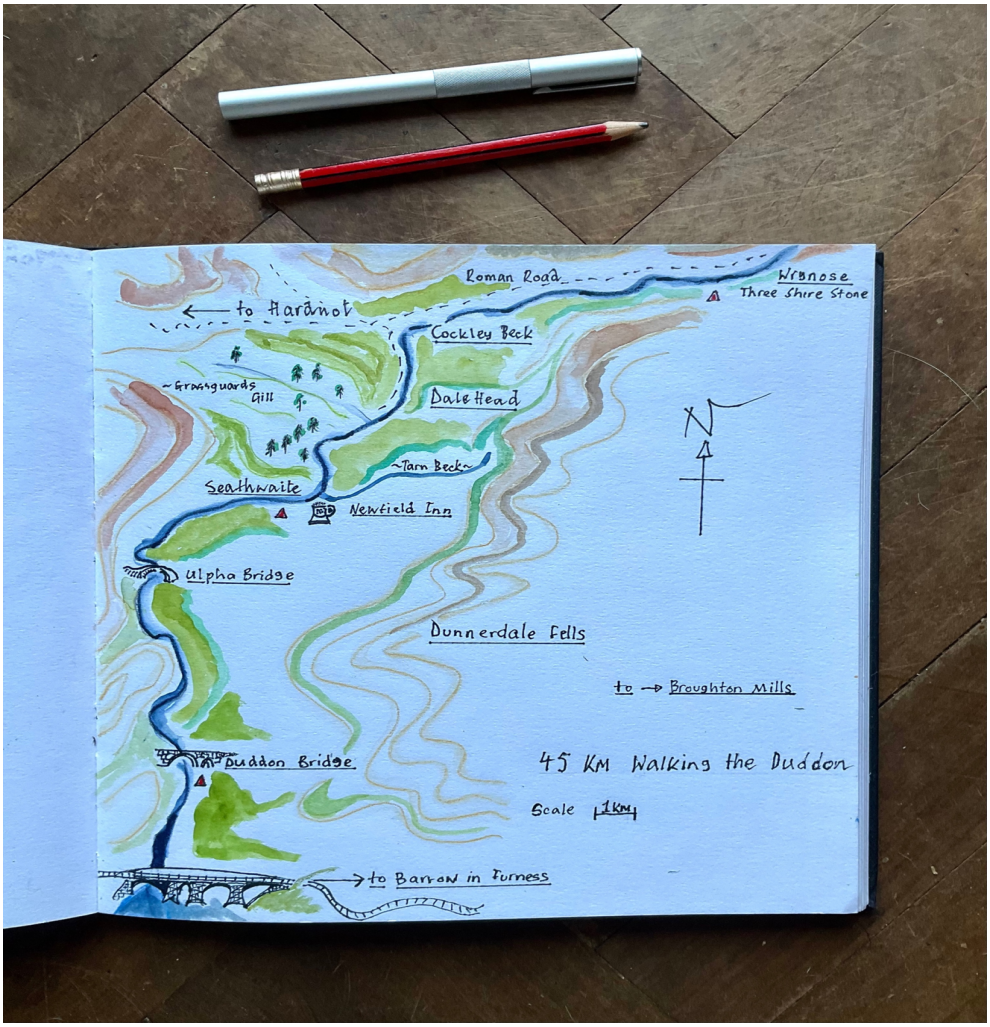


Image 10 River Duddon (Pen, Ink, and watercolour). *JH2023*

Conclusion

In conclusion, my methodology of making art walks over long, slow distances invites the audience to look and see. Eventually, through the discussion process, new emergent stories allow a public witnessing of my images and texts to impact the audience's attitude toward the art and their participation. There emerges an opportunity for the audience to gain agency in commenting on their approach to my work, thus spanning the gap between the artist and the audience. It is deliberately slow. What are the effects of my walk on the audience later? How do I share being aware of those feelings when moving across a piece of land? These feelings can be anything from sadness to immense joy and even elation. These moments are visceral. They depend upon what one is aware of and what one already knows (history, changes, previous experiences, stories, and weather!). It is an adaptive, organic way of working. Slow but always with purpose, not only as an attitude or response to the ensuing palimpsest of the landscape.

Bermingham (1986, pp. 64-65) writes:

'The reverencing of nature as the 'archetype' led Gilpin to look at nature as though it were painting. He quickly came to propose looking at paintings as though they were nature'. The experience of being surrounded by landscape and nature and being within it validates my 'practice as a journey' over forty years to get to this point. My work is not about acquisition for self or audience but about curiosity and discovery. This practice is primarily one of internalisation. However, it becomes external once verbalised and through the search for new knowledge and the dissemination of the work as See: Saw. My story and journey then become someone else's.

My work is hortatory in the positive etymological sense of the word. It has allowed me 'to urge, incite, instigate, encourage, cheer' (Latin: *hortari*) the audience in gaining agency through responding to the image and matters in hand (literally).

Interestingly, my practice and applied methodology have emerged with strength and integrity due to continued curiosity. The research has enabled me to approach my practice in a very different way: it has encouraged questioning and how to interrogate why I tell stories that shape my experiences as an artist. On reflection upon this position, when I set out on this PhD journey, it could have only been one of imagination, yet it has now

become a forward-looking, seasonality of reasoning, searching, questioning, and eventually, an understanding of my practice.

There is a holism about the social interaction between the artist and the audience/viewer, so it is essential here to understand that my methodology is not only one of the artist's practices but of all three of the acts described. It involves a future embodiment for the artist through the encounter of See:Saw. The re-deployment of a method reimagined for See:Saw indicates a new and vital way to bridge the gap; this is examined and interrogated through the Testing, Chapter 5 and Results, Chapter 6.

These methods have enabled me to develop a rigorous research system based on Philosophy and Environmental Aesthetics, discussed in Chapter 4, resulting in output contributing to new knowledge.

Four

PHILOSOPHY AND ENVIRONMENTAL AESTHETICS

This chapter will examine environmental aesthetics and philosophy through the lens of this practice-based research Ph.D. Starting with the practice and its development, followed by a questioning of what happens beyond the picturesque, the land, and movement as walking. Finally, the camera is interrogated as a means of dissemination through the slide/transparency itself. As indicated in the methodology chapter, the ethical, moral, and intellectual demands upon my research are vital in forming the philosophy of my work and Ph.D. My artistic activity (practice) in also explored in this chapter. Therefore, this interrogation informs the practice and research through the optics of Environmental Aesthetics and Philosophy. Thus, indicating that this practice and research is theoretically and technically grounded. It primarily scrutinises those who inspired the work and practice, examining a relationship to this research and how the chosen landscapes of two rivers, the Wye and the Duddon, have influenced this work.

Although all environments are subjective when considering entities and conform to specific physical characteristics and forms, this research considers what lies beyond the picturesque (Chapter I). Preceded by the discussion and history of my practice: walking, photography, and kit.

It questions what my work articulates and how the audience/spectator eventually engages with it, knitted into ecology, politics, and creativity. To close, through this PhD the research indicates a walking practice underscored by Environmental Aesthetics and a deep philosophy that has enabled new knowledge to manifest as dissemination.

Back to the beginning

My life has been driven and supported by the 'Deep Green' philosophy of Arne Naess and the writings of John Muir. Growing up in the countryside, living off and with the land in a community, it grew with me. I was part of it, and it was part of me, enabling and underpinned through this research an understanding of Naess' 'Belonging to the Land' philosophy (Glossary p. 137). As a professional wilderness guide, back home in Scotland, I did not just live off the land; I lived with it, growing food, planting trees, and foraging. My

work enabled me to become an early adapter of the John Muir Trust award scheme as part of my field teaching practice, manifesting itself from a long lifelong learning of the interconnectedness and interdependence of nature and humans. In his book *'The Web of Life'* Fritjof Capra (1996, p. 11) wrote, supporting such connectivity:
'All living beings are members of ecological communities bound together in a network of interdependencies. When this deep ecological perception becomes part of our daily awareness, a radically new system of ethics emerges.'

However, a long, slow understanding has emerged that there must be a historical approach in Britain. It is still regarded as relevant today that humans should have dominion over the natural world to achieve whatever we want, supported by a nationally sponsored wildlife extermination programme, dating from Tudor times of Queen Elizabeth I's Vermin Act (1532) ordering the destruction of badger, bat, crow, kingfisher, otter, and owl (Cragoe & McDonagh, 2013). The destruction continued throughout the countryside by ordinary people. Then the work was taken over by estate gamekeepers of the nineteenth century and then promulgated by farmers through chemical spraying by the agri-chemical industry of the present day (Flemming, 2020).

Like my life, my work has been itinerant yet bound together through a daily practice of ecological and environmental awareness. Influenced by the journeymen of the past travelling from place to place, taking work where they could, and later including the philosophy of the 'Leave No Trace' movement, it is all about the experience of being in a landscape itself (Fulton, 2012). At this point, it is essential to acknowledge that critical people have influenced this research.

These play a part in the literature review and in conditioning my everyday practice, allowing thinking and further development and an understanding that enables the research to emerge. From this aspect, writers Kaage, Carlson, Leopold, Naess, and Shepherd have all had key roles. However, Flusser, Serres, Bergson, and Sepanmaa have steered and informed the research from an academic approach, enabling my Ph.D. to develop.

Through my practice-based work, I realise that as an artist, a palimpsest of landscape lies deep within me and my approach to my practice. The story of land is both created

through and woven into me. I carry it. As an artist-researcher, I have a responsibility to question, share and understand. The work emerges, as indicated in the Introduction, Chapter 1, and has developed via a chrysalis of land, embodied artist, photography, text, and academic rigour of research, forming four main research questions:

- How can the gap between the experiences of the walking artist/photographer and audience be bridged?
- How does an audience perceive the environmental aesthetics presented by the artist in as much as they can ask questions or be informed?
- How do I, as an artist, communicate with the audience orally and via image, carnet de voyage, and story?
- Can photography be more than just evidencing pictorial media for landscape change so that an audience can question and discuss the image taken?

Eventually, it becomes a single and final research question:

- How does the artist bridge the gap between the artist as perceiver and the audience as receiver?

The practice

Philosophy plays a large part and continues to influence this research and my practice. My attitude to landscape has grown and widened, causing me to reflect upon my practice through this Ph.D. My practice philosophy is one of simplification and an ease of gentle living with the land, a holistic view of connectivity between all living things. The more I have interrogated this, the greater my understanding of the complexities, for example, my comprehension of the Methodology of analogue photography supported by Flusser's (1983) concept of working through ideas of a self-priming of practice. Exploring ideas, approaches, and thoughts has led to an art practice not isolated from life and landscape but as part of it, conflicting with ideas of conserving an aesthetic for the future by encouraging a built-in nostalgia.

Today it is driven by contemporary English landscape values – ones of an idyllic green and pleasant land. While embarking on my fieldwork, I visited many places that contrasted heavily with this. An emerging dialogue of these places is now present – primarily through the See:Saw testing.

The patience of practice underscores this research. There is an acknowledgement that this has become something that has had to be learned and acted upon due to this research. Doing so has afforded me an interrogation and opportunity to reflect on my early Benedictine community education, where patience and time were regular features. As a result, these rural philosophical roots of my upbringing have transcribed to rural routes, both physically and metaphorically of my practice and research. The past has enhanced my present relationship with the landscape and has become one of belonging.

These walking journeys have changed my perception, understanding, and approaches to my practice. As I continue, I strive to pare down and get to the nub of me as an artist in the landscape. I deliberately choose low tech over high tech (thus countering the massive energy use and earth's resources). I am constantly aware of being relevant to my place and not removing or destroying anything. A respect for the place I occupy. It is a here-and-now approach – an understanding of all the environment entangled within itself – a living sphere including myself (Sheldrake, 2020). It is an intentional and more fulfilling way of being. It is not a rejection of the digital, but I see its use as a tool, not an overarching occupation and driver of my life and practice.

The physicality of walking allows solitude as well as connectivity. This paradox can be explained as the solitude of the human in the landscape yet connecting with the landscape by being present and sharing the work later. Bergson's (1904, pp. 93-102) 'Elan Vital' reinforces this paradox - a vital force in which we are and continue to be belonging to nature when occupying landscape, which is a requirement not only of being in tune with it but also of playing a part in it. This phenomenological occurrence lies deep within my practice. As a result, in considering the philosophy of my practice as research, an approach to the embodiment of these art walks and awareness, as well as acknowledgement of Environmental Aesthetics, is paramount. It has been able to inform my Ph.D. research through the undertaking of the Literature Review.

By understanding this entwining of practice and research, a palimpsest of the story is created within a landscape passed, acknowledging the way humans have forever moved on foot across the earth's surface, be it as migrators, nomads, pilgrims, or those who work with a transhumance practice of farming.

This practice-based research Ph.D. has become a measure of time – not as in Chronos, the hour-by-hour minute-by-minute recording, but in Earth time, the one that encompasses all as before and after and now, a Kairos. Bergson (1904) talked and discussed his ideas of duration and how it mattered to the temporality of life. For me, the durational aspect of my practice is not only with the confines of the walk as it happens but also on reflection, the action of developing the film, the revisiting of my Carnet, and the sharing with the audience – passing the agency of the artist to the audience.

My practice is treating a place as a holder of knowledge, recognising that nature is not for us – as in taking advantage of the idea of ownership but is part of us. It is even more critical today in Britain, one of the most nature-depleted countries in the world, where access to green spaces for ordinary people is only 8% of all land (Hayes, 2020). The space occupied by me in the landscape as phenomenology is transferred to the audience through the slide (see Methodology Chapter 3), but does the idea of dwelling space become relevant enough to be considered here (Kussmaul, 2022)? The philosophy of a place where I am at a particular time and occupation at any one point along my journey.

The love of nature has become a fashionable sentiment, yet this is not what the art walk is about for me. It is about a moment in/of time along the duration of the journey. Not just the idea of the emphasis of the view, the gesture of the gaze, and the romanticism of a supposedly picturesque countryside but one of being constantly aware of whilst one moves through (Shrubsole, 2019). It is here that a physical encounter as penetration of amplitude in which both the artist and place are entwined – a daily experience for me when making art walks, slowly but surely (Shepherd, 1967), as Alfred Wainwright (1968, p. 1) describes in his introduction to *The Pennine Way Companion*:

'You pass, day after day, into fresh scenes, new worlds of inquiry. They should not be entered or left in a hurry.....you may want to come this way again'.

Continued living with earth and sky enables me to understand the depth of my work, becoming an original unity of my perspective as a perceiver; it is about the connectivity of all forms of life in harmony with the landscape (Leopold, 1966). The practice in the field begins with my eye, followed by a collaboration of all my senses and body whilst in the landscape and eventually inhabiting the spectator's space when they view the

slide/artefact. It becomes a unity of active experience of both the then and now (Berleant, 1992). Walking this way questions power and privilege as well as an action of quiet trespassing. In considering Leopold's (1966) and Bergson's (1904) pursuit of time when in nature I propose that when I choose to make an art walk in landscape, there is an ecological respect for the environs and those who inhabit the land and work it.

The relationship between the performer/artist and the land/space they pass becomes a necessary dialectical response between the two. The individual experience of an art walk can only be one by the performer via the occasion of walking, reiterated afterwards to an audience in the traditional style of the storyteller. Memories, conversations, and incidents are all rolled into one. It is all about my practice, an occupation of landscape and the journey that is continuous within itself; Kaage (2018, p.126) wrote:
'Being on the journey is always more satisfying than reaching the goal.'

It could be considered that my work is a modern take on Romanticism, and indeed, the painters of this era, 1770-1850, placed their practice in nature and 'en plein air ' - painting outside. Their observational work of landscape and the idea of 'oneness' between humans as landowners and nature, placing their art practice in the field, specifically indicating power/control/ownership over such land and animals (Kastner, 2012; Spalding, 1983), this was furthered, as well as pursued, by the physical landscape designs of Kent, Repton, and of course Capability Brown. This style often evokes a feeling of the sublime in their audience – usually a wealthy patron.

These cultural landscapes have evoked and framed many ideas to enhance the English view of nature and the countryside. Nevertheless, my work is far from this idyll, it is about the immediacy of the experience, the aesthetic engagement with the landscape due to the walk made. It is not one of a later occurrence and never of 'the goal' of the art walk. It is not about injecting an image on a board through one's interpretation to be eventually hung on a wall, nor is it about acquisition. It is about curiosity and discovery. It is not mutually exclusive from the Romantic painting context described earlier.

The focus of the discovery may be essential for this research. The discovery and acknowledgement that it seems to sit someplace in-between: 'You will not be finding a thing but the place where it will be.' Nan Shepherd (1977, p.38).

For the photographer, this could refer to the balance between light and shade and between fringes. It could be considered to occupy a place between film and photography manifested as an artefact (Bathes, 1980). The photographic transparency/slide used in the See:Saw encounter gives a chance for purposeful remembering for the audience. The holding of the artefact enables this as an ornament of forgetting and then unforgetting once the image has been viewed (Jacobs & Maes, 2009). The artist's experience in phenomenology in the field is later shared through the slide observation, text, and discussion with the audience during the See:Saw encounter. It leads to whether a landscape can hold wisdom and story as an individual. How is a harmony of walking on/over the land indicated? The reliance on the soil-plant-animal-human food chain requires a deeper understanding of the history of landscape and nature (Leopold, 1966). Eighteenth-century landscape aesthetics has influenced this modern environmental aesthetic approach. Later focus on Twentieth-century approaches to art, alongside the more recent public concern for the aesthetic condition of the countryside, enables further contemporary discussion and consideration.

I suggest my practice and research undertaken on the Great Manoeuvre International Project:
https://soundcloud.com/user-2719028/the-frozen-timethe-great-manoeuvre?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

Providing a revelation of the loss and melancholy of a place emptied by war supports this idea. My practice (as indicated in the Methodology chapter) refutes an ever faster-moving approach by using modern gadgets and all they offer (GPS mapping and measuring of pace, stride, and point of arrival). They have re-modelled the relationship that humans have with nature. Initially, these set the idea within and altered the approach to Gilpin's (1782) landscape of the Wye, as noted in the Introduction chapter.

Through the process of practice-based research, I now propose that landscape and nature do hold a story. Uncovering such stories indicates previous metaphorical meanders through my practice-based research, discovering a pastoral past and even field names to prove a place before it is for the embodied artist to discover and uncover. Agnes

Varda spoke of 'Cinécriture'; for her, the film is a product of many different things (Bénézet, 2014).

The transparency images produced, based on an embodied vision of the world that I occupy during the walk are a product of many things, the walk, the place, the view, the gaze, and the enunciation through the story to the audience, followed by the viewing of the slide by the audience, the interpretation of the spectator, and the sharing of their story in the See: Saw encounter. The stories that emerge are manifold.

A short but relevant history indicating the original tenets of this research through a philosophical lens

On joining Word and Action (Dorset) I determined that the work would/could travel. Due to the withdrawal of all art funding in 1982 by Thatcher's Conservative government disempowering many community theatre arts companies it was a necessity for survival. The work we made took the company to East Germany, beyond the Arctic Circle in Finland and Sweden, and south to Sicily and Spain. It was participatory, political, and theatrical and it happened in the moment – it wasn't called Instant Theatre for nothing. In early November 1989, the company found itself in Berlin when the wall came down.

There were complications of travel in those days, not only crossing borders as traveling actors/artists (always a tricky description for border agents) but also of finance and carrying large sums (to the company) of money back to Dorset to where it was based. Through the sale of Instant Theatre performances, particularly to European audiences, Word And Action (Dorset) was one of the few independent theatre companies to survive the severe cuts to community arts budgets. However, all these stories became something else through the lens of travel and travail when considering the stories gathered by the company's European work.

Its action of re-thinking theatre from the ground up, allowed the artworkers/actors to become troubadours of the spoken word, gathering new folk tales and acting them out from small villages to major cities. The principles were equality and egality. The work in the round with no spectacle of costume, props, lights, or accompanied music meant the audience and actors were able to create without preconception – a joyous occurrence of just words and actions. This technique, developed by founder RG Gregory allowed a simplicity of being, unencumbered by props and the need to carry too much (an

explanation is in the Methodology Chapter 3). Travel was undertaken either via public transport or a small vehicle – normally three adults with their bags and reams of notebooks to record the stories.

Many years later this Ph.D. has evolved through developing my work undertaken with Word And Action (Dorset). The Literature Review (Chapter 2) has helped in refining my thinking and philosophical approach, enabling a re-appropriation of Instant Theatre, through a quest for answers as a direct response to the research question. This has been expanded through my practice, a continuing examination of the philosophy of walking as a means of frugal, low-impact travel, eventually emerging as a concerted paring down to emerge just as walk, slides and Carnet de Voyage, bringing for audience, a realisation of the human body moving and occupying space within a place (Tuan, 2001). It has enabled a lightweight (both physically and metaphysically), go-anywhere approach to enable a 'set-up' of the encounter with no special theatre or performance space, or even gallery being required, only the ordinariness of a room and lighting, if dark.

Environmental Aesthetics and the land

The aesthetics of land and ecology could, in the future, evolve back into a cooperation of nature with humans. Yet at this time of writing, the symbiosis of nature is heavily compromised by human activity and this interference is still supported by a dominance of short-term economic benefit. The ownership of landscape is a complexity of land relationships that even the conservation groups are now referring to as a value of nature becoming 'capital'. The fact that it has become acceptable to send soil down helter-skelter into streams and rivers and then in turn to run raw sewage into these vital waterways indicates that the relationship between the 'conqueror', landscape, and eco-systems is compromised.

Today, the narrative promoted that nature exists for people. This assumed control of nature, through chemicals and ignorance of resulting damage based on arrogance, gives rise to questions about the framing of the picturesque in contemporary discussions of what nature really is (Carson, 1965). Opposite to this lies the biotic (Glossary p. 137) community, where humans are part of the cycle of nature. Yet landowners and corporations are now waging a war to gain control, ownership, and of course profit from

nature. These consumerist values allude to a perceived (short-term) economic gain only to persist further and remove the human as part of the landscape.

Massy (2017) suggests historical compliance of a highly organized structural human antagonism towards nature and ecology has compromised the landscape, land is not only earth and soil but an energy cycle that is not enclosed, being reliant on a solar input that is not separated or distinct from the landscape itself.

Walking both the Wye and Duddon rivers, as part of my practice-based research, has encouraged my curiosity and led to witnessing first-hand the depletion of ecology and environmental destruction especially along the Wye.
Conventional aesthetics can be considered impeding to the appreciation of nature. The 'look' of the land, how picturesque it seems, its view from a fine medieval bridge or church continues to be exploited by those who rely on Gilpin's contextualisation of rules of practice of a system of painting via viewing and recording two hundred and fifty years ago. This artistic movement of picturing landscape as an appreciation of the view is still pursued today and financially is worth £100 million per annum to the locale via tourism. See:
https://www.wyevalley-nl.org.uk

This is not the same for the Duddon, which remains as a pastoral landscape with fewer visitors. Access is limited both physically and touristically. It must be sought out by tourists. In doing so it creates not only a distancing and objectification of the landscape for the viewer to regard from afar.
However, for my practice, through preparation for the walk, there is a proleptic quality to making ready. In consideration of this fact and despite experiencing viewing as a present occurrence (or one of a later date by slides) through my practice, one questions how different, once one is in the field making the art walk, compared to the expectation presented by tourist boards. In order to realise that the environment is part of us, and us as part of it, one must be aware, not only of the surrounding ecology but also one of proprioception of the embodied experience. This phenomenological action requires an approach of the body conscious; a sense of being 'part of' rather than that of just observer. It requires a deeper understanding of the environment as aesthetic, by a going beyond the

natural landscape and leading to an embodied encounter (Berleant, 1992), This is eventually shared (via images, text, and story) with the audience through See:Saw. This approach of environmental aestheticism requires a mutually fulfilling reciprocity between the artist and landscape, a consummatory unity of body and space becoming part of the environment via the embodied experience. It is not merely a situation of walking as 'going by' or 'lacking a place' but one of immersion and being in the landscape, occupying the moment as a medium-body, the phenomenology of environment carrying with it its own environmental aesthetic (de Certeau1, 1984; Berleant, 1992 ; Serres, 2019).

Movement as walking

'I have met but with one or two persons in the course of my life who have understood the art of walking.'
Henry Thoreau (1817-1862) https://www.laphamsquarterly.org/travel/art-walking#:~:text=I%20have%20met%20with%20but,pretence%20of%20going%20à%20la

Thoreau's quote is still relevant today and although Gross (2015, p. 137) suggests that 'The walker is king, the earth his domain'. I disagree, as this situation may only be in the moment. Such utopia and arrogance of presence to permit one to place one foot in front above all other circumstances of the landscape questions the very practice of the art walk. For me it is not that I want to promote a satisfying of the need to move but, in my practice, it is to keep an eye open ahead before placing one foot in front of the other (Nicholson, 2010).

My practice proposes a slow, transcendental rhythmical movement or stride, negotiating the physicality of the earth. There is nothing about conquering in my practice. Shepherd (1977, p. xxxi) argues that one should utilise the whole body when walking and if so, may 'Walk out of the body and into the mountain'. It is a phenomenological and complete experience, walking, looking, seeing, eating, reflecting, and sleeping. Therefore, for me, it is much more about the interaction between self and environment, a constant being aware of subtle changes in ecology, weather, and connectivity with self. When walking long distances, a deeper philosophy takes place, through its multi-physical interaction. One becomes mindful that where the walk takes place, others have passed before, I am

not the originator. Yet I am the originator of my walk, continually receptive to all the dimensions of the landscape: human and cultural as well as environmental. It is a process of action, effort, and having all one's antennae open at the same time, this aesthetic response manifests as a celebration of aliveness and a more active relationship with landscape (Carlson, 1979; Fisher, 2014).

To indicate this further Sebastian Snow (1929-2001) walked nineteen months from Patagonia to Alaska, the duration was not one of heroism but also that of independence, curiosity, and engagement. The walk, as the idyll of the English countryside, when considering geography as inhabited territory, becomes a heretopian idea of space as a place. A place that moves as I move, not just physically but also within the imagination of others – almost as a utopian idea of a green and pleasant land. It becomes a zone of transit; interconnected and reliant on the relationship between my practice and action in response to the juxtaposition of walking and intonation as an artist, as per Foucault's (1987) essay '*Different Spaces – Heterotopias*'. It is the presence of the walker in nature (Vermerie & Ziogas, 2020) that enables my practice, to become a '*témoin*' (French for witness) of landscape in that very moment, ratified with every step made.

There is a constant repetition of the walk as physicality, a moving onward. It allows concentration and wondering through wandering, a calming down of mind alongside a slow rhythmic patois body. It is uncomplicated and simple. Both departure and arrival are dependent on self, a knowing as well as a passing of time. There is a quietness to walking; the opportunity to be aware of smells and tastes, the moment of foraging for blackberries. The sweetness on the tongue. The touch of an old oak or the coolness of a winterbourne stream on hands and wrists. The sounds of the countryside: birds singing, a distant mewl of a buzzard, the chatter of swifts hunting overhead. It is like a 'chanson d'adventure', the metier of the French troubadour of medieval times.

Moving always hopefully, telling stories from a sense of sight, taste, and song from each place. Interestingly as the walk progresses, there are moments of exchange between random meetings of folks who offer food, a bed, or water, and in return, there is a sharing of my story of the walk undertaken. These become tales from the route. There is always a looking forward in these walks although the sharing of one is in the past. The only contra indicator of this is when a walk was made in 2019 across the Balkans to the Made of Walking conference: https://icowaf2019.eetf.uowm.gr

Whilst passing through Albania, the main question asked of me was 'Ku po Shkon?' which translates as "Where are you going?" Reflecting on this, four years later, I am still gripped by the idea of looking forward – which, for me is what the walk is about. Rarely is it about looking backward (both literally and metaphorically). After all, when one physically walks one is always looking ahead.

Notwithstanding, it should be considered that this solitary practice of aloneness does carry with it, incidents of feeling lonely. This is not necessarily negative and is, for me, only fleeting. It can depart with the change of view, weather, or moment of new movement. Such thoughts indicate that as a human in the landscape, there is connectivity within the psyche, sometimes manifested as self-doubt as an artist which are only occasional feelings. However, on reflection, these can be constructive and positive.

This practice-based research offsets the need to get somewhere fast, countering the speed and imperialism of the motorway (Virilio, 2006, pp. 73-78). Through questioning and reflection, these art walks could be considered as works of protest. They protest the speed of movement, a rapidity that we all expect from today's busy lifestyle. Such considerations of speed complicate the phenomenology of being on two feet. In practice, it is deliberately slow. In this case should the environmental aesthetic value of my work be accepted as a 'walk of art' or even an 'artwalk' ?

Contrary to the convention expected of a non-theatrical performer, this argument ensures that the embodied experience becomes something else once presented to the audience. For me, though each walk I make is one of evolution of itself, it is not measured by kilometres or of a necessity of need to get from A to B within a particular timeframe but one of a personal passing of and moving through time.

A living with earth and sky, setting my body concerning the landscape, an immediacy, not a saving for a later date as documentation, but rather an intonation of gesture intrinsic in the landscape as a perception of sequencing all the senses as a walking body.

The camera, photography, and the shared image

The original Leica 35mm camera was developed in 1913 by Oskar Barnack (1879-1936). He was extremely strict on design and simplicity and the camera was based on the idea of

being able to fit into a pocket. This has not changed for 110 years. In my practice, a machine that is eminently portable in the field is ideal whilst making self-supported long-distance walks. The simplicity of its handling, transportability, and mechanical fixability is paramount to the ethos of my practice. My Leica M3 is now over 60 years old, a hand-me-down.

Through working with land, sky, and light, as discussed earlier, photography becomes a method for my practice and facilitates the gaze for an audience, the depth of the land transcribed by my action as a photographer into a pictorial surface becomes knitted into my work (Giblet & Tolonen, 2012). Here is the threshold between reality and something else when making a photograph in an analogue way. The carrying of a camera, a solid mechanical yet possibly magical contact between hands, eyes, and landscape, enabling an image to be made through the walk is one of temporal integration) alongside a marking of the time taken) allowing the body, brain, and vision to perceive moments whilst moving through and over landscape (Bergson, 1904; Gombrich, 1982).

It is an art walk using photography as a supporting medium, permitting a mediation in which future stories can emerge. For the audience (via the See:Saw encounter) there is a traversing of the original perception of the artist, a memory of something passed and through ensuing discussion, new stories will emerge. The walk becomes an expectation of a future situation yet to be experienced. At this point, it should be considered that the image made is reliant on earlier photographic actions. Created in a similar vein to classical landscape painting itself, where although it at once depicts the scene, it also indicates the gaze of the photographer/artist (Burgin, 1982). It reflects the aesthetic in which the artist experiences landscape, through ephemeral gestures such as walking.

Moments of light and visuality

These moments of visuality are incidents of joy as well as sometimes, concern. This is complex, as the image made is not considered in this way at the time of making. It is a hands-on (literally) interaction. Therefore, it expands the period of the aesthetic of walking and image-making itself. The image carries with it its own aesthetic, not just one of the moments past but also the environment and landscape occupied. It is not for me '...an ideology uttered through image making' (Burgin, 1982, p. 146) but one that is framed and occupies the feeling of spirituality as an elegiac expression of landscape. However, at

times, it could be considered as 'new aesthetics' indicated by the works of Ansel Adams, Minor White, Imogen Cunningham, and later Fay Godwin and John Blakemore. This 'new aesthetic' was one of not necessarily territorialising photography in terms of geography or economically, but rather a telling the viewer of cultural history and attitudes, stressing the potential spirituality of a landscape, even to the extent of producing works of elegiac abstract imagery (Wells, 2004, p. 292).

For my practice and philosophy, it is more a demonstration of landscape as an indicator of a moment of entangled knowledge. The image made is one of arrested significance, a holding of an instant which is now passed yet what has been seen and what is then seen when re-viewed through the monocular of the viewfinder in the spect-actors hand, the image can become something quite different (Wells, 2011).

Here there must be a recognition that all this work is based on light, where light becomes substance as well as a later reflection of itself through the artefact as a slide. The materialism of the subject of the image as the environment, is not merely a backdrop to being photographed but also requires a transformation between both light and the physicality of the landscape. Yet paradoxically, it demands the physicality of light about the landscape to become a transformative value for viewer (Fisher, 2014).

The Slide as artwork rendered

Original art, in this case, made through walking and photography, requires an audience. The paradox lies wherein it cannot be considered an encounter without the spectator. There is a decisive connection between artist, art, and audience considering environmental aesthetics (Sepanmaa, 1993). In sidestepping the question of the visuality of participatory art, the visual and physical experience of photographer-walker is still present and paramount to the encounter of both artist and viewer at the same time.

The images made on slides, in this case, are received as artefacts and are a testament to the walk (Wells, 2004). It should be considered here that the digital convergence of materiality has also transformed image making, yet this digital practice also compromises the idea and principle of the one-off artefact manifested as a slide. However, the slide's functionality is not just a story as a supporting object for this practice, but also must be one, in this practice, of giving agency to the audience, allowing the approach of alternative space to be occupied (Felshin, 1995). Bathes' (1980, p. 43) punctum should be considered

at this point, maybe not in the making of the image yet critically becoming something else when the spectator/audience takes agency of the image. The slide communicates an ideology of consumption of landscape through walking. This landscape is seen through an anthropogenic perception which could be considered picturesque or even beautiful (Burgin, 1982; Reynolds, 2016).

When in the hand of the spectator, the action of looking through the slide is comparable to that of looking through a windscreen in a car. One can either look at or look through or do even both however, when looking through the windscreen, one can see the view beyond. It is a contiguous action. In 'looking at', one sees the windscreen or in the case of slide, the artefact itself. The image held within the slide as artefact, can only be seen when one 'looks through'. In the case of See:Saw other stories emerge through the spectator's perception of the image . The slide, at this point, creates a perceptual experience for the audience or viewer. This transparency works as a turnstile, thinking of something else when this hand-to-eye action takes place, one in which the viewer can pass both ways (Berleant, 1992; Burgin, 2004).

Without the walk the photograph would not exist, yet without the photograph, a loosely assembled chemical interaction on the surface of the slide the See:Saw encounter could not exist. This aesthetic situation requires the audience and artist to be both responsive and contemplative in action yet leads beyond the physicality of the image itself.

This engagement with the environment adds to its value once manifested as engagement with the audience and eventually with the creation of their stories. It is not about a critique of the descriptive action of landscape, as per cultural geography but one of perception and reaction to what has been experienced by the artist and then what is seen as spectator, and what it eventually becomes in the mind of the viewer.

Kit

As discussed in the Methodology Chapter I have spent near over 50 years of my life considering what to take and how to take it on my many journeys. From leaving home at the age of seven to travel across the world to visit my parents (Malaya) with a small suitcase, to now choosing journeying as part of my practice. I never had the luxury of a lot of kit. Just what was a necessity. And so, the practice of traveling light came into being

slowly but surely and is still open for consideration. From this emerged a philosophy of kit and its environmental impact. Something to sleep in, something to eat and drink with, a change of clothing, a coat and hat, a washing kit, first aid, and ancillary items: compass, map, camera, film, carnet, and pen. Always present, for me, there is the ethos and responsibility of manufacture.

I have had to fight the idea of 'justin' - that of taking something 'just in case'. The questions posed are what will I use, what is a sensible precaution, what can serve two purposes, and what is a luxury? This is accompanied by relationship to my growing understanding of deep green ecology. It has permitted much thought into what is necessary and how little it should 'hurt' the planet.

Things wear out so get repaired or eventually replaced (this is further covered in the Methodology Chapter 3). In this practice of mine, there is a conditionality for every piece of kit I take: Where it is made? How many miles has it taken to get to me? What are the conditions for those who fabricate the equipment? Is it repairable? My present rucksack (replacing an eventually irreparable 30-year-old one three years ago) was originally made in Sweden with recycled materials and purchased second-hand.

The kit list itself is deliberately light in items, as well as in the physicality of weight, after all, I must carry it day after day! However, it is not just the weight of what is carried but also the necessity and classification of each piece within the sack. Each piece is chosen to enable a job to be done, nothing extra, nothing to get in the way, nothing burdensome.

New thinking and development have allowed the idea that walking sticks/poles can aid movement and release pressure on the body, a great idea and yet another object to purchase. However, the stick I still use was cut from a hazel stool in the small wood I once managed. It was chosen specifically to fit my hand perfectly. It is both light and strong. I accept that a super light carbon fibre pole would be 'nice' to own but the tool I have already does the same job. Of course, once my stick is worn out/broken, I can burn it to cook on or better still, compost it.

There is suspended or folded time within the stick: a complex ripening of wood till just the right moment of cutting, a holding of history through growth, making and then using solar gain in growing, alongside saved time within a material, is now repurposed to enable me to do my work. It holds an aesthetic of making that could be replaced like for like, a recognition of the circle of the rhythm of the earth. This, for me, is a symbiosis between

artist-walker and equipment and nature, allowing the elemental and primal experience to exist without compromise of weight or worry (Gross, 2015).

Conclusion

This chapter indicates and underlines the role and importance that philosophy and environmental aesthetics play in this practice-based research Ph.D. Reflecting upon the history of my practice-based research journey, Environmental Aesthetics and Philosophy must be considered as the foundation stones of my practice. It has enabled, alongside the Literature Review, (Chapter 2) the research to progress and is, the basis for the search for new knowledge. This Ph.D. is not the end goal of my practice, it is part of the journey I am making.

The following chapter examines and tests the research question and looks at the eventual manifestation of See:Saw because of the practice. It will indicate a new emergent knowledge (as indicated in the presentation of Results, Chapter 6).

Five

TESTING THE RESEARCH QUESTION

The search for new knowledge through this practice-based Ph.D. has been positionally deployed and developed to scrutinise my practice and its purpose. My forty years of practice (as examined in Methodology Chapter 3) acknowledges and considers how I disseminate my art walks. Through this research, a newly empowered curiosity has evolved. The development of the objectives for the research questions emerged, initially indicated in the Introduction, Chapter 1.

However, this chapter will investigate the opportunity for adopting and adapting a form of performance/audience participation called Instant Theatre (see Glossary p. 137), originally developed, and utilised by Word And Action (Dorset) theatre arts company. The resulting re-appropriation and re-developing of this process became See Saw. It has laid a foundation for testing the final emergent research question, which is reliant upon my practice. Alongside my practice, See:Saw evolved and became the dissemination.

This opportunity of re-appropriating arose in the middle of writing the Literature Review. Contrary to the original plan (see Introduction, Chapter 1), the approach to this research had to be re-jigged due to the COVID-19 pandemic. From the outset, interrogating the work through the Literature Review informed further research for this Ph.D. positioning as a fashioning of inquiry for new knowledge.

This chapter will navigate See:Saw's primary development through encounters with the audience and its potential to contribute to the discourse around spectacle, eventually providing a system for testing the research question. The first testing of this arrived through a serendipitous chance to attend and present my work at the Beastly Landscapes Symposium, hosted by the School of Architecture, Newcastle University, on 10 September 2021 (see abstract in Appendices 5).

Testing the research question was reliant upon my practice and eventual sharing with an audience. It was conditional on finding my way in the landscape to enable an eventual telling of the story, getting from place to place using paper maps and compass to aid

navigation whilst walking. I make photographs and write text, accompanying the embodied experience in gaining the essence of being in the countryside (Parker, 2009).

This experience is provoked and supported by my learning of how inherited stories from forebears/ancestors/teachers, then told and re-told, create folk myths, legends, and fairy tales to enchant and delight in a comfortable and homely way (Bethlehem, 1978, pp. 26-27). It also enabled me to consider what the See:Saw encounter could become as an art piece via the lens of the relationship between the artist and the audience. Arriving at this point would change my attitude and understanding of my practice.

The See:Saw encounter undermines the functionality of previous performance/audience-based participation artworks, such as Deller's (2016) one-off event/encounter 14-18 Nov: *'We're here because we're here'* https://becausewearehere.co.uk

In considering this work through the lens of audience engagement and individual viewers, Deller's work is positioned to create a thinking or considering of an event in the past, despite its action in the present. In See:Saw, the viewer (although slides could be regarded as imposed) as the individual is also present but allowed, through the encounter, to unmask their own set of stories, as well as share them with the surrounding audience. It eventually manifests as a new artwork or story through the participants' embodied viewing of the original artwork as an artefact (See Results Chapter 6). For the viewer, something else arises: looking at, re-imagining, and engaging with both the visual and thinking. It evokes a memory that may be far from what is seen and experienced in the transparency.

A point of encounter occurs for the individual alongside the place of dissemination for the artist through each personal view of the slide in hand. The action gives rise to new stories which are offered and shared by the audience. My practice (as examined in earlier Chapters 3 and 4 on Methodology and Environmental Aesthetics) is all about storytelling.

Through considering the above via this practice-based Ph.D. investigation, I have begun to understand the positioning, and eventual re-positioning of my artwork to analyse my practice. Different iterations surface when using the analogue is compared with the digital, especially when regarding how the artist disseminates their work. It has led to a

response to the research questions and how they should be addressed. Through an interrogation of the literature (as investigated in Chapter 2, Literature Review) underscored by a more nuanced approach. Only by analysing and reviewing what has gone before did a clear set of research questions emerge and grow. Therefore, these questions were re-evaluated as specific research objectives and then clarified through the completion of the Literature Review (Chapter 2), leading to one question: "How can the gap between the experience of the walking artist/photographer and audience be bridged?"

The original Ph.D. plan was to see if Gilpin's (1782) picturesque still existed. It was to be an investigation made via my practice whilst walking both the River Wye and the River Duddon. The artwork in this Ph.D. is reliant on immersive art walks, photography, and texts along those two rivers. The Literature Review took an overarching precedence due to COVID-19 restrictions on movement. My walking practice part had to be fitted in between lockdown restrictions (see Chapter on Methodology, Chapter 3). On reflection, this worked out as a much better research journey.

Today, it is apparent through contemporary writing that a linguistic shift has occurred regarding the approach to landscape and the English countryside through the telling of stories. Even today, expectations by landowners still suppose that the countryside should be accessible to only a very privileged few (Deakin, 2007; MacFarlane, 2015 & Rackham, 2006). However, if one can afford it, one can purchase a membership for access. The organisations that offer such membership have agendas, for example, The National Trust (NT), The Royal Society for the Protection of Birds (RSPB), and county Wildlife Trusts.
Please note that the non-privileged can walk across NT land for free; this is also relevant to other organisations, but by only using public footpaths (when available) and, of course, if they can afford the parking/public transport costs. If one is fit or local enough, one may be able to access these paths directly on foot (Hayes, 2020).

Through this Ph.D. study, the opportunity for reflection has informed how my practice and approach have navigated the artist's role as a storyteller. Reflecting upon this led to deeper questioning and opportunity for early testing via re-appropriating the theatre-based system, Instant Theatre. It seemed an obvious method to re-adapt in the testing of

the research questions. All was not lost, for the testing process: for Newcastle University I prepared a See:Saw following the River Devolit in the Balkans. This meant that the first system of See:Saw encounter in Newcastle with a live audience, could be tentatively tested – but it should be kept in mind the images were different. There was a benefit to all the COVID-19 Pandemic restrictions. They permitted a time for reflection, allowing a final single emergent research question to materialise.

Re-appropriating the form for Beastly Landscapes Symposium 2021

My primary re-appropriation of Instant Theatre was physical. The research was about how the artist could bridge the gap between themselves and the audience. Through reflection and consideration of this practice-based research Ph.D. it was manifested as dissemination via a viewing of the slide in hand (see Methodology Chapter 4).

This private yet public paradox allowed a conversation between the artist, viewer, and other audience members. It was working with the original system based on Theatre-in-the-Round' (as opposed to the layered proscenium, where the 'actor/presenter projects, as a power broker, to a receiving/static audience), which requires the audience to see each other across the 'stage/space', allowing ease with each other, enabling both artist and audience to work together in and across the 'performance' space.

The work demanded a non-confrontational, cooperative, and egalitarian way of direct sharing between artist and their audience. For a few people, it can seem challenging as the space (set up in the round) is not the usual space expected for a show (rows and unidirectional) or even a conventional way of presenting an artwork.

Through the testing, one individual could not cope with the form. They left and then returned later, explaining that it was so different that their mental health challenged their willingness to participate. Interestingly, on their return, they did participate!

Image 1 Instant Theatre *Photo: Max-M Gymnasium 2017*

In this See:Saw system, the seating/audience is arranged to 'fit' around a ground-level stage/performance space (Image 1). This alternative space is not a phoney' stage' or should be considered, in this case, aesthetically naïve. Radical work can emerge from such spaces, allowing a different approach to art exhibitions awaiting the viewer's approach (Felshin, 1995). It is an appropriate solution for ease of setup in today's multitude of venues (not just gallery spaces) and underpinning the testing of this research, as most rooms are oblong. Architectural forms of rectangular-shaped rooms suggest See:Saw will work better with two long sides and two shorter sides of seating with access for the audience/artist at each corner of the formed rectangle. This setup allowed the artwork shown in See:Saw to become an equitable event (Chapter 6, Results).

The audience participation was from their seats. Set out in the round, all audience members have a front-row seat, so the encounter between the audience and the artist becomes close and personal. As a form, it is not only more inclusive but democratic as well. The form means that although there is nowhere to 'hide', everyone is equal, so it is generally more comfortable and reassuring.

Image 2 See:Saw – an exhibition in a box – the 'photo-troubadour's lot' *JH 2022*

See:Saw, from the artist's point of view, is a personal encounter. I arrive on foot with everything on my back (Image 2), relating directly to my phenomenological art walks, and yet it could be interpreted as a show.

Early politics of theatre-in-the-round were examined most deliberately by RG Gregory, founder of Word and Action (Dorset). In Gregory's view, the lit space of a proscenium arch is analogous to the seat of power. In this case, the audience adopts the role of passive receivers. In traditional theatre design, maximum care and design is taken with 'sight lines' to ensure that the actor can engage every member of the audience at the same time, all the time.

In Instant Theatre, all audience members can see the actor, but the actor can no longer see all of them; this necessitates trust from the actor to the audience and from the audience to the actor. At this point, for the play to function, the audience themselves must consent to become fundamental conductors of the meaning of the performance through their own words and actions. This system has been re-adapted as See:Saw. In this encounter, consent is still the main objective. If people do not wish to contribute to the feedback conversation, then that is fine; nobody is pressured to participate at any time.

My practice metamorphoses at this point, becoming an ethnographic, embodied presence as a researcher artist. As a storyteller, I acknowledge there will be an impact on each participant as part of an audience, but it will be a two-way process.

The work is political as I am engaging the audience as an artist, and the audience is engaging with me. It requires stripping away the white cube's conventions, questioning the role that image/art can have as a point of meaningful engagement, and recognising the public distrust of artistic value and expertise in the process. It is deliberately simple, questioning power and elitism, engaging the audience with the land's ecology through the artist's shared experience. It is an egalitarian occurrence, with the audience having the agency to control what is viewed, said, and discussed. Interestingly, as a method, it destabilises the conventions of the spectacle whilst, most importantly, recognising the value of the artist's position on the importance of the audience and vice versa, leading to an escalation of something quite profound not only for the audience but an artist as well.

Traditionally, for an exhibition to occur, there is an agreement between the artist and audience – one is the perceiver/producer of the work, and the other is the receiver,

requiring a particular behaviour and a specific venue. Rarely is a direct dialogue between the artist and viewer in a gallery. I concur that the private view enables some conversation; however, it is a one-off and belongs only to a specifically invited audience. The artist 'delivers' information, and the audience absorbs it. Even when there are questions, there is rarely a dialogue. Because the artist is a perceiver and the audience is in the position of receiver only, the sharing problem is much more significant.

However, what happens if this gap is bridged? What happens if the power is shared? What becomes of the image, then? What becomes of the audience? What becomes of the knowledge or even the story? If something else occurs because of the See:Saw situation, who then has ownership? How does the 'round' facilitate this? How does the artist cope with the transference of agency in this situation? What happens when the viewer takes the transparency in their hand? What becomes of the preciousness of the image, the artefact? Is it less precious when democratised by the audience's direct involvement through handling and looking? What happens when the artist hands over agency to the audience? What becomes of the artwork, then?

These questions encouraged me to seek a new grammar, enabling the photographer/artist to maximise the form's potential in connecting with the audience. It has become both the work of individuals and as a collective.

Comments

Recent comments from See:Saw participants when an individual was looking at slide:

"Makes me want to go and look. "
"The turbine is just chilling on that hill."
"Ooo, a tree-wedged formation – due to the wind."
"I feel I am stood in the middle of this path."
"Over an hour looking at one photograph!"

"Feels like I am walking home".
"This is a really lovely picture by the way."
"I want to share with my neighbour."
"It feels quite voyeuristic yet beautiful."

"Something waiting to be used."

"Because of this track in front of me, I feel I am there."
"There is more beyond the background."
"It's about redemption."
"The composition is uncomfortable – more hidden than seen."
'This viewfinder system is really immersive."
'I can visualise myself there."
"I like the privacy of the handheld viewer – it's rare for photography."

Once it is finished, we pack away and all that is left is the story and the space.

Technicalities - the system as encounter

In thinking through possible answers to the research question, it was necessary to recognise that I had previously performed 3,500 shows, creating new stories through Instant Theatre with Word And Action(Dorset). I was able to trust this process. It never failed to arrive at a story alongside the piece being acted out, frequently to much joy and hilarity. I recognise and acknowledge that See:Saw has its foundations here. Its success is one of the spectators becoming spect-actors (Bishop, 2012, p.122) engaging with the artist and alongside other audience members. It is essential for this research that the developed system of See:Saw is an original form of dissemination (in using and sharing images, stories, and discussions).

It has both been re-adapted and re-appropriated from Instant Theatre. The test groups chosen for this research had to encompass all areas of my artistic practice and disciplines: Geography, Fine Art, and Photography.

The audience is invited to sit in any available empty seat on arrival. There has never been a disagreement on sitting where people wish to sit. Once seated, the rules of See:Saw are introduced:

1. No one will be forced to contribute if they do not wish to.

2. It will last for 40 minutes – (it is all that was available in the first encounter at Newcastle, and I was not sure if it could last that long; however, later versions have lasted up to 1 hour and 30 minutes).
3. There are no hidden secrets or surprises.
4. If nobody says anything, then nothing happens save looking at the image.

A handheld slide viewer is given to each audience member, containing a mounted transparency (an original artefact of my art walk). I explain that this encounter with an image is one that they may never have experienced before. The audience faces each other, sitting in the round, leaving an open space for interaction. Although they face each other, they collectively view their images as individuals, so they are not under the glare of other participants. It removes the power of the proscenium. It is egalitarian.

As the artist, I move around the space to hear and understand each audience member and ensure that all participant comments are valid. This encounter manifests as a new walk/experience between each audience member via these movements. It is random in its outcome as each person adds what they wish. It is like an improvised dance to uncover a new story, as seen through the viewfinder.

This work has become a new process through encounters, not only about but also because of the work I have previously completed. The point of this all is the dissemination of the artwalk. It allows the audience to understand landscape change through engagement between the artist and the audience (see Results Chapter 6).

Image 3 The transparency, an invitation to immerse oneself *JH 2021 transparency*

The audience is requested not to share their viewfinder but to share what they saw through talking and listening. It is up to the spectator to explore their response either vocally or, if they choose, in silence (see Images 3 and 4). Other expressions of non-verbal actions count towards exploring/reacting to the image, such as looking and re-looking or moving the handheld viewer to catch different light sources. This becomes apparent in the following Results, Chapter 6.

Interestingly, when one person spoke, the rest of the audience carefully paid attention and reacted with other comments (maybe in the first place because it was a symposium and people expected to listen/behave in this way); however, later tests have shown this is the standard way of behaviour with the form. Inviting the audience to look at the transparency and sharing of the Carnet de Voyage informs the viewer that someone (the artist), somewhere (the place the photograph was created) with something (the words written at the time), which then aids a remembering for the viewer in finding a memory or story (Burgin, 2004). This process enables the audience to witness a past event privately and reflect aloud, if they wish, at the same time.

The audience member will never have seen this place from the position of my original image-making. There are too many variables for it to have occurred before, for instance,

weather, time, position, the height of my eye, and the lens's angle upon the view. From the moment the photograph is passed (once the shutter is activated), the viewer holds the artefact in their hand, privately viewing through a similar-sized viewfinder as the one in the camera I use, witnessing the image as I had seen it at that very moment of making.

Talking/walking/listening

Setting the scene for the audience in the round enables a calm attitude and atmosphere; the artist reminds the audience that no one will be forced to say or do anything they do not wish to do. However, the artist reassures the viewers that this is a place of encounter between the artist and the audience.

Image 4 Introduction to See:Saw encounter *Digital photo: R. Barks 2022*

And so, the looking and discussion continues till time runs out or when all images have been shared as wished – this was up to 90mins, in later testing. The artist's introduction (Image 4) assures the audience that their contributions are valid, and that the audience should feel able to contribute at any time. It also allows a situation of non-contribution. Nobody is required to say anything if they do not wish to. Engagement is voluntary; there is no expected obligation to 'join in'.

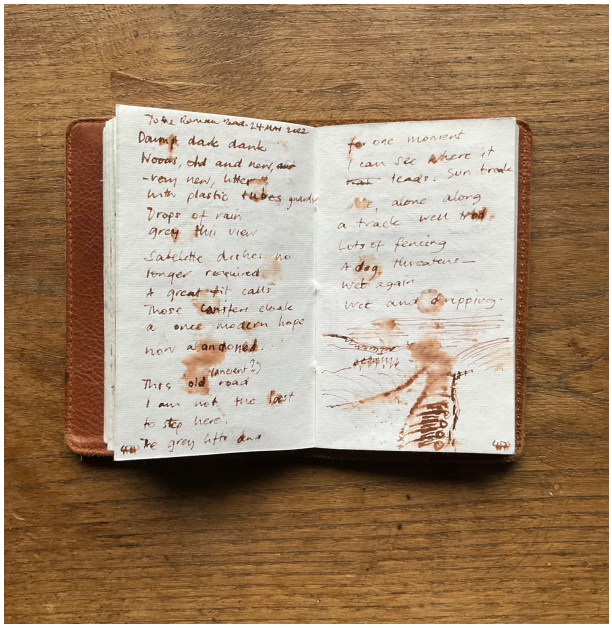


Image 5 Carnet, handwritten pen and ink sketch and text *Digital photo JH2022*

The shape of the space also ensures that talking is not done over each other. Everyone can see who is talking and what each mouth is saying. Obviously, should a member of the audience be visually impaired, their assistant would describe the image to them – then they would choose whether to partake with their verbal additions.

During the encounter, the space is curated by the artist walking around the space to hear the audience or sitting and ratifying comments, picking up on silences, and acknowledging those who may not wish to say anything. However, those who wish not to say anything still contribute, for if they did say something, the dialogue and narrative of the story (see analysis of Results Chapter 6) would change. Once an audience member has finished their comments and relevant responses are shared, the artist tells the audience how that image came about.

The artist invites viewers wishing to talk to read the number on their viewfinder. This number relates to a date in the Carnet de Voyage. The artist reads out the text from that date. At this point, the artist's role emerges as an authority over the audience; the Carnet de Voyage (Image 5) is read aloud and sometimes handed around if the audience so wishes), evidencing as another artefact of the walk.

What happened in Newcastle.....the first See: Saw

Due to time constraints of the original See: Saw encounter at the Beastly Landscapes Symposium, Architectural School, Newcastle (40 mins – it should be 90 minutes) there was little time to explain the history of working in this way. On reflection and based on feedback, there could have been quite a long discussion about the encounter, unfortunately, the symposium timings did not allow for this.

The programme had to be succinct:
I present a box of viewfinders with original slides.
I invite each member to choose one – the numbers on the top had to do with the date of the image taken.
I simply explained how slide photography worked. I invited each person at the same time to look at the slide. Once they felt they had seen enough I asked if anyone would be happy to share what they saw.
Afterwards, I tell them my perspective of the slide and taking the photo.
Finally, I invite the person to read out the number on their viewfinder and I would read the text of the correlating day from my Carnet de Voyage.
I continue to assure them that nobody needed to say anything.
We only had 40 minutes to complete and, in the end, thirteen people participated through speaking. All sixteen participated by looking and listening. The feedback afterward was positive and constructive and even led to some participants adopting this form for part of their work.

Feedback

Interestingly this was the first time (I believe) ever that this way of working/presenting an artwork has been offered. I had ten minutes at the end to action a small amount of feedback which was oral. I wrote notes as people were speaking. I stated that there were no expectations of their answers, or even the necessity to answer at all– all participation is voluntary. It was also filmed by the University and shown as a live stream – I am still trying to find if is available for me to use – there are complications with permissions as they were hosts to the event. I got a chance to test three open questions:

1. Thoughts on what just happened?
2. Monochrome?
3. Space/Shape of presentation?

16 people were involved: 11 Females and 4 Males.

Question 1: Thoughts on what just happened?

F: It's amazing to work in this way. I have looked at a photo for 30 minutes!

F: It's private and personal.

M: I feel I have been there; it will remain with me.

M: Great photo, love the stories, interesting way to share and exhibit.

F: What happens if these images are shown/projected, would we feel different about the image? It's so private to me to view through the viewfinder.

F: I like the way the photo 'is'/presented, then enhanced by your story and words from the journal.

F: I will use this technique in my teaching.

F: I felt confident in not saying anything, keeping the image for myself. Not knowing the story behind is fine for me.

F: Thanks, I never thought of looking this way!

F: It was a beautiful experience, no pressure and so inviting. I wish we had more time. I liked you telling the story.

Question 2: Monochrome?

F: I liked the way I could see the colour – it surprised me.

M: Classy grayscale.

M: Lots of depth with B&W in both image and story.

F: Great light and feeling.

F: Didn't notice till you mentioned it!

Question 3: Space/Shape of presentation?

F: I was nervous at first as there was nowhere to hide but I soon relaxed when assured by you.

M: It was interesting, certainly something to think about

F: Allowed more conversation, shame it was only 30mins.

F: This works for me, at first, I thought I'd be 'on show'.

F: Felt right and equal. I felt empowered to look properly.

F: I can see this working in many places. I like the simplicity and honesty.

Maggie Rowe, Reader in Landscape Planning /Head of Department said afterwards: 'It seems a more immediate method. People could 'bounce' off each other. You should call yourself a photo-troubadour.

Reflections

See: Saw transgresses the conventions of the exhibition and enables a questioning of the accepted dialogue between artist and audience through the exchange of agency. The slides are visual clues that guide the spectator to re-interpret the walk, view, and prospect and create new stories and rhythms for themselves (Fox, McPherson, et al., 2022). It embodies the audience within the work as dissemination.

The original piece worked better than I imagined as a primary experiment/test because there was an expectant audience as part of a directed symposium, a potential defining characteristic of this iteration. Despite the risk of something so new manifested as See:Saw, the experience and previous knowledge of how Instant Theatre worked encouraged me to understand and trust the potential of this way of working. As the Ph.D. research progressed, I realised much more to be explored and examined. Participants were provided with handouts to introduce and prepare for the encounter beforehand. I unsure that the audience/spectators would be so involved – so much so that they moved from spectator to spect-actor (Bishop, 2012, p.122).

Does the portability affect the show? However, it led to more questions emerging and would eventually require a substantial analysis (see Results Chapter 6). The main research questions still needed to be addressed. After much reflection and testing with several sessions (see later documentation), eventually, only one question became relevant, as it was able to span the others (Chapter 1, Introduction) through discussion, with each group articulating and responding to the artist elucidating the eventual singular research question:

'How can the gap between walking artist and audience be bridged?'

I decided to review and post the original Newcastle session, what happened, and consider how the See:Saw encounter worked. A record of the encounter is in Appendix 1.

Critical Thoughts on See:Saw as encounter/exhibition

My work and practice are not about physical acquisition for the viewer or observing as a spectacle. It is one of curiosity, allowing sharing of experience and participation in discovering new ideas. It becomes an understanding between artist and audience, the

errantry of the phot-troubadour, a reflection upon territory, voyage, self and other(viewer), producing a confluence between artist and spectator as an 'intetention-poetique' (Glissant, 1990, p. 23) that is, one of poetical intention drawing upon the imagery of the past.

The advantage of this dissemination system, as See:Saw, is that there are no special requirements except a place to sit for each audience member. Granted, it requires some natural or fabricated light and space to set out 'in the round' but See:Saw as the encounter is actionable anywhere. Resonating with Claude Lorraine's handheld 'Glass' of the late 17th century in which one had to look at/ through, and of course, Lewis Carrol's 1872 novel '*Through the Looking Glass and What Alice found there*' all about Alice, who climbs through a glass to view the world in a very different way.

Therefore, the original name of the encounter, See:Saw, using a viewfinder, a looking tool to see a part of the world, works well. However, it should be noted that there has been quite a journey in reaching this descriptor. It eventually surfaced from thinking about what the audience sees, and the artist photographer saw. It depends on the audiences' trust of the artist, reciprocal trust from the artist, and projecting an individual responsibility upon each spectator/participant. There was a personal fear that it may not work (all art carries a risk of failure), yet so far, it has worked, and I do not see any reason why it should not in the future.

This audience's trust to respond was revealed to me when personally reflecting upon and comparing the two of Don McCullin's Tate shows, one in London (2019) and one in Liverpool (2020). Here, both shows were the same photographs but curated very differently. McCullin's 'seeing' through the making of the photographs was unchanged. However, the audience's views were changed via a discourse with the London curator, directly engaging with viewers as interpreters (this was with a small, invited group of twenty.)

The See:Saw encounter also depends on the audience; if nobody says anything, no new story is voiced – however, the audience would still be looking at/through the viewfinder. The encounter between the artist and the audience would not have occurred if this had not happened. It is apparent from this consideration that, unlike the Tate London event, the See:Saw encounter is a two-way event, a congruity of action between both artist and

audience taking place. If nobody said anything, nothing would happen. Throughout all the testing of See:Saw, this never occurred. See:Saw is related closer to Instant Theatre more than a traditional art exhibition, but its re-appropriation as an encounter has allowed the unveiling of new knowledge. It is a private view in a public space.

Today, words still matter, and the Carnet de Voyage is an active part of the encounter. The reading from the Carnet de Voyage accompanies the slide as a diachrony of narrative that supports the practice. The See:Saw event becomes an aural encounter to accompany the visual one. It places the image for the audience. All of this leads to the question of the potential reach of such works. It will never work in a large venue; this is a positive as it chimes with many smaller events that do not or cannot scale up. However, it would become very different if scaled up, losing its personal and intimate feel.

It is a small and personal experience as per EF Schumacher's (1973) *'Small is Beautiful'* way. It can work anywhere in a room with enough seats for twenty people. The concept follows my ethos of portability, and less is more. I can carry all the handheld viewers, giveaway postcards, and Carnet de Voyage in a small rucksack or photo bag.

The conditions of space requirements are simple: a small room to fit the correct number of chairs to seat each audience member in a 'round', and light via windows or electricity so that viewfinders can 'work'. It can be indoors or outdoors, depending upon the weather.

My art walk is the action of an intentionally made walk, and subsequent images created during the walk indicate moving on as each day passes. The See:Saw activity, as an encounter between artist and audience, is not just about the image and its story but also the chance to open a discussion about landscape change and, of course, change that affects landscape: climate change and biodiversity. Such associated environmental changes operate at a different scale from, say, changing the course of a drainage ditch locally. However, the impacts are still evident in every slide that is viewed by the audience. The audience's understanding of the relationship between artist, practice, and research is discussed and examined in the results analysis chapter. Examining this encounter as See:Saw, another question arises: How does the individual's experience of looking through a viewfinder affect the spectator's perception of the image? Building upon the

rationale of how it works as an encounter requires further investigation and is addressed in the Results Chapter 6.

Due to this practice-based research, See: Saw's eventual use as a methodological tool enabled the development of this specific Ph.D. With the Ph.D. process the See:Saw encounter materialised. It indicates that my practice, manifested as See:Saw, sits somewhere between performance, sculpture, and photograph and film (Barthes, 1980). It can only work if the artist is aware of the nature of working in the round and the methodology of Instant Theatre, where the artist/questioner is aware of allowing the audience to say what they wish or, in some cases, say nothing. As an artist, I am keen to receive a response to my work.

Through the research, I have found something in this method that is more significantly related to the audience's reaction, indicating a movement from the original work. However, in this case, no response through silence should not be regarded as a failure but rather an acknowledgement that the viewer may not wish to engage at the time vocally – sometimes this happens when the room 'warms up' or, in one case, through a written response handed to me after the event.

New knowledge is emerging because of See:Saw and has the potential to contribute to the discourse around spectacle, which seems at times immune from human activity through concerns about activation and authorship and the audience as a community (Debord, 1967; Bishop, 2012). See:Saw creates a social relationship in the encounter between artist and viewer mediated by the slide.

This research has led to further questions:
Where is the point of translation between the artist and viewer?
How does this challenge the conventions of exhibition/performance?

There are multiple perceptions of audience participation in this testing – how are they allowed a position to exist? Does the form allow a new way of mediation?

Moreover, finally, how does a person looking at the outcome of this work navigate the image themselves? (It is a very private happening). Furthermore, of course, considering that the slide is a moment of a walk now past becoming static as an artefact in the hand of the viewer, can the See:Saw encounter lead to other ways of seeing (Berger, 1972)? Is it able

to empower the embodiment of the audience through this visual and oral engagement? (Further dissected in the following Results in Chapter 6). Had I not had the Word And Action (Dorset) training, experiences, and years of practice and rigour to shape this Ph.D. I could not create and pursue this photo/walking detournement.

The next chapter follows the resultant analysis of the See:Saw encounters. It will clarify as well as indicate a positive answer to the research question as an indication of a valid contribution to new knowledge:

'How can the gap between walking artist and audience be bridged?

Six

RESULTS

This chapter will indicate and examine evidence from the See:Saw as an encounter to test the research question through this Ph.D. It is a facilitator for questioning the picturesque, reinforcing my walking practice through encounters and engagement with the audience. This chapter will address the research impact of the findings as well as future possibilities.

After the successful original test of the See:Saw system at Newcastle University's Beastly Landscape Symposium (I think of this now as a 'dress rehearsal'), notes were taken in each of the following five encounters by a single independent notetaker (see transcripts in Appendix). After this, five groups were chosen from Staffordshire University to test See:Saw (two from Fine Art, one from Geography and two from photography). It enabled an opportunity over twelve months to interrogate the results, thus allowing the researcher to test the methodology's effectiveness. In the previous chapter, Testing the research question and building upon the rationale of how See:Saw worked, three issues arose:

- The political stance of the encounter and how that affects an audience.
- The embodied work of the artist showing/sharing the work.
- The power of the space as engagement between artist and audience.

Chapter 4, Philosophy and Environmental Aesthetics, has an earlier discussion of its methodology.

In this chapter, the results from the following encounters are presented as follows:

- Five A shorter encounter delivered at the Beastly Landscapes Symposium Newcastle University (September 2021)
- Five university-controlled encounters with undergraduate students from Fine Art, Geography and Photography (February 2022 to April 2023).
- An encounter delivered at the Holmes Chapel Photographic Society, Holmes Chapel (April 2023)

Crossing the bridge of translation is possible between the artist and their audience. The resulting new knowledge of this Ph.D. indicated through the following pages of results of See:Saw. The full notes of the encounters are in Appendix 1. From the comments and results, the See:Saw encounter system is both adaptive and organic and one of participation and ownership. It allows audience agency and is not about the acquisition of an artwork. The artefact seen through a viewfinder (Image 1) and accompanying text experienced in the encounter leads to more stories. However, on deeper reflection, the encounter sits somewhere between participation, film, and photography, enabling a change and discovery for the artist and the spectator/audience, as shown later in this chapter.

Image 1 Looking through *JH 2021*

The evolving of the system of See:Saw

The research made me understand that See:Saw is a new process. The sharing of agency between the artist and the audience can bring about further understanding of the artist's work, leading to a perception change for the viewer and even mind changes (Massey, 2017). It is apparent when regarding landscape changes through the examination of the picturesque. It is essential to recognise at this point that the methodology of the practice is vital to realising the positioning of the show/exhibition now considered an encounter (See Chapter 3). The See:Saw system using the 'the round' method shows that a non-provocative way of 'show/spectacle' is possible. This chapter will demonstrate that this

way of working can be successful and show how implemented mechanisms ensure the shift in expectation for artists and audiences, creating a new relationship. When the viewer sees an image alongside engaging with the artist, there is a more profound opportunity for the audience's agency to emerge and to hear their story. Solnit (2016) explains further:

'Changing the story is not enough but has often been foundational to real change. Making an injury visible and public is usually the first step in remedying it. Political change often follows culture, is long tolerated, is now seen to be intolerable, or what was overlooked becomes obvious. Which means every conflict is in part a battle over the story we tell, or who tells and who is heard.'
https://www.theguardian.com/books/2016/jul/15/rebecca-solnit-hope-in-the-dark-new-essay-embrace-unknown

On seeing and encountering the image through the handheld viewfinder (previous page Image 1), the viewer's engagement is not only with lifting to the eye but also a private relationship with the image. The results indicate that this personal viewing by a handheld action not only permits a private view of the image but also evokes a memory eventually shared by the audience, which is further discussed later in this chapter. The landscape occupied by the walking artist as the originator of the work and the audience via the encounter is very different yet complimentary through sharing. For the audience's imagination and through the new stories created by each viewer, there are echoes of lost places and unseen landscapes (Macfarlane, 2007, p. 225). At this point of the discussion, the reader should be aware that this could trigger notions of nostalgia. Of course, this research has enabled a questioning of the entrenched paradigm of the expectancy of (picturesque) landscape photographic exhibitions.

However, as indicated in the Literature Review (Chapter 2), it should be recognised that the contemporary picturesque demands elements of nostalgia, significantly when associated with organisations that promote landscape as bucolic and unchanged. Through discussion in the previous chapter (Chapter 5, Testing the Research Question), this becomes an infraction on the viewer's memory, not the reality.

In the See:Saw encounter, only the individual viewer and the artist share the image. Because of this personal physicality of viewing (alongside the time that the image is held

by each audience member and their regular return to view), there becomes a more profound opportunity for the spectator to engage further. The slide allows purposeful remembering as ornaments of forgetting – the image becomes an illuminator to memory, enabling the viewer to expose past events and share them (Benjamin, 1969).

My practice, which this research is based entirely upon, reflects a stereotype of a middle-aged, educated-class man with a rucksack and an Ordnance Survey map wandering the landscape. However, the slowness and intention of the walk and its eventual encounter as See:Saw becomes a new pace and space for the spectator. At this point of engagement, narrated as a visual history, the practice, when presented to the audience, creates a fictional space for the viewer.

The artist creates a balancing of the act in a particular place at a particular time, as one of individual participation in the landscape, eventually becoming through See:Saw, a group participatory encounter. It asserts a re-situating of a pre-determined occurrence (the art walk) emerging as a secondary participatory act of sharing images through the story.

When sharing with the audience, there can be a 'surprise' or a 'shock' or even a 'variety' of seeing the image or hearing the text. Importantly, here there is neither 'trick' nor 'act' by the artist; for the audience, these are valid responses which are tied to the relevancy of the image via the handheld viewfinder or a reading from the Carnet de Voyage.

It is not, as per Foucault's work of surprise or conjecture, but that of the ordinariness of the everyday (Hirschorn, 2006). For me, the walking and making of images is like the carding and spinning of wool for the tweed of my art. It, like me, has its metier but becomes another' thing' when shared with an audience. There is a materiality of connection here. The physicality of being in a landscape and then narrating and sharing with an audience.

The walking is the labour of my profession, and the emerging stories through the encounter are rhizomatic for the relationship between artist and audience (Deleuze & Guattari, 1980) growing from a single image presented at See:Saw. This happens during See:Saw in a multitude of ways:

- From the original introduction to the session, where rules and participation are clarified.
- On receipt of the image to each person's eye, the individual and private looking/examination.

- Whilst individuals talk about the image – all listened to each other.

Image 2 Looking and discussing. *Mark Hatton 2023*

Learning from the first testing of See:Saw at the Beastly Landscapes Symposium
(as examined in the previous Chapter 5)

1.Make sure everyone invited arrives in a timely fashion. It cannot start till all are present, which means the shortening of the Beastly Landscape encounter because the symposium was 'running – on'.

2.Space needs to be set up correctly for the number of people present. Make sure enough seats are available. If there are empty seats – remove them. (Less arrived than booked for BL Encounter, so the audience was 'spaced out'.

3.Have time to remove seats as per above.

4.Make sure the tape on the viewers securing slides is the same colour – then there is no chance for the opportunity of 'picking – out'/choosing ones. All should be the same. (Save the numbers on tape – these are not visible until in the hand).

5.The number on the viewer should be a page number – not a date. It makes it easier for me to find when referencing text in Carnet.

All the above undertook testing between 2021 and early 2023. Due to this, the encounters work better now. All five improvements have enabled me to create a more advanced testing base as a researcher. The only difference now (apart from the audience makeup) was that the encounters occurred in different venues/buildings.

Over 100 people took part (including 16 from the Beastly Landscapes Symposium); for this sample examined below, 84 people attended over six sessions.

What does the encounter say about bridging the gap between artist and viewer? Through the encounter, the audience does not just get a discussion with the artist present but also through their imagining and recounting of memory.

What does the audience get out of this?

The 3 questions posed to the audience after the encounter were open questions, that is non-leading:

1.What are your thoughts about what just happened?

2: What about the images being in monochrome?

3: What about the form of this encounter – that is, seated in the round?

Through the system of simple but effective open questions and the need of research for each session, further information was gathered. It has been split into six areas in response to the original questions asked during every session (see Methodology Chapter 3):

1: What are your thoughts overall?

a: The encounter as experience.

b: Understanding the artwork.

2: What are your thoughts on the monochrome?

c: Monochrome as practice.

d: Landscape and environment understanding through the image.

3: What about the form of this encounter – that is, seated in the round?

e: Personal association of encounter.

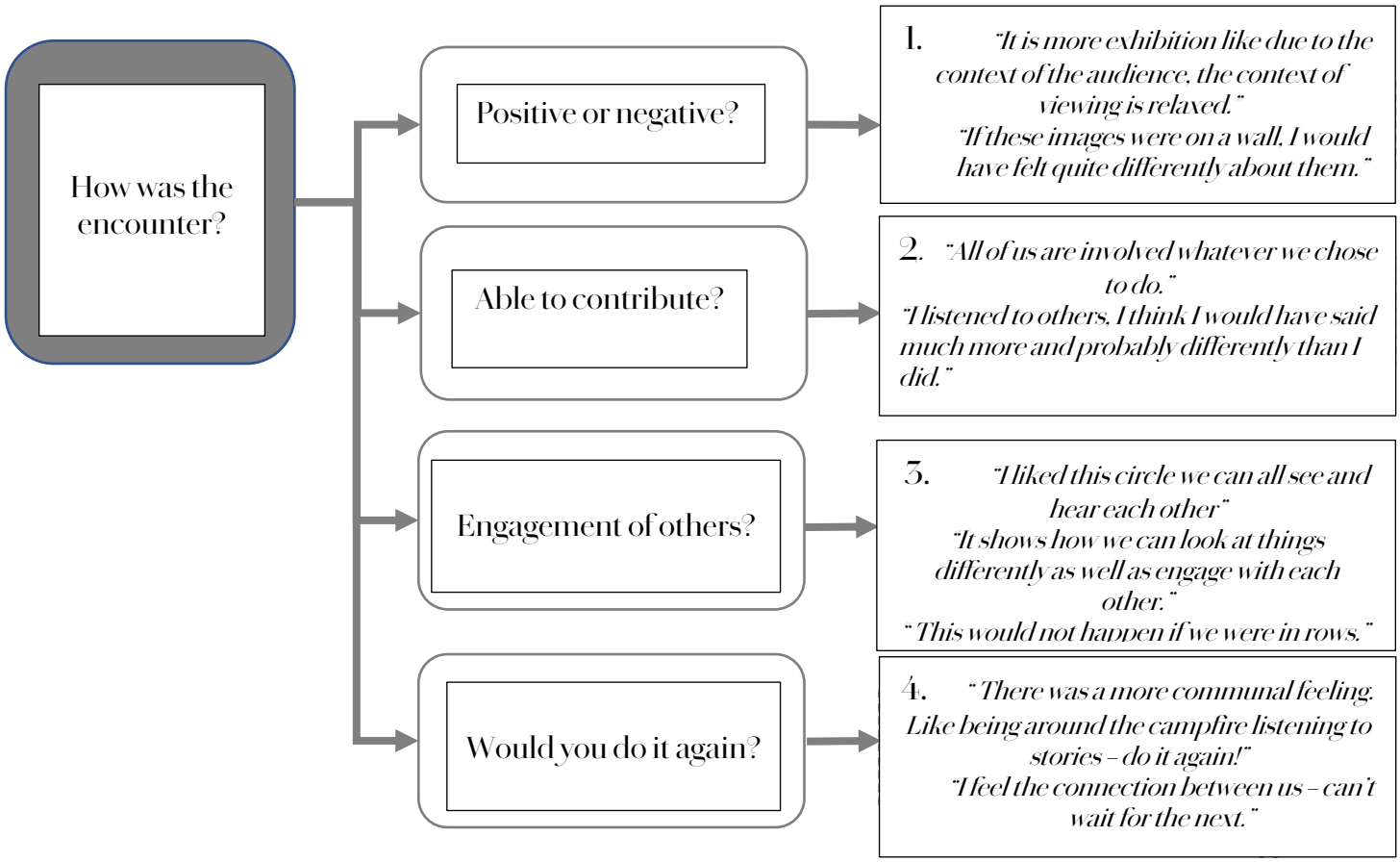
f: Working in the round.

a: The encounter as experience

The following diagram illustrates an analysis of a selection of replies, this was achieved through careful trawling and identifying through answers in notes, picking out specific areas that followed a trail to enable an eventual answering of the research question. In this section identified as "How was the encounter?" which is then broken down to four areas of interest with audience responses numbered 1 to 4.

Beneath the diagram is a short explanation of what it tells us and how the responses of participants contribute to the overall research.

Diagram a: The encounter as experience



In drawing upon the quotes above in the numbered boxes 1-4, there follows a short explanation of what it tells us and how the responses of participants contribute to the overall research,

Box 1: "If these images were on a wall, I would have felt very differently about them" indicates that the viewer is considering what impact the encounter had on them. Supporting the idea of the encounter that See:Saw is not just an artistic operation but is a changing of expectation and context of the art itself through the immediate engagement of the audience (Bishop, 2012). It flows into the opportunity to develop, think, and reason with the art, as well as themselves as contributors, as seen in Box 2: "All of us are involved in whatever we choose to do ".

As seen in the engagement box, the commonality of a shared experience between artist and audience as engagement of others becomes fresh stories is reflected in the response: "This would not have happened if we were in rows" (Box 3), stressing the importance and readiness of viewer to acknowledge that this was a system that challenged and changed their way of seeing as well as creating new connections. It indicates overwhelmingly that the encounter was a positive experience, supported by comments in Box 4 about wanting to do it again. It is not only in how the audience responds to the 'system' per se but how they engage with the image from their perspective (Box 4.): "I feel the connection between us – cannot wait for the next one".

This encounter, therefore, becomes a punctum moment (Barthes, 1980) not only for the audience but for the artist as well, indicated through a deeper understanding of engagement leading to the question of understanding the artwork.

b: Understanding the artwork

This was broken down into four questions:

Are there new ideas to engage with the artwork?

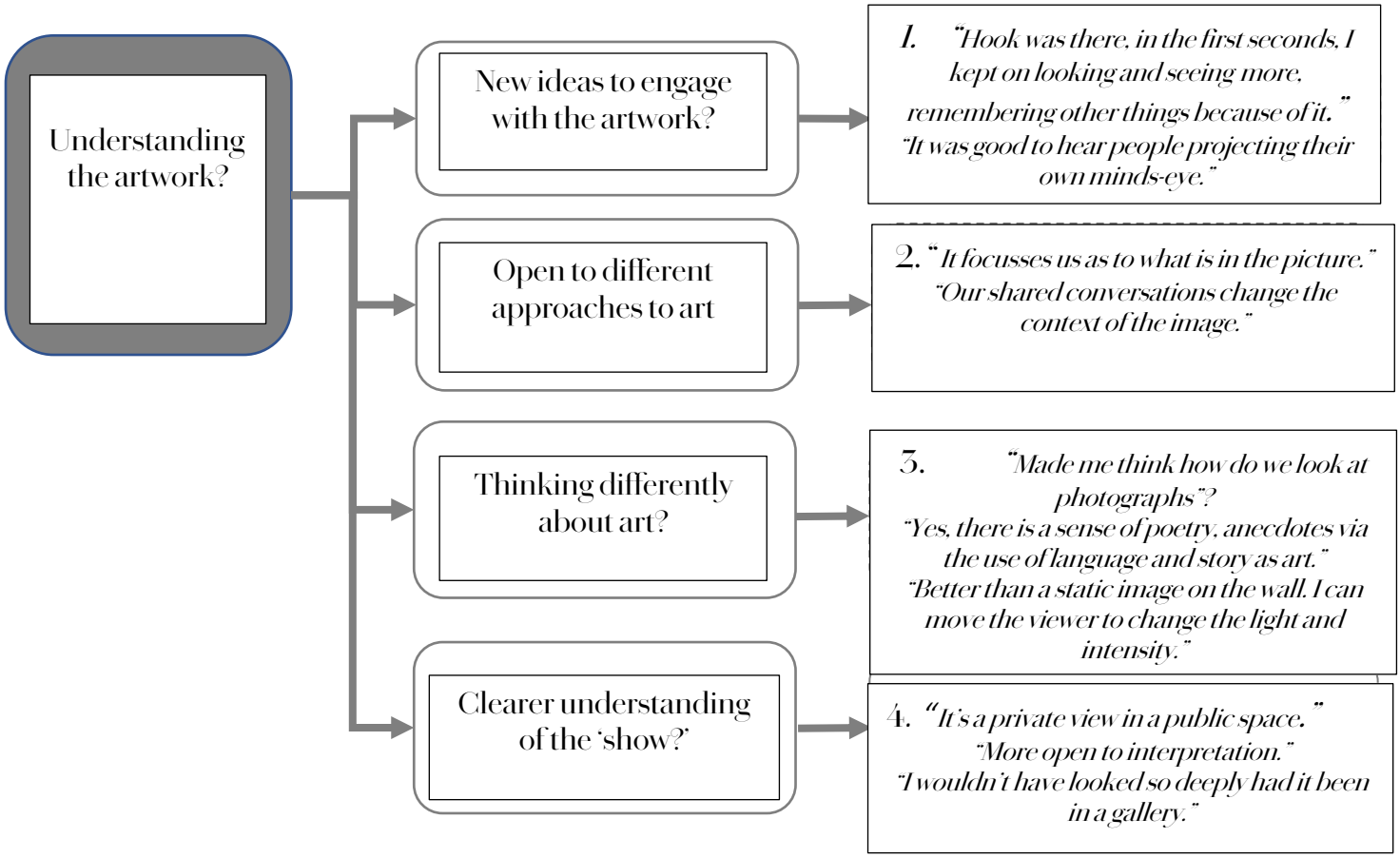
Are you open to different approaches to art?

Does this lead you to think differently about art?

Have you got a clear understanding of this show?

The responses illustrate an understanding of the art as practice and the embodiment of the artist, not only in the landscape but also in the encounter as well.

Diagram **b: Understanding the artwork**



Through understanding an artwork via these series of moments as photographs and texts, the system requires the viewer to be attentive and aware of both the engagement with the image and the artist. This awareness is apparent in the first audience response, Box 1: "Hook was there, in the first seconds, I kept looking and seeing more, remembering other things because of it". They are showing that the viewer not only has an awareness of the work but also an understanding of what is happening to them regarding agency and memory. It leads to the next question, where an openness to different approaches requires a thoughtful and enquiring mindset: "Our shared conversations change the context of the image" (Box 2). In this case, the viewer is not just talking about their response but also about others and how that changes their initial reaction to the image. However, See:Saw does not merely pose that demand; it gets the audience to think differently about art. The artwork as encountered here is multivariate. When viewing the transparency, invisible

transitions occur between the new viewer and the witnessed image. "Made me think how we look at photographs" contains many aspects of elucidation as each viewer is disposed to as many interpretations of the work as audience members. Moreover, it becomes reinforced as "Yes, there is a sense of poetry, anecdotes via the use of language and story as art" (Box 3). Awareness of the work's position is shown through the statement, "Better than a static image on the wall. I can move the viewer to change the light and intensity" (Box 3). It is not how the viewer responds via the encounter per se but the way that they can engage with an image from their perspective as well as engage with the practice from my perspective, clearly understanding the positioning of See:Saw as shown in Box4 "It's a private view in a public space".

The See:Saw encounter becomes a collective exchange; the artist's shared work is discussed immediately: "More open to interpretation" indicates an awareness of companionate exploration with the encounter (further explored in diagram E)

c: Monochrome as practice

This section is specifically about the methodology and choice of film type by the artist. The viewer is asked to think about monochrome as presented in the viewfinder. Technically, it should be a simple equation of like or dislike, prefer or not, however the responses indicate that there is much thought given by the viewers through their own reactions to the images.

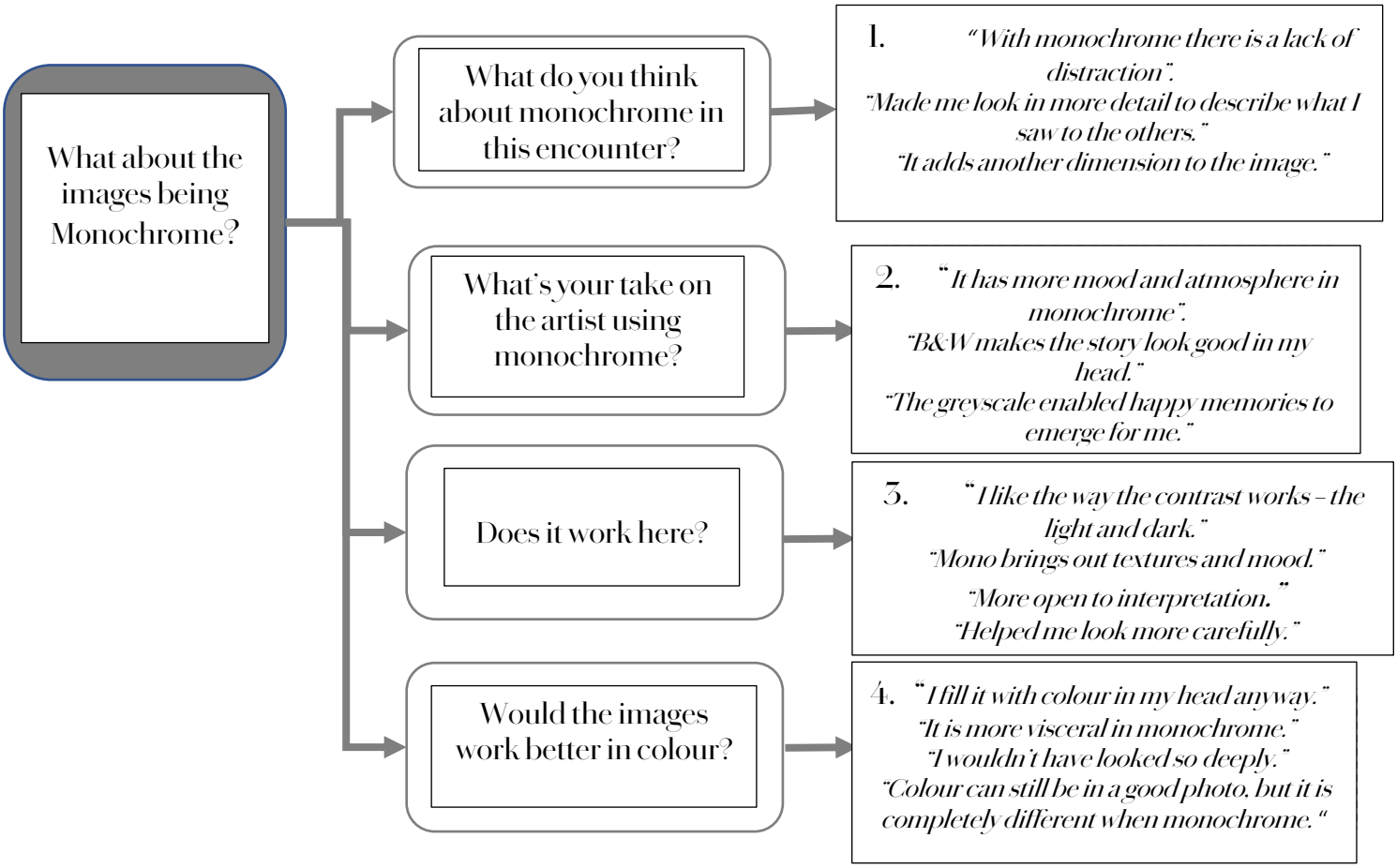
What do you think about monochrome in this encounter?

What is your take on the artist using monochrome?

Does it work here?

Would the images work better in colour?

Diagram c: : **Monochrome as practice**



Interestingly and unexpectedly, in an age of hi-intensity colour, the responses were surprising in their positiveness. Question One deals with what the audience thought of using monochrome in the encounter, allowing several responses (Box 1) from ".... lack of distraction." to "It adds another dimension to the image," indicating that monochrome can differentiate amounts of light in different areas as shown through the image, a reflection on the original word 'Photo-graphy'.

A greater understanding is indicated through the following answers in Box 2, especially "It has more mood and atmosphere in monochrome", demonstrating the dynamism of choice by the artist to tell and even enhance a specific story. In an age where colour and definition are critical to the image, viewing monochrome as a form was welcomed in all

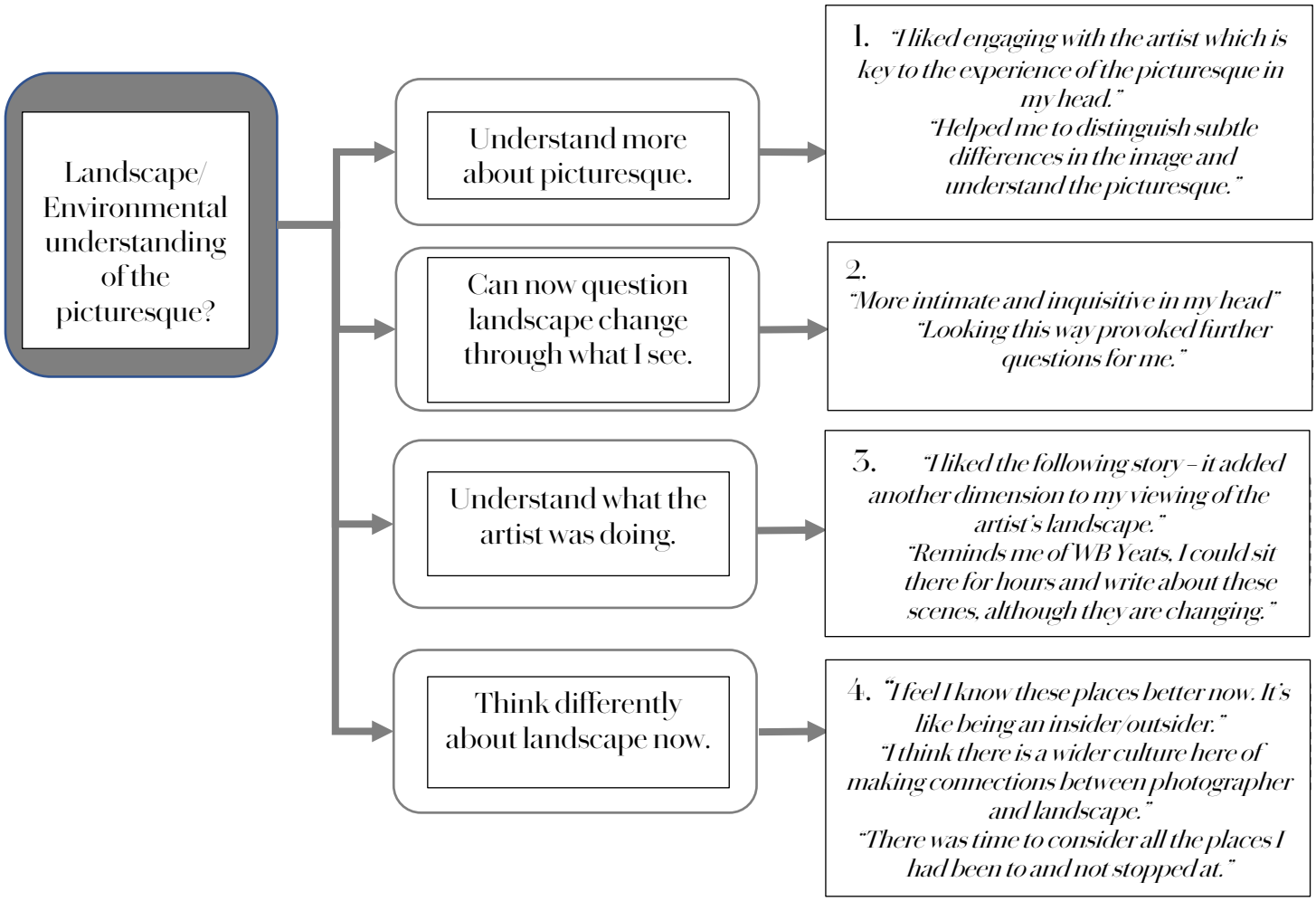
encounters. These responses in Box 3 were similar throughout the groups, but the most repeated were "More open to interpretation" and "Helped me look more carefully." Viewers' reactions were positive and well thought out. It indicates that the audience is looking, that monochrome aided rather than hindered the image and eventual story, and so were not put off or wished it to be in colour. "I fill it with colour in my head anyway", Box 4. It is an interesting comment and self-reflection by the participant. Another supporting a similar view is "It is more visceral in monochrome" Box 4. Although quite specific, the question of monochrome has opened several layers of understanding for each audience group and individual viewer, from adding a different dimension to the image to technical awareness such as contrast and mood. From my perspective, the deliberate choice of monochrome (see Methodology Chapter 3) has been embraced by all audiences. Only one participant questioned my use of monochrome but agreed that the method worked well here (see Appendices 1), and one other felt it was a distraction, yet this conflicts with many others, see Box 1 above. Although there may be a few who have a different viewpoint of monochrome, the majority were interested, accepted, and even enjoyed monochrome as a choice in this work.

d: Landscape and environment understanding through the image and text, notably the understanding of the picturesque

Through the work of the encounter and conversation with the artist, landscape is a subject that is regularly discussed (Chapter 4 Environmental Aesthetics). This research is based on the notion of landscape changes via the embodied experience. In this section the diagram indicates further understanding of how the image interrogates landscape. The artist alongside the audience explores the picturesque (that of Gilpin's and the present understanding) through discussion. It enabled a dialogue about landscape as an entity.

> Understand more about the picturesque.
>
> Can now question landscape change through what I see.
>
> Understand what the artist was doing.
>
> Thinking differently about landscape now.

Diagram d: **Landscape and environment understanding through the image and text**



Landscape change is at the base of the research, as well as how the gap between the artist and the audience could be bridged, and it is clear from these responses in all boxes 1-4 that the gap has been spanned. There is a cross-over between understanding and association, where the viewer understands the work through their means of association with image and story, supported by the Carnet text (read out by the artist), capturing changes and expectations of the picturesque: "Helped me to distinguish subtle differences in the image and understand the picturesque" Box 1.

Today's picturesque observation system is quite different; this usage differs from what Gilpin proposed. In See:Saw, the spect-actors (viewers) use it to explain an aesthetic and even romance of place, articulating a feeling about a specific slide. The audience uses it in a wide range of ways to describe their images (see Appendix 1). Viewers use the word

picturesque to portray feelings of visual satisfaction, to describe a charming place, or even to suggest a visually complete image. I suggest that picturesque in this encounter has become a default word for beauty or sublime and not just the 'pretty cottage on a biscuit tin' idyll.

The impact of understanding picturesque changes would benefit from further longitudinal research (see Chapter 7 Results). The questioning of engagement through image and text is explicit, and the second exploratory statement, "Can now question landscape change through what I see," shows a process through which the viewer is thinking and considering what the image, text and story tell them. "More intimate and inquisitive in my head" (Box 2) enables actual questioning for the viewer of the artist, which indicates a deeper understanding of the work and is further supported by the statement, "Looking this way provoked further questions for me." Text reading played a part here, as shown in responses to Box 3: "I liked the following story – it added another dimension to my viewing of the artist's landscape." It cements the image in the imagination of the viewer.

Through listening, the audience shares the explanation of 'where and how' the image is made alongside the artist's reading of the Carnet de Voyage, bringing an embodied authority to the words and image. It positions the sense of place in the audience, and it seems that a collective exchange takes place. Box 4's responses further support how the audience now thinks differently about landscape; all three of these indicate the awareness of change via the image itself, "I feel I know these places better now. It's like being an insider/outsider."

"I think there is a wider culture here of making connections between photographer and landscape."

"There was time to consider all the places I had been to and not stopped at."

e: Personal association of encounter

Through an artwork, the memory of association can be key for those viewing. These may not be apparent immediately whilst in the encounter, but they do arise. This section enquires of the viewer if their own memory and feelings play a part in the See:Saw experience, showing that both audience and artist are engaged in creating, as well as sharing, new stories.

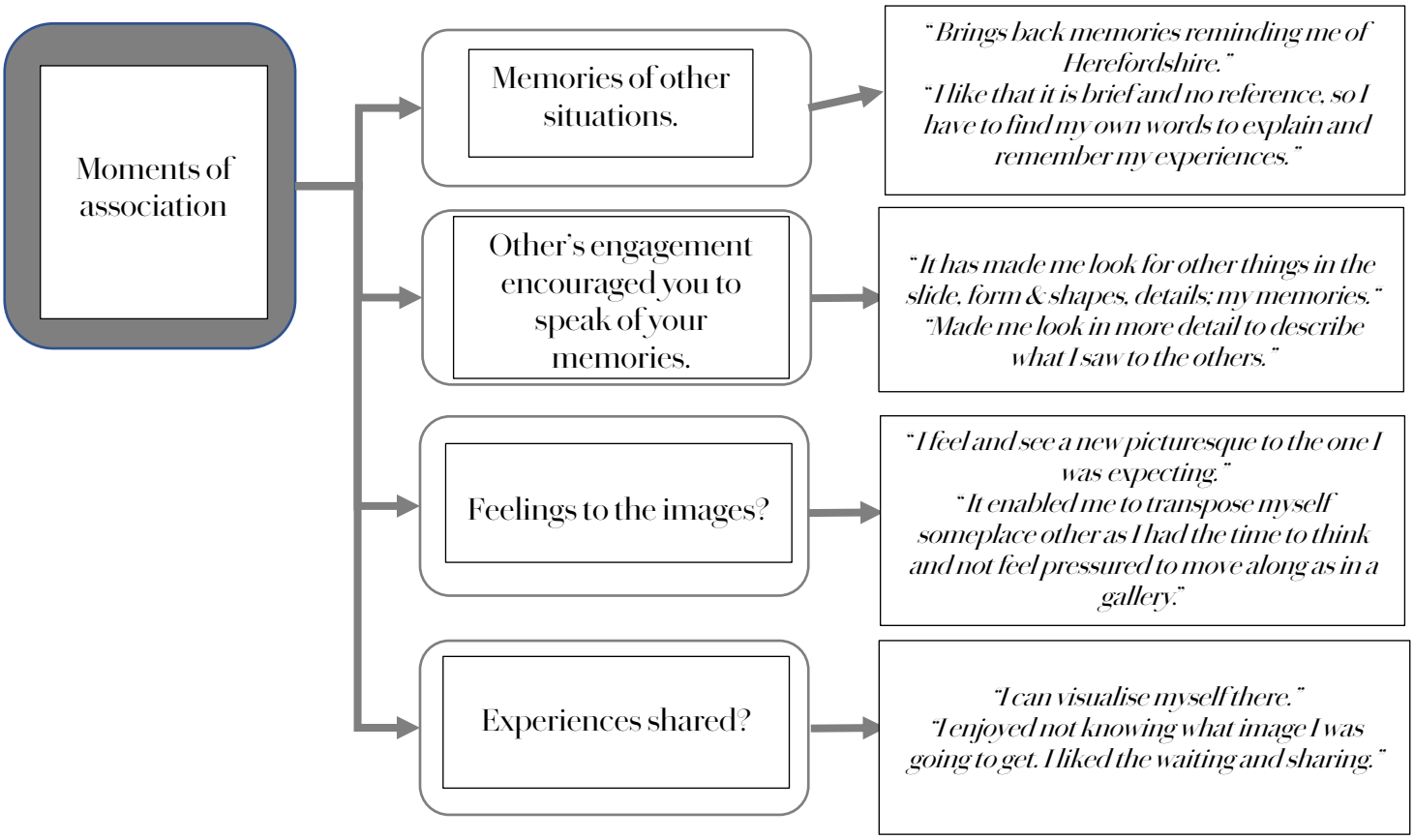
Memories of other situations.

Other audience members engagements encouraged you to speak of your memories.

Feelings to those images?

Experiences shared?

Diagram e: **Personal association of encounter**



This question bridges the understanding of the former question 'd' – 'Landscape and environment understanding through the image and text, notably the understanding of the picturesque' becoming explained as memory and reminders here in question 'e'. Although private, the associations are shared with other audience members: "It brings back memories reminding me of Herefordshire" (Box I). This statement is precise, especially as the artist does not mention the county in the encounter, just the River Wye by the artist, clarified by the response, "I like that it is brief and no reference, so I have to find my own words to explain and remember my experiences" (Box I). When considering

others' responses, encouraging the viewer to speak personally reacting to the slide image, for example, in Box 2, "It has made me look for other things in the slide, form & shapes, details; my memories". The slide can recall a multitude of actions, enabling a realisation that the 'work as art' plays a part in their thoughts and feelings, as seen in Box 3, "I feel and see a new picturesque to the one I was expecting" as well as an awareness of transposition "It enabled me to transpose myself someplace other as I had the time to think and not feel pressured to move along as in a gallery".

There is the emergence of the common culture of storytelling (Bettelheim, 1978) shared not only by the embodied artist from a landscape experienced but also by the viewer who becomes a storyteller emerging as enjoyment. " I enjoyed not knowing what image I was going to get. I liked the waiting and sharing," suggesting an enabling of palpable memories of past experiences and memories remembered and then voiced. These become moments of association of another time, illustrated later in this chapter. The audience engagement with these slides is reminiscent of Pierre Huyghe's (2000) '*Third Memory*' https://www.guggenheim.org/artwork/10460 where a particular narrative, moment, or event triggers other memory. The key here is the fact that there are four 'authored' stories regarding my work: the original experience, the filmic narrative, the remembered account (being formed from the other two) and, of course, eventually, the new stories that the audience create through their agency of See:Saw.

f: Working in the Round

This section is quite specific in questioning the audience's response to the form itself. As discussed earlier the form is key to the success of the encounter; an egalitarian way of working and sharing. It is something that is not a common system of engagement for exhibition or art. The expectancy of contributing through to sharing as a participatory action is an irregular action for most, leading to fear and a general inquietude. I as artist had to reassure each group that no one person would be forced to do anything they did not want to, however it was explained that if nobody looks through the view finder or contributes then nothing will happen. This was often accompanied with laughter by the audience. The question was straight forward, yet four clear aspects surfaced:

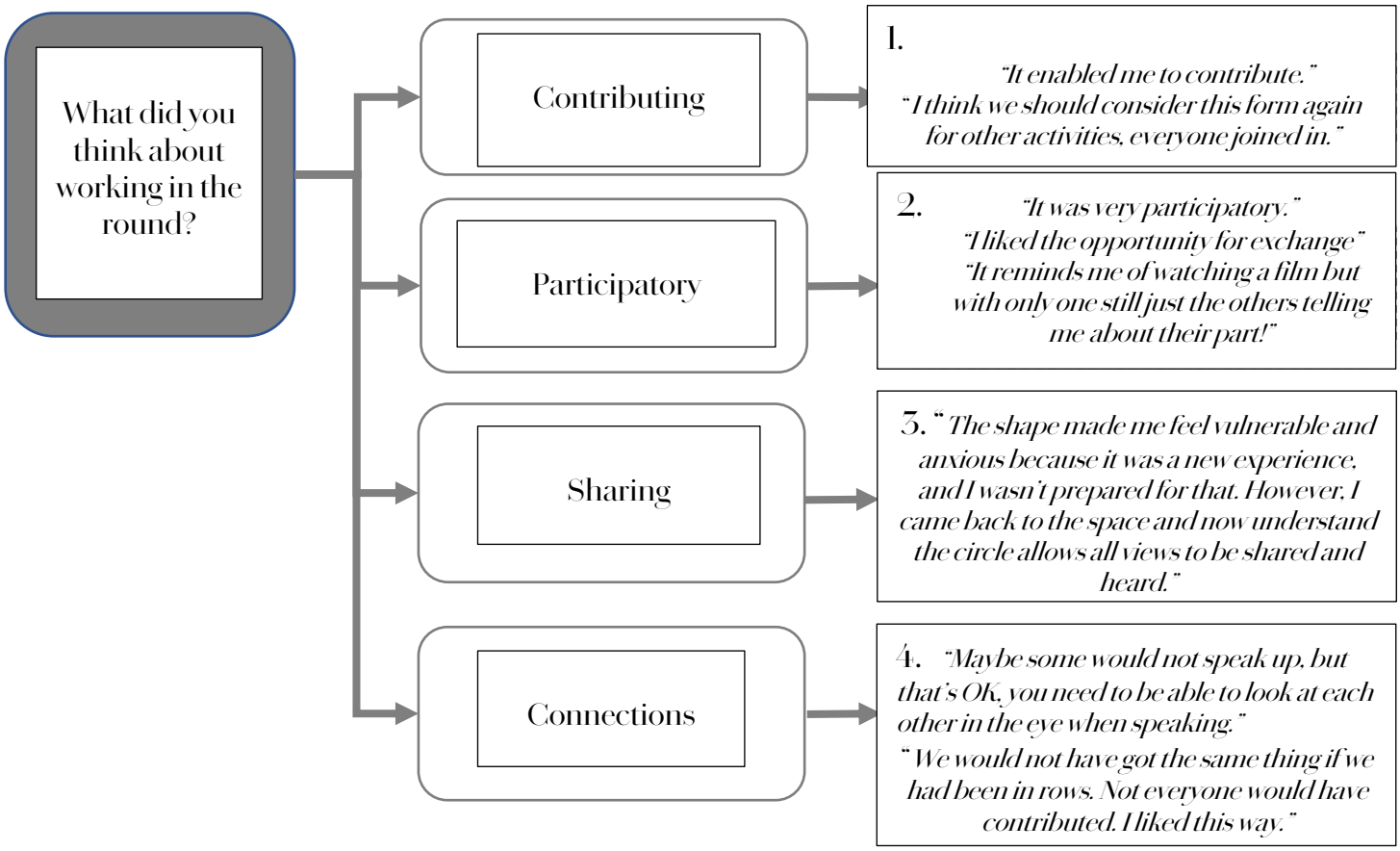
Contributing.

Participatory.

Sharing.

Connections.

Diagram **f: Working in the Round**



The system of the round was unexpected by all groups despite being pre-warned in earlier hand-out documentation and ethical review forms. Initially, as an artist-presenter, I was aware of nervousness and mistrust by all participating groups. However, once the system of involvement based on a voluntary action was explained, with no requirement to take a viewfinder, and no obligation to join in, each group was reassured that they had nothing to lose! As expressed in answers (Box 1): "It enabled me to contribute" and "I think we should consider this form again for other activities; everyone joined in". These replies were not alone. Plenty of participants said similar. This way of working was straightforwardly

welcomed as the encounter progressed and permitted more responses regarding participation: "It was very participatory", "I liked the opportunity for exchange", and "It reminds me of watching a film but with only one still just the others telling me about their part" (Box 2). It is fascinating that the responses were thought out and carefully worded.

I have included in Box 3, a seemingly negative response made by a person who suffered from anxiety. Early in the encounter, they left the room and returned before the session's end to share their feelings. The participant returned later to explain their situation: "The shape made me feel vulnerable and anxious because it was a new experience, and I was unprepared for that. However, I returned to the space and now understand the circle allows all views to be shared and heard." Interestingly, the situation permitted a return of their own accord, and the rest of the group was very empathetic and understanding. It was fundamental to the participant feeling able to return. Hostility or lack of understanding would have hurt the encounter.

Reflecting on the results has led to more thinking about the process and its challenges to the everyday. All other responses about sharing were very positive and can be read in the complete notes from the encounters write-up in Appendix I. The ritual of the round is not just an encounter but also reflects the embodied artist's practice through connection with the landscape. The whole work is not just one of the artwalk or the making of photographs and text writing in the Carnet, but also one of completion within the See:Saw encounter.

The conventions of 'show' or exhibition' are challenged as a temporal, iterative action of embodiment of both the artist and viewer. The connections through the round are many-fold and muti-layered (Box 4). "Maybe some would not speak up, but that is OK, you need to be able to look at each other in the eye when speaking" and "We would not have got the same thing if we had been in rows. Not everyone would have contributed. I liked this way."

Only three 'negative' responses have been indicated, included, and discussed in the above responses. These results show an evident bridging of the gap between artist and audience via my practice as well as a personal understanding of my ritualistic methodology. The aim of the storyteller is critical here, developing primarily from an artistic methodology to openness and sharing of the story as manifested as dissemination with the audience.

How does the challenging of conventions (proscenium/speaker/white cube) enable bridging the gap between the artist and the audience?

The artist requires an audience for their work to be appreciated and evaluated. It does happen in the usual system of hanging images on a gallery wall or placing them in the book; however, the system of See:Saw enables a direct dialogue with the artist. They are becoming a two-way paradigm where the artist is a listener when the spectator tells them of their experience of the image and what it means to them. Further conversations are then enabled. The See:Saw encounter occupies a liminal space; not just a one-way station where the viewer looks at the image (often placed on a wall behind glass), but one of the artist, artefact, audience story and dialogue, a space where many actions take place with a fluidity of exchange.

In consideration through the lens of simplicity and the thinking of 'less is more' (see Chapter 3) as an action, I have tried to describe the encounter for the audience whilst concerning the temporality of the artist's work alongside its dissemination through See:Saw. Less information as image or text leads to more listening and affects the viewer's memory further (more), leading to a "time-lessness" of the artefact, as a whole, seen in the diagram below:

1: ***Less*** (image/text origin)	2: ***More*** (listening or looking at a single image)
IMAGE/ TEXT	MEMORY
4: **Affects**	3: **Time**
MORE	*LESS*

To be read clockwise.....**Less, More**, MORE, LESS

The image/text is Less (1), as it is only one slide or a page of the carnet yet becomes More(2)when listening/looking when triggering the memory of the artist and audience.

The time between original photographing/writing and listening/looking is Less (3) as it has become manifest/bridged in the space eventually becoming More (4) when the effect of what has been said is experienced in the round.

The memory in this case therefore is time-less, removing any sense of *Chronos* between original action (writing in the field) and reception. The effect is greater because of the sharing as audience/artist interaction – thus becoming an effect manifested as *Kairos.*

It leads to the questioning of what is the art in this case. Is it the walk? Is it the image? Is it at the point of engagement? Is it the stories generated? I suggest that it is all of these, brought together to emerge as an evocation of 'a time before' for audience as well as artist creating agency between both. These past relational experiences are reliant on each audience member, and it is dependent upon their idea and willingness to share. It could be considered here as *Hiraeth* – (He-raith), a Welsh word meaning a spiritual longing for home (which maybe never was) referencing a place (ancient or otherwise), which we cannot return to or maybe have yet to visit. Yet the results and comments show it is not just a place that has changed but also an awareness of the physicality of changes of environment in the wind, the rock, the river, the mountains, the woods, and of course, the perception of the Picturesque (see Section d. in this Chapter).

Reflecting on the idea of performance as encounter

This work, when presented to audience is one of spectacle of encounter (the way the viewer sees the image) but not as in a spectacular fashion as in a revelation. However, these results indicated that See:Saw enables the viewer to see the world anew , there is no great reveal here. It is quiet and modest, calm, thoughtful, respectful, and intriguing. It reflects the artist's practice as investigated in the Methodology Chapter 3 as well as the ethos and aesthetic approach as considered in Chapter 4. It is a conjoining of all the above. The artist becoming embodied, once again, in the encounter. The everyday of the artist practice (de Certeau, 1984) and the experience of audience becoming a transcendent moment of dissemination both for viewer and artist.

The practice could be considered as subtly disruptive. Walking becomes trespass – not necessarily on purpose but by being there, peering over and under at other places, a trespassing of thought and meaning. Observing and engaging with others on the other

side of the fence/hedge. Bringing this to an audience through See:Saw then disrupting the usual expectation of exhibition. Breaking the barriers between artist and viewer.

Research Impact

This research is relative to the Ph.D. question regarding the bridging of the gap between artist and audience, however on reflection this work has further connotations. See:Saw offers a successful example of a new way of participation and agency for people to engage directly with the artist exploring an alternative and direct approach to examining ways of seeing and understanding an image (Berger, 1968). Further to the testing encounters of See:Saw, those participating could engage with the researcher in a longitudinal study. This would indicate what longer-term impact the experience had on them as well as a greater understanding of the perception of the picturesque. Notably it would be beneficial concerning future environmental issues and realisation of ongoing landscape changes.

Further work could be used, not only for landscape geographers wishing to explore changes but also for those researching the built environment as well. The difference between Instant Theatre as performance and See:Saw as encounter is that Instant Theatre had an end point (as a piece of alternative theatre) and See:Saw is just the beginning of a way of looking. Primarily, it should be considered how the work evolved to become 'See:Saw, the Hastings Method'.

I suggest this should be considered as a re-appointing of a method redeveloped through years of consideration and practice. Striving for a new way of a relationship between artist as maker, together with audience as viewer and engager. It is responsible for creating a change of agency through a simple system. The first notable impact was through an academic setting, during the Beastly Landscapes event. As a result, two young MA architects told me that they had adopted the method and were adapting it to use in their own research and future work. I attended a presentation lecture by one of them, where it was clear they had begun to ask questions of their own practice through the method of See:Saw. They were involving 'clients' by asking open questions and developing ideas alongside and 'on the hoof', opposed to just presenting a piece of finished work (as drawing or maquette), enabling them to progress with a more meaningful way of architecture created through direct two-way engagement.

I propose that this research and answering of the question as See:Saw could be the beginning of a new framework/tool kit, that should be shared. It could be re-adapted for Co-Design work. Further research would be required to allow an emergence as a tool for viable actions, but even now it is a feasible methodology of engagement for geographers, artists/photographers, and other professionals (such as the two architectural MA students described above) who require tangible audience participation. It would permit and create agency for all engaged.

Wider societal ideas and effects have already been indicated through the public setting of the final testing of See:Saw at the Holmes Chapel Photographic Society. The group's response was clear to all present that they wanted to pursue this way of working in the round to encourage a more equal system of discussion for their own organisation.

The impact of this research could be placed occupying a space for co-operation, permitting a fairer way of sharing and approach to equality of knowledge and dissemination. This would not require a fashioning through the analogue (as per this practice) or as a reclaiming of art as means to itself (Felshin, 1995) but with the appropriate digital systems, the reach could be greater. With a little imagination it would be possible to utilise this system developed through other methodologies.

With changes and challenges through climate change, war and nature destruction, a system of See:Saw encounter and engagement could benefit discussions as well as a transfer of knowledge. The results here indicate the gap between artist and audience can be spanned so why not in other areas? However, it would be appropriate for those wishing to explore a more nimble and playful approach to collaboration to understand the personal engagement shown in this study, between art and audience, the role that the artefact plays in the telling of stories personally, regeneratively, and of course differently.

Conclusion

The ramification of artist as storyteller through this practice-based research shows that the audience is not just a blotting paper to the artist's gestures, absorbing just what is placed in front of them. The system gives them agency in requisitioning the original authority of the work through re-invention. The results here indicate the See:Saw encounter is not just another 'show' of work to be consumed. It challenges the auspices of

agency, transferring it from artist to spectator/viewer through the immediate sharing of image, thoughts, ideas, and story. This is indicated through the results as a developing of their shared understanding as well as fabricating stories of their own making. In this way there is evidence of changing the conversation about how photographic images can be seen and interpreted.

See:Saw is just a beginning, carrying with it the protentional to examine and question landscape changes within the narrative of expert opinion. It openly questions and enables many other facets that can be equally discussed with different people and agencies.
I understand now, after the rigour of this research and demands of its thinking and process, that I am a conduit for story. I am not only a storyteller artist, but also enabler for audiences to become new story makers. This research has encouraged me to consider as well as acknowledge, that my practice can be an integral part of the landscape and the stories it must tell. The remnants of the art walk remain, manifested as slides in conjunction with Carnet de Voyage (as artefacts) and later as story to be presented and shared with an audience. The results indicate the work has something to say to those who observe. It clarifies whether the viewer needs to be engaged, compared to the viewing as being 'just enough' as in a hung exhibition.

These are the freight of a practice-based action supporting the research and realisation of new knowledge through the eventual encounter of See:Saw. It has become a bridging of the gap between artist and viewer.

Seven

CONCLUSION

This final chapter will address:

1: A summary of the work.

2: The research question.

3: The limitations of the work.

4: Personal perspectives (reflection).

5: Impact.

1: Summary

The denouement of this practice-based research culminates with a new system of dissemination. The origins of the picturesque, through Gilpin's renunciation of the arrival of mechanical, agricultural enlightenment (see appendix 3, Historical Table of Events) via his embodied artistic practice and writing, remains a witness to a changing landscape. Gilpin's worry about oncoming industrialisation indicated an understanding of a broader ecological function of landscape needs, even 200 years ago, and drove him to consider what he was creating as an embodied artist in the landscape (McHarg, 1971; Massy, 2017).

This research could not have taken place without me as an artist, also embodied in a landscape, creating a phenomenological practice, and eventually developing the See:Saw method as dissemination. My practice-based research has enabled the democratisation and sharing of agency from the artist to individual members of the audience/spectators. As a result, the audience then presents new stories by sharing the artist's work.

Throughout this Ph.D. there has been a cumulative manifestation that has permitted the arrival of new knowledge resulting from a long accretion of experience. The research has permitted an uncovering of the slower mode of contemplation. Through this academic journey, I am aware of a greater understanding of my practice. It is a means to collect layers of light through camera or text, alongside a walking practice, and act as a gatherer of a palimpsest of stories to create a personal and eventually shared dialogue with the audience (as discussed in Chapter 3, Methodology).

Sometimes, I fail to make an image (weather/ disappearing of the moment/failing to 'read' the right light level) and thus become just a witness to the moment, reliant on making texts as a human in the landscape. Through this response to the landscape and

via the witnessing of light and moment, I can create a personal (recorded) dialogue with nature, thus proving the process alongside the verification of my art walk.
Due to this practice-based research, one of the biggest surprises was that my lens of interpretation had moved from occupying the midpoint of the framing of my practice (Chapters 3 and 4) to operating on the edges of my perspective as an artist. It has emerged as a repositioning of my original practice from one of the artists at the centre. This research has permitted a more profound reflection and self-examination of my work.

2: The research questions

The original precept of the research was to ask the following questions:

- How have landscape changes been perceived since Gilpin's picturesque?
- How does the picturesque manifest itself in the contemporary gaze?
- How does the artist photographer experience these changes?
- How does the audience perceive these changes?

The Literature Review stretched me, and I now recognise that it was this that produced the final emergent research question:

- How can the gap between the experiences of the walking artist/photographer and the audience be bridged?

This research indicates that the bridging the gap between the artist and the audience cannot exist without the art practice becoming an encounter through See:Saw. Consequently, my art practice has played a key role in this examination and investigation regarding the picturesque and its relationship with the audience (indicated in Chapter 5 and discussed in Chapter 6). Because of my practice, I as an artist must speak from an experience of the palimpsest of landscape when encountering an audience, thus creating a new embodied cognisance for all present. This research has uncovered the materiality of

the medium of walking, image, and word, preceded as encounter for the artist, and later entering an audience (exhibition) space to share the artefact as handheld viewer and story. It is not from position of actor/performer but one of enabler artist, animateur and photo-troubadour.

The significance here is a re-evaluation of the language of 'the gaze' through the lens of Gilpin's picturesque. It has shown how the embodied artist not only conceptualises and contextualises these experiences within their practice, but also through both a material and relational process of dissemination with an audience. This work indicates new knowledge arriving as:

- A re-situating of walking art within the present critical vocabulary, indicating that the embodied artist is not merely 'responding to' but 'engaging with' both landscape and audience. This practice is one of lived experience, the phenomenology of walking through landscape becoming a story (Chapters 4 and 5).

And:

- A new way for the artist to engage with an audience as a catalyst for the preceding field work through recounting their encounter personally and then enabling new stories to emerge from the viewer's experience of the artefact (Chapters 5 and 6).

This thesis conjoins my practice history with the creation of physical artworks and eventual encounter of See:Saw, thereby presenting a tangible capture of an original way of dissemination as new knowledge (Chapter 5 and Chapter 6). I also acknowledge that this work gives validity to the fact that an analogue practice allows a tangible relevance in today's digital world, presented as a time for slowness and reflection. Through a process of paring down, I have been able to re-engage and understand earlier photographic systems employed by me for over four decades. This engagement not only addresses but equalises and improves the interpersonal experience between the artist and the audience. It brings the artist to a critical point of departure at the same time as an arrival, to reach an open

discourse with the audience through the immediacy and intimacy of being present as a storyteller. By accompanying the engagement of art as action through conversation, and sharing what the artist encountered, the distribution of environmental literacy and artistic endeavour enables a new way of working. These are all opportunities for others to develop further (see later section on Impact).

3: Limitations of the work

The limitation of the research should be recognised as the work of a singular artist, specifically with the practices of walking and photography. It can only be the artist's view, perception, and phenomenological experience of a changing landscape. This is not dissimilar to the origin of the idea first contextualised by Gilpin (1782, p. 33-40).

An original requirement of the research was to untap the individual's perception of the palimpsest of landscape through a phenomenological practice.

For this Ph.D. research, the practical work was also seriously hampered by the COVID-19 pandemic, not only because of travel restrictions but also through challenges of getting enough See:Saw encounters to test and then validate the research question. A breadth of data was eventually achieved (Chapters 5 and 6), through gathering enough people over time, to create audiences (Chapters 2 and 5). However, the delay in achieving this allowed a much greater time to fully embrace the Literature Review.

Starting with walking art, philosophy and the picturesque, the Literature Review indicates a polymorphous relationship between geography, environmental aesthetics, photography and, of course, a changing landscape. This research, therefore used the Literature Review to suffuse the practice, pinpointing a greater emphasis as to how these areas are perceived and contextualised eventually informing the Ph.D. as a whole.

Through attending conferences and presenting papers (see Appendix 5) there was the opportunity to test my ideas further afield, with other colleagues, practitioners, and academic audiences. Unfortunately, this sharing of knowledge and expertise was severely hampered by the lack of support/funding from the university. For me, all this work, practice/research, and engagement, should be a conjoining of the past, present and future. The embodied artist both in their practice (now and past work) and later (future) through the encounter with the audience signifies and illustrates that walking as art is still not easily defined.

4: Personal perspectives (reflection)

I am a rural countryside person. My world has always been that of being hand grown, handpicked and hand fashioned either by myself or those I know, worked with, trusted, or commissioned. I have always been a 'road tripper', building upon a philosophy of landscape responsibility and stewardship, making decisions easily when engaged with the environment and ecology (Chapter 4). I am happy to take risks to discover new places and experiences, driven by a necessary frugal life of thriftiness, to enable my practice as artist-storyteller to evolve.

It has taken 40 years of my adult life and practice to get to this point, bringing me to an understanding as well as a contextualising of my art journey. It has led me, more importantly, to how the audience can engage in the outcomes of my work as well as the experiences that arise from it. It has empowered me to validate my research, curiosity, and further pursuance of my practice. The process has taught me how to be successful through the rigours of research, reaching beyond the traditional paradigms of academic tropes and expectations.

In occupying the bucolic English landscape idyll, when using a romantic lens to view these broader landscapes (as discussed in the Literature Review Chapter 2), I have discovered the remains of a mode of observation. This has been promoted through a historic English landscape ideology, now manifested as the contemporary picturesque.

This research indicates that Gilpin's original picturesque longer exists. Bird populations have fallen, river ecology is decimated, and there are only 3% of original wildflower meadow lands now left in Britain since Gilpin's (1782) acknowledgment of the potential disappearance of the pastoral. The picturesque view, nostalgic in contemporary society (Chapter 1), is no longer relevant. The need to embrace modern technology to erase the obstacles encountered by human-powered endeavours had begun even in the little community I occupied in the 1960s-70s. In my lifetime, things have changed dramatically; the slow arrival of petroleum-based machine agriculture has signalled the disappearance of the human-connected landscape.

The development of the See:Saw system has become integral to my practice, and it continues to be tested. So far, the results have been quite astounding: the form of the

round allows a reinvigoration of the viewer's agency. The authorship of the image still belongs to the photographer/artist who continues to explore the space between himself and the audience via the form of 'exhibition/show' manifested as See:Saw. The artist's asking only open questions (allowing an exchange) actuates the viewer/audience to speak and share their response to the image seen through each hand-held viewer, a very private moment and view made public. Through See:Saw new stories emerge, are interpreted, and re-interpreted by the audience via their action and interactions. Reflecting on each encounter of See:Saw, the images can give an afterlife to my experience. Agency shifts from artist to audience: new ownership takes place throughout the story with the spectator becoming a spect-actor (Bishop, 2012, p.122).

If we presume that photographs tell the truth, then each response is valid, listened to by other audience members discussing 'their' image in hand (Berger, 1968). The image, as well as telling new stories, becomes a reinvention of the photograph's truth. Interestingly, it is not just a show of images but one of the audience involved as part of my riparian journey and practice-based research; as an artist photographer, I become part of their looking and seeing anew.

5: Impact

What new knowledge has emerged from my practice-based research through this process? The quest within this practice-based Ph.D. was to extend the emerging body of walking art through the materiality of photography, story, and eventual audience participation as story-making. Through embodied practice, the research developed an understanding of dynamic space in the post-picturesque landscape. It could, for example, work alongside and support Alistair Hudson's vision based on the concept of the 'Useful Museum', which was dedicated to the promotion of art as a tool for education and social change when he was director at MIMA (Middlesborough Institute of Modern Art) 2014-2018. Considering this encounter and audience engagement, See:Saw could contribute to the discourse on spectacle and agency. In this study, the viewer's perception when looking through the slide holder into the transparency itself breaks down and questions what is visually attractive, leading to a new comprehension of the picturesque (Bourriaud, 1998; Bishop, 2006). This approach could also be used for other explorations or actions by

empowering people to create discussions via images to explore global climate change or even more local issues such as pollution of waterways or wind turbine planning.

Added to this could be an adaption of PPGIS (public participation GIS), encouraging citizen participation in the assessment of the place and perceived expression of the quality of environments (Ducci et al., 2023), leading to further improvements in participatory methods, bridging the gap between theory and practice. The impact of such work is palpable, opening new horizons and approaches to the accepted narrative of engagement, inclusion, and discussion within many disciplines: geography, ecology, architecture, and planning (built and landscape). Such approaches could quickly be adopted for future Co-Design work to further bridge the gap between local people and imported experts. The use and appropriate development of See:Saw could lead to a much more open process, a traversing of the problems and challenges of knowledge sharing between the locale and imported expertise. However, this all requires further research about the intention of those with knowledge and those as receivers.

The system of See:Saw can enable such action by considering how people perceive the work or as a witnessing of events presented by others. Through this consideration, can the perceivers' voices be heard or countered? It is a new way of engagement and awaits further exploration between perceiver and receiver.

The breaking down of a practice-based academic process for this Ph.D. has enabled a questioning of a particular approach to not only thinking about but reflecting upon my practice. It has allowed me to challenge my very practice alongside a way of dissemination through the expectation of others as an act of witnessing or viewing works as artefacts, thus enabling the audience to become new story makers.

This work and research are just the beginning, enabling my practice-based approach to be more open to risk-taking in the future, and above all, I am grateful to have been pushed and questioned by my excellent supervisors and technicians throughout this process.

Acknowledgements

In any PhD thesis it is not just the researcher-author who can take the honour of writing up the work, especially when it is practice-based.

There has been much generosity and support not only from academics but technicians, friends, and family, as well as those who shared their stories along the way.

Much appreciation must go to Professors Ian Brown and Fiona Tweed who were implicit in this work. Their patience, knowledge sharing, constant questioning and encouragement enabled the research to be much greater than what you have read just now.

Thanks to the technical team who were second to none; notably 'Adobe Wan' Mark Hatton who could turn the analogue into digital at the drop of a hat, and Ben and Jim in the print shop. I am grateful to them for their professionalism and quiet skill sharing. A special note to the wonderful librarian Eleanor Johnson for all her skills, be they in referencing or sourcing little known titles and papers.

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Above all, my lovely children who have put up with me as artist all their lives, and of course my dearest wife Tink who supported and encouraged me all the way, even through the darkest moments, she always believes in my artwork.

To you all, I offer this work .

Glossary

'Belonging to the land': Arne Naess taught that ecology should not be concerned with man's place in nature but with every part of nature on an equal basis - a belonging to the land.

A biotic community : One of a living organism that shapes its environment. In a freshwater ecosystem, examples might include aquatic plants, fish, amphibians, and algae. Biotic and abiotic factors work together to create a unique ecosystem.

Environmental Aesthetics: Since mid-20t^{h} Century Environmental Aesthetics emerged focussing on a philosophical issue concerning the physical world at large as a whole. These became objectives themselves, starting with ephemeral gestures in the environment – explored by such walking artists as Hamish Fulton, Richard Long and landscape artists notably Andy Goldsworthy and Chris Dury.
Berleant, Carlson, Sepanmaa all write of art as exploration of the ideas of nature and our changing relationship with it, not as a scene to be admired on a gallery wall, but as one to be experienced.

Dissemination: A way of distributing, propagating, and sharing art work to audience. In terms of a walking practice this is leads to a consideration original art is an ArtWalk. Particularly important to this research in terms of the gap. Originally from the Latin *Disseminare* – to scatter seeds.

Instant Theatre: Created by director/poet RG Gregory in the 1970's. Part of Word And Action (Dorsett) language arts company, as participatory theatre in the round.

Phenomenology: The scientific study of subjective and conscious experiences. It is an approach to psychological subject matter that tries to explain experiences from the point of view of the subject via the analysis of their written or spoken words or image making, in this case as an exploration of the lived experience – namely an ArtWalk. This has been discussed widely and includes philosophers D.W. Smith & David Woodruff (2018) paper on "Phenomenology "alongside Bren Unwin's (2008) thesis on The Embodied Experience of Landscape. This ecological theory of visual perception proposed an understanding of the embodied engagement with the landscape linking it with cultural anthropologist

Maurice Merleau-Ponty's view of phenomenology. Artist Martin Jay (1994) examined the notions of the experience of the body and its relationship to visual perception in his work as artist in his book '*Downcast Eyes*'.

Relational Aesthetics: This is considered as a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space. The artwork creates a social environment in which people come together to participate in a shared activity.

Spect-Actor : Originally termed by theatre director Augusto Boal (1994) arguing that spectators should be eliminated and reconceptualised a spect-actors when regarding new forms of participatory theatre. In this thesis the term is re-appropriated via the work of Bishop (2012) to accommodate participants actions and contributions in See:Saw – in understanding how the viewer acts and reacts to an image through creating new stories.

Walking Art : This is the process of making art through the act of walking. It is considered as an artistic practice. Focusing on the walking artist's immediate experience of their surrounding environment, it blurs the borders between art itself, as well as between artist and audience. It is linked to Dadaism, and The Situationist International. It has gathered practitioners from nearly every field, namely Hamish Fulton, Monique Besten, Richard Long and Janet Cardiff and more recently Yannis Ziogas, Viv Corringham, Ellie Berry, and Kubra Khademi.

Walkshop: A term to describe a workshop made of walking. It moves on foot from place to place.

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Appendices

Appendix 1

See:Saw write up from note books* written by 'Tink the note taker' of each encounter.

*All notebooks write up. These are all verbatim. Nothing has been changed or corrected from the original.

No 1

7 Feb 2022 Geog. students Staffs Uni total: 12 (2 staff)

Please note that the figure of the Carnet are the dates. (day/month) Later in the last 'workshop' (no.5) the numbers changed to page numbers in the Carnet de Voyage . This is just for the ease of the researcher.

NB The image can only be viewed through the viewfinder. I will not print these off as it will defer from the original backlight experience of the individual.

JH Explains Consent forms to be signed in relation to previously sent-out instructions.

JH explains reason for this research.

JH Re-iterates that the session is completely voluntary.

Then it begins once all present have chosen randomly from the box a slide viewer and slide.

JH says the red tape with numbers should be on top. The numbers denote pages in the Carnet de Voyage to be read out later.

Each student is numbered for this research. They are not referred to their number when discussed. It is just for the notetaker and to keep anonymity.

What was said.

#1: Big hedge, enough room for a tractor to pass through in farmer's field. About 12foot high but only just wide enough. Beyond is a hay meadow.
The view looks old. It is a dull day and a wood lies beyond.

JH - Explains that this was a private estate that he could not access so could only imagine, like the viewer what happened and what was beyond.
JH talked about access and trespass – only being able to see places from a .5m footpath when there was one.

#1 Responds saying it makes they want to go a look further.
JH - Reads from his Carnet de Voyage dated 15.5.

#2 Little dirt track and tyre marks up on an upward slope. The left side is not as steep., tho' there is a hedge. And birch trees. Wispy long grass
Another field in the distance. Pile of manure. Animals around for grazing. The slope offers protection from wind. Path to the right obscured. Don't know where you (JH) are going – not clear from image.
Tyre marks indicate a vehicle was present.

JH - Explains the slopes are part of a bund to stop flooding from the sea onto the pastures that were once a flood plain. Hay had just been cut. Unseen River Duddon – near mouth, managed and controlled access by angling club.
The leaching of chemicals now put on fields to improve the grass now are leaching into the river and there are less fish. If the bund was not there would be no need for chemicals but less area for grazing.
JH Reads from Carnet dated 2.6

#3 Open fields and trees in the fields. Bare hills in background. Wooded area. In far distance is a white structure on the hill – it's a turbine just 'chilling' there is a tree wedge to left – indicating a windy slope.

JH - Explains Very pastoral along the upper reaches of Wye before it hits the highlands and its source. Small field, livestock, small living. Farmers promised money from Turbine company – hasn't yet arrived albeit five years previously.
Farmers upset as the works were destructive to their upper grazing lands and hay meadow. This is sold by tourist boards as an 'idyll' yet when one really looks it is very industrial – waggons still servicing/building turbines over the hill. Farmers having to diversify to keep income the same as before – i.e. making campsites and letting rooms for B&B, converting barns as holiday lets.

#4 It is a bottom of a valley. Grazed short grass and longer grass beyond – maybe a body of water further away? Hills beyond. With heather – looks mis-managed. Big stone in front – a platform of sorts? Big scar of felled trees.
Looks weird.

JH - This is towards the source for the Wye. Diversification of farmer – originally plantation crop of conifers and now diversification again for motorcycle adventure riding and learning off road skills. Tells of need from early 21st century of fast-growing wood after WWI – the creating of the forestry commission and only six weeks left of wood in late 1918. There are now issues whether trees should be replanted – what type – same or native deciduous. Lots to do with climate change and bio-diversity challenges. Read Carnet 15.7

#5 Taken from a riverbank, Meandering, flat on all sides, flood plain? Beyond in the distance where it rises to pylons. A few wooded areas on the far hills but down here, the estuary. Overcast day. The mouth of the river.
Peaceful setting with ripples on water.

JH - Dates the pylons being put in – mid 1960's brings electricity to the once remote areas. Another type of industrialisation of the landscape. Electricity from Seascale – Sellafield, nuclear power station up the coast.
Has a romantic feel yet still industrial. Carnet 20.7

#6 Narrow gravel path, trees reach over path. On the right is a stone wall – trees give shade on a warm day. Leads to a farmhouse/ intact good, metalled roof and wood walls.

JH explains the Reading Room. A public space for all. Wood not stone – which is the default building material.
Carnet 1.6

#7 Stood in the middle of a path leading to a white farmhouse. Stone wall on left on the right a wooden post fence and barbed wire. 4or 5 mountains or hills beyond. It has good perspective and is composed well.

JH - It was an active farm, but no one could take it on so the NT bought it – they were going to turn it into an activity centre but it never happened. So remains empty. Local people upset and angry. The NT refused to repair wall on right replacing it with wire and wood. It seems a bucolic image. AS I originally approach there was an owl in the bottom window. I thought it was a model but as I walked around the corner its eye/head followed me. On asking further questions in the pub the postwoman had forced a window at the rear to let it come and go. They thought it must have come down the chimney. Carnet 2.6

#8 Very odd bare foreground, fells beyond? A plantation behind. Car park and wood building. A motorcycle with rider. Sacks of gravel for resurfacing dotted about. All looks out of place somehow.

JH - The motorcycle is a sculpture – (Much laughter) Talks about diversification – farmer using once plantation land for adventure motorcyclists to ride around and learn new skills 0- working with KMC and BWM. Getting up to 100 folks a day coming through 'Better than any wood or sheep!" he tells me. 15.7 (.2)

#9 Taken from a stone lane looking down at a stone barn and other building. Farmhouse? Can't see the chimney to be sure. Gentle side valley, coniferous plantation to left. Trees dot the valley floor. There is a river.
Reminds me of back home

JH - Did you see the foxglove? – towards the source, this is one of the last farms on the Wye valley floor. It felt quite haunted and I aware on intruding. . Good indications of the pastoral – reminiscent of land use in the past. Some hedges now removed to let larger tractors work. It is very very verdant. 14.7

#11 Taken from a track which occupies $\frac{1}{2}$ the image. Enough for a small tractor. A stone wall with lots of lichens and moss. Looks like a fell in Cumbria. Landscape rises in sections – ice marginal ridges? Some vertical infrastructure – a telegraph post? The fell

beyond is fenced off. Silage bales in black plastic. Gate of left excludes the track, and a field remains.

JH - Tells story of 'Crow field' where there were crows once but no more due to the felling of the trees lower down. 'No trees No crows' as Ted Dyson the shepherd told him. Carnet 3.6

QUESTIONS:

1: What are your thoughts about the overall?

- I enjoyed it – listening to the others telling me about their image.
- Getting a good understanding of others interpretation.

Both staff members started talking about landscape changes as witnessed through the images – how each person looked and described the image.

- I enjoyed looking at my photo. I was good to have a lot of time to do so. It was a pleasing image for me. I also take photos. I loved the focal point yet was able to see everything around it. I could smell the flowers along the path side.
- I have got lazy in taking photos, my phone and consumption. I don't look enough. I take the image and think I have looked properly.
- I enjoyed not knowing what image I was going to get. I liked the waiting and sharing.
- If we took images like this and really looked maybe, we would have to do some many field sketches.
- It's different with a field sketch although we do have to look!

2: What about the images being Monochrome?

- Could be a distraction for some people.
- I think if you look at colour photo you look differently. B&W concentrates the looking. I liked trying to identify features in the image.
- Helped me look more carefully
- The greyscale enabled happy memories to emerge for me.
- Gravel looks more appealing although the fells are less appealing. There is a balance of emotion and expectation.

- If digital, it would be easy to change things in photoshop to look 'better' to change the 'texture' of the photo. I see exactly what the photographer sees in the case.

- There are misconceptions of B&W, but it works here. I like that the slide is the only one.

- If digitally/photoshop one could change the image from a geographical point of view – i.e. the grass could look greener or scorched.

3: What about the shape/in the round?

- It enabled me to contribute.

- It easier to listen to everyone. The person speaking became the centre. I liked that. It made it easier for me to get contribute.

- It was very participatory.

One member left early on and then returned.
They explained:
The shape made me feel vulnerable and anxious because it was a new experience, and I wasn't prepared for that. However, I came back to the space and now understand the circle allows all views to be shared and heard.

NO 2

8th Feb 2022 Fine Art Students, Staffordshire University total:14 (1 staff)

#1 I can see a box of compost and bags. Is this inside? Inside a tent? There are other items. I can't make them out – I am trying to work this out rather than look! It is an enclosed environment.

JH explains it is inside a lambing shed. Hand shears can be seen. Very traditional items as well as a box of masks – not generally used but remember it was during Covid. Read from Carnet 22.7
(JH comment to this at time of writing: This student is using thoughts rather than evidence)

#2 In the background is a hill and closer a lodge and in the foreground a bike – it is silhouetted perched on a rock or stone, in the central area of the image.
There is a person riding the bike. Behind is a lorry reversing out. There is a bit of sky as well. Looks like a possible campsite. There is a field that has been partitioned by wire, maybe flowers, grass and sheep's wool in the strands of metal on the fence. It is a barbed wire fence.

JH - tells of Gilpin's picturesque contextual approach – thinking about beauty and the pastoral. The farm had diversified. Not sure at first as to how I felt on witnessing this, but further on whilst walking understood the need for the farmer to diversify. It is the shock of the new and unexpected.
Carnet 15.7 which then promoted a discussion about salmon and contamination of the rivers.

#3 A field, looking over a hedgerow. It is a farmer's field. There is a fence in the distance. Looks like sheep in the distance. Trees behind them and beyond a hill. In the far distance and centre on the hill is a white building.... maybe a windmill? It is tall.

JH - responds saying that this is towards the upper reaches of the Wye. It is a fine example of pastoral farming. Grass for grazing. The wind generator company promised the earth but so far, no compensation has been given. Turbines for such localities can play havoc with feeling and sensitivities despite their understood eco credentials and necessity. Local farmer is aware of the industrialisation of their land and their views. They had to sell some sheep whilst the new rads were put in and wagons on small access roads were rolling for two years. Noisy and disruptive. It is difficult to walk their sheep from one are to another because of the improved faster road that was put in. One farmer has established a campsite to make up the shortfall of living. More diversification. Carnet 15.7

#4 It feels like I am walking home. I can see this house in the distance. There is a single tracked tarmac road. On the left is a stone wall on the right a stock fence with barbed wire. The house is small and white with 'out buildings. It is impressive. It is everyone's vision of grayscale! There are hills in the background. Welsh or Lake District – not sure. Reminds

me of my friend's house as a child who I used to visit– going down a long stretch of road – going home. There are flowers along the verge...ragwort or buttercup not sure.

JH - Farm is Dale Head in the Duddon Valley, Lake District. Couple who owned it died and no one could afford to take it on, so the NT bought it but did little with it. Took down the ruined wall on right and replaced with stock fence. There are drystone walls in the valley, but they were too expensive. A fence may last 10-15 years and wall over 100 years. There was an owl in the window when I walked by" I thought it was a model but moved as I passed. "JH tells the story of the owl, that fell down the chimney and the postwoman who opened a back window for it to fly out. Apparently, it had taken up residence! The flowers are buttercups. Carnet 2.6

#5 There is a building on the left. Really old and brick and painted white. Notice saying: Monday and Tuesdays and a notice board saying there is a mobile post office. Which there is! Beyond is a gate into a garden. There is a very old brick wall and a small carpark. Parking for visitors/walkers. In the background are some tall trees.

JH – This is the edge of Tintern Abbey. Very popular tourist destination. 3 things most important to tourist board/ANOB organisations is Loo, Brew, View. Facilities for stopping and then visiting. It has been shown this is what people require most when visiting historic/monumental places. It presents a massive problem of parking. Tourist s still like to send postcards hance the mobile post office. It is now a daily service! The view is only of Tintern Abbey if one looks over the high wall – or you can see it if you pay.... Carnet 14.5

This provoked a discussion with the group about walking, going out to the countryside and how to access it on foot, the pastoral view, and pastoral ways. One mentioned the changes in their life time when Mop Cop was accessible to all but now there is a pay to park and chained restrictions to access now that the National Trust has taken over. "You are not going to see the sunset from our castle unless you pay! - It is interesting how times have changed; they seem to even want to own the sunset!"

#6 A bridge going over a river. The tide is low. There is a train on the 'trainline bridge'. There are hedges and in the distance hills, one large one. The train has two carriages by the way.

JH - says it is the first train of the day on the coastal line north. Asks the viewer if they can see anything else on the hills – 5 turbines and pylons? This is the mouth of the Duddon. Says in 1879 there was a survey of all 18c/19c industries
From cobblers to coppersmiths. It has become. A hidden valley along the river Duddon no longer industrial save for the turbines on the hills. Few salmon rise here and sea trout due to pollution of progressive wash off of improvement to surrounding fields.
Carnet 23.7
A couple of women of left of the begin sharing their images with each other – "really lovely images" they say, "too much to keep private."

#7 There is a dirt track or a single road, a bit stony. A big, tall hedgerow. A building with metal railings. Single layer, story. Stone foundation, wooden superstructure. Everything is

trees! It is like a hidden in the woods experience, just glimpses of things...everything is hidden. Reminds me of Sweden but is British. The colour is not Sweden. I feel quite voyeuristic as I come down the path. It is quite beautiful yet somewhat eerie. It is a simple image yet not due to the narrative that may emerge from it.

JH – explains it is the community Reading Room, built by two brothers and eventually given to the community by the rich landowner. Originally on Sundays the newspaper and other material was there for everyone to read. Now it is the village hall. The viewer responds: "An act of philanthropy then" ..... Carnet 1.6

QUESTIONS:

1: What are your thoughts about the overall?

- I enjoyed looking at the image, had a definite feeling of going home
- It was very personal
- Looking this way provoked further questions for me
- Unique
- More intimate and inquisitive in my head
- I was waiting for them to be passed on. I want to see what the others saw although I enjoyed the telling and sharing
- When others described their image, I wanted to see it as well.
- I liked the vocal comparing
- I liked the following story – it added another dimension to my viewing of the artist's landscape
- It was good to hear people projecting their own minds eye
- I wonder what would happen if we each had to draw what we saw. Who would be closest?
- I wanted it to last longer *(The viewing lasted over an hour!)*

2: What about the images being Monochrome?

- It adds another dimension to the image.
- We create the colour in our own minds eye.
- I like that it is brief and no reference, so I have to find my own words to explain an remember my experiences.
- There was a different engagement – made me look more
- Made me look in more detail to describe what I saw to the others
- The greyscale enabled happy memories to emerge for me
- It enhanced the isolation and lack of people in the images
- It reminds of something else
- I filled the colours in my own mind
- It is more visceral in monochrome
- It is like seeing it for the first time
- Helped me to distinguish subtle differences in the image and understand the picturesque
- Not having colour allowed me to focus on and become more inquisitive – I am thinking about the wildflowers here.
- I wouldn't have looked so deeply had it been in a gallery.

(There followed a short discussion on the digital and editing images through Photoshop. This doesn't happen in analogue and definitely not when using slides –'what you see is what I saw" says JH)

3: What about the shape/in the round?

- I liked the opportunity for exchange between each other.
- Not like a gallery – one has to consider and wait and can easily return. When in my own hand

- More eye contact and interaction between the audience

- It enabled me to transpose myself someplace other as I had the time to think and not feel pressured to move along as in a gallery.

- It reminds me of watching a film but with only one still just the other telling me about their part!

- I think there is a wider culture here of making connections between photographer and landscape.

- There was time to consider all the places I had been to and not stopped at.

NO 3

8th Feb 2022 Fine Art Students, Staffordshire University total: 4 (1 staff)

#1 It is as if I had taken the photograph. Looking at the image there is a lovely field, a lovely track towards a hedge and empty outline beyond. The tree is where the hedge is, folding into its shape.
Something out of an English Gothic painting.

JH responds explaining that this was a private estate with no access. One can look through from a far but never see in. Likes the reference to Gothic in as much at it secluded and remote.
Carnet 15.5.2

#2 I see a wide river taking up to $\frac{1}{2}$ the image. On the left are large trees and bushes reflected in the river. The corner comes back 'round where there is grass and rock. Maybe this is a shoreline?
Pylons in the distance. One is smack in the middle of the image which draws the eye. Don't notice the one on the right straight away. Trees on a far hill. Agriculture – all straight and formal.
Water takes over most of the image. Clear day, no reflection. I can almost feel that weather, the sky takes up most of the top $\frac{1}{2}$ of image.

JH – This is the bottom/mouth of the Duddon. The land holds an idyll about it despite the industrialisation of pylons and occasional turbine. Tells the story of remembering when the pylons were first built near where
He lived – the shock of a landscape dramatically, visually changing, then of course is the railway and how that has changed the landscape and those who use it.
Carnet 20.7 including sketch

IB – The lower half the image is filled with buildings. A wall in the middle of the image. The buildings are farm/agriculture I assume? 3 B&W cows grazing. Just beyond the building there looks like water. Beyond id a forest and tiny bit of sky.

JH – this is the original Tintern Farm, still worked as pastoral as you can see. Chickens also present! Although looks ideal the other side is Tintern Abbey, a huge car park and lot of movement, bathing in ice cream, beer from local bar. This was shot from a bit higher up and few folds wander up here for this view. The changes can be subtle or extreme depending on where you view from. Carnet 15.5

As there were only 4 people in the audience, we discussed what they would like to do, and they all wanted to look at another slide before being asked the research questions. I decided that this was a good idea – I did not suggest it but was happy to agree to it.

So....part 2, another chance of doing it as there were so few folks. This was requested by the audience.

#4 There is a gravel track, I feel as if I am there - unlike the other slide I had. The track curves to the right, there is a simple fence and white flowers on the verge. There is a grazed, not mown field. There is big chunk on land in the left-hand corner. A stone wall beside the right side of the track. I can see a metal gate; it will have a squeaky spring handle. It is closed but could be open to pass through or just 'hopped' over. Beyond in the background is a hill. There is drystone wall across the view. It is dark. Grey clouds and occasional hill trees. Off to the centre right is a pole and grass and more open trees.

JH – The pole is a telegraph pole indicating connectivity with the outside world. All the small fields you see have names. JH explains Crow field which is where the photo is of. No Trees/No Crows story of the farmer who cut down the trees and the crows left. Carnet 3.6

#3 it looks like a secluded pathway to a pub or a house. Definitely a pathway. It feels like this path connects my first image to this one. Big hedge leading to a house or barn. Very secluded and very private.
Members only? It is a connecting pathway. It is strange. I see a staircase to a long building. It has a Stephen King feeling to it, or the film Maine, The Mire or Shawshank Redemption. The composition is very uncomfortable. The building is bugging me but I don't know why. It doesn't seem to fit.

JH – This is not a local stone building but one of wood. The Reading Room

#3 Reminds me of Hamlet, unusual to have a focal point in these rural areas nowadays?

JH Carnet 1.6

#IB I can see a one-story building with a dominant point to it. A small window at the top. The Doorway echo's shape of building. It is a small doorway. A small box/electricity or services on wall.
Both sides and front all overgrown – not particularly used?

Wire/fencing to prevent access. Sign say St D – St David's? Not necessarily in use anymore? I imagine it would be quite dark inside. Tiny window and bell. It would be dark inside.
I like the shape of the building with the door copying the shape of the building.

JH - This is near the Wye – it is an unused church. It has a path across the front now fenced off. Interestingly the sign writing is quite modern. It did say St Davis. It has been abandoned more recently. Overgrown. Behind is a no-go military area. Infront a forestry area. Carnet 12.5

QUESTIONS

1: What are your thoughts about the overall?

- I have a feeling I have seen all the images although I have only seen two. I have an image in my mind from each description.

- Even from a small audience I like the anecdotes.

- Fascinating that in the two session the same image came up – the one I had but I did not recognise it in the description that someone else gave of it in round two!

- It is poetry painting diary in English Lit!

- Reminds me of WB Yeats, I could sit there for hours and write about these scenes, although they are changing.

- Yes, there is a sense of poetry, anecdotes via the use of language and story as art.

- It gave me a similar feeling to what you saw through my eye and perspective

- It was Immersive via the viewfinder.

- I can visualise myself there.

- It was more private, very unusual for photography.

- Name it Lo-fi, Low tech Virtual Reality.

- It takes you on the journey.

- I liked engaging with the artist which is key to the experience of the picturesque in my head.

- I could just enjoy the image myself.

2: What about the images being Monochrome?

- It is sinister, makes the darkness more dynamic.
- I fill it with colour in my head anyway.
- I know what a drystone wall looks like so fill in the gaps with colour of the different lichens or moss.

3: What about the shape/in the round?

- In rows as in a classroom or on teams it would feel like a lecture or a talk
- Reminds me of festival or similar – much more enjoyable.
- There was a more communal feeling. Like being around the campfire listening to stories – do it again!
- This would not happen if we were in rows.
- Maybe some would not speak up, but that's OK, you need to be able to look at each other in the eye when speaking.
- A vintage atmosphere
- I feel the connection between us – can't wait for the next.
- Better than a static image on the wall. I can move the viewer to change the light and intensity.
- Even if there was a recording of you voice it would be the same. Live is best.
- If it was remote all the aliveness would be lost.
- I liked the lucky dip of the images at the beginning.

NO 4

25th Oct 2022 Photography Students, Staffordshire University total: 16 (2 staff)

After the introduction at the start one of the audience asked me what camera I used. I replied an M3 and that we could discuss that later.

#3. What is the writing I can see? there is a private road with cans and packaging beneath the writing.

JH How do you know it is a private road?

#3 It says on the sign. If it were a public road, it would be cleaned – the council would clean it.

JH explains that as the fly tipping is on private land then the council has no responsibility to clear it. It is an issue with land ownership across Britain.
The other question is who leaves rubbish and why?
Reading from Carnet page 3

#10 Looks like a shot from an old western, monochromatic quality and landscape shooting. There's a run-down barn, chickens and cows.
It looks out over a western movie vibe.

JH – The picturesque was named and contextualised by William Gilpin who was interested in the disappearing of the Pastoral because of the Industrial Revolution, the land grab of the 19th century via the enclosure acts and the small famers moving to the city. These small pastures and low intensity grazing has all but disappeared. Funnily enough, just behind Tintern Abbey, that Gilpin was interested in, is still a pastoral farm.
Reading from Carnet page 7

#16 Quite an open field, nature walk. Sunny day because of the shadows. There is a bush blocking each side of the path, hedges. The person walking has a stick and coat. Older and grey, a slouching gait.

JH responds by talking about walking as transport – especially fro some farmers who like to take time in looking at their sheep, checking the flock is OK. Many do this by quad bike but some still do on foot., and reads from Carnet page 30

#14 There is a field and 'plebs' in a Landover. There are gypsies beyond in caravans. The field is surrounded by hedgerows. It is an open space.

JH Why plebs in a Landover? There is no vehicle in the image. The image just shows marking of a vehicle in a field.

#14 I have a feeling of ownership in the field from the tracks. The farmers seem to do whatever they want with the land – I see it along the M6 – hence my comment.

JH These marking have a span of 8ft and are of a large tractor and sprayer. I spoke with the farmer later who confirmed that he had sprayed the field with Glyphosate, chemicals to 'improve' his land. I asked him if he was worried about the effects of the chemical on him and the river to which he replied, 'There is no need to worry – it just disappears."

#14 So there you are, the irony and to witness that what I was saying – they can do anything they want with their land.

JH reads Carnet page 6

#14 I thought at the beginning you were talking absolutely flannel but now you have spoken about the images I now get it!

#12 I see a highly managed space, a meadow or field. A barbed wire fence. A new windmill on the far hill. In the foreground is a hedgerow and I am staring over it. It reminds me of the farmed landscape around Derbyshire or Staffordshire. I feel at home here. I would be comfortable in this space. Over the hill is something else the wind turbine tells me.

JH This is a typical pastoral view in the upper Wye Valley, with and industrial landscape beyond. Plenty of concrete and building in which the local farmers although they sold their lad have not really benefitted from the promises of better roads and communication and lower energy that was promised.
Reading from Carnet page 17

QUESTIONS

1: What are your thoughts about the overall?

- I feel I own the picture that no one else can see. But I have to paint a picture for everyone else. It focusses the mind to make a description for others. It helps a sharing of the image.

- I thought this was pukka. I was trying to deduce political leanings from the images and what you had explained about the Picturesque in the introduction based on these images.

- We are describing the way we see things with our feelings – there was a glimpse into what other people think. Your reading from the Carnet explains further without telling us about the picture. That was interesting.

- I liked listening to other people's views – there is more than one way to explain a photograph.

- There was no right or wrong answer, just an experiencing of the photograph. How to relate to that.

- We all love photographs, and we have to talk about what we see. To say what I saw I liked the text.
- I liked the text it was poetic.
- How long do we normally look at photographs?

2: What about the images being Monochrome?

- With monochrome there is a lack of distraction.
- More focus, no mixed colours to distract me.
- Mono brings out textures and mood.
- Colour can still be in a good photo, but it is completely different when monochrome.
- It has more mood and atmosphere in monochrome.

3: What about the shape/in the round?

- It is deliberately not on the walls so becomes more private. A private viewing.
- I liked the way we hold the finder and move around checking out the light.
- Yes, it was tactile.
- It shows how we can look at things differently as well as engage with each other.
- I thought it quite personal yet it was good to perceive others view face on.
- If these images were on a wall, I would have felt quite differently about them.
- The image was from my own eye, not shared. I could give my own views and opinions without worry.
- I like being able to witness exactly as I saw it as if I had taken the photograph.

NO 5

25th Oct 2022 2nd Group Photography Students, Staffs Uni total: 16 (2 staff)

#2 It is a river, quite a sunny day and the right-hand side has a shadow – a square shadow – showing the presence of a building. Plants on either side.

JH - replies: would it be different if not a sunny day?

#2 The plants are slightly over exposed. There would be no contrast or highlights changing the image completely. It is quite an abstract photograph.

JH - reads carnet pages 44/45 telling of people discussing hens behind a wall.

#2 You can see there is a wall but it is not physically there. An image behind the image. More of a story of the photograph behind the photograph. How would I record those voices although not in the photo?

#5 There is a lane or edge of a boundary/country fence with a Private Road sign with rubbish in the grass. It is winter/spring no leaves on the trees but some sunshine as shadows are on the pathway. Maybe little flowers around the rubbish. That Private sign.

JH – Carnet page 3

#5 It's hazel in the hedgerow, isn't it?

JH – explains further about access, fly tipping and council vs private responsibilities. Mentions the trespass law as well.

#10 A farmers cottage surrounded by growth/fields. It is taken with a wide lens as the distance is also seen. A grand scale of land beyond. Still day, trees straight. Perhaps everything is closer in reality?
The stone wall is to keep people off and the other side is wire and fence posts.

JH – Carnet page 15. Describes the Tawny Owl at Dale Head, the history of the NT purchasing the farm and then doing nothing with it creating challenges between local famers and the Trust.

#8 Bottom of frame edged with hedgerow, flower spikey twiggy things. Grass in sunshine, cloud formation – Mares Tails – windy high up. In the middle of the paddock are clumps of trees.
Rolling hills in distance. It seems over-grazed, a little bit of woodland in the distance. Teeny tiny Turbine on the hill. Sunny and looking north or South due to shadows, sheep or big rocks!
That's what I see.

#2 That paints a picture for me.

JH - Carnet p 17

#16 Open farmland, a house and a fence and a bit of a field. To the right a fenced off area with some sort of animals in it. Where you are standing (meaning JH as photographer) is another path.
You can't get off the one you are on. Hills on right very tall and goes out of frame – a smaller one to the left.

(It is noted here that the viewer is very demonstrably describing this with their hands as well)

JH – Carnet 18/19

#20 You can tell it is going to rain later

#9 Looks like to be an abandoned or disused telecommunication place, aerials/hub on right hand side, it is overgrown apart from a well-trod path leading up to it. There are trees, it is at the
Edge of a forest or wooded area. Doors coming off their hinge, yet the door is still leaning on the side – it shows people still go up there. Fir trees on left, thick, no light coming through. Conifer plantation.

JH - reads Carnet page 49

QUESTIONS:

1: What are your thoughts about the overall?

- Nice idea but scary, it was quiet at times and all of us close together, the actual photograph situation was nice. It felt as if I was back at home, better to see the image this way than on the wall.

- Made me think how do we look at photographs.

- Lives are over saturated by looking a photos on line so this is very different, the constant looking at images become repetitive. This private view is better. Nothing is private scrolling through Instagram.

- I was happy to look and not share my thoughts. It was nice to have a private view.

- I feel I know these places better now. Its like being an insider/outsider.

- I really like ed the Carnet – the story behind the photo, you voice telling me.

- Everyone knows the story behind but only I have seen the image. I like that.

- Our shared conversations change the context of the image.

- Does the context change the meaning of the image?

- I have never thought of words working like this with images. I could perhaps write something about this.

- It's a private view in a public space.

- Is this a spectacle or a show?

2: What about the images being Monochrome?

- It was nice, good.

- It focusses us as to what is in the picture.

- More open to interpretation.

- Blurs the lines of what you expect to see – such as colours of flowers.
  (There followed a discussion about the colours of the monochrome flowers!)

- Maybe a mix of colour and monochrome would make it more of a journey.

- The light of the Duddon and The Wye so different (Stated by a staff member who had seen different images in the two sessions).

- I liked looking at the slide with different light through it (to the window, to the interior).

- It is very different experience when it is a mono print to a mono slide.

- The medium itself is a carrier of nostalgia for me.

3: What about the shape/in the round?

- The shape is contemporary and ecological, we can all see each other.

- If the images were printed and, on a wall, then that would change the image for me.

- I liked the way were able to change the illumination of the image through the space.

- This shape is better than the false one of the classroom. It allows a private view for all.

- It is more exhibition like due to the context of the audience, the context of viewing is relaxed.

- I liked this circle we can all see and hear each other.

- All of us are involved whatever we chose to do.

Then on departure one silent participant handed me (JH- researcher) and handwritten note (copied here below) saying they want me to have their thoughts:

"My image was one of an adventure bike climbing up a circle of rocks with a large rock in the centre. Looks to be. Wooden cabin in the background.
There is a wooden log next to the rocks on the bottom right side. Looks to be a dirt road leading into the frame. Two white staggered vans, one partially behind the cabin.
On the left is a wooden pen, holding something white – could be sheep. In the very back of the image are long hills, the weather is gloomy and overcast.
There is an irony here as the one who is planning to get their motorcycle licence is the one who gets this image!

Being in monochrome also gives it and old feel. Colour is considered modern, and a younger photographer is expected to shoot in colour. However, I prefer to shoot in monochrome – specifically, 35mm like you. I feel it keeps the old practices alive and opens more of an understanding of the history of the practice."

(Interestingly the staff said that this participant rarely is involved so this was very interesting to see that that became involved in a different way.)

No 6

Holmes Chapel Photographic Society 27 April 2023

12 adults

#8 Man on motorbike, being ridden over a large rock, flat where the bike is and a single story building behind. But looks hilly behind – Lake District or Peak District? set up for off roading, large tree trunk to keep him in position. Looks like a road bike but can go off road as well looking again, more trail bike than road.

Slide page 22 Carnet reading and discussion about diversification of farming.

#12 This image is Monet-esque. Water lilies, pond, algae. Stillness. Lightness and shade, shadow on rights. Reminds me of Tatton Park – the Japanese garden. I have never been to Giverny.

Slide page 44/45 carnet reads up above.....

#3 Picture taken looking down a forestry road? designed for water off flow. Feels like morning – 10am? Sun shining, peaceful. No one else present just you, no buildings – it's a nice landscape. Road has a purpose – domed in the middle.

Slide page 15 JH reads and talks about water meadows and the road on top of the bund. An earth/grass road. A discussion ensues about farmers and pollution from Water meadows to river/sea. Have the trout numbers dropped? Bund is preventing run- off so trout are able to run the river again.

#1 Bright summers morning, bench next to large, felled tree. Quiet and relaxed.

Slide P 29 JH reads of coming across bench, relaxed and enjoying a seat. The view is the artist and for those to imagine, skills of time passed reflected in the rings of the tree.

#7 Flat foreground , Trees, hills behind, wispy cloud, shadows, no object od people – a nice country picture.

Slide p17 – *Similar to the style Gilpin would have wished to be painted. Mentions the Turbine – Viewer thought they may have seen it but has varifocals! Discussion about industrialising of landscape – 'changes the bucolic view of expectation despite its need". JH describes pastoral farming, the viewer questions whether they would have taken the photograph.*

#9 'I don't like B&W photographs" There is a grey sky, a hill, a well-worn path alongside a wall R side devoid of growth, it could be the path up the hill. On l hand side are trees and a lighter spot – water? Feels like an October day. Dour.
Depressing.

Slide p48 Upper reaches of Duddon, in the shadow of the mountains. There is a broken wall. Talk of the labour of wall building but few are repaired now. Lack of people and skills.

#5 Indoor shot, I think. There is a piece of equipment, piece of paper, bracket, small box. Comfort masks it says. Behind a white carrier bag. Focus is on the box – the rest is soft.... indicates a message.

Slide p 26 during covid. "Agh, yes – of course", say the viewer. Talk of shepherd and other tools of the old shepherd who owns the barn. Discussion of traditional methods, and hand work.

#2 Really tall hedge, about a tractors width. An ancient route up a hill. A small road/path. An old guy walks it stooped over with a stick.
Reminiscent of my uncle in Herefordshire – I can see him now, brings back memories reminding me of Herefordshire. And access to the landscape before in my head. It has released my imagination. The old guy is bow legged. Hedge is 1.5 times his height.

Slide p 30 Duddon Valley – funnily enough he is the young shepherd – mid 50's. (laughter). Audience talks of reminiscence and memory and experience and how this moment has allowed that to happen.

#4 There is a river, shallow river – it is idyllic. The light is flat and overcast. Trees over river, spring as leaves are small. Grass on right side on bank. No man-made features here. Nice views. Looks like a good place to fish.
(The viewer shared their slide with their neighbour)

Slide p 20 – to the source of Wye. Lots of nods of acknowledgement to viewer and to text.

#6 Obviously in a valley, a steep slope with a tiny bit of sky above. It seems man made, there is a stream/drainage ditch with fence posts, some down on ground- beneath posts is a rope, no, a wire. Drystone wall beyond. There is a waterfilled ditch – that will be why the landowner is putting up a fence either side. Although there is no evidence of animals or stock.

Slide p 35 describes the retaking of land and fencing for stock. The labour of fencing. The skills – reflected in the wall beyond.

#11 There is a path, thoughts of a journey ascending or maybe descending. This fits with my idea of the picturesque. It is a bit murky, almost dark. Not sure if there is water there. It definitely conveys a journey for me. The old path once surfaced and now rocky.

Slide p 43. Discussion of journey and what we expect. Funnily enough it was the first swallow of spring seen that day.

#10 here is a contrast of nature and technology. Pine forest plantation. This is on the edge of the plantation. I can see 2 satellite dishes. There is also a control building, clad in wood. Perhaps to hide it? The gate is off its hinges, but the padlock is still on! Anyone can enter. Not sure about it. Eery.

Slide p 49 Talks of conifers and connections for people but technology couldn't keep up. So, it has been left to be subsumed by nature. Lots to think about here through the aspect of human and nature.

QUESTIONS:

1: What are your thoughts about the overall?

This is new for me and not the normal way we would do things here.

It has changed my view of image sharing...I am thinking I would now like to project the image for others to share.

How would other clubs deal with this? (Much laughter)

I went first and as I listened to others, I think I would have said much more and probably differently.

I would like to read the PhD – it sounds really interesting!

At first I felt uncomfortable but we all have equality and value what each other says.

Here there is no 'expertise' everyone has a say.

Meets all levels – that good.

Descriptions improved and were more confident as we went on.

The descriptions were detailed – like a proper photographer!

There are more ideas of what you saw and what each of us experienced.

There was an overall pleasing approach to the images in my head although I only saw mine in hand.

I could see a new picturesque to the one I was expecting.

I would like the judges in our competition to experience this.

It isn't 'throw away' like the digital system. The landscape sits in my hand and then in my head. *(JH asks to qualify this....the reply was 'as on the image on the phone, like my son and his friends who just flick through images)*

I have learned something here...not sure what just yet!

It wasn't like our critiques where we just look for wrong things.

Hook was there, in the first few seconds, I kept on looking and seeing more, remembering other things because of it.

I liked just looking with one eye – like an old camera. I had forgotten how good this is.

I enjoyed looking at the whole, listening to other discuss – all the parts, hearing the narratives.

2: What about the images being Monochrome?

Why did you choose B&W? – J(H replies about his practice.)
Ok this makes more sense to me now.

I find it hard to get the balance right when making B&W images, here it is great. Thanks.

B&W makes the story look good in my head.

I am not distracted by colour – I see that myself.

I like the way the contrast works – the light and dark.

It has made me look for other things in the slide, form, lines, shapes details Looking at my memories. e.g. – marking on the door – I would have never noticed them if it was a colour slide.

Although I use colour and digital (of course) – laughter here. I have had to look more carefully – I did have my colour predictions in head whilst looking which surprised me.

I liked the monochrome approach, the shapes, and forms especially.

JH was asked if he used filters – only a yellow to stop down the brightness as my lens only goes to F16 – sometimes with the film I use it gets blown out.

3: What about the shape/in the round?

I think we should consider this form again for other activities – everyone joined in.

It is very comfortable. Like being around a table.

Very different to what I was expecting.

Good to be able just to chat to a photographer on the same level.

I like the form of the round – it is very dynamic.

We would not have got the same thing if we had been in rows. Not everyone would have contributed. I liked this way.

Appendix 2

Table of historic Events

Table 1

Year	Agricultural change	Art actions	Historical event
1750		Gainsborough painting/drawing landscapes.....	Population at 5.7 million most work the land in one form or other
1750 onwards	New models of farming evolve: High intensity cropping, draining land, rotation, reclaiming 'whilst places for		
1757		Edmund Burke writes 'Philosophical Enquiry into our Ideas of the Sublime and Beautiful'	
1768		Gilpin first coins the word Picturesque in his 'Essay on Prints"	
1770		Gilpin publishes "Observations..." - uses the word Picturesque to make his first Tour :The Wye Valley	
1771		Mr Gray writes letter to Gilpin re: his Tour of the Lakes of Micmouth,Hereford and Glosmo and	Tourists descend on R Wye
1772		Gilpin makes a "Tour of the Lakes'	
1773		Gilpin publishes 'Mountains and Lakes of Cumberland'	
1776		Gilpin's "Tour of the Scottish Highlands"	Henry Home publishes The Gentleman Farmer
1789	Robert Ransome mass produces the ploughshare		
1783		Horace Walpole writes Anecdotes of Painting in England - "a living landscape and managed naturalness"	American war ends
1784	Young writes his document on farming improvements. Board of Agriculture created with him and Wm Marshall		
1789	Thomas Bakewell business of hiring out rams for livestock improvements at its height		
1778-81		Paul Sandby - aquatints of Views in England, Scotland an dIreland	
1782			
1787	Leases to shorten on land plots		
1793	Board of Agriculture created to improve tillage and yield and endure new methods of farming		French war, continent closed to tourists.
1794		Uvedale Price writes his essay on The Picturesque JMW Turner paints Llanthony Abbey, Th. Rowlandson	Start of Movement of 'Agrarian Paternalists': Price, Young, Brown and Repton
1795	H. Repton established as 'The Gardener'		
1800	First horse driven Threshing machine shown at Woburn Agricultural meeting		
1801	Enclosure Consolidation Act - Need for an adequate food supply		Population now 9 million Many move to towns and cities
1802	Selective breeding becomes popular	Thomas Girtin paints Morpeth Bridge asserting a Natural Aesthetic of English Landscape	Paintings of landowners portraits of their animals as fine beast - indicating the plenitude of the countryside
1806		J Constable visits Lake District and paints "Borrowdale towards Gleamara"	
1809	Framers must up production		Continental Blockade
1811		Jane Austen's characters Ferrers and Dashwood discuss Picturesque in Sense and Sensibility	
1813	Bumper harvest cause grain price to fall by 50%		
1818	Arthur Young publishes The elements and practice of Agriculture - becomes the book to follow!		
1820-30	Speedy development of agricultural machinery	The Ancients' movement began, Samuel Palmer, George Richmond and Edward Calvert - specialising in an	
1828	First horse drawn reaper/binder invented		
1832	Small land holders are taken over by larger 'holdings'		
1846	Corn Laws repealed, free trade allows mass importing of food		John Deere patents the steel plough USA
1850			On 22% of population now in countryside working
1851		Ruskin proposes a 'Turnerian Picturesque'	
1862		Samuel Palmer 'The Early Ploughman' etching	
1867	Steam driven threshing machines are in use as well a stream driven ploughs		
1870	A push for cereal imports allows a 'grain invasion' Farmers go back to livestock	Herbert LaThange painting landscape and landworkers.	
1890-1900		PH Emerson begins to document landscape and land workers through photography	Population now 35million
1906		Edward Thomas writes "The Heart of England"	
1913	More than 1 million horses working in agriculture	Lucy Kemp Welch paints horses 'in the field' referencing a once idealic/ bucolic landscape	Employment of men in agriculture drops to 13% of population
1914	Development of Women's Land Army - pastures ploughed up for grain production		WW1 starts till 1918
1915	County War Agricultural Committee Records installed nationwide to secure home farming - Wheat imports at a	B. Foster designs stylised images of England emerges with posters . 'A green and pleasant land' . Simple	Supply routes closed Britain was importing 60% of total food supply
1918	2.5 million extra acres of land under the plough		
1939	Tractors become common place in rural scenes		WW11 till 1945
1940	Dig For Victory programme launches - people encourage to grow food for the war effort		
1942		Frank Newbold paints a series of War recruitment Posters with idealised landscape "Britain - Fight for in Now"	
1947	Agricultural Act passed guaranteeing prices and assured markets		
1950	Big push for pesticide use in growing all food.		
			Festival of Britain invokes a 'New Picturesque' in its presentation of a green and pleasant land post war
1955			WG Hoskins publishes Making of the English Landscape - photos by David Attenborough
1960	Petrol Driven Bailers (behind tractors) and combine harvesters now in use on most farms	British Railways commissions AJ Wilson to paint a series of countryside posters, Herefordshire, Ross on Wye	
1962	Pesticide use continues, hedge rows cleared for larger machines		Rachel Carson publishes Silent Spring. This brought home the problems that could be associated
1973	Agricultural changes from being in EEC leading to a Common Agricultural Policy		Britain joins EEC
1974	Machines grow and hedges/wall removed to allow access. Pressure to use more insecticides and pesticides	Robert Blythes book Ackenfield made into a film by Peter Hall shown on BBC	
1980	The CAP creates over supply. Pressure on land increases/'soil improvers' and chemicals on land		Digital cameras arrive for public use.
2014		Andy Sewell produces 'Something Like a Nest' a photo show	

Appendix 3

Consent forms

Consent Form for 'See:Saw How to read an Artwork/Photograph'

This is a presentation/performance by J Hastings PhD Candidate (Staffordshire University H02339SH)

Please read below:
Afterwards a presentation/performance of 'See:Saw - How to read an art work/Photograph' - created by the artist as photo and story, to test the questions 4.1, 4.2, 4.3 (see above) will occur to an invited Staffordshire University student audience . The participants will be current university students, a maximum of 20 in each performance. At the start I will explain what is to happen and how it will be manifested. I will present my art works as slides in which the audience are invited to view through individual slide viewers. The audience sits in the round. No lights, no stage, no costume. The physical form of being in the round encourages a response. No response, no show.
I will then tell you the story about each slide and read from my Carnet de Voyage (portable sketch book/journal). Each session will last approx. 1hour 30 minutes.
Arranged by University staff - the students invited will be from Fine Art, Geography and Photography.

I agree as audience member:

There is no obligation to participate. Not mixed departments so all students will know each other. It will take place during their lecture/learning periods. Feedback will be via an oral questioning, which will happen after each 'performance': Staff will be present. The venue will be indicated by its initials. (i.e Art Dept AD, Geography Dept GD, and Photography Dept, PD).
There is minimum risk in each of the specific department learning environment.

Three questions will be asked at the end of each presentation - as per a usual a dreaded feedback session. Although this is oral, everyone will be anonymous in the writing down of the answer s(data), NB their answers will be written down by an agreed notetaker, by hand (an ink pen) and my own university notebook.). No other details such a name, age etc. will be recorded.

At the end of each chat, I as presenter will ask three questions:
1.Thoughts on what just happened?
2.Monochrome?
3.Shape of presentation?

These questions are deliberately brief and non-leading to hand power to the audience rather than leading them this is part of testing the research questions.
Consent is the main objective here and having worked in this way through Theatre in Education and Community Arts for forty years I understand the importance of such. I have numerous DBS. If people do not wish to contribute to the feedback conversation, then that is fine, nobody is pressured to participate. As an artist and presenter my work/practice becomes an ethnographic embodied presence as researcher, and I acknowledge there will be an impact on the participant as part of an audience.

I agree to the above and to the performance to be recorded by a university recognised notetaker.

At any point in time, you may walk out of the room. There are no obligations.

Signed:

Date: *Student Name/Number:*

Appendix 4

Ethics form approval

School of Digital, Technologies and Arts

ETHICAL APPROVAL FEEDBACK

Researcher name:	Jez Hastings
Title of Study:	SU_21_032 Beyond the picturesque; the manifestation of landscape change via the embodied experience
Status of approval:	Approved

Thank you for addressing the committee's comments. Your research proposal has now been approved by the Ethics Panel and you may commence the implementation phase of your study. You should note that any divergence from the approved procedures and research method will invalidate any insurance and liability cover from the University. You should, therefore, notify the Panel of any significant divergence from this approved proposal.

You should arrange to meet with your supervisor for support during the process of completing your study and writing your dissertation.

When your study is complete, please send the ethics committee an end of study report. A template can be found on the ethics BlackBoard site.

Signed: **Date: 31st January 2022**

Prof. Elhadj Benkhelifa

Ethics Coordinator
Digital, Technologies and Arts

Appendix 5

Abstracts of papers presented during PhD period.

Beastly Landscapes Symposium, Newcastle University 2021

The Beast in the Mountains J Hastings, Artist

Whilst crossing contested borders in the high Balkan Mountains on foot for twenty days on my way to the International Encounters Conference. Every day was an encounter as a body in nature. There were imagined fears as well as real beasts predating on me. This was wolf and bear country. Histories and mythologies ran through my imaginings. What happens when the embodied artist walker meets with the reality of landscape? On one descent to pick up water from a stream I encountered a terrible smell, then I saw it. A beast on the mountain, dead and decaying being inhabited by other beasts. These insects were slowly disentangling the bull which would eventually merge into the landscape. I reflected upon thoughts of dismantling reality, as part of the ecology. Becoming more mountain within my beastly encounter.

Stink of death, 4 days above 2400m Balkans 2019 (J Hastings Monochrome Slide)

Through my PhD I am examining the gap between the receiver and perceiver/artist and audience. I propose a performance of sharing these images, artefacts of the journey as monochrome slides, as well as discussing the stories that emerge.
www.art.jeremyhastings.uk

199 words

Beyond the picturesque, the embodied experience walking a green and pleasant land.

Keywords
Picturesque Gilpin Hauntology Environmental Aesthetics

The industrial revolution drove people to cities, creating removing a relationship with landscape, a disappearance of the pastoral (Rebanks, 2020) and yearning for a past rural life. Contemporary English landscape tourism encourages, memorialises, and preserves this idealised palimpsest, promoted as 'picturesque' (Gilpin, 1782) for the modern visitor as a bucolic, green and pleasant land, a contributing nostalgia. The anticipated response is to an imagined historical landscape, now disappeared.

Today, access to landscape conflicts with the walking body. Paths blocked or removed altogether, a land full of friction and dissonance driven by private ownership and supposed conservation. I use walking art as a method for my PhD. It is underpinned by environmental aesthetics, (Berleant, 1992). I recognise both natural and human environments (Kastner, 2012) in relationship to walking and route finding; my practice questions this through its physicality. It is inquisitive and lingering, even hesitant within its temporality, using embodied encounters and monochrome photography as artefact of the walk, enabling a fresh approach to rural tourism. It is the co-terminus of perception and memory.

What does this contemporary landscape give to a walking artist and audience, in considering landscape as both visual and kinetic through the lens of Fisher's (2013) Hauntology[1]? This is different to other types of walking, such as pleasure, recreation, or labour. A witnessing of 'improvements' that have destroyed meadows, hedgerows, and riparian landscapes, inhabiting not only my practice, research, imagination, and ecological understanding but also the future entanglements of a tourism once dreamt of by Gilpin?

www.art.jeremyhastings.uk
250 words

Walking routes therefore are not just infrastructure but a placemaking strategy, to augment the imaginaries, affordances, and attractiveness of rural regions. They are co-produced by a wide range of actors, cutting across diverse domains (from public to private, commercial to spiritual and human to 'more-than-human' actors), and emerge as a multi-layered social and spatial practice. As such, walking routes are subject to frictions, conflicts and inclusion and exclusion patterns.:
- more-than human entanglements and encounters in walking routes (animals, plants, atmospheres)
- walking routes and 'footprints' (from ecological discourses to embodied forms of place-making through walking)
- walking routes and mobilities contradictions (eg. between migration and leisure mobilities)

[i] Ghosts of My Life 2013 explores a future that was always experienced as a haunting, a virtuality which impinges on the present, conditioning expectations and motivating cultural production. Mourning a failure of the future to transpire, looking back on a dream that never really occurred.

Berleant, A. (1992) *The Aesthetics of Environment* Philadelphia, Temple
Gilpin, W.(1782) *Observations on The River Wye and several parts of South Wales Cambridge CUP*
Kastner, J. (2012) *Nature* Whitechapel MIT Press
Rebanks, J. (2020) English Pastoral London Penguin

Royal Geographic Society 2nd CFP - RGS-IBG 2022 - Geography & John Berger

See:Saw a re-interpreting of Ways of Seeing: Story telling as a tool in relation to geography via the practice of durational walking and photography.

Early landscape photography encounters were not just with landscapes and those who worked it, engaging aesthetics as 'beauty through the form', Friday (2002). The relationship between landscape, seekers of the view and eventually audience, are different to that of Gilpin's (1782) picturesque, a framing through a particular lens. The convention of contemporary photography requires each viewer to own a very narrow interest in the immediacy of the image, Berger (1972). How does the embodied artist/photographer perceive scenery presented to me? Berger (1968) proposed that the artist should be alongside audience in expectation of decoding the photograph.

My practice-based research seeks to create a grammar through changing the context in which photographer maximises a potential for connecting landscape with audience beyond the narrative of the picturesque. A bridging of the gap between artist and audience is enabled through a new way of storytelling. This way of interpreting the photograph via audience intervention utilises the image as interactive artefact, allowing a storytelling technique to emerge by way of dissemination for artist as well as a decoding for audience. I have named this system See:Saw. The artefact's physical surface becomes new strata as story, on which the photographer layers the distant physicality of durational experience.

Story moves the aesthetic of the embodied encounter to a representation of another. Adopting Berger's ideas of narration from an audience's viewpoint as well as storytelling potential derived from Lorimer[2] (2003) I propose that this See:Saw dissemination becomes a catalyst for the viewer to re-engage with a photograph.

247 words.

1. Lorimer,H.(2003) June 2003 Transactions of the British Institute of British Geographers 28(2):pp197-217
This article examines how the practice of learning geography, and the arenas in which knowledge-making takes place, can be usefully positioned within changing histories of the discipline. It contends that networks of action – understood through the intersection of social sites, subjects and sources – present a conceptual framework and narrative focus for the re-consideration of specific episodes from geography's past. The interventions made here are informed and illustrated by a 'small story' about the doing of geography. Based on different personal accounts, the story revives a series of events, encounters, dialogues and images dating back to the winter of 1951 at Glenmore Lodge, Scotland. This educational institution in the Cairngorm mountains offered children from urban areas the opportunity to learn field studies and the skills of 'outdoor citizenship'. Initially, the focus falls on Margaret Jack, a 14-year-old field-course participant. Her learning experiences are traced through personal letters, a diary and a field journal dating from that time, and her recent recollections of this event. Margaret's account dovetails with the story of her field studies instructor, Robin Murray. Robin's role is traced through his learning experiences as a geography undergraduate at Aberdeen University, and the recent recollections of Catriona Murray, his wife.

Berger,J. (1968) *Understanding a Photograph* London Penguin
Berger,J. (1972) *Ways of Seeing* London Penguin
Gilpin,W.(1782) *Observations on The River Wye and several parts of South Wales Cambridge CUP*
Friday,J. (2002) *Aesthetics and Photography* Aldershot Ashga

Walking Encounters Psarades 2023

From idea to action: Walking as activism precipitating an invisible monument.

Jez Hastings, Yannis Ziogas, Cynthia Gerothanasiou

Walking as intention – when no one is watching.
Walking as memory. Walking as Monument. Walking as Activism. Walking as Art

ABSTRACT

This paper is a record of an event at the Department of Fine Arts, School of Arts in Mesonisi and in Florina, which became a one-day monument on March 20th, 2023, both visible and invisible at the same time. Driven by a national tragedy, an immediate memory can connect all involved through walking.

What drives us as humans to walk as a demonstration? There are tragedies throughout history in which people have reacted, and still do. The paper aims to scrutinise what factors drive artists to walk as protest. It explores the ways places of the landscape are contextualised as landmarks of invisible monuments. It will interrogate the form and meanings surrounding an art walk that emerges from a re-action to a public manifestation, key to this discussion is the facet of intention.

The writers acknowledge that artists have always been driven to be involved with protest (Felshin, 1994) but how relevant is this to today's public art discourse and the reaction of those involved and those who eventually become spectator (Deller, 2016)? Walking art manifests itself as many things – Chris Ioannides film "Is Walking Art?" touches on the philosophical approaches yet this paper suggests case for the artwork as walk goes further.

Walking confirms the human in us (Kaage, 2019). When we walk, we are human, we are activist. Yet what becomes of the dissemination, and what becomes of the action/activism as art?

233 words

Deller, J.(2016) *because we are here* Film https://becausewearehere.co.uk

Felshin,N.(1995) *But Is It Art?: The Spirit of Art as Activism* NewYork Bay Press

Kaage,E.(2019) *Walking. One Step at a Time* London Viking

Walking Encounters International Conference Psarades 2023

Frozen Time: Gramos as the Great Maneuver

Jez Hastings, Yannis Ziogas (artistic coordinator), Yannis Daikopoulos, Clara Gari, Soazic Guezennec, Christos Ioannidis, Kostas Papakosmas, Yannis Tsaknakis, Annie Tsevdomaria, Geert Vermeire.

Frozen Time: Gramos as the Great Maneuver was realized from August 2016 to March 2023 in the mountain Gramos. Its third version *Frozen Time: Gramos as the Great Maneuver III* took place as a nomadic walking sculpture composed of six international artists and their mountaineering guide. Starting from the Gramos village of Yannochori, it concluded in the plain of Kastoria. The artistic team explored and reconstructed the

routes of the *Great Maneuver* in this area during the last year of the Greek Civil War (1948-49). The key element of *Frozen Time: Gramos as the Great Maneuver*, is the walking body: its physical presence and movement, the recording and mapping of folklore and historical elements and, finally, the collection of images of "Events". These "Events" constituted the physical connection to space. Simultaneously, technology enabled the connection and feedback in real time from members of the international walking community. In this way, modern technology is combined with the archetypal process of walking, one of the earliest manifestations of human energy. *Frozen Time: Gramos as the Great Maneuver* is a tribute to the tragic deaths in Gramos and the ongoing trauma of this collective memory. The movement through the space resulted in a monument of ideas. Not limited by spatial boundaries, it served as a tribute to the memory of human adventure and those who activate it.

Walking Encounters International Conference Psarades 2023 (Ableism and Movement)

DON'T LOOK UP - ALL EYES ON THE PATH INFRONT

Where do you look? What do you see? J Hastings, Staffordshire University

This paper is a shared journey between two friends. The world is very different when undertaking wheeled ambulatory motion. This is a place for arms, where the back moves forward, head downward to get enough effort to achieve momentum. Rarely looking up. Downward at the surface all the time, only when once stopped can you safely see beyond. The differences are visible but also subtly social and societal at the same time, no favours when using a wheelchair.

Walking with Tink, who uses a self-propelled wheelchair, presents daily challenges, not only for her but me as well. I have learned to look in a different way when I am with her. Spatial mobility, on full alert all the time, becoming dynamic with landscape (Kaage, 2019). Every single 'flat' pavement is never flat. Each new place is fraught with what-ifs? Is it suitable? Is it safe? Is it as it says it is? Finding a position that enables conversation as well as articulating as safety outlier. Supporting and enjoying being together despite the challenges. Imagine the opportunity when we could go out without all the worries. Imagine a place that would be equal, how good things could be. As Stevie Wonder said:

"Just because a man lacks the use of his eyes doesn't mean he lacks vision."

.....What if it all goes right?

Olot Bull Ring Approach (35mm slide JH 22)

227 Words

Note of Typeface

In recognition of the modern /digital approach to writing, the font (Chiswick Poster) used in this thesis was designed by Paul Barnes in 2017, based on a vernacular style created by those craftsmen around the time of Gilpin. He would have seen it on shop facias, gravestones, carriages, and other places. Even more relevant is that it remained a mode for as long as people were making/writing letters by hand. I am grateful to Paul Barnes and Emil from Commercial Type, New York, for permission to use this typeface/ font.

Notes