

PERFORMING MOUNTAINS SYMPOSIUM

PERFORMANCES – PANELS – PAPERS – POETRY

22 – 24 MARCH 2018

WELCOME SYMPOSIUM PACK

#PERFORMINGMOUNTAINS

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SCHOOL OF PERFORMANCE
AND CULTURAL INDUSTRIES

UNIVERSITY OF LEEDS



WELCOME TO PERFORMING MOUNTAINS

AN INTERNATIONAL SYMPOSIUM ON MOUNTAIN CULTURE

Thursday 22nd March 2018 – Saturday 24th March 2018.

School of Performance and Cultural Industries, stage@leeds, University of Leeds

Mountains are places of 'great cultural importance' (Price 2015, p.10). Whilst they might appear to be impervious to human agency and intervention they are, in fact, constantly being shaped by human hands and imaginations, sometimes benignly and sometimes with permanent malignance. Culture and the production of cultural objects play an integral part in this process comprising an extraordinarily varied gallery of what might be termed Mountain Arts. The richness of Mountain film, literature and creative writing is celebrated each year across the networks of Mountain festivals. Fine Art dedicated to mountains has a very long history. Photography competitions promoted by the many popular and specialist hiking and climbing magazines, bring the amateur photographer into the realm of mountain artistry joining evermore ambitious photo-shoots staged in mountains by professionals. The inspiration mountains provide for artists of these media is as unmistakable as the mark they make in the landscape. With exhibitions of fine art and photography, screenings, poetry readings and panels of festival organisers, this symposium celebrates the cultural diversity of mountain arts while asking an important question: *where do the live arts fit into this picture, what do they uniquely offer, and what might they contribute in the future?*

As part of the AHRC funded fellowship, *Performing Landscapes: Mountains*, we are delighted to welcome you to this inaugural *Performing Mountains* symposium, co-curated by artist and academic Dr David Shearing and Principal Investigator Professor Jonathan Pitches with excellent advice from Dr Claire Hind. Building on the success of our evening *Mountainsides* events and the premiere of the performance, *Black Rock*, last November, here we bring together a network of mountaineers, rock climbers, mountain guides, artists, festival organisers, performance-makers, scenographers, historians and cultural theorists to share in two days of discussion, observation, questioning and exploration. We want to assess the place of performance within mountain culture and to consider how mountain culture in all its diversity helps performance studies and practice rethink itself.

We really hope you enjoy your time with us and please keep in touch after the event at performing-mountains@leeds.ac.uk.

#performingmountains

<https://www.facebook.com/performingmountains/>

Jonathan Pitches

David Shearing



With thanks to Linda Watson

SCHEDULE

THURSDAY 22 MARCH 2018

Exhibitions:	Henry Iddon 'Mountain People' Tessa Lyons 'Portraits'	(Lower Foyer) (Upper Foyer)
15:00 – 16:00	Arrival and Coffee	(Foyer)
16:15 – 17:00	<u>Welcome Keynote 'On Exposure'</u> Doug Scott and Helen Mort. Chair: Jonathan Pitches Short break (15 mins)	(Alec Clegg)
17:15 – 18:45	<u>Mountain Imaginings - Panel 1</u> Richard Gough '(Re)Lying on Mountains' Dave Ball 'Searching for the Welsh Landscape' Susannah Henry 'Q: How does a scenographer walk the fells of the Lake District? A: Carefully. With her eyes open. Chair: David Shearing Dinner Break – local venues (1:15 hr)	(Alec Clegg)
20:00 – 21:15	<u>Keynote Performance Lone Twin 'On Everest'</u> Performance – ticket included Doors open 19:00 (Pre-show) Post Show Drinks	(Stage One) (Foyer)

SCHEDULE

FRIDAY 23 MARCH 2018

Exhibitions: Henry Iddon 'Mountain People' (Lower Foyer)
Tessa Lyons 'Portraits' (Upper Foyer)
Black Rock – Voices (Headphones) (Lower Foyer)

9:00 – 9:30 **Coffee / Light Breakfast** (Foyer)

9:30 – 11:00 **Everest Translations Panel** (Stage One)
Feature Panel

Doug Scott, Tessa Lyons, Jo Bradshaw
Gregg Whelan / Gary Winters (Lone Twin)
Chair: John Hall

Coffee Break (30 mins) (Foyer)

11:30 – 13:00 **Panel 2: Performing Mountains Archives**
Panel 3: Mountain Making

Sign-up in foyer

Panel 2: Performing Mountains Archives (G11b)
Curated Panel

Abbie Garrington (Chair)
Steven Livingstone
Helen Mort

OR

Panel 3: Mountain Making (Alec Clegg)

Lenka Novakova 'Conversation with Landscape'

Ellie Nixon 'MOVING ROCK: Embodied
Correspondences with the Material World as a
Force for Performance-Making'

David Shearing 'Translating mountain experience:
Black Rock and practice-led research'

Chair: Debbie Norris

SCHEDULE

FRIDAY 23 MARCH 2018

13:00 – 14:00	Buffet Lunch	(Foyer)
14:00 – 15:00	<u>Roped Together</u> <u>Kate Lawrence Vertical Dance</u> Feature Performance	(Stage One)
	Break (30 mins)	(Foyer)
15:30 – 17:00	<u>Panel 4: Mountain Histories</u> <u>Panel 5: Mountain Architectures</u> <u>Panel 6: Mountain Time and Ritual</u> <i>Sign-up in foyer</i>	
	<u>Panel 4: Mountain Histories</u> Anastasia Cardone ‘Life at the Edge: Thoreau’s Wilderness, Muir’s God’s Temple, and Returning to the Italian Alps’ William Bainbridge ‘Picturesque Lost: William Martin Conway’s ‘Experimental Travels’ into Geography’ Zac Robinson and Stephen Slemon Climbing History from Below: Rewriting the Story of Canadian Mountaineering History <i>OR</i>	(Stage One)
	<u>Panel 5: Mountain Architectures</u> Luce Choules ‘Guide74: a mountain recording activity’ Anja-Karina Nydal ‘Traversing Buildings and Mountains: a Masterly Performance’ Claire Hind ‘Improvisation and the Dramatic Space/Place: Scrambling Tate’s Turbine Hall and The Glyderau’ Chair: Ellie Nixon <i>OR</i>	(G11b)

SCHEDULE

FRIDAY 23 MARCH 2018

Panel 6: Mountain Time and Ritual

(Alec Clegg)

Simon Piasecki 'A Mountain as Multiverse;
Circumnavigating the Realities and Meta-realities
of a Kailash Pilgrim

Arya Madhavan 'Seeing/Seeing the Mountain:
An act of performative seeing in Kutiyattam'

Sylvia Solakidi 'Mountains of Flesh' attacking Time:
The Timescape of Jan Fabre's Mount Olympus
– to Glorify the Cult of Tragedy (2015)

Chair: David Shearing

Break (30 mins)

(Foyer)

17:30 – 18:30

Peaceful Waters – Dance Performance **Jeremy Ward and Deborah Norris**

(Dance Studio)

Sign up – Performance 1 or 2

and

Black Rock – Documentary **David Shearing** (15mins – drop in)

(Alec Clegg)

18:30 – 19:30

Storytelling Performance **Niall Grimes**

(Foyer)

Featured Performance (with nibbles)

Drinks in Bar

SCHEDULE

SATURDAY 24 MARCH 2018

Exhibitions: Henry Iddon 'Mountain People' (Lower Foyer)
Tessa Lyons 'Portraits' (Upper Foyer)
Black Rock – Voices (Headphones) (Lower Foyer)

9:00 – 9:30 **Coffee / Light Breakfast** (Foyer)

9:30 – 10:00 **Poetry Reading and Talk** (Foyer)
Yvonne Reddick: Translating Exposure

10:10 – 11:40 **Panel 7: Mountain Identity and Gender**
Panel 8: Mountain Bodies and Movement

Panel 7: Mountain Identity and Gender (Stage One)

Louise Ann Wilson 'Sites of Transformation
(Mountain): A 'feminine' sublime approach'

Simon Bainbridge 'Encountering Amazons,
Fighting Duels and 'ridiculing my effeminacy':
Performing Gender on the Summit, 1760'

Simone Kenyon 'Performing gender through
the mountains: women's experience of mountaineering
through site-specific dance making'

OR

Panel 8: Mountain Bodies and Movement (Alec Clegg)

Paul Evans and Mark Goodwin
'Paint-poetry-rock-motion-memory'

Andrew Whall
'Bouldering and an Event of Equivalence'

Zejun Yao '*Artisthlete*'

Short Break (20 mins)

12:00 – 13:30 **Festival Futures Panel** (Stage One)
Feature Panel

Steve Scott, Claire Carter (Kendal Mountain Festival)
Jackie Kemp (Arran Mountain Festival)
Denise Prior (Community Action Nepal)
Chair: Terry Gifford

KEYNOTE: ON EXPOSURE

DOUG SCOTT AND HELEN MORT

exposure *n.* 1) the act of exposing or the condition of being exposed. 2) position or outlook of a house, building etc. 3) lack of shelter from the weather, esp. the cold 4) a surface that is exposed. 5) the degree to which a climb, et cetera, is exposed. 6) the act of exposing a photographic film or plate to light. 7) appearance or presentation before the public, as in a theatre, on television, or in film”.

DOUG SCOTT

Doug Scott has made 45 expeditions to the high mountains of Asia. He has reached the summit of 40 peaks, of which half were climbed by new routes or for the first time in Alpine Style. Apart from his climb up the South West Face of Everest with Dougal Haston during Chris Bonington's Expedition of 1975, he has made all his climbs in lightweight or Alpine Style, without the use of artificial oxygen. He has reached the highest peaks on all seven continents – ‘the seven summits’.

He is a past President of the Alpine Club and was made a CBE in 1994. In 1999 he received the Royal Geographical Society Patron's Gold Medal.

<https://www.dougscottmountaineering.co.uk>

HELEN MORT

Helen is a poet and has published two collections with Chatto & Windus, 'Division Street' (winner of the Fenton Aldeburgh Prize, shortlisted for the Costa Prize and T.S. Eliot Prize) and 'No Map Could Show Them'. Her first novel 'Black Car Burning' is forthcoming in 2018. Her play 'Medusa' is touring with Proper Job Theatre Company in autumn 2017 and her short story collection 'Exire' is forthcoming from Wrecking Ball.

<http://www.helenmort.com>

EVEREST TRANSLATIONS PANEL

FEATURED PANEL

**Doug Scott, Jo Bradshaw, Tessa Lyons, Gary Winters and Greg Whelan
Chaired by John Hall.**

Everest holds in its substance and myth many of the performative qualities that we are exploring as part of Performing Mountains – the dynamic intersections between, space, landscape, physical performance, story and myth. To ascend Everest up one of its two main routes requires not only skill and the heightened physical ability of the prepared and athletic body, but a much wider set of relational encounters between the self, partners and the environment. What are the personal conditions of those that make this epic pilgrimage? How do their stories and translations of their experience impact on wider culture, art and understanding? For those of us who will never travel to such great heights, what can we learn from the myths, stories and imaginings of this holy mountain? How might we use Everest to make sense of our current world, situations and circumstance? How can we apply such imagining to our own personal endeavours? For this panel, we have invited guests for whom Everest and mountain translations intersect in very different ways – those who have performed the great physical act of endurance to Everest's summit and those who are shaped by its myths. Each panellist has been invited to begin this session by sharing an artefact that captures, expresses or translates something of this epic environment to help us tease out how this very particular place, both in memory and in creative performance, may be translated.

DOUG SCOTT CBE

Doug Scott has made 45 expeditions to the high mountains of Asia. He has reached the summit of 40 peaks, of which half were climbed by new routes or for the first time in Alpine Style. Apart from his climb up the South West Face of Everest with Dougal Haston during Chris Bonington's Expedition of 1975, he has made all his climbs in lightweight or Alpine Style, without the use of artificial oxygen. He has reached the highest peaks on all seven continents – 'the seven summits'.

<https://www.dougscottmountaineering.co.uk>

JO BRADSHAW

Jo's adventurous life started on a bike ride in Peru back in 2004 but little did she know where it would lead! Moving from a life as a business advisor into the outdoors a couple of years later opened up a confidence and passion that she never knew she had.

She now leads expeditions throughout the year in many far-flung corners of this earth, on 2 wheels and in 2 boots, including near on 30 expeditions on Kilimanjaro, numerous 6000m peaks in Nepal and Aconcagua in South America, and on personal expeditions has reached the summit of 2 x 8000m peaks, namely Manaslu and Everest. She is set to climb her last 2 of the 7 summits in the next 12 months and is enjoying leading a very unexpected life! Jo likes to inspire, motivate and educate her 360 clients as well as adding in a whole heap of fun and a good story or two! As she says – if I can do it, so can you.

<https://www.jobradshaw.co.uk>

TESSA LYONS

As an artist and a climber I am interested in the visual appeal of geology. Why it is that alpinists are drawn to certain mountains or why rock climbers describe certain routes or lines in rock as beautiful. As a climber I want to experience these places but as an artist I want to capture the essence of them. My work is about my love of being outside in beautiful, natural surroundings. I'm an avid rock climber and have been since I was young. One of the things that I enjoy most about climbing is the amazing places it can take you to. My work ties together my passion for these landscapes along with my enjoyment of drawing. A lot of my work is concerned with exploring our relationship to the landscape.

<http://www.tessalyons.co.uk>

GARY WINTERS AND GREGG WHELAN (LONE TWIN)

Led by artists Gregg Whelan and Gary Winters Lone Twin are one of Europe's leading performance companies. Celebrated for creating a broad range of projects, from theatrical productions to participatory public events, the company's work is regularly shown across the world to popular and critical acclaim. Now in its 21st year Lone Twin have completed a series of truly ambitious works: *The Boat Project*, a commission from the London 2012 Cultural Olympiad, *Beastie*, a unique live experience for children and *Street Dance*, an innovative new public dance work. 2010 also saw the premiere of *The Festival*, the resolving work in Lone Twin Theatre's *Catastrophe Trilogy*. Current and recent commissioning partners include the Barbican, London, the Melbourne International Festival, Kunstenfestivaldesarts, Brussels, Steirischer Herbst, Graz and Sadler's Wells, London.

<http://lonetwin.com>

<https://www.falmouth.ac.uk/content/professor-gregg-whelan>

<https://www.falmouth.ac.uk/content/gary-winters>

CHAIR: JOHN HALL

John Hall is a poet, teacher and essayist. He was born in the country now called Zambia in 1945 and moved to England in 1958, where he has lived ever since, mostly in Devon. His first poems to meet the attention of other writers appeared in *The English Intelligencer* in 1966. His first collection, *Between the Cities*, was published by Grosseteste in 1968. A number of other collections appeared between then and 1981. A period of 'not writing', discussed in his 1992 article, 'Writing and Not Writing', followed. He began to produce visual poems, particularly from the mid 1990s. He was a school teacher for five years (1971-1976) before moving to Dartington College of Arts (now part of Falmouth University), where he has worked in different capacities ever since. In the early years he was closely involved in the development of the Art and Social Context degree. He was Vice Principal Academic (or equivalent) between 1990 and 2002. He led the group that planned the Performance Writing degree for a 1994 start. In 2002 he took early retirement to be re-employed as Associate Director of Research.

John Hall is Professor of Performance Writing at Falmouth University and visiting professor at York St John University.

<https://www.falmouth.ac.uk/content/professor-john-hall>

FESTIVAL FUTURES PANEL

FEATURED PANEL

Steve Scott, Claire Carter (Kendal Mountain Festival), Jackie Kemp (Arran Mountain Festival), Denise Prior (Community Action Nepal) Chair: Terry Gifford

This panel invites industry experts and cultural leaders as well as artists and academics to consider the cultural impact of mountain festivals on the UK arts and outdoor leisure scene. What accounts for the growth of mountain festivals here in the UK and abroad? How have festivals evolved over the years and what is their approach to the programming of live work? How do mountain festivals relate to their local environments and are these in tension with their continued growth, nationally and internationally? How do mountain festivals encourage empathy between audiences and non-local environments or communities? Who is excluded from mountain culture and how might we consider wider forms of participation? What new relationships might be beneficial for mountain festival organizers and what further research might need to be done to enhance the impact and sustainability of mountain culture more generally?

In short, what does the future hold for mountain festivals in the UK and abroad and what will be the place of arts and culture in this future?

STEVE SCOTT (DIRECTOR) AND CLAIRE CARTER (ARTISTIC DIRECTOR) KENDAL MOUNTAIN FESTIVAL

The **Kendal Mountain Festival** is an annual festival held in the town of Kendal, Cumbria on the edge of the English Lake District in the UK. It is one of the most diverse festivals of its kind in the world, attracting film premières from around the globe. Filmmakers, TV producers, adventurers, top brands, athletes and speakers gather to take part in four days of the films, talks, books and exhibitions covering all aspects of mountain and adventure sports culture. It is also the main social event for outdoor enthusiasts in the UK. The British Mountaineering Council states that it "is by far the largest and most varied event of its type in Europe and it's the main social event for outdoor enthusiasts in the UK."

At the heart of Kendal's programme is the mountain film competition, attracting film premières from around the world. Over 70 films are screened (from 300+ entries) with twelve prizes available. The genres represented include culture, drama, wildlife and environmental documentaries, as well as a lecture programme.

www.mountainfest.co.uk

JACKIE KEMP ARRAN MOUNTAIN FESTIVAL

The **Arran Mountain Festival** is an exciting four-day event with a huge variety of guided walks and scrambles offered throughout Arran's stunning hills and mountains. The Arran Mountain Festival is Scotland's premier hillwalking and mountaineering festival. It offers an opportunity to meet like-minded people, discover a fascinating island and have unforgettable days in the safe hands of experienced local leaders. With names to inspire, like Ceum na Caillich and Caisteal Abhail, Arran's mountains are amongst Scotland's most amazing landscapes.

<http://www.arranmountainfestival.co.uk>

DENISE PRIOR (CO-ORGANISER OF THE MOUNTAIN ARTS FESTIVAL) COMMUNITY ACTION NEPAL

A UK based charity whose aim is to help some of the poorest people on the planet – the mountain people of Nepal. Founded by Doug Scott, CBE – who in 1975 made the first British ascent of Everest – it is supported by mountaineers and mountain-lovers the world over. **Community Action Nepal** emerged out of Community Action Treks, a trekking cooperative set up by Doug to ensure fair employment and wages for trekking porters. It proved to be so successful – both in terms of fair treatment for porters and in the experience for the trekkers – that the profits it generated could be ploughed back into the mountain communities.

<https://www.canepal.org.uk>

CHAIR: TERRY GIFFORD

Terry Gifford is the author of seven collections, most recently, with Christopher North, *Al Otro Lado del Aguilar* (2011), a dual language book in English and Spanish. *Green Voices: Understanding Contemporary Nature Poetry* (1995; 2011) was acclaimed as 'the first comprehensive British study of contemporary ecopoetry'. Co-author of *Ted Hughes: A Critical Study* (1981) and author of an ecocritical study, *Ted Hughes* (2009), he is the editor of *The Cambridge Companion to Ted Hughes* (2011) and *Ted Hughes in Context* (2018). Also author of *Reconnecting With John Muir: Essays in Post-Pastoral Practice* (2006) and *Pastoral* (1999), Terry Gifford is Visiting Research Fellow at the Research Centre for Environmental Humanities, Bath Spa University, UK, and Senior Research Fellow and Profesor Honorifico at the University of Alicante, Spain. He lives in Wookey, Somerset, with his wife, Gill Round, for whose book *Costa Blanca: 51 Walks* (2014), he was *el burro*.

For 21 years Terry was Festival Founder and Director of The International Festival of Mountaineering Literature at Leeds University (1987-2008).

<http://www.terrygifford.co.uk>

ABSTRACTS AND PRESENTER BIOGRAPHIES

SIMON BAINBRIDGE

Encountering Amazons, Fighting Duels and ‘ridiculing my effeminacy’: Performing Gender on the Summit, 1760-1829

Abstract

This paper will examine the ways in which mountain climbing was constructed as gendered performance during the Romantic period in which mountaineering was invented. It will begin with an analysis of eighteenth-century ascents of Mont Blanc to show that these climbs were conceived, at least in part, as masculine activities performed for an audience of women (and less able men). It will then shift its geographical to British mountains to examine women's participation in the nascent culture of climbing and explore how this was represented in contemporary accounts. It will show how as ascent became increasingly popular, it started to become differentiated along gendered lines, especially in terms of how and where it was practised, as early mountain literature started to encourage men and women to climb different mountains and to do so in different ways. A main focus will be on Edmund Baines's accounts of ascents of Skiddaw and Helvellyn in his *A Companion to the Lakes* of 1829. The paper will conclude with a discussion of the Smith sisters of Coniston, who defied contemporary expectations of gender in their Lake District climbing activities.

Simon Bainbridge is Professor of Romantic Studies at Lancaster University. He has published several essays on Romantic-period mountaineering and its literature and is currently working on a book entitled 'Romanticism and Mountaineering: The Literary Culture of Climbing, 1760-1837'.

WILLIAM BAINBRIDGE

Picturesque Lost: William Martin Conway's 'Experimental Travels' into Geography

Abstract

William Martin Conway (1856-1937), art critic and mountaineer, made clear distinction between 'geographical exploration' and 'geographical experiment'. If the former identifies 'the investigation and record of the form of the earth's surface in relation to man', the latter simply refers to the practice of travelling – 'Geographical experiment is called Travel'. In devoting himself to science, the 'careful and observant traveller' has to refrain himself from indulging in any picturesque appreciation of landscape scenery. The aesthetic dimension of travelling is filtered through a physical engagement with the landscape itself, elevating the body as the main instrument of both geographer and artist. In this paper, I shall explore Conway's experimental travel performances into geography by looking at his approach to 'climbing' in his pioneering travel books, beautifully illustrated by Arthur McCormick: *Climbing and Exploration in the Karakoram-Himalayas* (1894), *The Bolivian Andes: A Record of Climbing and Exploration in the Cordillera Real in the Years 1898 and 1900* (1901), *Aconcagua and Tierra del Fuego: A Book of Climbing, Travel and Exploration* (1902). In a time in which mountaineering performance was still linked to an Alpine Club 'orthodoxy', heavily influenced by the aesthetic stance of John Ruskin and the performative ethos of Leslie Stephen, Conway's 'experimental travels' in the Andes and Himalayas were accused of challenging the 'picturesque' and of putting an end to the era of Romantic voyaging.

William Bainbridge is a historical geographer interested in the history of landscape and cultural heritage. The contribution of Victorian travellers, explorers, artists and mountaineers to the invention and promotion of the Dolomite Mountains as a privileged tourist destination has been the argument of his PhD dissertation at Durham University (2015), to be published in its monograph form in the Landscape and Heritage Studies series of Amsterdam University Press. He has been postdoctoral fellow at the Paul Mellon Centre for Studies in British Art in London and is now at the University of Edinburgh's Institute of Advanced Studies in the Humanities. He consults on heritage matters internationally.

<https://durham.academia.edu/WilliamBainbridge>

DAVE BALL

Searching for the Welsh Landscape

Abstract

The presentation focuses on a body of work I developed for a solo exhibition earlier this year at Aberystwyth Arts Centre entitled *Searching for the Welsh Landscape*. The project was based around an absurd two-year long search for the “perfect Welsh mountain”, and was funded through a production grant from the Arts Council of Wales.

The performative methodology underpinning the search produced various outcomes, including a performance *Hill Walking*, in which I climbed a peak in the Brecon Beacons without looking at it; a video *An Artist in Search of an Epiphany*, in which I visited various sublime landscapes in Snowdonia, only to be disappointed, distracted or bored (witnessed through an interior-monologue voiceover narration); and *The Mountains of Wales are the Mountains of Wales*, a series of 60 drawings of hills accompanied by highly subjective texts describing my erratic thoughts.

Overall, the intention was to reinvigorate the predictable and cliché-ridden genre of Welsh landscape representation through the introduction of humour and absurdity. The performative nature of the process also avoided goal-centred forms of walking such as “hill-bagging” by giving equal space to moments of failure, indecision, or disinterest.

Dave Ball is an artist based in Berlin and currently undertaking PhD research into the use of “tactical absurdity” at Winchester School of Art. He is represented by Galerie Art Claims Impulse in Berlin.

<http://daveballartist.co.uk/2016/searching-welsh-landscape.html>

ANASTASIA CARDONE

Life at the Edge: Thoreau's Wilderness, Muir's God's Temple, and Returning to the Italian Alps

Abstract

The father of American nature writing, Henry David Thoreau, was certainly a man of the plains, as he spent his life at Walden Pond. During his first trip to Maine in 1846, narrated in *The Maine Woods*, he experienced the shocking ascent to the top of Mount Katahdin (1,605 m), and his first true encounter with the harsh wilderness that asks human beings 'Why seek me where I have not called thee, and then complain because you find me but a stepmother?' In 1869, John Muir, the American prophet of the national parks, spent his first summer in the Californian Sierras. Muir turned the stepmother into God's abode and a fundamental human necessity, as 'going to the mountains is going home.' Today mountains are often considered neither home nor a necessity, but they have been degraded to touristic resorts or abandoned places, where urbanized societies cannot thrive. This presentation aims at showing some echoes of Thoreau's respectful awe and Muir's enthusiasm for mountains in concrete contemporary initiatives held in the Italian Pennine and Lepontine Alps, such as the LetterAltura Festival by the shores of Lake Maggiore, Lorenzo Scandroglio's experiment in Formazza valley, and the concerts 'Musica in Quota'. This comparison may highlight ecocentric ways of conceiving and living the mountain, as these events are aimed at raising respectful awareness in the general public, encouraging people to experience life 'at the edge.'

Anastasia Cardone is a first-year PhD student at the School of English, University of Leeds. She holds a BA and an MA from the University of Milan, where she studied Foreign Languages and Literature. She has always worked on American Literature and Ecocriticism, and received her master with honors in 2015 with the dissertation 'From Aesthetics to Biosemiotics: Annie Dillard, Mary Oliver, and Nature as a Wholeness.' She gave presentations at the fair BookCity in Milan (2015, 2016, 2017), at The Thoreau Society Annual Gathering and Bicentennial Celebration in Concord, Massachusetts (July 2017), and at the ASLE-UKI & Land2 Conference 2017. At the moment, her project focuses on American birds, ornithology and literature in between the 18th and 19th century. In her free time, she used to go hiking in her Italian Alps and she would like to return to her mountains as soon as possible because, as T. S. Eliot said, 'In the mountains, there you feel free'.

LUCE CHOULES

Guide74: a mountain recording activity

Abstract

Guide74 is an artist project exploring spatial dynamics in the Chamonix valley, Mont-Blanc massif and Aiguilles Rouges using experimental fieldwork and documentation. Collaboration within the project is less about individuals working within specialisms and more a dialogue between two subjects – natural science and fine art practice – where the collaboration is realised through the work itself. The output of this work combines a poetic narrative script and a large collection of projected photographic images, with selected readings from Alpine literature, philosophy and geomorphology. The aim is to create a series of live performance lectures that witness and reference elements and details of the Alpine ecosystem of the Haute-Savoie in France, through physical and emotional geography.

Here, I focus on the subject of coexistence – an interrelation of conflux systems within a mountain environment. Guide74 aims to present an alternative view of this activity by exploring ideas of concurrence in the mountain landscape, interwoven pathways and watercourses, and the flow and supply of natural and commercial resources – a mountain microcosm engaged in a continuous recording of the human activity upon it. Through an ongoing dialogue between the behaviour and influence of tourism, and the observation of systems at play in leisure and conservation, Guide74 invites an audience to consider the mountain perspective.

Luce Choules is a UK-based artist operating from field centres in France and Spain, and works internationally. Using still and moving image, performance and sculpture, she is interested in the movement and behaviour of animate and inanimate objects – her work observing fragility and the environmental shift in human nature. She is a Fellow of the Royal Geographical Society; and presents academic papers on the subject/object of fieldwork in artistic practice in addition to a series of public performances and artist talks on a new environmental (re)turn. Choules is curator of an international esparto project, and coordinates the itinerant artist network TSOEG.org

<http://lucechoules.com>

**PAUL EVANS
MARK GOODWIN**

paint :: poetry :: rock :: motion :: memory

Abstract

The painting is not on a surface, but on a plane which is imagined.
It moves in the mind. - Philip Guston

During this performance, poet Mark Goodwin manipulates the materials that are the sounds of words whilst artist Paul Evans projects the materials of painterly images. Together they explore climbing and art as entwined forms of movement. Movement as embodied experience as well as remembered. Movement in mind, evoked through material presences.

stratafoldsfracturestexturesemotionsmove
mentrockfacesmountainsechosofferingim

aginaryplanesinwhichlanguagesofpoetries
drawings&paintingscollideandentwine

Paul Evans is an award-winning artist and a climber. He has exhibited throughout the UK, in the USA, and Japan. In his youth he was an accomplished 'rock athlete' – bouldering up to Font 7b+, and climbing up to F8b (Zeke The Freak, Rubicon Wall, Derbyshire) and E6 6b (Make it Snappy, Gardom's, Derbyshire).

Mark Goodwin is a balancer, walker, climber, and stroller who speaks and writes in various ways. His fourth full-length poetry collection *Steps* (Longbarrow 2014) was a category finalist in the 2015 Banff Mountain Book Competition.

ABBIE GARRINGTON

PANEL: PERFORMING MOUNTAIN ARCHIVES



Images © Helen Mort/Vintage; Stephen Livingstone; Livingstone/National Library of Scotland.

Abstract

This panel considers the place of the UK's archives of mountain-related material within our wider sense of 'mountain culture.' It asks how we might 'perform' the archive in order to engage new and varied audiences, and to connect present-day climbers, mountaineers and hill walkers with their lengthy heritage. Further, we consider the mountaineer and the mountain itself as possible 'living archives.' Involving poet Helen Mort and visual artist Stephen Livingstone, the session will include readings, photography and video, as well as a panel discussion and questions from the floor.

Key Questions:

- What role do archives of mountain-related materials play in mountain culture?
- How do you archive mountainside experience?
- Is the body of the mountaineer a living archive?
- Does the geological endurance of the mountain make it, too, a form of archive?
- How might mountain archives best be used in future, and for whom?

DR ABBIE GARRINGTON is Associate Professor of Modern and Contemporary Literature at Durham University, where she is currently writing *High Modernism: A Literary History of Mountaineering, 1890-1945*.

<https://www.dur.ac.uk/english.studies/staff/?id=13568>

STEPHEN LIVINGSTONE is an artist based in the North East. Working across a variety of media, he is concerned with human impact upon landscapes and habitats, with particular interests in expeditionary history, mountaineering and seafaring.

<https://www.axisweb.org/p/stephenlivingstone/>

HELEN MORT is a poet and teacher of creative writing, with long-established interests in climbing, fell running and other outdoor pursuits. She is the author of the poetry collection *No Map Could Show Them* (Vintage, 2016), which reflects upon the contribution of women mountaineers in the Victorian period.

<http://www.helenmort.com>

RICHARD GOUGH

(Re)Lying on Mountains

Abstract

Aged 11, in July 1967, I am on top of Moel Famau (near Mold, North Wales) with my friend Peter Jones. It is a clear day; we can see Denbigh, Ruthin and beyond to Llandudno, we think we can see the top of Snowdon. We are about to leave when a red Range Rover struggles to the summit, out jumps someone we recognise: Charles, Prince of Wales. Flanked by two companions, he strides across to us and asks, affably, numerous questions about the landscape spread before us. He was on a mission, to learn about Wales; this a reconnaissance in preparation for his investiture in Caernarvon two years hence. We answered enthusiastically, like any good colonial informants, inventing answers, elaborating myth and folklore with schoolboy certainty – we pointed to Boudicca's grave (unlikely), traces of Offa's Dyke (inconsistent), Gladstone's former residence (true) and sites from the Mabinogion (fantasy): no doubt filling his mind with a mix of local knowledge and misinformation.

I will take this moment of describing (inventing) events and landscapes of Wales from the perspective of the summit as a starting point to consider the performance of mountains within the cultures of Wales: in the memory and the imaginary of a nation; how the mountains themselves perform; what we allow them to 'do'. Mountains as sleeping giants (soon to awake) and as places to sleep through the night (as hermit or wanderer) and be guided by visions; to turn poet or go insane. Mountains as portals to the underworld, as sites of veneration and transformation: Cadair Idris, Holy Mountain, Carn Ingli; and as tourist destination for recreational achievement – Snowdon; and as military training ground, exertion and death inducing exhaustion - Pen-y-Fan.

Richard Gough is Professor of Music & Performance, University of South Wales (Cardiff); Artistic Director of the Centre for Performance Research and General Editor of the bi-monthly journal *Performance Research*.

NIAL GRIMES

I'm a writer, talker, podcaster and climber born in Derry, Northern Ireland, in 1968 and resident, since 1991, in Sheffield. I write articles, tell stories, make videos and publish books mainly around the act and culture of climbing.

I've had work published in the UK, Ireland, South Africa, USA, Germany, Facebook and Twitter. I've written an autobiography, but not my own, and have created a number of guidebooks to climbing areas in UK. I have won the Grand Prize at an international book festival. I featured in *Hard Grit*, one of the most popular climbing videos of all time, although the movie you most likely know me for is the seminal *How To Sneak Into The Climbing Works For Free*.

Climbing-wise I've been to a few of the great places of the world. The Utah desert, Tuolumne Meadows and Greenland are a few that stand out in terms of place and experience. I enjoy all four major disciplines of the sport – traditional leads, sport routes, bouldering, and mooching around the climbing wall on a Tuesday evening. I could tell you I have led two Gritstone E8s, and you might go Wow, but it wouldn't give a true idea of who I am as a climber.

<http://www.niallgrimes.com>

SUSANNAH HENRY

Q: How does a scenographer walk the fells of the Lake District?

A: Carefully. With her eyes open.



Abstract

This paper will reflect on the junction between a scenographic sensibility and walking in the mountains. Presenting a stage designer's response to travelling on foot through the archetypal Romantic landscape, Susannah Henry will share scenographic interventions and visual experiments made through a series of Lake District fell-walks. Does a scenographer walk a mountain any differently to a hiker? This paper aims to identify what it is about walking in the landscape that can support scenographic practice, while looking ahead, to where this ongoing research might walk next.

Susannah Henry is a scenographer, a lecturer, a doctoral student, a runner and a walker. She has designed for opera, contemporary dance, theatre, comedy, and productions for/made by young people. Susannah is Design Lecturer at Guildhall School of Music and Drama, where she is undertaking a PhD, examining how walking and running in the landscape can connect to scenographic practice and expand approaches to the teaching of design for performance.

CLAIRE HIND

Improvisation and the Dramatic Space/Place: Scrambling Tate's Turbine Hall and The Glyderau

Abstract

The paradox of improvisation (in performance) is that it is fixed. We know that improvisation is not totally free, it comes with its own rules (to suit a style of performance practice) but rules offer room for freedom, imagination and play (within an environment of constraint). Scrambling, the act of climbing on the hands and feet and on rough terrain most often (but not always) to the summit of a mountain, is a form of leisurely improvisation and is technically challenging. Yet despite the risk assessed rule based activity that boasts strength, confidence and skill, the freedom of on the spot, in the moment choices, depending upon the here and now (weather, route, risk, terrain, choice) is not so far removed from how we have perceived or experienced an improvisation workshop in an arts environment. This paper addresses questions regarding the vertical experience of scrambling: in the durational act on route to a summit, when we look down, are we looking into the past or the future? Are we retracing the route up, pondering on the memories of childhood, imaging the past that once belonged to legend, contemplating the slow-moving glacier that carved out the cwm, or thinking about the descending route, is the future safe? I will draw upon examples of improvisation in the context of walking arts practice and will reference directly a 2017 workshop that I delivered at Tate Modern situated in the vast, dramatic space that is the Turbine Hall where 'the ramp', a slightly elevated floor that could be mistaken (when rolling around on its cold concrete surface) for a semi-vertical wall. Examples of scrambling in the context of improvisation will draw upon my experience of reaching two summits in Snowdonia following the leadership of an instructor from Plas y Brenin (the national mountain centre) and in the company of my 10-year old daughter. The challenge to map the practice of artistic improvisation to the improvised situations in mountain scrambling will be to acknowledge Gary Peters' provocation (2017) that although we may always think improvisation is surprising, risky, uncertain, unexpected, in fact it is the 'extraordinary *certainty* of the improviser, the *predictability* of the improvisation, and the *absence* of risk taking' which is notable.

Dr Claire Hind has been teaching in HE for 13 years at De Montfort University, the University of Hull and York St John University. Currently, Claire investigates the relationship between writing, play and performance. Her PhD created a number of named performance making strategies and her thesis investigated the theories and methodologies of conceptual performance making using psychoanalysis as material and play theory. Claire has an international reputation as a performance maker and has toured her work to professional institutions such as The Stephen Joseph Theatre Scarborough, The York Theatre Royal, The Dramatikkuns hus Oslo, The Sibiu International Theatre Festival Romania (where she has presented professional work for over 10 years), The State University New York, Axis Art Centre UK, and The Freud Museum in London to name a few. Claire collaborates with Gary Winters from the internationally renowned company Lone Twin and they work specifically on performance writing projects that examine the slippage between self and character, for a variety of audiences and through the use of old and new technologies.

www.clairehind.com

HENRY IDDON

Hill People (Exhibition)

Who are the people that visit the English Lakes District to take part in 'outdoor' sports and extend their individual experiences and relationships with a mountain environment? Particularly the English Lake District, an area that has been central to the development of outdoor recreation but also the describing of man's connection to nature through the writings of Wordsworth, Coleridge and others. Also what do the clothes they wear say about them?

What we wear reflects our personalities, the situations we are in and the activities we are taking part in. Those people involved in outdoor sports will recognize equipment, clothing types and the brands worn by others in the outdoors and come to conclusions about the people wearing it. A person may have a walking stick emblazoned with badges of previously visited areas stating "I am well travelled"; they may use an old rucksack "I have been in the game for years"; they may wear an expensive jacket designed for Himalayan mountaineering "I have achieved extraordinary things", "I aspire to achieve" or more likely "I am buying into the idea of extreme achievement". Yet modern outdoor clothing has now been absorbed into everyday fashion – fabrics such as Gore-tex, once used for outdoor sports wear can now be seen in articles of clothing worn on the 'high street', fleece garments popular in the mid 1980's are now to be found in most fashion retailers. Adventure sports, including mountaineering and climbing, are now a lifestyle used by brands to market products to all parts of society. Outdoor sports are not the only way to develop our understanding of the natural world but they give us a way of relating to it through play and by seeing ourselves in partnership with it. This exhibition looks to consider – "Who are we?"

Biography

Henry Iddon has over 18 years experience as a professional photographer supplying location photography of action, architecture, documentary and modern lifestyles. Always finding the aesthetic in the everyday. Working to a tight creative brief or within uncontrollable 'live' situations and street casting, his aim is to produce images that not only sit within the discourse that is contemporary art and culture but also compliment the very best in commercial print and digital media.

Clients include UK government departments as well as commercial, non-profit and news organisations worldwide.

He received an individual Arts Council Grant award in 2006 and has been nominated for the National Media Museum Bursary Award, shortlisted for the And/or Book Awards as well as the Foto8 Best in Show Award. His personal work is held in collections by ; Kraszna-Krausz Collection, National Media Museum, UK; The North West Film Archive, Manchester Metropolitan University; Scottish National Screen Archive; George Eastman House, Rochester, USA; State Library of New South Wales, Australia; Banff Centre for Mountain Culture, Canada; Centre for Contemporary Photography, University of Arizona, USA.

Outside of photography he has been a member of the Great Britain Speed Skiing Team (pb 176 kph), has been involved in mountaineering exploits in Europe, Asia and Alaska, and has had success at an elite level as a racing cyclist. He has also spoken about his work and activities on Channel 4 (UK), BBC1 (UK), BBC Radio 4 (UK) and NRK (Norway).

<https://twitter.com/henryiddon>
<http://www.henryiddon.com>

ANJA-KARINA NYDAL

Traversing Buildings and Mountains: a Masterly Performance

Abstract

In 1899, Geoffrey Winthrop Young published a small volume called ***The Roof-Climber's Guide to Trinity***, effectively a guidebook with descriptions of climbing routes on the buildings of Trinity College, Cambridge. Although 'buildering' - the art of climbing buildings - is illegal, it is nevertheless a practice that literally draws a line between the disciplines of climbing and building. What both disciplines have in common is a desire to solve spatial problems and thus an underlying quest to master space and to become a master craftsman in their field. The idea of mastering space and spatial activity, or having a sense of such mastery however, presents us with a basic difficulty: space itself cannot be mastered, but a spatial activity such as a craft is often referred to as being 'mastered'. As Alain Robert, also known as the Human Spider, stated: 'It's no problem; I've mastered it.'¹

This paper argues that climbing and building, well-defined disciplines with rules, principles and techniques that underpin their practice, depend upon gaining a sense of mastery of space and furthermore that the repertoire of techniques that forms it has the capacity to cross both historical and disciplinary boundaries.

Anja-Karina Nydal writes on the relationship between architecture and mountaineering, and more specifically on the history of the emergence of these two disciplines and their instruction manuals. In collaboration with the School of Architecture, she has a PhD in the History and Philosophy of Art from the University of Kent. Her thesis 'Repertoires of Architects and Mountaineers: A Study of Two Professions' links the emergence of the professional architect to that of the mountaineer, and examines the repertoires that both disciplines employed in order to master their two spaces - the building and the mountain. Anja-Karina has taught in the School of Architecture at the University of Kent, in the School of Design, School of Art as well as the School of Photography at the University for the Creative Arts since 2000.

¹ Robert, Alain. ***With Bare Hands. The Story of the Human Spider*** (Dunboyne, Co. Meath: Maverick House, 2008) p. 17.

SIMONE KENYON

Performing gender through the mountains: women's experience of mountaineering through site-specific dance making

Abstract

According to Pomfret and Doran (2015), mountain tourism has developed in such a way because the history and development of mountaineering was born out of asserting masculine traits of heroism, escaping domestic life and the pioneering attitudes of the colonial era. Women's experience of mountaineering therefore begins with the male gaze that has constructed (and therefore instructed) our interpretation of landscapes.

Through introducing my current PhD research and related performance practice, this paper and supporting performance documentation addresses how practice-led research contributes to future research concerning gender, mountaineering and interpretation of environments that move on from this historical perspective. I will question what role an environment, focusing specifically on the Cairngorm Mountains in Scotland, has on a woman's perception of it, and how this perception is experienced and expressed through the gendered and performing body.

I will argue that the process and creation of site-specific performance contributes towards the visibility of women's mountain experiences, the development of new mountain narratives and future research design needed within mountaineering tourism suggested by Pomfret and Doran to include; the use of non-traditional approaches that explore how 'mountaineering landscapes are interpreted and experienced by men and women'

Simone Kenyon is a UK based artist, dancer and Feldenkrais practitioner. She creates works that encompasses dance, somatic practices and performance events for both urban and rural contexts. She is a current PhD student at the University of Leeds researching embodied practices and performance making within mountainous environments.

KATE LAWRENCE

Roped together: climbing and vertical dance

Abstract

Dance and the equipment of climbing are at the heart of the vertical dance practice I have been developing since 2002 – you might say they are ‘roped together’, which is also the title of a short vertical dance performance I made in 2011. The performance places the performers in the situation of climbers, roped together, to explore what emotional, psychological and physical journeys are evoked by climbing together. The performance does not take place in the mountains, but we imagine a mountain landscape inside a theatre or other indoor space. We bring the mountains with us, exploring the memoryscape of mountains through our bodies, creating metaphorical, imaginative ranges. The equipment (harnesses, rope, pulley) allows our bodies to experience the levity that is often felt when contemplating a mountain vista, or when sitting on a belay ledge contemplating the world as it unfolds below. This is about height, the vertical axis, and how it can be evoked by a body hovering inches above the ground, looking down. I think the vertical axis offers some very strong metaphorical, spiritual and emotional images associated with height and depth, life and death, heaven and earth, which I believe we connect with in vertical landscapes offered by mountains.

In *Roped Together*, the tension (real and dramatic) between the dancers via the rope creates the emotional impact. Research into Victorian women climbers and their mountaineering partnerships, specifically Brown’s *Women on High* (2009), led to the staging of a ‘rescue’, drawing out the narrative that was inherent in the equipment and rigging set up used. I will talk whilst performing the piece, unravelling the ways in which as a choreographer, I wanted to recreate experiences of climbing and mountaineering in performance.

Kate Lawrence is a lecturer in performance at Bangor University and was previously dance lecturer at University of Surrey, where she pioneered a vertical dance module, fusing her dance background with her long-standing passion for rock climbing. She has undertaken commissions from and collaborated with National Theatre Wales, Theatr Genedlaethol Cymru, Marc Rees, Llawn Festival, Venue Cymru, Pontio and Pflasterspektalk! Linz resulting in performances on Belfast City Hall, Snowdon, Guildford Cathedral and National Library of Wales. Her work since moving to Snowdonia in 2010 has been supported by Arts Council Wales and includes a quartet of bespoke works developed in collaboration with Galeri, Caernarfon: *Ynghwm/Roped Together* (2011) *Pobl Dre* (2012), *Gwymon* (2013/14) and *Omnibus* (2016). She writes about site-specific performance and in 2010 published the first scholarly article on vertical dance: ‘Hanging from knowledge: ‘fieldwork’ on the National Library of Wales’ in *Performance Research*, ‘Fieldworks’: On Performance, Landscape and Environment. She is currently working on a book entitled ‘Site-specific dance: moving people’. Kate recently established her own company, *Vertical Dance Kate Lawrence*, building on her work with local dance artists with whom she trains regularly.

www.verticaldancekatelawrence.com

TESSA LYONS

'The Land that Shaped Us'

I had the pleasure of being invited to carry out a project at Banff Mountain Book and Film Festival in Alberta, Canada. It was a remarkable opportunity funded in part by the Fleck Fellowship from the Banff Centre of Arts and Creativity where the annual festival is hosted. I was given a wooden studio hut in the snowy forest in which I could work on my project, titled 'The Land that Shaped Us'. The premise of the idea was to explore how having adventures changes our relationship the landscape, from a spectator stood in awe to a participant with an intimate connection to it. I began my project with Sir Chris Bonington, who spoke of his Himalayan expeditions and his repeated attempts at Everest before summiting in 1985.

<http://www.tessalyons.co.uk>

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ARYA MADHAVAN

Seeing/Seeing the Mountain: An act of performative seeing in *Kutiyattam*

Abstract

The aim of the paper is to investigate the nature and performative dynamics of seeing arguing that it is a performative modality and an aesthetic category in Indian performance studies. In order to develop the argument, the paper will ask two fundamental questions: 1) is seeing a performative act? and 2) in what degree and level the act of seeing becomes the act of gestural formation in performance? Taking the performance of the 'Mountain Kailasa' (*Kailasodharanam*) in *Kutiyattam* as an example, the paper will examine the complex interrelations between the actor's imagination and gestural articulation in performance and argue that seeing becomes embodied imagination, the foundational principle behind the performance practice of *Kutiyattam*.

Making a clear and critically informed point of departure in contemporary performance studies, the paper will critically reassess Richard Schechner's performative categories, especially, "showing doing" to advance the argument and to create a new paradigm of 'seeing doing', which argues that the act of seeing of the performer itself is the act of doing. In Schechner, showing doing creates an aesthetic distance in the performer between the everyday life and what is being performed in a performance. Whereas, in 'seeing doing', what is being performed is what is seen by the performer, in the sense that 'doing' will no longer be active without the act of seeing. Here, the act of seeing operates at least three modalities: seeing as experience, seeing as embodiment and seeing as the act of performing itself. Beyond the level of audience perception 'seeing' becomes the performative act in *Kutiyattam*.

Arya Madhavan is a senior lecturer in the School of Fine and Performing Arts, University of Lincoln. She edited *Women in Asian Performance: Aesthetics and Politics* (Routledge, 2017) and serves as the associate editor for the Indian Theatre Journal.

ELLIE NIXON

MOVING ROCK: Embodied Correspondences with the Material World as a Force for Performance-Making

Abstract

The very essence of a mountain is rock. A rock's structure, its texture and composition provide a record of the geological events that formed it. If, 'the imagination is nothing other than the subject transported into things' (Bachelard 2011, p. 2), in what ways can an embodied exploration of the elemental substance of rock be a generative force for devising?

This presentation charts the compositional potential of an embodied imagining process, starting from a sense of being 'with' the material element of rock in mountainous locations. Rock gives nature its shape. It exerts a kind of energetic presence, a gravitational pull. It resists the efforts of our hands and yet, through natural processes of weathering, erosion, heat and pressure as well as the human: sculpting and resource extraction, rock is in a permanent state of transformation in a world of motion. Drawing on the French anthropologist Marcel Jousse's notion of the body as a 'laboratory of the self', this research interrogates an immersive and situated devising process in which the imagination is understood to be embodied, enactive and embedded. 'Moving Rock' anticipates a larger international research project planned for the Atacama Desert in 2019.

Dr Ellie Nixon is subject leader of BA Acting at Bath Spa University. Her practice-led research draws on her Lecoq training to explore embodied approaches to contemporary performance practice and performer training. In 1989, she co-founded the La Mancha International Theatre Company, with a strong emphasis on devising highly visual performance around themes of political, social and environmental concern. In 1995, she co-founded The La Mancha School of Image and Gesture Chile, the first of its kind in South America. Drawing on a range of interdisciplinary insights including phenomenology, cognitive studies, anthropology, material engagement theory and environmental humanities, Ellie seeks to articulate the projective interplay between the sensate imagining body and the material world as a dynamic force for making new work. Her 'embodied poetics,' proposes strategies for accessing and capturing a continual renewal, expansion and transformation of practice. Ellie's research is transnational and aims to enhance understandings of intercultural performance as well as the wider context of human experience in the natural world.

DEBORAH KATE NORRIS JEREMY WARD

***Peaceful Waters* A Dance Theatre Work**

Abstract

Peaceful Waters was choreographed as part of the *Everyday People Project* in 2016. Produced by Sally Marie and Rachel Palmer, the project invited non-dancers to make a short work on a company of professional dancers. Jeremy Ward, a visual artist had never experienced the methods and processes used to choreograph a movement piece. However, his understanding of space, environment and light allowed him to explore a range of practices to create the work in collaboration with Deborah Norris, who explored the narrative possibilities of the legend.

The origin of the piece came from an anonymous letter in the *Fortean Times* about two climbers who had encountered a spiritual experience whilst climbing in Snowdonia. Their story had clear links to the legend of Ceridwen “*the goddess of poetry and inspiration*” (Griffiths 1993). Research proposes that the climbers had been drawn to submerge their head into Craiglyn Dyfi, “*The birthplace of Afon Dyfi is the isolated Craiglyn Dyfi cradled below the summit cliffs of Aran Fawddwy.*” (Griffiths 1993) The narrative of the work thus developed from the climbers own experience and is structured as a triptych; *The Ascent, The Presence of Ceridwen, The Descent*. The physical form of the mountain terrain evoked the sensitivity of the movement, in reference to the climb, and the psychological relationship between the two climbers. However, the spiritual experience inspired the resonance of the legend of the mountain and informed the stillness and tranquility often found when walking in Snowdonia.

Deborah Kate Norris is a graduate of Elmhurst Ballet School and continued her training at the University College of Ripon and York St John, taking her dissertation research to New York to study the History of Tap Dance. She completed her MA in Dance Studies at De Montfort University, under the supervision of Ramsay Burt. Deborah gained a scholarship to the Jose Limon Institute of Contemporary Dance, in New York (2006). She is a Lecturer in Dance at Edge Hill University and a PhD candidate at The Royal Conservatoire of Scotland, exploring the work of ballet choreographer, Cathy Marston, through a feminist narratological lens.

Jeremy Ward completed a Foundation Diploma under the direction of landscape artist, Ian Murphy, before studying Illustration and Animation at The Manchester School of Art. A keen cyclist and photographer his artistic projects frequently marry both areas exploring environment, architecture and landscape with adventure, and alternative viewpoints. His portfolio includes dance, theatre, and landscape photography plus large marketing and advertising campaigns for education and theatre organisations (*Winstanley College, Hackney Empire*) His TV/Film credits include projects for *Endemol Shine* and *The Children's Trust*. Recent photographic projects include working with BAFTA-

LENKA NOVAKOVA

Conversation with Landscape

Abstract

In nature, both the elements and humans perform in the sense that sociologist of science Andrew Pickering argues – as material forms of active agency; here the natural elements take the leading role (Pickering 1995). But, what if we reverse these roles, and humans (as both audiences and performers) can directly affect a simulated environment recreated by means of audio-visual technology, light and materials such as fog, sand, water, etc? What types of experiences, and feelings can be generated by this reversal?

The focus of my stay at the Banff Centre for the Arts in November 2017 was to explore how the theatricality of the mountains environment and the weather elements may be recreated and performed by means of human and non-human agency (defined as materials, audio-visual technology, performers and audiences) and how these agencies can impact each other. The exploration of the natural environment in Banff will take a form of an experimental performance which will be materialized in the black box facilities in Matralab (research space of inter x art) in Montreal. Here, I present and discuss the documentation of this exploration and its outcomes.

Lenka Novakova is a Czech-Canadian artist, researcher, teacher and a PhD candidate at The Centre for Interdisciplinary Studies in Society and Culture; at Concordia University, Montreal. Over the last ten years Lenka has been involved in creation of large scale Performative-Architectural Environments, Audio-Visual Landscapes and Performances. These often act as public prototypes of her research, where the sliding agencies of 'Scenography' – 'Performative Environment' – 'Performance,' constantly shift the mobility between the roles of a performer and audience. Lenka has been involved with La Mama Umbria, in Spoleto Italy over the summer 2016 exploring the intersection of theatre and visual arts. She is an active member of Hexagram and Matralab at Concordia, a recipient of numerous fellowships, awards and presents her work in Canada and abroad. In pursuit of her research she worked with institutions such as The Corning Museum of Glass, Urban Glass, Vermont Studio Center or La Chambre Blanche in Quebec and Santa Fe Art Institute. She presented her work at Project Integral Sao Paulo-Quebec, SASC Sao Paulo, Brazil, DMZ festival in Korea, Gallery Puls, Alvik, Norway and USF Verftet, Bergen, Norway and at the Historical Hospital Kuks in the Czech Republic.

SIMON PIASECKI

A Mountain as Multiverse; Circumnavigating the Realities and Meta-realities of a Kailash Pilgrim

Abstract

This paper will consider the efficacy of pain and peril in bringing value to the 'sacred' point of arrival in the contexts of pilgrimage, expedition and objective exploration. I will centre the paper, therefore, on the contextual history and contemporary experience of walks around Mount Kailash in Tibet. Kailash is the spiritual centre of the universe in Tibetan Buddhism, the home of Siva in Hinduism and is also a holy site in Bonism; it is therefore a multi-faith site with multiple symbolic existences operative at once. However, it was also once perceived to be the possible source of great rivers such as the Ganges and as such is bound up with colonial tales of secret and disguised Victorian expeditions to survey and map, usually ending in great peril. Pilgrims and expeditionaries walk around the mountain - indeed it is claimed to be a pilgrimage route to a 5th of the world's population - in a circumnavigation that takes them to some 18600 feet in the outer kora, higher on the inner, and as such the 'walk' claims lives annually. The paper will draw upon experiences of the walk, both secular and non-secular, both physical and meta-physical, exploring written accounts from the multiple perspectives of authors such as Krishna Yadav, Colin Thubron, Shri Swami Satchinanada, Gibbons & Pritchard-Jones, John Snelling, Charles Allen. The paper will also refer to my own intentions to trek the route with performers and performance writers, in mutual consideration of the performance of suffering in journeys endured.

Professor Simon Piasecki is the Head of Drama, Dance and Performance Studies at Liverpool Hope University. He has enjoyed a career as an academic, a researcher, performer, artist and a writer, considering notions of belonging and landscape in socio-political and cultural contexts. His PhD studied 'cartographies' of Self and Other, considering belonging and place. He has made performances across mountainous landscapes in Britain and in the Basque country and holds his Terrain 2 license as a Scout Leader helping children to experience such places!

YVONNE REDDICK

Yvonne Reddick began her career with an Early Career Fellowship at the University of Warwick. There, she founded an interdisciplinary, international Environmental Studies Research Network with funding from the Engineering and Physical Sciences Research Council.

Yvonne's recent research focuses on modern British poetry and the environment – from the gritty verse of environmental protest to lyrical poetry of place and landscape. Her monograph *Ted Hughes: Environmentalist and Eco-poet* will be published by Palgrave Macmillan. Her work appears in the leading peer-reviewed journals in her field, such as *English*, *Cambridge Quarterly*, *Interdisciplinary Studies in Literature and the Environment*, and *Modern Language Review*.

Yvonne is a member of the Institute for Black Atlantic Research, and her articles on postcolonial ecocriticism appear in journals such as *Wasafiri*. She received a Guest Research Fellowship at Linnaeus University, Sweden, to pursue this research in September 2016.

For her poetry, Yvonne has won a Northern Writer's Award and the Mslexia Women's Pamphlet Competition. Her fourth pamphlet, *Translating Mountains*, will be published by Seren in 2017. Her work appears in leading magazines such as *Stand*, *Shearsman and English*. A selection of her poems has recently been translated into Greek and Swedish.

Yvonne's latest research project focuses on place and internationalism in contemporary British and Irish poetry. The project analyses work by Seamus Heaney, Alice Oswald, Ted Hughes, and younger writers with an eco-poetic focus.

With artist Diana Zwibach, Yvonne Reddick co-curates the art and poetry exhibition *Deerhart*, which has toured to galleries in Cambridge, Preston and Edinburgh.

One of her poems has been seen by an audience of 3.5 million at the 2015 Blackpool Illuminations, as part of the Blackpool Poems project.

http://www.uclan.ac.uk/staff_profiles/yvonne_reddick.php

ZAC ROBINSON STEPHEN SLEMON

Climbing History from Below: Rewriting the Story of Canadian Mountaineering History

One of the foundational motivations behind the Performing Mountain Symposium is a desire to move the general tenor of “official” mountain, and mountaineering, culture, away from the summits of achievement – the “conquered” faces, the bagged peaks, the toponomic impositions of name and nationality – towards a greater recognition of human diversity in mountaineering activity, and a stronger commitment to natural and social sustainability in the world’s mountain regions. We share that commitment, and our collaborative book project, now in-process, comprises an attempt to write the history of early mountaineering in the Canadian Rockies differently.

The literature of mountaineering has a history of making Indigenous people mute as witnesses, and invisible as participants. Like most literature written under the aegis of Empire, the bulk of Canadian mountaineering writing represents its colonial Others as peoples without purpose and drive – as peoples without *agency* – as though those people relegated by power to the margins of production, and who therefore cannot absolutely script their own futures, somehow lack self-knowledge, will, and a “literature” of their own. In the travelogues those visitors wrote, and in most historical accounts that came to be written later, Indigenous people do appear, but as backdrop, as objects of anthropological interest, as suppliers of goods and services, as obstacles rather than enablers to the freedom of the hills. In fact, it was because of Indigenous activity, agency, and knowledge that the explorers, the professionals, the entrepreneurs, and the climbers who came to the Rockies in the nineteenth and early twentieth century found guidance in their travels and safety in their mountain passages. Ours is an attempt to understand that understory of early climbing in Canada, and to write that history otherwise.

Zac Robinson, an Associate Professor in the Faculty of Kinesiology, Sport, and Recreation at the University of Alberta, is an historian of mountaineering. He serves on the Board of Directors for The Alpine Club of Canada and chairs the ACC’s Mountain Culture Committee.

Stephen Slemmon, Professor Emeritus in English & Film Studies at the University of Alberta, writes on mountain literature at the colonial-postcolonial interface.

Both have been involved in organizing the *Thinking Mountains* series of interdisciplinary conferences, and are members of an interdisciplinary consortium of natural scientists, social scientists, humanities scholars, and mountain-community and Indigenous community participants who work towards mountain-area sustainability through a greater understanding of the interface between human activity and the natural mountain world. They are in the process of completing a new history of early mountaineering in the Canada.

DAVID SHEARING

Translating mountain experience: Black Rock and practice-led research

Abstract

This short presentation and film screening will share the findings of a practice-led research process which culminated in the premiere of a new piece of contemporary performance at stage@leeds in November 2017- *Black Rock*, based on the first ascent of Indian Face by Johnny Dawes. The piece is one component of a larger research project funded by the AHRC (*Performing Landscapes: Mountains*) and part of the paper will set this practice-led enquiry in context with the rest of the research asking: what can practice-led research contribute to Mountain Studies?

The central research question for the *Black Rock* piece was: *how can the heightened experience of mountaineering and rock climbing be translated to an audience on the ground?* This question was interrogated in practice using discoveries provoked by site visits to Snowdon, workshops with climbers and dancers, interviews with the original ascensionist of Indian Face and with local climbers. The result was a sensory and immersive multimedia performance which attempted to translate the felt experiences of high places to a grounded audience in a black box studio.

David Shearing is an award-winning artist making immersive multimedia experiences. His work operates as a hybrid between fine art and performance practices that challenge audiences to reconsider their relationships to each other and their environment. He works with hi and low technologies such as video, light, sound and spatial design to create highly emotive and reflective environments. In 2014 he was awarded a competitive Sky Academy Arts Scholarship to develop 'THE WEATHER MACHINE'. In 2013 he won the World Stage Design award for Best Installation for 'and it all comes down to this...' (2012). David writes and talks on immersive experience and spatial design.

[@davidshearing](http://www.davidshearing.com)



Image: Black Rock (2017)

SYLVIA SOLAKIDI

'Mountains of Flesh' attacking Time: The Timescape of Jan Fabre's *Mount Olympus* – to Glorify the Cult of Tragedy (2015)

Abstract

Director Jan Fabre describes his 24-hour theatre piece *Mount Olympus* as an 'attack on time', performed rather through engagement with myths, the subject matter of Greek tragedy, than with its dramatic form. Unlike tragedies, it relates to the mountain known as the mythical residency of gods. This paper addresses the piece's existential engagement with time through the development of a dramatic mountain culture that approaches the myths' pre-thetic content.

Performers-athletes (Fabre's performing method) climb the mountain through physically demanding tasks and are challenged by the 24-hour duration, together with audience joining their climbing team. Exposed vulnerability as a condition not for conquering, but existing according to the mountain, is transformed into agency leading to a pre-thetic, corporeal engagement with myths (Merleau-Ponty), as Fabre adopts a theatricalizing view on this 'mountain of signs', connecting geography with bodies through mythical signification (Artaud). By dwelling the geographical and mythical mountain by movement (Ingold), these 'mountains of flesh', as Dionysus calls participants, attack the 24-hour-clock and perform time, by becoming building stones of a mountain of temporal experience, grounded on their physicality and the non-geometrical, experiential space of a performative mountainscape, which is transformed into a timescape, whose temporality is shaped by the intersection of spatial, temporal and social parameters.

Sylvia Solakidi is currently working on a TECHNE-funded Theatre Research PhD at the University of Surrey, supervised by Dr Laura Cull (Year 2). She has a background in visual arts (BA Art Theory and History, Athens School of Fine Arts) and performance studies (MA Theatre and Performance Studies, King's College London). Her interests lie within the field of performance phenomenology and her PhD research aims at exploring presence in durational theatre and performance through elaboration of the concept of contemporaneity. Jan Fabre's work has been at the centre of her research both in her MA and PhD.

ANDY WHALL

Bouldering and an Event of Equivalence

Abstract

I propose to develop a model of performance whereby the work of art (the performance) as an **event of equivalence** is not to be understood as a representation that stands in for the thing seen, it is there as an equivalence of the bouldering experience. By doing this it will outline the potential for a model that is not reductive, but one, which offers the possibility of staging works/projects where significance or meanings are regarded as emergent and enactive rather than fixed. Moving away from 'representing' the bouldering experience towards 'being in' a new space and creating a new experience and from this position, the bouldering experience can creatively generate meaning and inform and sustain the visual art practices that seek to represent it. In the **event of equivalence** experience is brought into conceivability, new perceptions are registered, and new sensibilities of how human–nonhuman interfaces of comparable sorts can be assessed and interlaced are born.

The intention is to bring together; photography/projection, embodied writing, text, drawing and performance, to recognise that these media convey, account for and represent partial aspects of the experience, and combine them. I want the audience to experience something 'raw' and 'unmediated', where boundaries between person, place and audience become fluid and blurred as a 'new' moment emerges, which is neither bouldering nor art.

During the last decade **Andy Whall's** art work has explored the ways in which he can develop through bouldering an original creative practice in which he has established a deep and rich phenomenological account of the bouldering experience, offering new possibilities of understanding and knowledge in terms of how we inhabit and represent landscape both temporally and spatially and by default bouldering. In establishing these claims, his practice offers an insight into the way other art forms and performative practices might also be explored. In parallel and as a core ambition of the practice, alongside the theoretical imperative is the development of a theory of climbing/movement and philosophy. One in which we move from an objective perspective, via and through recent phenomenological methodologies and approaches into an era in which we are heading towards a new 'non-representational' theory.

The exploration of the 'bouldering as practice' is a unique approach that he has developed and has been explored through his recently completed doctoral research at UWIC, Cardiff. Andy has shown work locally, nationally and internationally at galleries including Tate Gallery, St Ives, Arnolfini, Chapter Arts Centre, TBGS in Dublin, and Anti Festival in Kuopio, Finland and Banff Arts Centre in Canada.

<https://andywhall.com>

LOUISE ANN WILSON

Sites of Transformation (Mountain): A 'feminine' sublime approach to the creation of site-specific walking-performance *that serves as a transformational catalyst*

Abstract

This paper argues that a uniquely 'feminine' (material) sublime approach to mountains exists and has for generations but remains under recognised and on the fringes of mainstream dialogues, which – historic and present day – are dominated by 'masculine' (transcendent) sublime accounts, encounters and endeavours.

The paper explores how in Early Romanticism the concept of the masculine sublime – an intellectual and spiritual experience that transcends physical matter – came to dominate discourses on landscape. It then proposes how, in contrast, the feminine sublime is concerned with being located in and materially present to the physical landscape, not as a place from which to escape or disappear but to 'reappear' – a process I argue is transformative and therapeutic.

The paper shows how a study of the writing of the Dorothy Wordsworth and her female contemporaries suggests a feminine sublime 'mode' of engaging with landscape that enabled them to see afresh 'everyday' objects, people and experiences (including their own) that were ordinarily overlooked or on the edges of social and cultural discourses. This 'mode' seemed closely allied with my own artistic practice – to create walking art and performance in mountainous landscapes that witness and give a voice to 'missing' or challenging life-events in such a way that *serves as a transformational catalyst*.

Referencing *The Gathering*, *Warnscale* and a new project entitled *Walks to Remember* the paper explores how from this 'mode' I developed six principles, which I applied when creating this work.

Louise Ann Wilson is an artist and researcher who creates socially engaged and therapeutic walks, performance and art that seeks to transform 'missing' or challenging life-events. Recent works include: *Mulliontide*: (Sept 2016-ongoing), a coastal walk in Cornwall exploring how we adapt to loss; *Warnscale: A Land Mark Walk Reflecting on Infertility and Childlessness* (May 2015-ongoing) that is mediated through a published book; *The Gathering / Yr Helfa* (Sept 2014), a walking-performance revealing the fertility cycles of the ewes on a Snowdon hill-farm; *Ghost Bird* (Sept 2012), a silent walk and live-art installation in the Trough of Bowland responding to the disappearance of the hen harrier; *Fissure* (May 2011), a three-day long pilgrimage exploring death, grief and renewal in the Yorkshire Dales. Louise also works with individuals, groups and communities to create bespoke 'life-events walks'. In 2017, Louise was awarded a Ph.D. from Lancaster University.

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ZEJUN YAO

Artisthlete: the serene messenger



Abstract

Since March 2017, in the same year before becoming a Practice-led PhD student in the School of Fine Art, History of Art and Cultural Studies, I committed myself into the off-road running, training and racing practice, which specifically and consistently focuses on the context of trail and mountains. The personal statement towards this concrete 'field work' was initiated as 'I am responsible for my own research, therefore I am joining it with my own body and practice to verify and validate.'

The current research covers around 100 km engaging-time every week, which exposes to a mixture of body experiences including the temperature, gravity, endurance, mobility and the relation to the humanities between the solitude and collectivity. The stance to implement this particular approach over the doctoral programme is being re-shaping the individual identity: the 'artisthlete', and additionally, to explore and encourage the self-conscious process of mountain culture in regard to the public participatory experience.

To take part in this part of symposium, alongside the audio-visual presentation, ideally the audience are invited to be involved in as 'active' participants with a series of in-door exercises.

Zejun Yao is an interdisciplinary artist. His current research focuses on transcultural identity in our era of global mobility, which reflects and relates directly to his experience of living between East Asia and Western Europe. His practice is driven an interest in multi-sensory and perceptive, primarily addressing audiovisual techniques and cinematographic aesthetics. His work often takes the form of performances and installations that use bodily gestures and movements including dance, gymnastics and sport.

He has exhibited in numerous galleries and cultural institutions including Show Off FIAC (Paris), Institut français Kyushu (Fukuoka), Confucius Institute de Bretagne (Rennes), French Cultural Centre in Beijing, and various international film festivals (Busan, Rotterdam, Taipei). He completed an MA in International Artistic Cooperation at University of Paris 8 (2015), undertook independent study in audiovisuals at the University of Kyushu (2012) and a BA in Film Studies and Directing at ESEC Paris (2007)

PANEL 1	PANEL 2	PANEL 3	PANEL 4	PANEL 5	PANEL 6	PANEL 7	PANEL 8
MOUNTAIN IMAGININGS	PERFORMING MOUNTAIN ARCHIVES	MOUNTAIN MAKING	MOUNTAIN HISTORIES	MOUNTAIN ARCHITECTURES AND GEOGRAPHIES	MOUNTAIN TIME AND RITUAL	MOUNTAIN IDENTITY & GENDER	MOUNTAIN BODIES AND MOVEMENT
Thursday 22 5.15-6.45 pm Richard Gough (Re)Lying on Mountains	Friday 23 11.30-1.00pm Abbie Garrington (Chair)	Friday 23 11.30-1.00pm Lenka Novakova Conversation with Landscape	Friday 23 3.30-5.00 pm Anastasia Cardone Life at the Edge: Thoreau's Wilderness, Muir's God's Temple, and Returning to the Italian Alps	Friday 23 3.30-5.00 pm Luce Choules Guide74: a mountain recording activity	Friday 23 3.30-5.00 pm Simon Piasecki A Mountain as Multiverse; Circumnavigating the Realities and Meta-realities of a Kailash Pilgrim	Saturday 24 ^t 10.15-11.45 Louise Ann Wilson Sites of Transformation (Mountain): A 'feminine' sublime approach.	Saturday 24 ^t 10.15-11.45 Paul Evans Mark Goodwin Paint-poetry-rock-motion-memory
Dave Ball Searching for the Welsh Landscape	Steven Livingstone	Ellie Nixon MOVING ROCK: Embodied Correspondences with the Material World as a Force for Performance-Making	William Bainbridge Picturesque Lost: William Martin Conway's 'Experimental Travels' into Geography	Anja Karina Nydal Traversing Buildings and Mountains: a Masterly Performance	Arya Madhavan Seeing/Seeing the Mountain: An act of performative seeing in Kutiyattam	Simon Bainbridge Encountering Amazons, Fighting Duels and 'ridiculing my effeminacy': Performing Gender on the Summit, 1760-1829	Andrew Whall Bouldering and an Event of Equivalence
Susannah Henry Q: How does a scenographer walk the fells of the Lake District? A: Carefully. With her eyes open.	Helen Mort	David Shearing Translating mountain experience: Black Rock and practice-led research	Zac Robinson and Stephen Slemon Climbing History from Below: Rewriting the Story of Canadian Mountaineering History	Claire Hind Improvisation and the Dramatic Space/Place: Scrambling Tate's Turbine Hall and The Glyderau	Sylvia Solakidi 'Mountains of Flesh' attacking Time: The Timescape of Jan Fabre's Mount Olympus – to Glorify the Cult of Tragedy (2015)	Simone Kenyon Performing gender through the mountains: women's experience of mountaineering through site-specific dance making.	Zejun Yao Artisthlete

