



Aberystwyth University

River readings: the environmental knowledge-practices of angling

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

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| 4.1 | Forest Art – A concept for the future |
| PWB Studio 1 | |
| [Chair:] | Dee Heddon (Theatre, Glasgow) |
| [Description:] | The panel introduces a project series that aims to develop sustainable art practices for a variety of forest sites in different parts of the world. The presentations offer performative actions and reflections relating to work presented in Germany, the USA and Argentina. |
| 1 | Jean Fabb (Boreal Art, Canada) |
| 2 | Helina Hukkataival (artist, Finland) |
| 3 | Claudia Kappenberg (Arts and Architecture, Brighton) |
| 4 | Ute Ritschel (Forest Art Curator, Germany) |

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| | Forest Art – A concept for the future |
| | This panel includes performative actions and reflections about the use of landscape, especially the forest. All artists have participated in the international <i>Forest Art</i> projects in Darmstadt, Germany, Helina was also a participant in <i>Forest Art</i> Minocqua Wisconsin, USA. Since 2002 the <i>Forest Art Biennale</i> has dealt with topics such as "Research", "Expeditions", "Laboratory" and (in 2008) "Cycles and Systems". Especially with the latter project <i>Forest Art</i> looked at ecological and social influences on art. We are now planning <i>Forest Art</i> Argentina under the title "Exploration of the Invisible" in 2009. The themes and artistic outputs in the <i>International Forest Art</i> project are in a continuous flow between places, ideas and the needs of sustainable art in diverse international sites. |

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| 4.2 | Points in and on space: Buildings, breaches and bothersome relatives |
| HO A12 | |
| [Description:] | The panel considers the roles of height and distance in creating new perspectives within familiar environments. Papers address vertical dance, the beach as a horizontal space and the creation of viewpoints in and for tourist performances. |
| 1 | Kate Lawrence (Dance, Film & Theatre, Surrey) Highconography |
| 2 | Helen Hughes (Dance, Film & Theatre, Surrey) Local Geography |
| 3 | Stuart Andrews (Dance, Film & Theatre, Surrey) Building Brockhole (again): (Re-) Living Landscape in the Lakes |

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| | Points in and on space: Buildings, breaches and bothersome relatives |
| | How are landscape and environment revealed, imagined, experienced, contested, animated and represented by, in and through performance? We will approach this question by considering how the height/distance of the performer or the camera relative to the audience or to the subject treated animates the environment. We will explore and discuss how oppositional positions such as above/below, near/far, present/past, inside/outside are created or redefined by performers creating new perspectives within familiar environments. By performers we mean both professional performances addressed to spectators present for the live event or implied in the recording of the event, and amateur, sometimes reluctant performers, who are put into positions in the landscape for the purpose of a record. |

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| 4.2 | Points in and on space: Buildings, breaches and bothersome relatives |
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| 1 | <p>Kate Lawrence (Dance, Film & Theatre, Surrey) Highconography</p> <p>A vertical dancer is suspended between high and low using equipment borrowed from rock climbing. In her vertical dance work <i>Highconography</i> (2008), Kate Lawrence descends from the roof of a library building. At approximately the half way point of her descent, she performs choreography that uses the wall of the library as her 'floor'. Her world is upended and so she is not only between high and low, but also between notions of vertical and horizontal. Kate considers how these forces set in motion a spatial confusion that provokes an 'extra-sensory' response in the mindful body of the dancer. In addition, some theatrical conventions are disrupted. First, the work is framed as a performance only by the start and finish of the musical score which means that the borders that mark what is within and what is without the performance are blurred. Second, the dancer is positioned above the 'audience', and yet the performance is also viewed from very close (inside the library building) and from far away (accidental viewers). These factors, amongst others, contribute to the spatial confusion of the performer. The performer senses herself (and can be perceived) as 'in-between' a range of opposing polar positions such as high/low, inside/outside, dancer/climber, vertical/horizontal. These lines of tension find nodal connections in the body of the dancer, forming a three-dimensional web or matrix of complementary and contradictory forces that are more complex than the linear oppositions suggested by two opposites (near/far). For example, the high/low binary is disrupted by notions of horizontality as well as the sense of being caught on the boundary between inside and outside spaces. Kate reflects that her experience as a vertical dancer reveals complex simultaneous contingencies of corporeal and theoretical knowledge.</p> |
| | See also performance Friday 13:30 National Library of Wales |
| 2 | <p>Helen Hughes (Dance, Film & Theatre, Surrey) Local Geography</p> <p>This paper presents the beach as a horizontal space that provides both a tactile surrounding blanket of sand, sea, stones and crustaceans, and a flattened, gradated platform viewable from the cliffs around as on the edge of life. This presentation will explore these contrasting perspectives and atmospheres with reference to the speaker's own experiences of growing up on the Pembrokeshire coast, digging, exploring sand dune complexes, climbing cliffs and perfecting her tan, as well as her attempts to map onto her own experiences kindred representations in paintings, films and philosophy. For example, Agnes Varda, documentary and fiction filmmaker and installation artist introduced her most recent and reportedly her last film <i>The Beaches of Agnes</i> (2008) by saying: 'If you opened people up, you would find landscapes; if you opened me up, you would find beaches.' In her film Varda uses the beach as an adaptable performance space to structure a wide-ranging account of her life and her life's work in film: the playful, the inventive, the surreal, and the melancholy. In using the beach in the film, as well as in photographs and installations, Varda, taps into the playful space of generations that have holidayed there. In <i>The Production of Space</i> Henri Lefebvre claimed: 'The beach is the only place of enjoyment that the human species has discovered in nature.' He also famously declared 'beneath the pavement, the beach'. At the same time, however, Lefebvre laments the tendency for the 'true appropriation' of this natural space to 'turn into its opposite – total passivity on the beach, mere contemplation of the spectacle of sea and sun.' The northern European beach has provided a locus for the expression of deep melancholy, particularly in Expressionist paintings such as Edvard Munch's 'Evening. (Melancholia: On the Beach)' or 'Young Woman on the Beach. (The Lonely One)'. Margaret Tate's films, particularly her <i>Blue Black Permanent</i> (1992), which expresses the memories of a daughter, whose mother kills herself by swimming out to sea, capture the overwhelming power of the Scottish coast, the dominance of the environment and the submergence of the self within it.</p> |

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| 4.2 | Points in and on space: Buildings, breaches and bothersome relatives |
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| 3 | Stuart Andrews (Dance, Film & Theatre, Surrey) Building Brockhole (again): (Re-) Living Landscape in the Lakes |
| | <p>The Lake District Visitor Centre at Brockhole provides a focus for tourism in the Lake District National Park. The house and gardens were created in the 1890s and the thirty acres of gardens were designed by the landscape architect, Thomas Mawson. Brockhole was built as a result of the railway, which opened up the Lake District to tourists and wealthy industrialists who commuted weekly into Manchester. Brockhole has been a family home, convalescent home and most recently a visitor centre. Its view (and over-view) of the Lakeland fells and its multiple incarnations means that Brockhole is a site fundamentally connected to past and present tourist performances in and of 'Lakeland'. Brockhole is to be developed as 'a world class visitor attraction', a process which may involve the demolition of the house and will necessarily reform its tourist framing of the Lakes. This is occurring in the context of the 2006-2030 strategy document, <i>A Vision for the Lake District National Park in 2030. And how to realise it</i>, which addresses the management of the Lakes as a living landscape. In this paper I reflect on my own visits to the lakes and to Brockhole in this climate of change. I consider the view from Brockhole, the perspective that is (and that will be) offered on the Lakeland landscape. I argue that Brockhole provides a critical point from which to consider multiple viewpoints on the staging and re-staging of 'living landscapes' in the Lakes. I reflect on Victorian versions of travelling 'up' to and of living in the lakes (experience, imaginings, writings, ownership, travel). I consider Brockhole as a point in and on space, one that in 1890 was introduced and which, shortly, will be re-introduced, with the potential of reinscribing myths of place, distance and the past in and on the landscape.</p> |

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| 4.3 | (Military) Landscapes: Decoys, Relics and Miniaturization |
| HO A14 | |
| [Chair:] | JD Dewsbury (Geographical Sciences, Bristol) |
| [Description:] | The panel addresses the staging of military landscapes through sound, scenography and modelling, and introduces an artistic intervention into practices of miniaturization. |
| 1 | Greer Crawley (Spatial Design, Buckinghamshire New University) Strategic Scenography – constructing alternative terrains |
| 2 | Kathrine Sandys (Music, Goldsmiths) Novolant – the phenomenological presence of Cold War buildings as sublime encounter |
| 3 | Petra Tjitske Kalshoven (Anthropology, Aberdeen) The world unwraps from tiny bags: performing landscapes in modelling |

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| 1 | Greer Crawley (Spatial Design, Buckinghamshire New University) Strategic Scenography – constructing alternative terrains |
| | <p>My research is concerned with the use of decoy and deception in the target landscapes of modern military conflict. The 'staging' of the wartime landscape is discussed within a theoretical and historical framework. Examples of decoy landscapes including camouflage and terrain models illustrate how scenographic methods were deployed to create and visualise strategies of disguise and exposure.</p> <p>Themes to be considered include: Inscriptions on the landscape –scripted design; miniaturization of landscape; the representation of the view of the aviator.</p> <p>An investigation of the history, theory, and application of camouflage provides the basis for a discussion of the interrelation between camouflage and scenography. Although the history of camouflage is widely documented and the role of artists, designers and architects examined in some detail, the particular scenographic view has not been explored in any significant way.</p> <p>The focus of this paper will be the storyboards, scenarios and terrain models of the wartime scenographers. How did the scenographer's perspective inform military strategy and interpretation? The emphasis will be on the visualisation of landscape. To demonstrate how the wartime landscape was a constructed space of the imagination- an object of vision and a place of action reinvented and redefined through what Virilio describes in War and Cinema as the 'logistics of perception' and the aerial view.</p> |
| 2 | Kathrine Sandys (Music, Goldsmiths) Novolant – the phenomenological presence of Cold War buildings as sublime encounter |
| | <p>The landscape of rural Britain from 1951 – 1992 concealed a presence of military activity on the continual brink of potential war. This Cold War period remained largely visible through the public information and combined myth presented to us, not through the sudden transformation of the rural landscape. Even today, within the landscape of Britain lie post - Cold War architectural relics that are largely untouched. These relics still hold their enigmatic stories. The process of my research involves revealing these relics and inhabiting them with ephemeral immersive sound or light installations that force the participant to register the experience of "experiencing".</p> <p>The notion of latent experience is founded in 20th Century perceptual phenomenology and presents a parallel with the concealed relics of Cold War Britain. Lending itself to form an analogy of covert military activity, our own sensory perceptual experience is presented to us through an intangible medium of sound. Using theatre technology, the buildings are given a presence that registers as a haptic experience. Combined with anticipation and journey, the subject experiences what would be considered sublime within the 18th Century tradition of our encounter with the natural landscape, but questionable through the theatrical methods and appropriation of existing site used to characterise this experience. This presentation introduces "Hush House" – my ongoing research project.</p> |

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| 4.3 | (Military) Landscapes: Decoys, Relics and Miniaturization |
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| 3 | Petra Tjitske Kalshoven (Anthropology, Aberdeen) The world unwraps from tiny bags: performing landscapes in modelling |
| | <p>In model making supply shops, tin figure painters or model railway enthusiasts can choose from a wealth of ingredients to create landscapes for their models to dwell in. In miniature battle scenes, the right kind of setting enhances a representation's topographical and historical authenticity. In the most sophisticated model railway displays, trains passing through rocky outcrops recall feats of Swiss engineering while fascinating dedicated amateurs with the wonder and craftsmanship of their reduced scale. It is not only the models who perform in such imagined landscapes—their makers and collectors spend many hours dwelling here, manipulating memories and materials to 'get it right' and acquiring insights into the life-size 'original' in the process.</p> <p>In a playfully serious allusion to such delights of miniaturization, Dutch artist Levi van Veluw creates photographic self-portraits that are the result of a short process of landscaping performed on his own head. Commenting on his materials, bought in a model making supply shop, the artist said, "You can buy the entire world there, wrapped in tiny bags." As explained on his website, "a fresh twist is given to the obsession inherent in the romantic landscape of recreating the world and simultaneously being part of it." The man's head becomes his canvas—but it is also the soil from which the landscape grows, recalling 'Green Man' carvings in medieval churches as well as contemporary views on the constructedness of landscape as an imagined and therefore embodied concept. Drawing on a recent exhibit on miniatures which I organized in Aberdeen and which featured Van Veluw's 'Landscape' video, and on interviews both with this artist and with Dutch and Scottish miniature collectors and painters, I will explore artistic engagement with landscapes-made-to-scale for its potential to illuminate human 'dwelling in landscapes' as both a performative practice and an embodied ideal.</p> |

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| 4.4 | Writing Absence in / of Landscape |
| HO C164 | |
| [Chair:] | Simon Murray (Theatre, Glasgow) |
| [Description:] | The panel addresses the relationship of writing to landscape with reference to the presence of the land in Shakespeare's <i>King Lear</i> , the 'memory' landscapes of modern and postmodern (postdramatic) texts and the posthumous landscapes of W.G. Sebald. |
| 1 | Richard Marggraf Turley ; Howard Thomas ; Jayne Archer (English, Aberystwyth) 'Darnell, and all the idle weedes that grow': remembering the land in King Lear |
| 2 | Günther Heeg (Theatre, Leipzig) The Memory of Text / Landscapes |
| 3 | Jessica Dubow (Geography, Sheffield) Still-Life, After-Life: Landscape as Loss |

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| 1 | Richard Marggraf Turley ; Howard Thomas ; Jayne Archer (English, Aberystwyth) 'Darnell, and all the idle weedes that grow': remembering the land in King Lear |
| | Generations of editors and directors have portrayed the 'mad' King Lear, 'fantastically dressed with wild flowers', as wandering through a 'blasted heath'. In fact, this potent image of barren landscape is an invention of textual editing, reinforced and elaborated in performance, which dates from long after the publication of the first folio in 1623. Returning to the 1608 text, and combining literary-historical and scientific research, this paper presents evidence to suggest that we should remember the original agri-environmental context of <i>King Lear</i> – a context that would have been second nature to both Shakespeare, who came from a rural community, and his contemporary audience. Focussing on the description of Lear in Act 4 Scene 4, and, in particular, Shakespeare's use of the poisonous cereal-analogue darnel, we restore the play to its original arable setting around Winchester, complete with its 'high-grown fields'. From experimental studies of the evolution, molecular genetics, and chemistry of darnel, a picture emerges of a recursive pattern of genetic drive, mutualistic exploitation, mimesis, and dissimulation. These properties – familiar to early modern audiences through darnel's infiltration of the food chain – simultaneously inform and mimic the play's central themes of psychological disintegration, corruption from within, civil discord, and the enduring tensions between city, state, and country. Incorporating short performances of key scenes and speeches from <i>King Lear</i> and the history plays, this paper restores the voice and presence of the land in Shakespeare's tragedy. |
| 2 | Günther Heeg (Theatre, Leipzig) The Memory of Text / Landscapes |
| | Starting from Michel de Certeaus' parallelization and fading of practices in (the urban) space and the practice of speech acts the paper primarily explores the relation between 'text' and 'landscape' in both directions: Why 'landscape' is a useful trope to analyze the structures and practices of modern ('postdramatic') poetic texts and – vice versa – does it make sense to read and describe landscapes as such texts? And: What kind of performative practice could be the missing link to connect both concepts? Secondly I will focus on the specific appearance of the past in text/landscapes. Based on Heiner Müller's play <i>The Mission Remembrance of a Revolution</i> (1979) and several performances with students in different public spaces, Jenny Erpenbecks novel <i>Heimsuchung</i> (2008) and SIGNA's performance- installation <i>Die Erscheinungen der Martha Rubin</i> (2008) we can test the idea and making of a memory of the past, which enables a variety of cultural flexions in-between and within controversial contemporary cultural spaces. |

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| 4.4 | Writing Absence in / of Landscape |
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| 3 | Jessica Dubow (Geography, Sheffield) Still-Life, After-Life: Landscape as Loss |
| | <p>Places lost – barred, burnt, abandoned; views of shorelines and coastlines that emerge only to be engulfed by an arresting opacity; perspectival arabesques that collapse into a 'night-side vanishing point', into a darkening beyond all sense and direction. Exploring what I'd like to call a <i>negative phenomenology</i>, this paper explores the mute underside of a 'living landscape'.</p> <p>Based on the visual and textual landscapes of W.G. Sebald and contextualizing this within debates about the Shoah - and the temporal predicament of being 'born-after' - I argue the ways that all places are in some sense posthumous. Not so much animated by a past than made neutral by all that is irrecoverable and anonymous, Sebald's landscapes are places whose histories we cannot know, through which voices cannot carry, in which vision cannot illuminate but where a certain unavailability persistently haunts the present. Here <i>nature-morte</i> becomes the index of melancholia, or the form that melancholia takes.</p> <p>If this connects to questions about the work of landscape representation it also obliges us to think of the concept in ways that differ significantly from its conventional usage – as from its customary critique. On the one hand, it is not any idea of representation born of the aesthetic tradition which consists in the naming and shaping of a visual field, in the orientation of sight-lines and the symbolic arrangement of the gaze. On the other hand, it has precisely nothing Heideggerian about it. Rather, with W.G. Sebald, we might come at representation from another, and anti-mimetic direction. It is one which envelopes and develops within itself the very fact of loss, which demands that it is only from a lifeless 'point of view' – or better yet, from the 'point of view' of lifelessness – that landscape can perform, and make present, all that remains absent and inaccessible in history.</p> |

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| 4.5 | Of Animals |
| HO C165 | |
| [Chair:] | Chair: David Williams (Dartington/ Falmouth) |
| [Description:] | The panel addresses non-human and human animal relationships to landscapes in the context of angling, conservation and the leisure industry's appropriation of rural economies. |
| 1 | Christopher Bear (Geography and Earth Sciences, Aberystwyth) and Sally Eden (Geography, Hull) River readings – the environmental knowledge-practice of angling |
| 2 | Olivier LaRocque (McGill University Montreal) Of bears and people |
| 3 | Alison Moore (Media, Culture, Communication, Lincoln) Performing the Farm |

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| 1 | Christopher Bear (Geography and Earth Sciences, Aberystwyth) and Sally Eden (Geography, Hull) River readings – the environmental knowledge-practice of angling |
| | This paper is about the ways in which anglers read rivers as landscapes, as contexts and as places in which they develop their own knowledge-practices and also coproduce water environments. Drawing on semi-structured interviews and participant observation conducted with anglers who fish on the Rivers Swale, Ure and Esk in northern England between 2006-2008, it considers how supposedly 'lay' people develop skills of environmental interpretation, mental mapping and modelling, visual and nonvisual sensing and sense-making through being part of a rapidly changing and diverse environment. Through this, it emphasises that humans and nonhumans are intimately and relationally connected through their everyday, even mundane, environmental knowledge-practices. It shows that the ways in which anglers read rivers matters. First, it demonstrates how bodies in environments coevolve in multiple sensory contexts. Second, anglers' readings are also put to work in terms of physical environmental management and construction, as well as political environmental campaigning and tenure patterns. Third, their readings are often neglected in favour of the representation of the public as 'lay' – as unspecialised, often ignorant, commonly powerless and tragically disconnected from 'nature'. |
| 2 | Olivier LaRocque (McGill University Montreal) Of bears and people |
| | When a carload of tourists ventures into remote parts of the Canadian Rockies foothills, a likely question, upon their encountering a local passer-by, may be: "Is it safe to get out of the car?" The underlying fear is not that of banditry. It stems rather from the very expectations that brought them there, from a landscape that inspires awe but also holds the possibility of both frightful and breathtaking encounters. For this is grizzly bear country. My paper and photographic essay explores the intersection of ambivalent imaginaries of megafauna, its scientific representations, and the contradictory protocols of co-existence in contiguous communities living in landscapes where megafauna and humans are neighbours. What do bears witness of heterogeneously humanized landscapes and what sense do they make of them? Here, cautious processions of wilderness-seekers in a National Park blow shrill whistles and advertize themselves along crowded paths. Further on, cameras of wildlife papparazi leap into sight at most inopportune times. Nearby, across an ominous fence, ranchers confront them with firearms, or biologists trap them to cinch collars on their neck. Subjects of celebrity, objects of infamy or instruments of science, bears are seldom at home quiet. The age of conservation brought to such places a transformation of the rules of engagement. But the conventions of wilderness- or fame- or knowledge-seekers are not the only available alternatives for meaningful engagement. Conversations with Charlie Russell, who has spent a lifetime with bears from Canada to Kamchatka, elucidate what further option is necessary. As his experience, film and photographs bear witness, bears aspire to another level of relations with humans, that express not only respect, but mutual benign curiosity and kind consideration. That cross-species nonchalance, familiarity and deep understanding is inconceivable on a popular scale is a moot point. What matters is the proposition of an alternative grounded in recent experience as it is recorded in legends and depicted a century ago by Nicholas Roerich paintings of Russian landscapes. |

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| 3 | <p>Alison Moore (Media, Culture, Communication, Lincoln) Performing the Farm</p> <p>Backbone of the landscape, one of the most ubiquitous and longstanding features of the rural terrain is the farm, yet to cultural studies it remains relatively unexplored. In order to provide some redress, this paper considers the farm as performance, specifically analysing the ways in which farming is constructed as a leisure pursuit, employing performances, both engineered and unconscious, of the human and animal players.</p> <p>Changing economics, changing political and cultural understandings of farms and the animals which live within, mean that the modern farm must be more than just the food-provider that shapes the rural landscape. In adapting to change, the farm straddles contested territories, where fragile contemporary discourses of nature and culture, human and beast, food and pet are played out. The focus of this paper is the "Farm Park" attraction, the increasingly common part of the leisure landscape in the UK, wherein strategies are employed to present the farm as entertainment. This strange territory is part zoo, part circus, yet still often behind the spectacle lies a core business the purpose of which is to provide food derived from its animal inhabitants.</p> <p>The very taken-for-grantedness of the Farm Park, its claim to ownership of rurality, coupled with its growing ubiquity, demands examination. Encounters with livestock are far from being simple, set within more longstanding ideologies of nature and what it means to be human. Key questions then: how is the Farm Park performance achieved? How is the disbelief of spectators suspended? What do visitors bring to, and desire from, the performance of the farm?</p> |
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