



LANGUAGE, LANDSCAPE & THE SUBLIME

DARTINGTON HALL › JUNE 29/30 || SHARPHAM HOUSE JUNE 30 2016



Andreas Achenbach: *Clearing Up, Coast of Sicily* (detail) [1847 collection of The Walters Art Museum]

welcome

Dr Richard Povall, Conference Convenor and Director, Arts & Ecology Programme, Schumacher College



The response to the themes of the conference has been quite overwhelming: it seems the sublime has a renewed resonance in this time of cultural challenge, financial paucity and governmental mixed-messaging about the environment.

Perhaps the stench of fear underlying the perfume of beauty has a particular relevance at a time when we have begun fully to realise the damage we have wrought on the natural world. As the developed world (as it likes to call itself) relies more and more on technology and on technocratic solutions it seems hardly surprising that we feel both suspicion and fear about what the natural world can offer us. Even the language of environmental disaster has created its own sense of fear and self-loathing (self-defeatingly so?).

I'd like to welcome you to Dartington and to encourage you while you're here to explore this beautiful and rather extraordinary place. Please take the time to walk down to Schumacher College, making sure to visit Natalie Joelle's installation: Glean-to.

about art.earth



art.earth is a family of artists and organisations whose work focusses on contemporary arts and ecology, the environment, the natural world. As a family, we're happy to spend time together; there's much on which we agree and other issues on which we can agree to disagree. When things get sticky we can just go off to our own rooms... But we are family by choice with a shared ethos and a shared commitment to the planet on which we all live. art.earth is a core component of Schumacher College's Arts & Ecology Programme.

The nuclear family includes the Centre for Contemporary Art & the Natural World (now based with art.earth at Schumacher College) and RANE (Research in Art, Nature and Environment) the research group (formerly based at Falmouth University).

We are currently in conversation with potential family members in the UK and beyond.

art.earth is led by Richard Povall. Information at www.artdotearth.org

about Schumacher College



Schumacher College, located in the beautiful surroundings of Dartington, South Devon, has an enviable reputation for cutting-edge learning. Our work is to inspire, challenge and question ourselves as co-inhabitants of the world, to ask the questions we all struggle to find answers to and to find sound knowledge, intuition and wonder in our search for solutions.

Schumacher College is an international centre for nature-based education, personal transformation and collective action. Come here for short courses and postgraduate study with the leading thinkers, practitioners and activists of our time. Join us for education, co-creation and participation in a more resilient, equal and sustainable world.

The College recently launched its Arts & Ecology programme, the core of which is a new MA and MFA in Arts & Ecology. Information at www.schumachercollege.org.uk/arts-ecology.

about Dartington



Dartington is many things to many people but one aim underpins everything — how we use our estate to stimulate new thinking and action to help develop a more sustainable, more just and more enriching world. And that's how we use our estate to stimulate new thinking and action to help develop a more sustainable, more just and more enriching world. In this, very little has changed since Dorothy and Leonard Elmhirst bought this estate in 1925 and embarked on what they called the Dartington Experiment to regenerate a rural community.

The Elmhirsts welcomed artists, economists, horticulturists and social reformers to Dartington and encouraged them to grapple with the pressing issues of their day. The common theme then, as now, concentrated on making the world a better place for others. Today we are a social enterprise that ploughs surplus from our commercial enterprises back into the

about The Sharpham Trust



The Sharpham Trust is an education and conservation charity based on the Sharpham Estate, comprising 550 acres of land along a three-mile stretch of the River Dart in South Devon. Sharpham House is a Grade 1-listed Palladian villa set in a Capability Brown designed landscape with stunning views over the steeply wooded banks of the River Dart. The estate is also home to the multi-award winning Sharpham Wine and Cheese.

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DARTINGTON

practical information

Lunch

Lunch is provided for all registered participants (please wear your conference badge)

Evening Meal

There are various options on the estate:

White Hart Restaurant and Bar 18.00-21.00 (advance booking essential)



Roundhouse (light refreshments) 10.00 - 20.00

Pizza will be available in the Garden Room bar from 18.00 until about 21.00

There are numerous restaurants in Totnes and the local vicinity at a range of prices. Nearest is Cott Inn on Cott Lane satnav: TQ9 6HE

Transport

Recommended taxi firms are Badger Cabs 01803 840400 and Orchard Cars 01803 666732

The mainline rail station is **Totnes**, five minutes by car, approximately 30 minutes on foot

Country Bus 165 leaves the Dartington estate, departing from the bus stop outside the Granary (see map **12**) at 0950, 1150, 1355, 1610, 1705, 1805. These buses go to Totnes town centre and stop near the Station (get off just past traffic light).

The minibus to Sharpham leaves from Space **13**

What to do in an emergency: contact a steward or staff/crew member who will take appropriate action

In the event of a fire alarm, the fire muster point is the Great Lawn **10**

Where to get help You will find stewards and staff/crew around, wearing these badges



Please note: the Dartington estate is a working environment. Please be aware of others using the estate.

SHARPHAM

practical information

Lunch Lunch is provided for all registered participants

Evening Meal There is no evening meal available at Sharpham; see above. In Ashprington village there is the Durant Arms (durantarms.co.uk) or a little further down the road the Waterman's Arms (thewatermansarms.net) at Bow Bridge.

Bus transport to/from Sharpham (£5 each way, pay on bus or pre-book online)

DAY 1 Dartington to Sharpham at approx. 21.30 from the bus stop **13**

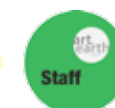
DAY 2 Dartington to Sharpham at 08.30 and 09.15 from the bus stop **13**

DAY 2 Sharpham to Dartington and Totnes station at 16.50 and 17.50 from the bus stop **S1**

What to do in an emergency: contact a steward or staff/crew member who will take appropriate action

In the event of a fire alarm, the fire muster point is the lawn outside the main entrance. **S6**

Where to get help You will find stewards and staff/crew around, wearing these badges



abstracts

Presenter: Bram Thomas Arnold

Title: Actions for and against nature

When: Session 5 (Day 1, Dartington 15:15)

In 2006, when this all began, I was stood on the edge of Dartmoor, at the end of a 9 mile walk from the village of Dartington to the edge of Dartmoor National Park. A nondescript field boundary, a dry stonewall, rain, fog, mud. I took out a book of poetry that I had carried with me and read aloud from it, to some nearby rocks. Thus began an ongoing series of works called Actions For & Against Nature.

In 2014 I joined London Fieldworks in the remote wilds of Scotland for a project called Remote Performances. Remote Performances was an opportunity to reengage with the Actions and I devised a series of new actions specific to the Glen and to my relationship with it. I will present an extended version of a text published in Remote Performances (Gilchrist, Joelson & Warr 2015). This performed paper, this reading, this shouting, this singing, is an opportunity to reinterpret works that are often lost to the wilderness but also to explore some of the back stage thinking to the project. This performed paper attacks the idea of 'Nature' in favour of 'Ecological' thinking as posited by Timothy Morton (2012) by questioning assumptions, the dangers of romantic ideologies and human ideals that surround our longing for a wilderness and a wildness that is no more, that has never been. The Actions are about the self, the world and the space in between, questioning those assumptions we carry from the past into the future.

Presenter: Lyn Baldwin

Title: Finding Place: Naturalising through Field Art Journal

When: Session 8 (Day 2, Dartington 10:15)

Naturalists and ecologists have argued that our ever-increasing "extinction of experience" with the natural world may be its greatest threat. This talk, illustrated with excerpts from my recent exhibit, will report on a multi-year expedition made in search of the place-based experiences, sublime or otherwise, that could allow a Euro-Canadian like me to naturalize to a North American landscape. We know that place matters; people all over the world have used the sublime and the mundane, enacted through line and song, to pay homage to the land. But what in my tradition can find the stories of place? Although natural history—recently defined as "the practice of attending to and representing the natural world"—has been used in service of empire, it allows science and art, text and image, to be equal partners in a place-based expedition to home. Collected in more than 30 hand-bound field journals and field journal paintings, the lessons learned during this expedition teach that home is not a collection of data points or drawings, but is built from specific places that have the capacity to shape who we are as a people. Naturalizing to place occurs when the land's line and shadow flow into stories that bind us, as tightly as a rough-legged hawk clutches a vole, to the land itself. Ultimately, this expedition reveals that the act of finding place not only rescues the "extinction of experience" but is an obligation of residents embedded in community.

Presenter: Tom Baskeyfield and Mario Popham

Title: Shaped by Stone

When: Session 16 (Day 2, Sharpam 12:30)

Grit Sap Seam
Setts Cobbles Flags
Walls Roads Paths
Strata to Streets

Teggs Nose is a hill to the east of Macclesfield Town. Quarried for centuries, its stone lines the streets and faces buildings of 'old Macc'. What does it mean in this time of deep ecological imbalance to contemplate the relationships between an abandoned quarry and a post-industrial northern town? What might it mean to the people of Macclesfield to reflect on this relationship? How might it alter their relationship to this place...to their home? And how might this translate beyond the old wall-gates of the town and the heather topped waste heaps of Teggs Nose to the broader landscape of Britain?

We explore the relationships between these places through the use of large format film photography, drawing (embossed rubbings), writing, walking and talking. We ask the question: How are we shaped by stone?

Presenter: Dr Luke Bennett

Title: Standing safely at the edge: risk, law and the landscape sublime

When: Session 1 (Dartington, Day 1 10:45)

Writing in 1792, in a statement encapsulating the Romantic landscape sublime, Jean-Jacques Rousseau declared "I must have torrents, fir trees, black woods, mountains to climb or descend, and rugged roads with precipices on either side to alarm me". But less often mentioned is his caveat that "a great part of my amusement in these steep rocks is [that] they cause a giddiness and swimming in my head which I am particularly fond of, provided I am in safety." As Edmund Burke put it, "terror is a passion which

always produces delight when it does not press too close." For the Romantic sublime was not an unmitigated embrace of "delicious terror" (Coates 1998). This paper will consider this safety-consciousness at the heart of sublime engagement with landscape, by suggesting that much of the Romantic sublime remains embedded within what, at first glance seems its antithesis: contemporary 'health 'n' safety' culture. The paper will pursue this argument by a textual analysis of the reasoning and asides of senior judiciary in a spate of legal cases culminating in the House of Lords decision in Tomlinson vs Congleton Borough Council in 2003. In these cases we see a deep seated belief that opportunity to congress with the landscape sublime is a public good, worthy of legal protection and something to be balanced alongside appropriate provision of edge protection in the countryside.

Presenter: Dr Laura Bissell

Title: Translating Seascapes

When: Session 2 (Day 1, Dartington 10:45)

This paper demonstrates a practical application of Bachelard's assertions about the abstract relationship between the materiality, movement and liquidity of water as synonymous with language in his essay "Water's Voice". In this he claims "Liquidity is the very desire of language. Language needs to flow" and argues that there is a euphonic relationship between water and its human echo (language). Using "directives" from "Water's Voice" this paper explores performative writing methods that reflect musical processes such as improvisation and composition to "converse" with the sea.

Collaborating with a sound designer I offer a translation of the sound of the sea into language. I ask: What might a "poetics of the sea" sound like? One of the definitions of poetics is "the practice of writing poetry, poetic composition" reminiscent of Gertrude Stein's use of harmonies, patterns, relations and rhythms. By applying a similar process of composition to words generated by sea sounds, a linguistic seascape as translation of the physical matter occurs. Can processes of translation assist in understanding the sea as a sublime landscape more fully and in a more embodied way? Can this help us to consider our relationship with the sea in a time of ecological crisis?

I am a lecturer in Contemporary Performance Practice and my current book project is called Performing Landscapes: Seas. As part of this I have undertaken three practice- as-research collaborations to identify key connections between human bodies, bodies of text and bodies of water: this paper reflects on my collaboration with sound-designer Tim Cooper.

Presenter: Jan van Boeckel

Title: The landscape thinks itself in me

When: Session 13 (Day 2, Sharpam 09:45)

We usually take for granted that painters look at their landscape motif, and not the other way round. But what may be taking place is a more subtle movement in both directions, a reciprocity between one's whole embodied being and the world outside. Through artful activity, we can strive to let the landscape in its specificity enter into us, and allow it to emerge in the form of a painting or other artwork. When painting, Cézanne famously said, "the landscape thinks itself in me ... and I am its consciousness." His work is founded on a partnership between nature and the human mind. For him there was a clear sense of initiative emanating from the visible in external nature. Reflecting on this, Merleau-Ponty noted that the roles between the one who creates and that what he or she paints ("the visible") inevitably change, and this may be the reason why so many painters have said that things look at them. At a point it may become impossible to distinguish between who sees and who is seen, who paints and what is painted.

In my presentation I focus on this phenomenon. I discuss how participants in artmaking practices such as "wildpainting" can be encouraged to seek a connection with place. I will contrast this experience of surrendering oneself to an artful process with other ways of engaging with place in which preconceived scientific knowledge "inserts itself" between the perceiving subject and the circumambient universe.

Presenter: Anne Burke

Title: Landscape Forays: stumbling through the sublime

When: Session 12 (Day 2, Sharpam 10:15)

I am aware that I have carried out various landscape research projects which have been subtly infiltrated by ideas of the romantic and the sublime. I have, for example, been part of long voyages by sea, in a tiny, seemingly insignificant rowing boat; I have worked with displaced seafarers on an obsolete cargo ship, observing them utilize a landscape not their own; and have trodden the path of late 19th century ethnographic voyagers, analyzing their search for authentic antidote to modern life. Although not stated, such projects have been largely motivated by my own desire for a particular kind of immersive experience, one where I could test my own limits through being in / journeying through a landscape or place far from home. Dressing this desire up within structured research projects, with their own distinct aims and methods, has provided legitimate means of both having the experience to begin with, but also containing it

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within structured discourse.

In this paper, by contrast, I want to reflect on the place of such ideas on relatively unplanned incursions into the landscape, carried out not as part of any research agenda, but on the basis of a good idea at the time. In particular I want to focus on what happens when forays into the wild go awry. Part performance and part contextualized delivery, the paper will incorporate fictionalized narration, sound and image, to holistically explore the varying psychological state of the lone but determined walker.

Presenter: Anna Cottrell

Title: Sarah Hall's Borderlands

When: Session 17 (Day 2, Sharpam 12:00)

In Sarah Hall's *The Carhullan Army* (2007), a dystopian novel set in a Britain wrecked by environmental disaster, hope comes in the shape of a visionary founder of an all-female, survivalist commune tucked away in the hills of the Cumbrian-Scottish border. Hall's anonymous narrator, on finally meeting the mysterious leader, thinks, 'I knew that the territory had somehow gone into the making of her'. This paper explores Hall's articulations of this interaction between 'territory' and human potentiality in *The Carhullan Army* and *The Wolf Border* (2015). Its purpose is to catalyse a discussion about the ways in which Hall's highly politicised vision of contemporary Britain reasserts the power of landscape and the sublime to initiate radical revisions of our concepts of gendered selfhood, autonomy, and community. In *The Wolf Border*, an animal conservationist called Rachel returns from America to Britain, which she unsparingly summarises as 'a country particularly owned'; her employer is the powerful and irresponsible Earl of Annerdale, whose whimsical project to reintroduce wolves to Britain Rachel is to oversee. Rachel observes the parochial culture of the estate with distaste, but as the novel progresses, she transforms it into a utopian space – not by means of overt political action, but by taking a very particular form of ownership of her own body and becoming a mother. Hall's meditations on landscape, embodiment, and rootedness are fearless and electrifying and, above all, urgent: a much-needed rekindling of Romantic sensibility from a feminist perspective.

Presenter: Prof. David Crouch

Title: The liveliness and fluidity of the thing we call landscape

When: This paper is available at <http://languagelandscape.info/the-fluidity-of-the-thing-we-call-landscape> as Prof. Crouch is unable to attend the Symposium

This presentation combines a consideration of the art work, particularly the paintings, of Peter Lanyon, currently showing [2015-6] at Tate Modern London, with a critical approach to the limitations of Designed 'landscapes'. Both Lanyon and another subject of my interest, allotment holders cultivate spaces Lanyon even referred to his rhythms of gardening as bearing similarities with the rhythms of wielding a brush at a large canvas. Much more than that occurs. Making a painting can be making a landscape; plotolders do the same. My interest in allotments grew from an impatience with work in geography during the 1980s when landscape equated particular early periods of formalised landscape painting and the landscaped gardens of the wealthy. Two landscapes that I equate here are focused in understanding landscape as our sensuous, felt expressive poetics of being alive and doing and emerging in a nuanced, complex and interrupted atmosphere of their relationships with earth, other life, human beings in their own creativity. Lanyon, not only in his paintings of flight but in his work through the 1960s, and people who tend a plot work landscape through what they do, both metaphorically and materially. The landscape, changing as any other, is fluid, part-instructed and part in a commingling in their atmospheres. The paper thus considers a wider 'frame' of how landscape occurs and is conveyed in people's voices.

Presenter: Cameron Davis

Title: Thinking the Sublime: Studio Practice Animated by Ecological Emergencies, Emergent Perspectives and an Evolving Understanding of the Human = Nature Relationship

When: Session 16 (Day 2, Sharpam 12:00)

This presentation will trace evolving conceptions of the sublime that have informed and animated my studio practice for nearly 40 years. The painting and community art projects reflect, through content and process, a re-consideration of the sublime from a perspective of separation (greater than, larger than, God, and terror), to a perspective of a whole living system in which we dynamically participate (saturated with presence, unbounded and embodied).

I propose to demonstrate this intuitive inquiry through selected early, mid-career, and current projects including the painting series *Endless Spring* created in collaboration with composer Sam Guarnaccia's *Emergent Universe* Oratorio, in consultation with Brian Swimme and Mary Evelyn Tucker, authors of *Journey of the Universe*. I will share how the role of consciousness and the new sciences can form cultural frameworks that reweave relational and participatory ecological perspectives in light of the ecological urgencies and emergent possibilities in the Anthropocene. The studio

process freewheels around these concepts and use of various imagery and sources including: Hindu/yogic practices, Buddhism, Old Greek, Earth-based traditions, esoteric Christianity, and the new sciences, while paired with abstraction that corresponds to the felt and sensed. In this way I attempt to address the permeable nature of the inner and outer, and our perceptual immersion within a living whole.

Panel Discussion (live broadcast) on Soundart Radio 102.5fm

Convenor: Laura Denning

Title: Bioacoustics and sonic art (live on Soundart Radio 102.5fm)

When: Session 10 Day 2, Dartington 12:00

Using a recording of the Devon Dawn Chorus as a point of departure, my proposal is to host a live discussion on Soundart Radio around the relationship between bioacoustics and sonic art – opening up a multi-voice conversation around nature, representation and meaning. I have been exploring this personal recording over the last 12 months, in particular I have been slowing it down which changes the pitch of each avian contributor. This has opened up an intuitive understanding of the stories being told by the various birds, and the interactions between them in ways which have changed my understanding of bird song irrevocably. I have used variations of these recordings in a number of sonic art pieces throughout 2015, notably for exhibitions locally and for my contribution to Sanctum Bristol in November 2015.

Bioacoustics, and sonic art, are becoming increasingly prevalent as forms of research-in-practice, and as installations within art spaces. What are the meanings we are attaching to these representations of nature, and how are they impacting within the broader discourses surrounding these themes? By facilitating a participatory audio event that is simultaneously broadcast online, within the context of this symposium, a record will be created that will act as marker for future research, and practice, in this sphere. This could take place anywhere within the buildings of Schumacher College, Dartington Estate or Sharpam House, using the Radio Anywhere kit. Sonic contributions from other artists could be broadcast either side of the discussion.

Presenter: Dr Bruno Duarte

Title: Physics as Art: Friedrich Schlegel's History of Nature

When: Session 17 (Day 2, Sharpam 12:30)

In 1800, the year that saw the publication of Schelling's "Ideas for a Philosophy of Nature", Friedrich Schlegel set out to develop his own conception of a "Philosophy of Physics" containing "a characteristic of nature as that of an infinite animal, an infinite plant and an infinite mineral", the sum of which would then come to engender "the natural History of Nature". Schlegel's idea of a higher "Physics of the universe" was meant both as a reappraisal of the empiricism of "natural Physics" and as a divinatory gesture, encapsulated in what he termed "divine Logic", as exemplified in the equation: "Formation: Religion = Nature: Physics – All formation [Bildung] is compatible." At the core of this was the conviction that "Physics as a whole is an art and not a science", and that "many of the early founders of modern physics need not be seen as philosophers, but as artists."

In the same way, any attempt at a redefinition of a Philosophy of Nature would have to call into question Philosophy as such. Being by nature antithetical and angular shaped, every "philosophical substance" needed to be liquefied in the eyes of nature. Ultimately, a hazardous conceptual experiment was at stake, at the center of which was not the outcome, but the process itself implied in the study of form: the form of Philosophy, and, by extension, of all things. In that same process, nature would come to play the role not of the inert object, but that of the acting subject.

Presenter: Sandra Escobar

Title: The (negative) sublime: a hermeneutics of contemporary landscape

When: Session 7 (Day 2, Dartington 09:45)

The contemporary landscape is deeply modified by the antropic action: the magnitude of mountains and storms of romanticism gives way to the skyscrapers and environmental cataclysms. In the world we live in, the power of natural processes is deeply magnified by human action. We produce phenomena that surpass our power of representation, both according to our reason and sensibility. We are in the domain of the unintelligible as we cannot understand those phenomena in their totality. Indeed, such phenomena can be seen as quite expressive examples of the negative sublime, once that reveals a "dominant aesthetic consciousness of our age" (Berleant, 1997). In the field of a critical aesthetics of environment, these examples can be taken also as instruments of appreciation of the very aesthetic-ethic consequences that they present, or that are associated with them.

Is Kant's and Burke's sublime able to interpret these phenomena of the contemporary landscape as well our relationship with nature? This paper aims to answer these questions through the analysis of the aesthetic category of negative sublime as conceived by Berleant (1997, 2012).

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Presenter: Adam Laity

Title: Framing the Anthropocene: Cinematographic Approaches Towards the Ecosublime Landscape

When: Session 3 (Day 1, Dartington 11:30)

If the concept of landscape is concerned with aesthetic ideologies of how we frame nature, environment and the world around us, the sublime landscape is essentially a romantic ideology that stems from philosophy, painting, poetry and photography, very specifically concerned with the idea of ‘the human’ within or against an epic natural landscape that they truly cannot comprehend or effectively describe. While the painted and photographic sublime landscape depicts a transcendent moment, cinematography enables the capture of a moving physical, emotional, creative and spiritual journey towards, through and beyond the sublime landscape moment. Where once the sublime signified the human fear of nature and what it represented in spiritual and philosophical terms, the advent of the Anthropocene suggests that it is now nature that needs to be fearful of us. In this way it is impossible to reference the sublime landscape in the 21st Century without alluding to this ecosublime landscape.

In this paper I will discuss my landscape cinematography practice, producing moving ecosublime images that are affective within a world over-saturated with imagery of ecological and humanitarian crises. I will explore the relationship of Romantic and Realist approaches within my practice; touch upon the importance of auto-ethnography and the use of affect theory in my research; discuss how advances in digital technology are altering cultural perceptions of landscape; and explore the balance of creative environmental activism and the value of making peace with the Anthropocene through art.

Adam’s work is also included in the Film Programme.

Presenter: Maria Löschnigg

Title: ‘Sublime Oilscapes’: Literary Depictions of Landscapes Transformed by the Oil Industry

When: Session 7 (Day 2, Dartington 10:45)

Literary reactions to the transformation of landscape by modern technology foreground the fragility of the planet while at the same time suggesting notions of immensity and inspiring awe. Oil mining, in particular, threatens and destroys essential mega-biomes, as for example two of the biggest wetlands on earth, the Athabasca Tar Sands in Canada’s northern Alberta and the Niger Delta in southern Nigeria. While we are flooded, daily, by media reports on environmental damage and by scientifically based scenarios of future catastrophes, it is literature with its specific ambiguous and multidimensional make-up, which proves to be an ideal medium to foreground the ambivalence of 21st century societies regarding their attitude towards a radically modified natural environment. These new shapes of the sublime which evoke fear and simultaneously admiration ask for new forms of representations in literature and the arts. In my paper I should therefore like to show how 21st century Canadian and Nigerian writers respond to the effects of oil mining in their respective countries. With their poems and novels these authors create new ‘semiotopes’, which constitute the basis of contemporary critical concepts of landscape and the sublime. Literature thus compensates for the deficits of pragmatic discourses and functions as a unique regenerative force which helps us to come to terms with the challenges and crises concerning the precarious relationship between the human species and its natural environment.

KEYNOTE

Presenter: Dr Laura Mayer

Title: A Legacy in Landscape: the aesthetic minimalism of Lancelot Capability Brown

When: Plenary (Day 1, Dartington 14:30)

An exploration of how the language of taste weaved its way through the design revolutions of the eighteenth-century English garden, restructuring social hierarchies and re-writing the landscape. Laura will take us on a brief journey – beginning with the contrived, classically-laced Arcadian layout, through the stylistic free-for-alls of the mid-century Rococo garden – and culminating in the landscape minimalism of Lancelot ‘Capability’ Brown.

Brown’s lasting vision for an idealised England continues to frame our perceptions of the natural landscape. It came as a response to the taste for artifice, and this presentation will concentrate on his groundbreaking aesthetics. Brown’s style evolved from the twin principles of comfort and elegance, or in his own words, it embodied ‘all the elegance and all the comforts that mankind wants in the Country’. His landscapes needed to provide for the practical needs of a great estate, but above all they were to appear seamless and graceful. By stripping an estate back to three basic forms – serpentine lakes, bare lawns and informal planting – Laura reveals how Brown’s designs superseded anything that had come before them, and dominated garden design completely.

Presenter: Mat Osmond

Title: Angels Talking Back: Meinrad Craighead and the Animal Face of God

When: Paper session 4 (Day 1, Dartington 12:30)

In her 2005 book Findings (chapter: Fever), the writer Kathleen Jamie ponders the nature of prayer whilst sharing fish and chips with a friend. For Jamie, the question ‘Whom do you pray to?’ elicits an unequivocal rejection of praying to anyone, or anything. Jamie offers, instead, a notion of prayer as close attention to immediate experience: to ‘the web of our noticing’.

It’s Jamie’s chip-eating friend, and his inarticulate retort to the same question, that informs the title of this paper. Taking his remark as starting point, it will look to an artist whose engagement with landscape suggests a rather different understanding of prayer: the American painter Meinrad Craighead. Craighead recounts being summoned by a dream, from 14 years as an expatriate nun in England, back to the numinous landscape of New Mexico. It was here Craighead discovered, in the indigenous deity Crow Mother, the fullest expression of the spiritual presence that she’d first encountered in the Black Madonna of Montserrat, and in the mountain landscape within which her shrine is located. In considering how landscape is apprehended as personified presence in Craighead’s work, I’ll ask what we might learn about our own experiences of ‘sublime place’ from these women’s differing perspectives. To throw a bridge between them, I’ll discuss the psychologist James Hillman’s notion of prayer as ‘himma’: ‘the thought of the heart’: something independent of doctrinal belief, or religious piety: a ‘dialogic encounter’ which Hillman understood as ‘the highest achievement of the creative imagination’.

Presenter: Dr Julio Pastore and Moirika Reker

Title: Landscape aesthetics and Landscape Architecture

When: Session 13 (Day 2, Sharpam 10:15)

Landscape architecture has been deeply affected in the 20th century with the gradual discarding/covering up of “landscape” - its aesthetical/existential density expressed in a “dialectic between the sublime and the picturesque” and praised by painters, geographers, poets and landscape architects of previous centuries. Its poetics subsumed in a debate between a “formalist modernism blind to the contradictions of nature”, and the misplacements of an “idealistic environmentalism”. (Robert Smithson, 1973). However, despite “decades of rejection”, reputed theorists and landscape architects have kept the relation between design and landscape present – either explicitly or implicitly. This persistence should be questioned: what is it that cannot be taken apart from landscape architecture, if we want a design that expresses our attachments to the world?

Eric Dardel (1952) wrote, “landscape [...] questions the totality of the human being, its existential attachments with the Earth [...] as a place, basis and means to their realization”. According to Burle Marx (In Jacques Leenhardt, 1994) “landscape is defined by an aesthetic demand, which is neither luxury nor waste, but an absolute need for human life”. We believe that this character of real requirement, of need, in the landscape experience remains at the basis of landscape architecture. We will read the works of Steven Krog, James Corner and others under the light of Dardel and Smithson to seek how the profound meanings of landscape experience reflect in Landscape Architecture Theory and in its Practice – and if/how they still relate with the sublime and the picturesque.

Presenter: Dr Joanna Price

Title: Antarctica and the Traumatic Sublime

When: Session 7 (Day 2, Dartington 10:15)

Antarctica has long been associated with the Sublime, as evoked for example by the monumental icy landscapes of the Heroic Era photographers Herbert Ponting and Frank Hurley. It has also been imagined as a locus of catastrophe, whether as the site of deaths of early explorers, or as a current advance indicator of the effects of global warming. This paper will explore how the Sublime and the catastrophic are connected and contested by their inscription into narratives of trauma in the representation of Antarctica. In The Worst Journey in the World (1922) Cherry-Garrard describes a way of knowing the landscape through painful sensation which challenges the visual mastery and containment of the landscape implicit in the concept of the Sublime and the narratives of heroic conquest it informs. In recent works about Antarctica, such representation of the Antarctic landscape as a place of traumatic experience seems at first to be forgotten, as travellers seek in its sublimity ‘healing’ of trauma that has happened elsewhere. Jenny Diski, for instance, seeks escape from traumatic childhood memories in the icy blankness of Antarctica, and Sebastian Salgado’s photographs of Antarctica in ‘Genesis’ suggest amelioration of the scenes of human suffering he has documented elsewhere. Judit Hersko, however, places the effects of climate change in Antarctica amidst the wider disasters of modernity and interrogates the heroic connotations of Sublime imagery by examining in her installations and photographs the domestic world of humans and the lives of microscopic organisms.

KEYNOTE

Presenter: Charlotte Rathbone CMLI (Rathbone Partnership)

Title: In conversation with Hal Moggridge

When: Plenary (Day 1, Dartington 20:00)

Charlotte Rathbone interviews Hal Moggridge OBE about his work with historic gardens. Moggridge, now in his 90s is recognised as one of the UK’s foremost designers working with historic gardens.

He says: ‘If, under hostile cross examination, it is possible to name the species of a specific tree or remember the condition of a particular gate, then conviction is given to opinions about more strategic matters’.

Moggridge believes that a complete empathy with the site lies at the heart of successful landscape design. In the 1970s he played a key role in restoring the Capability Brown masterpiece at Blenheim, thus reviving the national interest in Brown and the Georgian natural landscape garden. Hal has never lost his feeling for the importance of views that his rediscovery of Brown inspired, and more recently, his pioneering work defining the spatial character of important urban views in Edinburgh and London has won him international acclaim.

Presenter: Nessie Reid

Title: The Milking Parlour

When: Paper session 4 (Day 1, Dartington 11:30)

Milk, cheaper than bottled water - Surely that’s utterly ridiculous?

Political Ecologist Nessie Reid lived with two pure-bred Guernsey cows for five days in a temporary ‘Milking Parlour’ constructed in Anchor Square, Bristol. Free and open to all, the installation included a panel talk from 5.30-6.30 each day bringing together voices from across the spectrum of the debate - from dairy farmers, to vegans, to food producers, to academics and more. This was a chance for people to give their own views, and listen to others, all whilst considering their own food choices - particularly in relation to catastrophic climate change, which becomes more urgent a threat to our society with every passing day. Industrialized farming is one of the the largest contributors to climate change, producing a quarter of global emissions and consuming 70% of the world’s fresh water. The question is: how do we feed ourselves, and our burgeoning population, without it costing the earth?

The Milking Parlour documentation is on exhibition during the Symposium, in the Garden Room.

Presenter: Carolyn Shapiro

Title: Nature as Neighbour: Landscape’s Relation to the Human in Studio Ghibli Films

When: Session 4 (Day 1, Dartington 12:00)

As a counterpoint to the Western notion of the Sublime, which represents Nature as a force that we, as humans, face only to be overwhelmed by its encompassing Oneness, the films produced by Studio Ghibli signify nature as a friendly neighbor. This Japanese relationality between nature and the human is illustrated lushly and with virtuosity in films such as ‘My Neighbor Totoro’, tapping into a rich and long-established system of aesthetics regarding landscape that is decidedly different from that put forth by Western metaphysical philosophy. Thematising the interactive relation between nature and human beings can also be comprehended on a semiotic level in the sense that meaning takes place in the relationality itself between signifiers within any given system. This paper will explore the proposition that Studio Ghibli films foreground, through narrative techniques, a larger, more abstract philosophical investigation into relationality itself, whereas the Western Sublime seems to actively resist signification. The relationality put forth by Studio Ghibli films, characterized as “neighborliness,” offers an alternative model of human existence in relation to nature to that of Western philosophical assumptions.

Presenter: Henrietta Simson

Title: Landscape after Landscape: Before the Genre and Beyond the View

When: Session 12 (Day 2, Sharpam 09:45)

This paper is contextualised by the ideological implications that surround the notion of landscape, including the relationship between its genre in painting and the development of European capitalism. I propose the idea of the landscape fragment or supplement derived from early Italian painting, and which stands in counterpoint to assumptions about the genre. In spite of this period of painting being considered the basis for the representational visual systems of the west and the subsequent development of perspectival technologies, I suggest that it can instead be used to articulate a poesis that speaks to our present predicaments and concerns. Revisiting early representations of landscape - significantly images that are anterior to the development of the landscape genre - at this time of ecological crisis, perhaps

seems an irrelevant or nostalgic endeavour. Indeed, contemporary art’s engagement with recent discussions about the emergence of the Anthropocene has looked to non-western subjectivities and political action, not the historical past for critical purchase. And from a post-colonial standpoint proper consideration is usually given to non-western conceptions of the natural environment. However, I would like to consider these pre-western images, precisely because they are pre-Cartesian and pre-modern (prior to the 16th-century). These early landscape spaces are pertinent today because they are not considered ‘landscape’ as such and are not constructed by entrenched Cartesian dualisms. Through these I argue it is possible to re-evaluate the imbrication of perspective and landscape, to raise questions of translatability and difference, and to replace the dominating norms habitually associated with these terms.

Presenter: Judith Stewart

Title: Anxious Subjects and Melancholy Romantics in a Flat Landscape

When: Session 3 (Day 1, Dartington 12:00)

Here there are no wildernesses of the Romantic model. The 21st century East Anglian landscape with its undramatic topography is not only the very antithesis of those sublime landscapes long favoured by artists: being flat and intensively cultivated, many would say it is not even picturesque. Highly regimented and controlled, dominated by industrial agriculture and the motor car, this is a strange place to attempt an encounter with the sublime.

In this film/performance, I use the East Anglian landscape as a starting point from which to propose the impossibility of the sublime as it is commonly thought of: a throwaway term suggesting a hybrid mish-mash of beauty and spirituality. Referring to Foucault, Solnit and Sebald as well as Burke, I consider the sublime in relation to anxiety and desire, wondering whether the physicality of the landscape is indeed irrelevant to what we consider to be the sublime. Do we rather seek out topographies which most closely mirror our own psychological states, making the landscape little more than a blank canvas?

With its emptiness and relentless wetness around the edges that makes the whole place seem poised on the edge of destruction (which in itself induces anxiety), I argue that it is here, in this ambiguous space where nothing is defined, that Anxious Subjects and Melancholy Romantics can project their own unfulfilled desires, discontents and anxieties allowing us the illusion of an encounter with the sublime.

Presenter: Simon Warner (introduced by Hal Moggridge)

Title: Landscape as sign language

When: Session 12 (Day 2, Sharpam 10:45)

Newly holistic attitudes to landscape have revived interest in the environmental aesthetics of Jay Appleton, whose pioneering book The Experience of Landscape appeared in 1975. Professor Appleton died in 2015, and his final collaboration was an exhibition ‘Image, Instinct and Imagination – Landscape as Sign Language’ in which he restated the basic principles of Prospect-Refuge theory accompanied by my photographs of the British countryside. The show opened at the Royal Geographical Society, London in 2014 and has since toured to galleries in Edinburgh, Halifax and Bath.

My paper illustrates key points in Jay Appleton’s argument using images from the exhibition. His interests chime with phenomenological perspectives in locating an appreciation of landscape in hunter-gatherer instincts for shelter and vantage, and his classification of different types of ‘Prospect’ offers a cogent explanation for the persistence of certain conventions in landscape art and landscape gardening, for example the continuance of 18th century rules of composition in scenic photography. Above all, arguing from a Darwinian position, Jay Appleton sees beauty as functional and our ‘desire’ for views and open spaces an adaptation of instincts for survival.

I work as a landscape photographer, filmmaker and researcher. I held a NESTA Fellowship 2006-8 and was long-listed for the Northern Art Prize 2011-12. In 2016 I am contributing landscape films to 3 different exhibitions celebrating the Capability Brown tercentenary.

Presenter: Prof Carol Watts

Title: Flete: Landscape, Inundation and Poesis in the Anthropocene

When: Session 5 (Day 1, Dartington 16:30)

This paper uses the making of an artist’s book, Flete (2014), to think about the stakes of poesis in the landscape of the anthropocene. Flete began with mud and silt dug at the lowest tide of the year from the estuary where the Fleet stream meets the River Dart, at Warfleet, Devon. The sequence concerns the long geological time of rising sea levels and lived predictions of change. It walks a line backwards from the mouth of this drowned river valley to a freshwater source, invoking Turner’s sketch of Warfleet (1811), images of Fortune taken from a Dartmouth building, Chaucer’s Shipman’s Tale, the chemical analysis of sediments in crab gills, and John Donne’s devotions that link tides to the duration of a life finally overcome by saltness. Found text floated against the current centrally includes a reference to Dartmouth engineer and preacher Thomas Newcomen,

Wednesday June 29 (Dartington Hall)

09.00	Registration	Conference Foyer	1
09.40	Welcome Richard Povall & Rhodri Samuel, CEO Dartington Hall Trust	Studio 1	2
09.55	Opening Keynote Prof. John Wylie: <i>The Distant</i>	Studio 1	2
10.40	Short Break		
	Session 1 Studio 1 2	Session 2 Studio 3 2	
10.45	Luke Bennett <i>Standing safely at the edge: risk, law and the landscape sublime</i>	Laura Bissell <i>Translating Seascapes</i>	
11.15	Short Break		
	Session 3 Studio 1 2	Session 4 Studio 3 2	
11.30	Adam Laity <i>Framing the Anthropocene: Cinematographic Approaches Towards the Ecosublime Landscape</i>	Nessie Reid <i>The Milking Parlour</i>	
12.00	Judith Stewart <i>Anxious Subjects and Melancholy Romanticism in a Flat Landscape</i>	Carolyn Shapiro <i>Nature as Neighbor: Landscape's Relation to the Human in Studio Ghibli Films</i>	
12.30	Nora Wendl <i>The Brief History of a River and its Glass House</i>	Mat Osmond <i>Angels Talking Back: Meinrad Craighead and the Animal Face of God</i>	

13.00	LUNCH Upper Gatehouse 3
During lunch there is an opportunity to spend time in the Soundtent • Drop-in ST	

14.30	Keynote Dr. Laura Mayer <i>A Legacy in Landscape: the aesthetic minimalism of Lancelot Capability Brown</i>	Studio 1	2
	Session 5 Studio 1 2	Session 6 locations vary	
15.15	Bram Thomas Arnold <i>Actions For & Against Nature</i>	Guided showing of work / film screenings.	
15.45	PechaKucha session 1: artist short presentations from Tom Baskeyfield and Mario Popham, Fay Stevens, Dennis Summer and Debra Hyatt	Visit exhibitions with the artist; watch film screenings with introduction from Directors.	
		Exhibition locations 4 9	
16.15	Short break	Film screenings are in Studio 6 4	
16.30	Carol Watts <i>Flete: Landscape, Inundation and Poesis in the Anthropocene</i>	Details available in HQ 1	
17.00	PechaKucha session 2: artist short presentations from Beatrice Jarvis, Simon Lee Dicker, Carol Laidler, Harriet Fraser, Virginia MacKenny and Colin Riley		
17.45	Plenary session: day's roundup with Richard Povall		
18.00	DINNER various locations (see p.3)		

20.00	Plenary session: Hal Moggridge OBE in conversation with Dr Charlotte Rathbone 2
21.30	Late-night readings / Conference Bar 4
21.30	A further opportunity to spend time in the Soundtent • Drop-in ST
21.30	Nightpaddle an evening on the River Dart 21.30 – 23.00 1 Meet at Conference HQ. Head to the riverbank at dusk, gather round the fire for some hot chocolate and spell-casting by a performance storyteller, then immerse into the river at night with a silent nightpaddle by canoe down to Totnes. This event is run by WildWise and costs £25; pre-booking is required. NOTE there may be some spaces remaining, ask at Conference Reception during the day.

	Overnight at Sharpham House (see p. 3 for transport information)
22.00	The Coastal Reading Group: <i>We Weave and Heft by the River.</i> Pre-booking is required. NOTE there may be some spaces remaining, ask at Conference Reception during the day.

Thursday June 30 (Dartington Hall)

04.00	DAWN Listening Walk TBC	meet Conference HQ	1
06.30	Yoga or Tai Chi session TBC	meet Conference HQ	1
07.30	BREAKFAST White Hart Dining Room (if staying at Dartington) 7		
09.00	Registration	Conference HQ	1
09.30	Welcome Richard Povall	Studio 1	2

	Session 7 Studio 1 2	Session 8 Studio 3 2
09.45	Sandra Escobar <i>The (negative) sublime: a hermeneutics of contemporary landscape</i>	<i>session currently unprogrammed</i>
10.15	Joanna Price <i>Antarctica and the Traumatic Sublime</i>	Lyn Baldwin <i>Finding Place: Naturalizing through Field Journal Art</i>
10.45	Maria Löschnigg <i>Sublime Oilscapes: Literary Depictions of Landscapes Transformed by the Oil Industry</i>	Louise Ann Wilson <i>Creating Warnscale: Applying Dorothy Wordsworth's Mode of the Feminine Sublime to a Walking Performance about In/Fertility and Childlessness</i>
11.15	Break	
	Session 9 Studio 1 2	Session 10 Soundart Radio studio 11
12.00	PechaKucha 3 - artist short presentations from Veronica Vickery, Janika Kempevold Larsen, Stuart Mugridge and Rebecca Partridge.	PANEL: Laura Denning Bioacoustics and Sonic Art (live on Soundart Radio 102.5fm) <i>This event takes place in the Soundart Radio studio. Maximum participation is 30, so get a seat early! Otherwise it will be relayed live in the Garden Room area.</i>
12.30	PechaKucha 4 - artist short presentations	

13.00	LUNCH Upper Gatehouse 3
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You should already have booked your workshop. If you haven't there will be lists showing any remaining vacancies in the Conference Foyer where you will be able to choose and sign up.

	Session 11: workshops locations vary (meet promptly at 14.30 at location as shown)
14.30	Daniel Eltringham <i>Tracing the Pales: walking the several enclosures of North Wood</i> 3 Grant Smith & Dawn Scarfe <i>Soundtent: exploring soundscapes around Dartington Hall</i> , (additional times posted elsewhere) ST Sarah Gray <i>A sound walk on the Dartington estate</i> 1 Rhys Trimble <i>A writing workshop in 3 parts: Poetics of Spatial & Sublime; Processual Poetics; Poetics of Walking</i> 1 Swim: Elizabeth Jane Burnett <i>SWALLOWING: Wild Writing and Swimming in the River Dart</i> 1 Artist Mark Leahy and Botanist Richard Lewis: <i>The Overlooked Specimen: toward a Herbarium for Schumacher College</i> 3 Beatrice Jarvis <i>B'fhéidir anseo tá mé saor in aisce. (A study in the possibility of the sensations of home)</i> 1
16.00	Plenary session: final roundup. Studio 1 2

16.45	END
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17.05	<i>Country Bus 165 leaves for Totnes and Railway Station. LAST BUS leaves 18.05</i> 12
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Tuesday June 28 (Barrel House Ballroom, 59A High St, Totnes)
Poetry Reading

Poets presenting:

Elizabeth-Jane Burnett, Carol Watts, Jonathan Skinner, Rhys Trimble

doors open 19.30, start at 20.00 tickets £2.50 on the door

Thursday June 30 (Sharpham House)

05.00	Jonathan Skinner leads a listening walk (TBC) <i>This session finishes at 06.30. Although this is linked to Jonathan's workshop anyone can come along.</i>
08.30	BREAKFAST Dining Room (if staying at Sharpham) S2
08.30	BUS to Sharpham leaves from Dartington 13
09.15	BUS to Sharpham leaves from Dartington 13
09.00	Registration S1
09.00	Tea / Coffee S2
09.30	Welcome The Octagonal Room Charlotte Rathbone and Julian Carnell, Director The Sharpham Trust S4

	Session 12 Maurice Ash Room S3	Session 13 The Octagonal Room S4
09.45	Henrietta Simson <i>Landscape after Landscape: Before the Genre and Beyond the View</i>	Jan van Boeckel <i>The landscape thinks itself in me</i>
10.15	Anne Burke <i>Landscape Forays: stumbling through the sublime</i>	Julio Pastore and Moirika Reker <i>Landscape aesthetics and Landscape Architecture</i>
10.45	Simon Warner <i>Landscape as sign language</i>	Samantha Wilson <i>Framing the View: The Aesthetics of Astonishment and Contemplation in the Expanding Industry Surrounding the Appreciation of Nature</i>
11.15	Short Break	
	Session 14 meet at Conference HQ S1	Session 15 The Octagonal Room S4
11.30	A walk with Hal Moggridge (pre-booking essential)	PechaKucha 5 - artist short presentations
	Session 16 Maurice Ash Room S3	Session 17 The Octagonal Room S4
12.00	Cameron Davis: <i>Thinking the Sublime: Studio Practice Animated by Ecological Emergencies, Emergent Perspectives and an Evolving Understanding of the Human = Nature Relationship</i>	Anna Cottrell <i>Sarah Hall's Borderlands</i>
12.30	Tom Baskeyfield <i>Shaped by Stone</i>	Bruno Duarte <i>Physics as Art: Friedrich Schlegel's History of Nature</i>

13.00	LUNCH Dining Room (and outside) S2
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	Session 18: workshops locations vary (meet promptly at 14.30 at location as shown)
14.30	You should already have booked your workshop. If you haven't there will be lists showing any remaining vacancies in the Conference Foyer where you will be able to choose and sign up. Alicia Grace, Kate Amphlett & Toby Morgan <i>Tickling the Touchstone: how to humour & harness the thorny issues of social exclusivity in Romanticism & Environmental Arts practice</i> S5 Karis Petty <i>A world within reach: a sensorial anthropology of unseen landscapes and the experience of impaired vision (walk)</i> S1 Camilla Nelson <i>Making Language with Trees</i> S1 Jonathan Skinner <i>Intermittent Listening. A listening and writing workshop</i> S4 (also see 05.00 above). Drop-in session (booking not required) Charlotte Rathbone <i>Soil Tasting Bar</i> S1
16.00	Plenary session: final roundup S3

16.35	END
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16.50	<i>Bus leaves for Totnes and Railway Station</i> S1
17.50	<i>LAST BUS leaves for Totnes and Railway Station</i> S1

IO

II

workshops

See fuller descriptions on the website

Dartington

Daniel Eltringham

Tracing the Pales: walking the several enclosures of North Wood

A site-specific walk that traces the palings and earthworks of North Wood – Dartington Hall's deer enclosure – reflecting on the imperfect overlay of the park's several palings and enclosures and their relation to later land enclosures, its former gateways for entry and exit, and areas that have been disparked and given back to the 'open'.

Sarah Gray

A sound walk on the Dartington estate

A sound walk of the Dartington estate, playable through headphone on your personal management device (e.g. smartphone). Downloadable at languagelandscape.info/media/sarahgraywalk.mp3 the soundfile is intended to be listened to whilst walking and offers walkers an aestheticised experience of the landscape through layering of stories, sonic scores, atmosphere and field recording. You are guided by a disembodied voice, an invitation-maker mapping out a journey through space and time. This is an opportunity to become aware of your inner sensations and stories within the landscape; to move your body through space making simple enquiries inspired by the artist's practice of somatic bodywork, authentic movement and deep listening.

mp3 players will be available for those without their own equipment. The walk will involve moving and walking on uneven ground so please wear appropriate footwear and warm, comfortable clothing.

Grant Smith and Dawn Scarfe

SOUNDTENT (by Soundcamp) exploring soundscapes around Dartington Hall

Exploring soundscapes around Dartington from a listening lab in a tent (see map for location [ST](#)), using a variety of audio devices, live streaming with mobiles and Raspberry Pi's.

Workshop

Thursday workshop 14.30

Drop in (no reservation required)

Wednesday lunchtime 13.00-14.30

Wednesday evening from 21.30

Thursday 04.00 Join Grant and Dawn at the Dawn Listening walk (if running) [1](#)

Download the free streaming app Locuscast: <http://locusonus.org/locustream/>

Rhys Trimble

Writing workshop in three parts

3 units of 25-30 minutes each with a group session to finish

Poetics of Spatial & Sublime

Processual Poetics

Poetics of Walking

Elizabeth Jane Burnett

SWALLOWING: Wild Writing and Swimming in the River Dart

River Swim (AT YOUR OWN RISK)

Swallowing is a curated swim in the River Dart. Following Ratty's premise, we will take part in a guided mess about in the river. This workshop will reflect on the swimming process and the opportunity it provides to break out of working routines and how this might be helpful for our writing practices. There will be some site-specific writing and a mix of group and solo work and play. Experience of swimming in open water is advisable.

Beatrice Jarvis

B'fhéidir anseo tá mé saor in aisce. (A study in the possibility of the sensations of home)

In this unique and intimate site specific performance Beatrice creates a shelter and shelter installation made only from materials sourced from the Dartington estate. Concealed in the forest this durational performance invites visitors into her dwelling to hear a series of readings she has made about the breath and embodiment of the landscape culminating in a series of ritual movement sharings.

whose atmospheric engine, developed in 1712 to prevent flooding in coalmines, is now regarded by some as the invention which heralds the new epoch of the Anthropocene, and with it, human impact on rising tides. In what ways does climate change unsettle the representational visual and written plumb lines of contemporary landscape aesthetics? And what are its secret histories?

Presenter: Prof Nora Wendl

Title: The Brief History of a River and its Glass House

When: Session 3 (Day 1, Dartington 12:30)

"If you view nature through the glass walls of the Farnsworth House, it gains a more profound significance than if viewed from outside..." Mies van der Rohe, 1958

"The silent meadows outside, white with old and hardened snow, reflected the bleak bulb within, as if the glass house itself were an unshaded bulb of uncalculated watts lighting the winter plains." Edith Farnsworth, 1951

In Building, Dwelling, Thinking, Heidegger asserts that architecture creates landscape through the process of gathering the earth to itself, a position that informs decades of modern architectural thought about the primacy of building over landscape: Mies describes nature as being more profound when viewed from within his Farnsworth House (Plano, Illinois, 1951). However, architecture does not produce landscape, but is extracted from the landscape, and building undoes the world. An increase in development in the Chicago area has caused the Fox River—just 100 feet away from the house—to flood its interior in 1996, 1997, 2008, and twice in 2013—making Farnsworth's unsettling words about this landscape prescient. In just sixty years, the discourse on this house has transformed from one that centers upon the benign aestheticization of nature to one in which nature must be guarded against—the landscape will certainly destroy the house—and American architectural preservationists are scrambling for a solution to this unprecedented problem. This paper offers a brief history of the landscape of the Farnsworth House, and a defense of the position that the landscape should be allowed to destroy it.

Presenter: Louise Ann Wilson

Title: Creating Warnscale: Applying Dorothy Wordsworth's Mode of the Feminine Sublime to a Walking Performance about In/Fertility and Childlessness

When: Session 8 (Day 2, Dartington 10:45)

This presentation will focus on Warnscale: A Land Mark Walk Reflecting on In/ fertility and Childlessness (Warnscale) created by Louise Ann Wilson.

Warnscale is a self-guided walking-performance specific to the Warnscale fells south of Buttermere Lake, Cumbria. Mediated through a multi-layered walking-guide/art-book, the performance is aimed at women who are childless-by-circumstance. Society offers no rituals or rites of passage through which women who have 'missed' the life-event of biological motherhood can be acknowledged and come to terms with that absence. Warnscale, however, offers imaginative and creative ways through which participants can engage with landscape in order to reflect-upon, re-image and transition (even in the smallest of ways) the liminality that this circumstance can lead to. My presentation explores how Warnscale was developed through: an in-depth, 'situated' study of the landscape in which it was created; observational research in fertility clinics; and a close reading of the journal writings of Dorothy Wordsworth.

Wordsworth's Grasmere Journals describes how she walked in, and engaged with, the landscape in a manner that was embodied, multi-sensory and materially specific – a mode, I suggest, that can be understood as a form of the 'feminine sublime'. This sublime, I argue, can also be located in her ability to notice the 'common-place' and thus see afresh 'everyday' objects, people and experiences that are ordinarily overlooked, or on the edges of social and cultural discourse. Warnscale works with an applied use of Wordsworth's 'feminine sublime' mode of walking, dwelling and noticing and is framed by extracts from her journals. <https://louiseannwilson.com/projects/warnscale>

Presenter: Samantha Wilson

Title: Framing the View: The Aesthetics of Astonishment and Contemplation in the Expanding Industry Surrounding the Appreciation of Nature

When: Session 13 (Day 2, Sharpham 10:45)

This presentation will examine one of least discussed aspects of the 18th century British sublime; the model of spectatorship that it prescribed for those who wished to experience its transcendental properties. Rhetoric dedicated to the model described it as a precarious place, somewhere which allowed the viewer to be both close enough to be immersed within the landscape and yet far enough away to allow for the detached contemplation. The aesthetic category seemed, in fact, completely counter intuitive to each of the other categories valued by the period, and yet this precariousness only enhanced its culture and conceptual cache, eventually expanding to initiate its own cultural industry. The aesthetic category and industry both attempted to unravel a larger cultural anxiety over where spectator and natural phenomena should meet. This

anxiety was a by-product of both the massive economic and social upheaval caused by industrialization and the increasingly indeterminate relationship that that upheaval produced with regards to the natural landscape.

I will use this discursive lineage to analyze the particular role nature documentaries and tour guides have played in representing our ability to make contact with aspects of the natural sublime. I will compare a key document from the cultural practice, William Wordsworth's Guide to the Lakes (1835), to the British Transport Film, The Heart of England (1954), through the patterns of proximity and distance that each presents. Both texts embody the very dialectic that remains at the forefront of the field of environmental aesthetics: the intersection of contemplation and immersion.

KEYNOTE

Prof. John Wylie

Title: The Distant

When: Opening keynote session (plenary) (Dartington, Day 1 09:55)

The world shrinks, distances are overcome and rendered insignificant, the near and the far lose their salience as means of orientation and understanding. Yet just as this happens, new distances are felt and observed to have opened up. New distances between and amongst us, multiplying distances of indifference, incomprehension and antagonism. And felt distances between us and 'land' and 'nature' – a sense of separation, alienation and loss which it then becomes imperative – ethically, environmentally – to overcome.

But is it possible to sense distance more positively – a sense of the distant as something worthwhile to cultivate, or even as something integral? I will turn to landscape specifically as a venue for thinking distance anew. Notions of apartness and alienation are, it can be argued, historically stitched into Western visual art traditions of landscape. This has most commonly been critically understood as an ideological fabrication – in Robin Kelsey's terms, landscape names a 'fantasy of not belonging to the totality of life of a terrestrial expanse'. But, drawing in particular upon Jean-Luc Nancy's account of landscape as uncanny and estranged spatiality, I will argue that the distances of not-belonging are the signature elements of landscape's distinction as a mode of experience, imagination and presentation. And I will also argue that this is a distance that must be kept.

Papers selected for inclusion in the post-event publication

(no live presentation)

Ruth Wallen An Ecological Ethos in Landscape Photography

Andrew Taylor Motorways and deforestation, poetics of landscape: the poetics of

site specific poetry

Jiani Fan The "realistic" landscape in Theocritus' Idyll 1

Maria Puig Parnau BORDER'S AESTHETICS: abstract Landscapes of Catalan

Contemporary Narrative: the Border in Francesc Serés, Vicenç Pagès and Joan Todó



films

4

The film programme will run in a continuous loop at advertised times during the day and evening (information on the door).

Nancy Miller *stone*

Laura Denning *Liquid Song*

Colin Riley *Soundmarks and Enchantments*

Marlene Creates *From the Ground Tier to a Sparrow Batch: A Newfoundland Treasury of Terms for Ice and Snow, Blast Hole Pond River, Winter 2012-2013*

Nessie Reid *The Milking Parlour*

Debra Hyatt *A Handful of Earth*

...and work from Adam Laity and others

Artist Mark Leahy and botanist/basketmaker Richard Lewis

The Overlooked Specimen: Toward a Herbarium for Schumacher College

In this workshop we will look at plants, plants that might be overlooked, bringing attention and awareness to them. We will consider how we look, and what we see, and how we tell the story of how we look and how we describe what we see. A herbarium sheet presents a preserved botanical specimen with information on its name, collector, and location it was found in. There is a proper syntax to the presentation of material on the sheet, allowing for cross-referencing and showing of relationships.

Sharpham

Facilitators: Alicia Grace, Kate Amphlett, Toby Morgan

Tickling the Touchstone: how to humour & harness the thorny issues of social exclusivity in Romanticism & Environmental Arts practice

Terry Eagleton describes the touchstone of English literature at the beginning of the 20thC as embracing a "creative wholeness"... and where participating in the study of English "was less an academic subject than a spiritual exploration coterminous with the fate of civilisation itself". ... literature was "an organic society all of it's own, it was important because it was nothing less than a whole social ideology" (Eagleton, 2003).

Does this notion of exclusive organic society persist? How could we know? What of those dispossessed of wholeness, unable to wander their way to the walled garden and scramble over the judicious ruins? How & where have they been positioned in the fate of civilisation ... and by whom? What socio-economic meanings lurk within the classic environmental coterie of Horizon, Mountain, Wanderer, Tree, Peasant? Who cares?

Join us as we dare to poke a tickle stick at the lawless egos of the sublime ...!

Karis Petty

A world within reach: a sensorial anthropology of unseen landscapes and the experience of impaired vision

This workshop comprises an indoor introduction followed by a series of walking experiments/ experiences outside, and ending in a discussion.

What is the landscape when it is not seen? How does the upward curve of the hill feel? Can you hear the flight of the crow? Does the damp musk of the woodland envelop you? Participants are invited to experience the environment through sensations other than seeing in the experience of being guided (with their eyes closed) by a sighted guide; will learn how to look at the environment in the practice of sighted guiding; conclusively reflect on these experiences through both linguistic and visual representations.

Camilla Nelson

Making Language with Trees

Making Language with Trees offers a series of embodied and perceptually attentive interactions with a tree in order to discover how it is that marks, movements and sounds are made by and with a tree. Each participant will be encouraged to engage their full body and all of their senses in this exploration and to use these findings to devise a short language performance to share with the group (as you wish). The aim of the workshop is to use this creative exploration as a practical stimulus for discussion of what it might mean to make a language that emerges between organisms rather than viewing human language as something that emerges in isolation.

Jonathan Skinner

Intermittent Listening: A Soundscape Workshop, Listening Walk, and Collaborative Performance

A writing workshop in two parts.

1: a simple listening walk from 5-6:30am on Thursday with a short writing and sharing session to follow

2: 2:30pm a workshop which will involve discussion of texts, listening and writing prompts.

Participants are not required to attend both partt, although the parts are complimentary so that participating in both parts will extend and expand (rather than merely repeat) the experience.

The Coastal Reading Group

We Weave and Heft by the River

We Weave and Heft by the River is an all night communal event that explores the role of grief in our time. Massive environmental shifts are usually described to us in terms of data or through curated images, such as a polar bear on a piece of ice. As a temporary community of resilience against the numbing accumulation of quantified extinction, we court the mystery of grief that abides and sometimes eludes us in the realms of the sublime. In so doing, we radically re-orient our temporalities, communing with what has been, and praising its capacity to leave us heartbroken in its wake.

exhibitions

I2

Natalie Joelle: Glean-to, or Gleaning Now: The Book of Ruth to Food in Community **9** in the Cob Barn at Schumacher College (follow signs)



This participatory project and micro-exhibition board showcases the excellent work of local Schumacher-inspired collective Food in Community. It places their gleaning practices into conversation with cultural artefacts exploring shifts in the meaning of gleaning across periods and media, from the Book of Ruth through to Devon-based disputes over gleaning law and contemporary appropriation of the word by global agribusiness.

Gleaning Now generates new thought about the gleaning practices that are an important legacy of Schumacher education and an alternative food source to animal agriculture that is the largest sole contributor to climate crisis, in the context of a search for forms of green knowledge in the environmental humanities.

Simon Lee Dicker: Weather Station **4** and various other locations



artist Laura Hopes in the Weather Station

Weather Station is a mobile pavilion for the collection of images, objects and ideas. An artist-led response to flooding and extreme weather, exploring the changing relationship we have with landscape and the natural world.

Cumulative rather than collaborative, the structure passes from one artist to the next, gathering traces of its journey through the streets, fields and rivers of South West England.

Here, Weather Station' becomes a sculptural object, a vehicle for the exploration of issues relating to the paradox of being both in and of the natural world, revealing the traces of all the artists that have interacted with it over the previous year.

Nessie Reid: The Milking Parlour **4**



Exploring our relationship to milk, farmers and our land...
For four nights and five days Artist Nessie Reid lived 24/7 with two pure-bred Guernsey cows in a temporary 'Milking Parlour' in Bristol city's busy harbourside. Free and open to all, the installation - commissioned by climate change organisation Cape Farewell - explored the current state of farming and its impact on the environment, as well as our wider human relationship to the food we eat and the farmers who produce it. Industrial agriculture is one of the largest contributors to climate change, biodiversity loss and soil degradation so never before have we needed to scrutinise the systems that produce our food, and more specifically our milk: a substance many of us drink on a daily basis. This exhibition is a culmination of some of the debates which happened at The Milking Parlour each day, which brought together dairy farmers, vegans, food producers, academics and more. The project is an on-going investigation exploring how we feed ourselves, and our burgeoning population, without it costing the earth, whilst also considering if you can love something and still eat it, as well as the values and connections we now hold towards our food and farming system.

Kay Syrad and Chris Drury: Exchange **4**



Bury one hundred sheets of thick artist's paper in the soil for 10 months, dig up a cubit of plant-rich turf and monoprint a selection of sixty plants onto this mineral-encrusted paper. Use these images as the foundation of the relationship of soil to plant to food and back to soil again as a metaphor for a sustainable way of farming.

The artist Chris Drury and writer Kay Syrad were commissioned by Cape Farewell to investigate sustainable ways of farming on three farms in Sydling St. Nicholas and Godmanston, West Dorset. The resulting exhibition includes photo-text works, map-works and plant soil prints, together with a large limited edition book featuring the mineral/plant prints and Kay Syrad's poetry and prose based on close observation of the daily work and values of the farmers.

Introducing MA / MFA Arts & Ecology

Coming soon to Schumacher College this postgraduate programme is aimed at creative people with an established practice who yearn for new connections and conversations; require time out for intensive study, reflection and refreshment; and who wish to interrogate and challenge their work in order to foster a creative practice fit for the ecological, social, and ethical challenges we all face. In this programme you are encouraged to develop or deepen an eyes-wide-open practice that pays attention to integration rather than alienation and which is open to or led by dialogue, inter-relationships and a clear ethical imperative. You will be nurtured and sustained in developing a creative ecological practice open to the wonder, enchantment and richness of the world, attuned to and in sympathy with ecological systems and sensitive to the threats they might face.



Schumacher College

schumachercollege.org.uk/arts-ecology

DARK MOUNTAIN

'The end of the world as we know it is not the end of the world full stop. Together, we will find the hope beyond hope, the paths which lead to the unknown world ahead of us.'

— from *Uncivilisation: The Dark Mountain Manifesto*
Paul Kingsnorth & Dougald Hine

Since 2009, we have made Dark Mountain a home for the work of writers, thinkers and artists exploring the deep cultural roots of today's ecological, economic and social crises. This project has taken many forms, but at its heart is the *Dark Mountain* journal.

Each year, we publish two books of new work. Contributors have included Jay Griffiths, Mario Petrucci, Stanley Donwood, Naomi Klein, Alastair McIntosh, Eleanor Rees, Mark Rylance, Rebecca Clark, David Graeber, Chellis Glendinning, James Bridle, Melanie Challenger and David Abram.

Order our books through the *Dark Mountain shop* – or set up a subscription for future issues and get our two latest books for the price of one.

www.dark-mountain.net

[Illustration: *Family Tree* by Rebecca Clark]

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TREMENHEERE
Sculpture Gardens



A 22 acre sub tropical and exotic garden in West Penwith with stunning views over St Michael's Mount provides an exceptional backdrop for contemporary artworks by international and nationally renowned figures such as James Turrell, Kishio Suga, David Nash, Richard Long, Tim Shaw and others.

Restless Temple by Penny Saunders and Chelsea Gold winning Brewin Dolphin Garden feature this year as new additions. Also significant work by Peter Randall-Page due to arrive soon.
NB Unfortunately garden access is severely limited for those with physical disabilities due to steep terrain - Please check our website for opening times and access information.

www.tremenheere.co.uk

Call: 01736 448089 or email: hello@tremenheere.co.uk

Founded in 2014, Singing Apple Press is devoted to the material investigation of poem production, particularly in relation to plants.

This small Somerset-based press produces hand-crafted, limited edition poem-prints, books and other objects.

singingapplepress.com



14 Dartington

15 Sharpham

Sharpham Estate is three miles outside Totnes on the edge of Ashprington village.

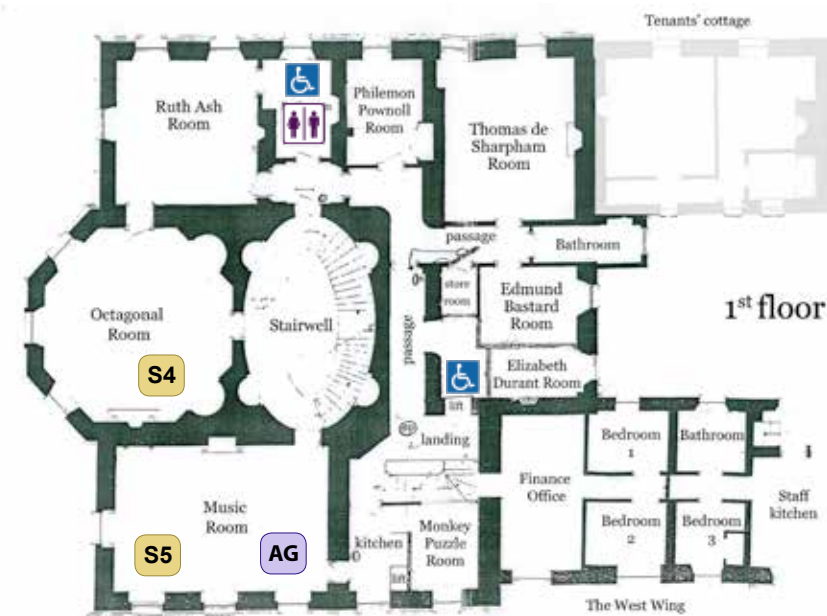
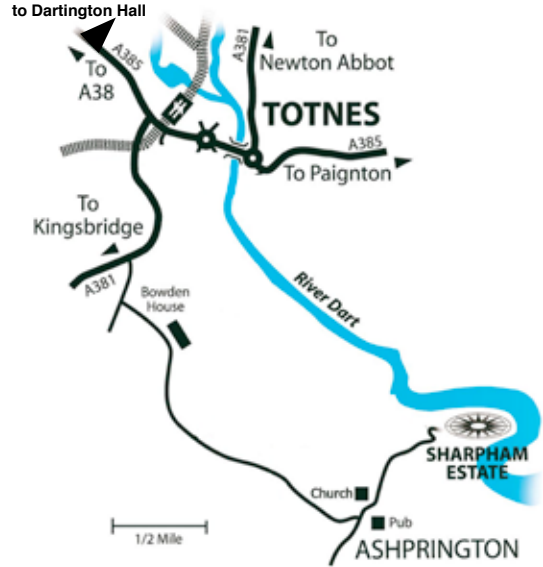
Coming from Dartington, turn left onto the main road, towards Totnes. On arriving at the traffic lights, turn right onto the A381 towards Kingsbridge.

Half a mile outside Totnes turn left to Ashprington.

On reaching the village turn left up the hill and onto the Sharpham Estate. Follow the road downhill until you get to the three-way junction and then follow signs (or Stewards) to the back of Sharpham House where there is a small car park.

Please note and observe the 20mph speed limit through Ashprington village and on the estate.

Satnav: TQ9 7UT



S1 Main Reception / **Conference HQ**

S2 Dining Room

S3 Maurice Ash Room

S4 The Octagonal Room

S5 The Music Room

S6 Fire muster point

AG Alicia Grace et al (Tickling the Touchstone)

KP Karis Petty (workshop) (meet in HQ)

CN Camilla Nelson (workshop) (meet in HQ)

JS Jonathan Skinner (workshop) (meet in HQ)

CRG We Weave and Heft (overnight) (meet in HQ)

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Adam Laity (still from Moving Image Sketchbook 2015)



Carol Laidler: Overflow (detail)



Henrietta Simson (detail)



Beatrice Jarvis



Carol Watts: Where hills remove by water



people

some of the delegates and presenters



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